

Upper East Side Historic District Designation Report

Volume II

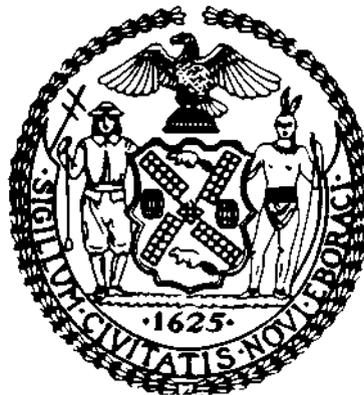
1981

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EAST 73RD STREET North Side

No. 137 (1408/16 in part)

	Date	Architect	Owner
Erected	1898-99 by	Charles Stegmayer	for Louis Reiss

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story multiple dwelling with commercial ground floor, rusticated limestone second story; brick above; limestone window enframements, lintels, panels and beltcourses; bracketed roof cornice.

Alterations 1961 - combined with No. 133-35 on interior and converted to doctors' offices.

HISTORY

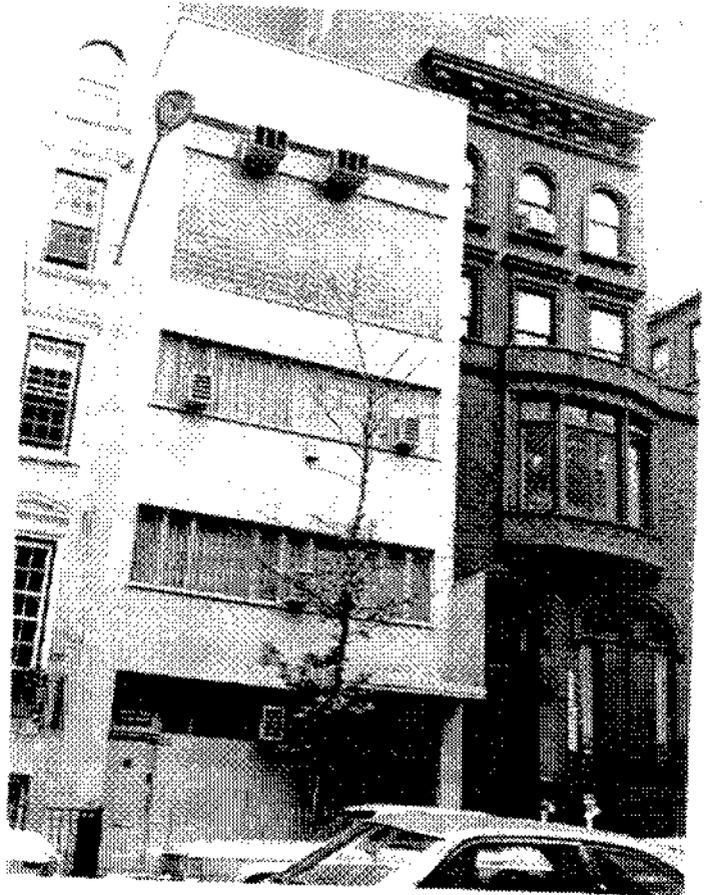
Building replaced an earlier brick structure on the site. It was built with four flats and ground floor stores. It now houses the Lexington Professional Center.

References:

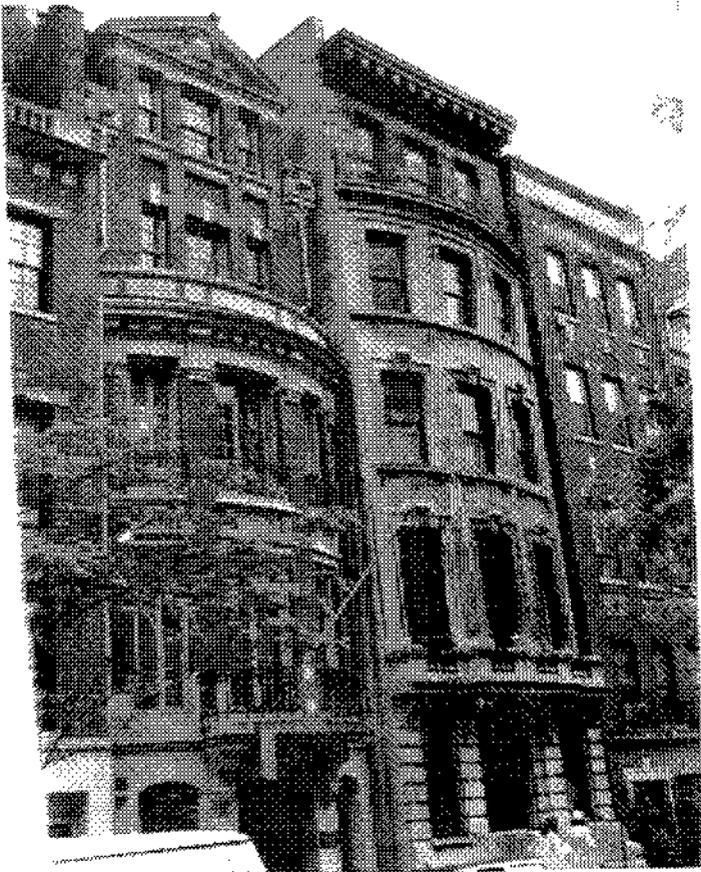
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.



6 & 4 East 74th St.



32 & 30 East 74th St.



46 & 44 East 74th St.

EAST 74TH STREET between Fifth Avenue and Madison Avenue

The progression of building on East 74th Street between Fifth and Madison Avenues typifies the development pattern on much of the Upper East Side. Beginning in the early 1870s brownstone rowhouses erected by speculative builders began to appear on this street. Evidence of the character of these early houses is visible at No. 12 on the upper stories which retain their original window enframements. Most of the facades of these brownstone houses were replaced in the early years of the 20th century, the old facades being given stylish new fronts that are indicative of the eclecticism of the age. The most ornate house on the block is No. 4, a Beaux-Arts style residence designed in 1898 by Alexander M. Welch for the speculative builders W.W. & T.M. Hall. Neo-Italian Renaissance style houses constructed with stone fronts, such as those at Nos. 5, 9 and 11, and neo-Georgian and neo-Federal style houses with brick fronts, such as those at Nos. 14, 17 and 19, were also built during this period. In the 1920s and 1930s the early rowhouses that had not already been given new fronts had their brownstone details stripped, reflecting the popularity of smooth, unornamented facades. Nos. 8 and 10 are typical examples of this type of facade.

The corners of the block are marked by tall apartment buildings which replaced earlier rowhouses and town houses, and by a two-story commercial building with neo-Classical detail at the northern Madison Avenue corner.

EAST 74TH STREET South Side

No. 4 (1388/67)

	Date	Architect	Owner
Erected	1898-99 by	Alexander M. Welch	for W. W. & T. M. Hall

ARCHITECTURE

Style Beaux-Arts

Elements Six-story red brick residence with rusticated limestone base and limestone trim; bowed Ionic columned entrance portico surmounted by a heavy strapwork balustrade and a two-story bay articulated by pilasters; iron grille door; iron railing on top of bay; cartouche over central fourth floor window; keyed limestone window surrounds at fifth floor; sixth floor set back.

HISTORY

W. W. & T. M. Hall were developers who specialized in the construction of luxurious houses for sale to affluent clients. The first resident of No. 4 was Stephen L. Stetson (? -1947), president of the Stephen L. Stetson Co., Ltd, hat manufacturers.

References:

American Architect and Building News 67 (March 3, 1900), 71, plate.
New York City, Department of Buildings, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 6 (1388/66)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	James A. Coburn

ARCHITECTURE

Original Style Italianate

Present Style eclectic

Elements Six-story residence; stuccoed facing; wide entrance-way with iron-grille doors; galvanized iron oriel at third floor.

Alterations 1898 - first story windows altered; angular oriel added to second floor by Lockwood de Forest.
1928 - stoop removed and basement entrance added (upper story windows may have been altered at this time); sixth story added by Duncan Candler
1952 - converted to multiple dwelling

HISTORY

House built as one of a row of seven (Nos. 6-18).
1928-alterations were carried out for Dr. Fritz J. Swanson (1861-1952), a dentist.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 8 (1388/65)

	Date	Architect	Owner
Erected	c.1871 by	unknown	for James A. Coburn

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story and basement residence; stuccoed facing; retains original height and scale of openings.

Alterations Architectural detail has been removed from facade
1945 - converted to multiple dwelling by James E. Casale

HISTORY House built as one of a row of seven (Nos. 6-18).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74th STREET South Side

No. 10 (1388/64)

	Date	Architect	Owner
Erected	c.1871 by	unknown	for James A. Coburn

ARCHITECTURE

Original Style Italianate

Present Style some neo-classical elements

Elements Four-story and basement residence; stuccoed facing; cornice slab carried on brackets above entrance; iron railing in front of first floor windows. Retains original height and scale of openings.

Alterations 1920 - stoop removed and basement entrance added by A. Wallace McCrea (ornament and cornice may have been removed at this time).

HISTORY

House built as one of a row of seven (Nos. 6-18).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 12 (1388/163)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	James A. Coburn
Present Facade	1948	by	Henry C. Hahn & Van F. Pruitt	for	C.O.V. Kienbusch

ARCHITECTURE

Original Style Italianate

Present Style Italianate with modern front extension

Elements Four-story brownstone building; second through fourth floors retain original window moldings; 1948 extension has large multi-paned leaded-glass window group.

Alterations 1948 - stoop removed; basement and first floor extended to building line (cornice probably removed at this time).

HISTORY House built as one of a row of seven (Nos. 6-18).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 14 (1388/63)

	Date	Architect		Owner
Erected	c.1871	by unknown	for	James A. Coburn
Present Facade	1899-1900	by Stockton B. Colt	for	Anna J. Rutherford

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

Elements Five-story residence with mansard roof; stone base with pale yellow Roman brick above; iron-grille door; splayed stone lintels at windows; recessed brick panels at fourth floor; pedimented dormers in mansard roof; ornate iron balcony at second floor.

Alterations 1899 - new facade

1950 - converted to multiple dwelling (central entry probably closed off at this time).

HISTORY

House originally built as one of a row of seven (Nos. 6-18)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 16 (1388/62)

	Date	Architect	Owner
Erected	c.1871 by	unknown	for James A. Coburn

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story and basement residence; stuccoed facing; rusticated basement. Retains original height and scale of openings.

Alterations 1933 - stoop removed (~~detail~~ may have been removed from facade at this time) by Shreve, Lamb & Harmon.
1976 - converted to two apartments

HISTORY House built as one of a row of seven (Nos. 6-18)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 18 (1388/61)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	James A. Coburn
Present Facade	1921	by	A. Wallace McCrea	for	Mrs. Leontine N. Berry

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

Elements Four-story residence; limestone front; rusticated base with large, central round-arched entrance and cartouche with building address; double doors with egg and dart moldings; service door and window with iron grilles; three round-arched windows with balustrades on second floor; balustrade parapet at roof.

Alterations 1921 - new facade

HISTORY House originally built as one of a row of seven (Nos. 6-18).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET South Side

No. 20 (1388/56)

	Date	Architect	Owner
Erected	1945-47 by	Sylvan Bien	for 20 E. 74th St., Inc.

ARCHITECTURE

Style Modern

Elements Fifteen-story and penthouse brick apartment building; one-story stone base; angular corner; bands of terraces; commercial ground floor.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 5 (1389/7)

	Date		Architect		Owner
Erected	1891-93	by	James E. Ware	for	James V. S. Woolley & Co.
Present Facade	1917	by	Edward Necarsulmer	for	Jerome J. Hanauer

ARCHITECTURE

Original Style neo-Renaissance

Present Style neo-Italian Renaissance

Elements Five-story stone building with rusticated base; central entrance with iron-grille door; three round-arched windows with balustrades on second floor; casement windows with multi-paned transoms on third floor; multi-paned windows on upper stories; simple roof cornice.

Alterations 1917 - new facade

HISTORY

House built as one of a pair (Nos. 5-7) by builder/developer James V. S. Woolley. Woolley sold the house to Richard Croker (1841-1922), a leading New York City politician and Tammany leader.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 7 (1389/8)

	Date	Architect	Owner
Erected	1891-93 by	James E. Ware	for James V. S. Woolley & Co.

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; rusticated basement; round-arched openings on first floor; remnants of original doorway enframingent with griffins, urns and foliage at first floor; angled oriel on second floor; fifth floor set back behind railing.

Alterations Stoop and cornice have been removed; facade has been stuccoed.

HISTORY House built as one of a pair (Nos. 5-7) by builder/developer James V. S. Woolley.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 9 (1389/9)

	Date		Architect		Owner
Erected	c.1869	by	unknown	for	Robert H. Coburn
Present Facade	1919	by	George Blum of G. & E. Blum	for	Emily Hesslein

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

Elements Five-story residence with sloping Spanish-tile roof; faced with limestone; rusticated base with central entry; slab lintel at entrance; band of rosettes above entrance; round-arched French windows with iron balcony at second floor; rosette frieze between fourth and fifth floors; Doric loggia at fifth floor.

Alterations 1919 - new facade

1938 - converted to apartments

HISTORY

House originally built as one of a row of five (Nos. 9-19).
The present facade was designed as one of a pair with No. 11.

References:

Architectural Record, 39 (February 1916), 162 (illustration).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET North Side

No. 11 (1389/10)

	Date	Architect	Owner
Erected	c.1869	by unknown	for Robert H. Coburn
Present Facade	1919	by George Blum of G & E Blum	for Emily Hesslein

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

Elements Five-story residence with sloping Spanish tile roof; limestone facing; rusticated base with central entry; cross-topped doorway enframement with slab lintel; iron grilles at ground floor service door and window; recessed neo-classical panels flank entrance; round-arched French windows with balustrades on second floor; ornate iron railing on third floor; anthemion frieze and bracketed cornice above fourth floor; fifth floor set back behind balustrade.

Alterations 1919 - new facade

HISTORY The present facade was designed with No. 9 as a pair. House originally built as one of a row of five (Nos. 9-19).

References: Architectural Record, 39 (February 1916), 162 (illustration)

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET North Side

No. 15 (1389/110)

	Date		Architect		Owner
Erected	c.1869	by	unknown	for	Robert H. Coburn
Present Facade	1913	by	Hewitt & Bottomley	for	Wolcott G. Lane

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

Elements Five-story residence; faced with limestone; two-story rusticated base; central entrance with slab lintel and cartouche; Vitruvian scroll band and cartouche with garland over second story; full window enframements; small iron balcony on fifth floor; modillioned roof cornice.

Alterations 1919 - new facade

- multi-paned window sash and roundels between third and fourth floors have been removed

HISTORY

House originally built as one of a row of five (Nos. 9-19).
Wolcott G. Lane (1866-1956), who commissioned the present facade, was a lawyer specializing in probate cases.

References:

Architectural Record, 39 (February 1916), 162-167

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET North Side

No. 17 (1389/11)

	Date		Architect		Owner
Erected	c.1869	by	unknown	for	Robert H. Coburn
Present Facade	1920	by	Joseph H. Freedlander	for	George J. Engel

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story residence constructed of brick laid in Flemish bond with random burned headers; crisply-cut rectangular entrance; pair of round-arched French windows on second floor with keystones flanked by garlands; French windows with stone lintels on third floor; multi-paned casement windows on fourth and fifth floors; iron railings at windows; stone cornice with rosettes above fourth floor.

Alterations 1920 - new facade

HISTORY

House originally built as one of a row of five (Nos. 9-19). George J. Engel (1883-1956), who commissioned the present facade, was a woman's specialty store executive.

References:

Architectural Record, 39 (February 1916), 162 (illustration).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET North Side

No. 19 (1389/12)

	Date		Architect		Owner
Erected	c.1869	by	unknown	for	Robert H. Coburn
Present Facade	1930	by	Schwartz & Gross	for	Teeson Const. Corp.

ARCHITECTURE

Original Style Italianate

Present Style simplified neo-Federal

Elements Five-story residence constructed of brick laid in Flemish bond with burned headers; triple arcade with blind tympanums on ground floor; large expanses of multi-paned windows on upper stories.

Alterations 1930 - new facade added and conversion to multiple dwelling.

HISTORY Building originally constructed as one of a row of five houses (Nos. 9-19).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 74TH STREET North Side

No. 23 (1389/14)

	Date	Architect	Owner
Erected	1924-25 by	Schwartz & Gross	for 23 E. 74th St. Co., Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fifteen-story and penthouse apartment building; three-story stone base; pale brick above; entry enframingent with pilasters; slab lintels, cartouche and swags; lintel above entry surmounted by window enframingent with composite volutes and segmental-arched pediment; pair of cartouches between eighth and ninth floors; projecting cornice over original section only.

Alterations 1929 - fifteen story extension to the west of the first building by Schwartz & Gross.

HISTORY

Replaced four residences; is called the "Volney".
The president of the company which constructed the apartment building was Vincent J. Slattery, once a partner in the architectural firm of Horgan & Slattery, which was favored by Tammany Hall and was responsible for the completion of the Hall of Records Building.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET between Madison Avenue and Park Avenue

The developmental pattern of East 74th Street between Madison and Park Avenues is similar to that of the block to the west. The south side of this street was almost totally built up with Italianate style rowhouses in 1870. Nos. 30 and 34 retain Italianate details that show these houses to have been imposing brownstone residences with columnar pedimented entrance porticos, full window enframements, and bracketed cornices. These were built in conjunction with a group of houses facing Madison Avenue. That at the southeastern corner extends for 80 feet along 74th Street. A similar situation occurred on the northeastern corner where six houses were built facing Madison Avenue and three facing 74th Street. Development on the north side of the street did not begin until later in the 1870s--the Queen Anne style house at No 37 designed as part of a row of five in 1879 indicates the quality of these speculative rowhouses. Speculative rowhouses were also constructed on this street in the 1890s--most notably the row of eight neo-Renaissance style dwellings designed in 1898 by Buchman & Deisler for Jeremiah L. Lyons, a prominent builder/developer, at Nos. 47-61 (No. 61 has been demolished). Each of these houses was sold immediately after its completion; the buyers were generally businessmen and industrialists. Speculative rows from this later period are less usual on the Upper East Side due to high land values and extensive early development.

Most of the buildings on the street have facades that date from the early years of the 20th century when new buildings or new fronts were constructed. Most of these stylish new buildings were built for owner-occupants, and a number of them were designed by the era's most prominent architects. The large neo-Georgian house at No. 33, designed in 1901, is one of architect Grosvenor Atterbury's most elegant early 20th-century designs; the house at No. 36-38 built for Mr. and Mrs. George Whitney is typical of the simplified neo-Federal residences that the architectural firm of Cross & Cross designed in the first quarter of the century; and the house at No. 46, built in 1901, displays the stylized and frequently eccentric details favored by Robert D. Kohn, also the architect of the Ethical Culture Society Building on Central Park West.

The most unusual building on this block is the International style house at No. 32 designed in 1934 by William Lescaze for textile merchant Raymond C. Kramer. Similar to Lescaze's own house designed a year earlier, the Kramer Residence reflects Lescaze's interest in smooth, gentle curving forms and a use of stucco (originally painted white) and glass block.

Apartment buildings of the 1920s flank the street at the Park Avenue corners, providing a gateway to the block from the east.

EAST 74TH STREET South Side

No. 30 (1388/49)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Winters & Hunt
Present Facade	1906	by	George A. Glanzer	for	Anna R. Marcus

ARCHITECTURE

Original Style Italianate

Present Style Italianate and neo-medieval Gothic

Elements Four-story and basement residence; retains stoop; extension is of brick with brownstone trim; brownstone above; arched openings on first floor with lintels resting on corbels in the form of heads; door has ogee pediment; windows with quatrefoil railing at first floor; angular oriel on second floor with colonnettes, trefoil frieze, and quatrefoil bands; full Italianate window enframements on upper stories; round-arched windows on fourth floor; bracketed cornice.

Alterations 1906 - two-story and basement front extension

1911 - oriel added to second story

HISTORY Built as one of a row of eleven houses (Nos. 30-50).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 32 (1388/48)

	Date	Architect	Owner
Erected	1934-35 by	William Lescaze	for Raymond C. Kramer

ARCHITECTURE

Style International

Elements Four-story fire-proof brick residence faced with stucco; recessed entry; projecting canopy; horizontal window bands; large expanse of glass block on fourth floor lighting the living room. It was originally painted white.

HISTORY

Replaced a brownstone dwelling designed as one of a row of eleven (Nos. 30-50), in 1870 by D. & J. Jardine for Winters & Hunt. Raymond C. Kramer (1901-1957), the owner, was a leading figure in the textile business. The design is closely related to the Lescaze House (1933-34) at 211 East 48th Street and the Edward Norman house at 124 East 70th Street.

References:

Architectural Record, 81 (February 1937), 30-36.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 232.

EAST 74TH STREET South Side

No. 34 (1388/47)

	Date	Architect	Owner
Erected	1870-71 by	D. & J. Jardine	for Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; brownstone facing; retains stoop leading to entrance portico with Doric columns and pediment; round-arched rusticated entry; double doors; pedimented window lintels on first floor; slab lintels on second and third floors; round-arched windows on fourth floor.

Alterations Cornice has been removed, multi-paned window sash have been added.

HISTORY House built as one of a row of eleven (Nos. 30-50) and only one to retain most of its original details.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 36-38 (1388/46)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Winters & Hunt
Present Facade	1920	by	Cross & Cross	for	Mrs. George Whitney

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story brick residence; central entrance with leaded fanlight; two, two-story angular oriels with Greek fret bands and balustrades; round-arched windows with blind tympanums on second floor; splayed brick lintels on top stories; simple roof cornice.

Alterations 1920 - facades of two houses removed and new front erected; combined on interior.

1948 - interior alterations and front steps remodeled by William Lescaze for Dorothy Paley.

HISTORY

Houses originally built as two of a row of eleven Italianate residences (Nos. 30-50).

In 1920 they became the home of George Whitney, head of the J. P. Morgan bank, and his wife Martha Bacon Whitney, (1890-1967), and the new facade was commissioned.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 40 (1388/45)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Winters & Hunt
Present Facade	1900	by	Augustus N. Allen	for	Charles MacVeigh

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

Elements Five-story building with mansard roof; rusticated limestone base; above is Flemish bond brick with burned headers; fluted Doric entrance portico; iron grille door and windows on ground floor; three-story swelled bay; portico roof has balustrade and forms terrace; French windows set within ornate enframing leads out to balcony; iron railing at top of bay; pedimented dormers in mansard roof.

Alterations 1900 - new facade

HISTORY House originally built as one of a row of eleven Italianate residences (Nos. 30-50). Charles MacVeigh (1883-1962), who commissioned the present facade, was a partner in the law firm of Morris & MacVeigh and also a banker.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74th STREET South Side

No. 42 (1388/44)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Winters & Hunt
Present Facade	1920-21	by	J. M. Felson	for	Max Verschleiser

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story residence; Flemish bond brick facing; pair of ground floor entrances with stone enframements; recessed panels between second and third floors; round-arched openings with brick tympanums at these floors; stone keystones and impost block at windows; blue diamond-shaped panels between fifth floor windows.

Alterations 1920 - new facade

Cornice has been removed

HISTORY

House originally built as one of a row of eleven Italiante residences (Nos. 30-50). Max Verschleiser (1867-1957), who commissioned the present facade, was a New York real estate operator.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 44 (1388/43)

	Date	Architect	Owner
Erected	1904-05 by	George F. Pelham	for Samuel Kempner

ARCHITECTURE

Style Beaux Arts

Elements Five-story residence; rusticated base with segmental-arched openings; central entrance; iron-grille doors; three-story swelled front from second to fourth floors; balustraded balcony resting on console brackets at second floor; railing above bay; deep, projecting modillioned roof cornice.

Alterations 1940 - converted to multiple dwellings.

HISTORY

This house replaced an Italianate brownstone residence designed as one of a row of eleven (Nos. 30-50), in 1870 by D. & J. Jardine for Winters & Hunt.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 46 (1388/142)

	Date	Architect	Owner
Erected	1901-02 by	Robert D. Kohn	for Melville J. Scholle

ARCHITECTURE

Style Beaux Arts

Elements Five-story residence; limestone base, red brick laid in Flemish bond above; segmental-arched openings with iron-grillework on ground floor; balcony with iron railing above entrance; three-story swelled bay with cornice, triglyph forms, and parapet; fifth floor with pediment and cartouche projecting through mansard roof. The design incorporates stylized typical of Kohn's work.

HISTORY

This house replaced an Italianate brownstone residence designed as one of a row of eleven (Nos. 30-50), in 1870 by D. & J. Jardine for Winters & Hunt. It is the Permanent Mission of the Republic of Ivory Coast to the United Nations.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 48 (1388/42)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Winters & Hunt
Present Facade	1911	by	S. Edson Gage	by	Dr. Howard Lilienthal

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

Elements Five-story residence with limestone base and brick laid in Flemish bond with burned headers above; pedimented entrance; iron balcony on third floor; stone lintels at windows; bracketed cornice with balustrade in front of shallow, setback mansard.

Alterations 1911 - new facade

1957 - converted to offices (shop probably added at this time)

HISTORY

House originally built as one of a row of eleven Italianate brownstone residences (Nos. 30-50). Dr. Howard Lilienthal (1861-1946), who commissioned the present facade, was a specialist in thoracic surgery at Mt. Sinai Hospital. This building now houses the Women's League for Conservative Judaism.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 31 (1389/124)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles
Present Facade	1896-97	by	Alexander M. Welch	for	William W. Hall

ARCHITECTURE

Original Style unknown

Present Style neo-Renaissance

Elements Four-story and basement brownstone residence; angular oriel on second floor surmounted by stone railing; Corinthian columns and pilasters separate windows on third floor; cartouche in center of third floor enframingent; fourth floor arcade with foliage carving and a rosette frieze beneath projecting roof cornice. The ground floor storefront is modern.

Alterations 1896 - new facade

Modern store front has been added.

1950 - converted to multiple dwelling

HISTORY

House originally built as one of a group of nine (31-35 E. 74th Street and 933-943 Madison Avenue). William W. Hall, who commissioned the present facade, was a developer who specialized in the construction of luxurious residences for sale to affluent clients. Hall sold the house to Raymond Leshner in 1898.

References:

Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June 1903), 560 (illustration only).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Real Estate Record and Builders Guide, 73 (June 11, 1904), 1459 (illustration only).

EAST 74TH STREET North Side

No. 33 (1389/25)

	Date	Architect	Owner
Erected	1901	by Grosvenor Atterbury	for Sarah J. Robbins

ARCHITECTURE

Style neo-Georgian

Elements Four-story residence with limestone base and brick laid in Flemish bond above; deeply recessed mortar joints; limestone quoins, keystones, impost blocks, sills, cornice and roof balustrade; wide segmental-arched entrance and window on first floor; window filled with leaded glass; doorway with iron grillework; iron areaway railings; three round-arched windows with multi-paned sash and iron balconies on second floor; brick splayed lintels above; iron balconies on fourth floor; modillioned roof cornice.

Alterations 1945 - converted to multiple dwelling

HISTORY This house replaced two earlier rowhouses built in 1876 as a group of nine (31-35 E. 74th Street and 933-943 Madison Avenue).

References: Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June, 1903) 560 (ill.), 562, 566.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Real Estate Record and Builders Guide, 73, (June 11, 1904), 1459 (illustration only).

EAST 74TH STREET North Side

No. 37 (1389/26)

	Date		Architect		Owner
Erected	1879	by	James E. Ware	for	John Davidson

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; windows above original entrance keyed to facade; second story window above original entrance has slab lintel supported by brackets; third story window has sill resting on cupid's-bow panel; pediment with flower above window; pilasters separate all windows to right of entrance bay; galvanized-iron roof cornice with swags and rosettes.

Alterations Entrance portico and stoop have been removed.

HISTORY House built as one of a row of six (Nos. 37-47).

References: Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June 1903), 560 (illustration only).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets,

Real Estate Record and Builders Guide, 73 (June 11, 1904) 1459, (illustration only).

EAST 74TH STREET North Side

No. 39 (1389/27)

	Date*		Architect		Owner
Erected	1879	by	James E. Ware	for	John Davidson
Present Facade	1936(?)	by	Aymar Embury	for	Rosalind S. Cowen

ARCHITECTURE

Original Style Queen Anne

Present Style neo-Georgian

Elements Five-story brick residence; central limestone entrance; iron balcony at second story; roof parapet with balusters.

Alterations 1936(?) - new facade added

HISTORY House built as one of a row of six (Nos. 37-47).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 41 (1389/127)

	Date		Architect		Owner
Erected	1879	by	James E. Ware	for	John Davidson
Present Facade	1941	by	Gurdon S. Parker	for	Ray Morris

ARCHITECTURE

Original Style Queen Anne

Present Style some classical detail - no significant architectural features except compatible height

Elements Five-story residence ; stucco facing; stone entrance enframements with cartouche; high iron fence with lamp over entryway. Retains original height and scale of openings on upper stories.

Alterations 1941 - detail removed from facade, stoop removed, and new entrance created.

HISTORY House built as one of a row of six (Nos. 37-47). Ray Morris (1879-1961), who commissioned the present facade, was a banker.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 43 (1389/28)

	Date		Architect		Owner
Erected	1879	by	James E. Ware	for	John Davidson
Present Facade	probably 1959	by	R. Myller & R. W. Mezen	for	Michael M. Levine and Irving Shapiro

ARCHITECTURE

Original Style Queen Anne

Present Style Modern - no significant architectural features except compatible height

Elements Four-story and basement brick building with large bands of windows with louvers. Retains original height.

Alterations 1959(?) - a new facade has been added

HISTORY House built as one of a row of six (Nos. 37-47).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 45 (1389/29)

	Date		Architect		Owner
Erected	1879	by	James E. Ware	for	John Davidson
Present Facade	1957	by	Sidney & Gerald M. Daub	for	45 E. 74th St. Corp.

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Four-story and basement brick residence; small-paned window sash; iron areaway railing and balcony in matching pattern. Retains original height and scale of openings.

Alterations 1957 - new facade

HISTORY House originally built as one of a row of six (Nos. 37-47).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

Nos. 47-59 (1389/30-34)

	Date	Architect	Owner
Erected	1898	by Buchman & Deisler	for J. C. Lyons

ARCHITECTURE

Style neo-Renaissance

Elements Seven residences of an original group of eight; all are five-story dwellings with columnar entrance porticos, rusticated limestone bases, balustrades above the first floors, belt-courses above second and fourth floors, and simple cornices. Nos. 47, 53, and 55 are limestone; others have brick facing above a limestone base. Nos. 47-53, have fifth floors with diamond panels. Nos. 55-59 have fifth floors with raised bands. Nos. 47 and 53 are identical with Doric porticos, iron grille double doors (only at No. 53), two-story angular bays, each with pedimented central window and cartouche and flanking Greek fret panels. Nos. 49 and 51 have fluted Doric porticos, iron grille double doors, slab lintels at the second floor, cartouches on the third floor, round-arched windows set within rectangular enframements with rosette spandrels on the fourth floor, and dwarf Ionic pilasters on the fifth floor. No. 55 has an Ionic portico, two-story rounded bay with segmental-arched pediment and cartouche, anthemion panels on the third floor, and Vitruvian wave band and balustrade at the top of the bay. Nos. 57-59 are similar to Nos. 49-51 except that they have fluted Ionic porticos, keystones on the third floor, and different fifth floors.

Alterations 1928 - setback sixth story added to No. 53.

1949 - Nos. 51 and 53 combined on interior; original entrances blocked off and stoop removed.

EAST 74TH STREET North Side

Nos. 47-59 (cont.)

HISTORY

Jeremiah C. Lyons was a developer who specialized in the construction of luxurious town houses for sale to wealthy clients. In 1899, No. 47 was sold to Moses Newborg (1862-1945), president of the firm of Newborg & Co., New York Stock Exchange. In 1899, No. 55 was sold to Benno Neuberger (1866-1914), a partner in the firm of E. Rosenwald & Co., tobacco dealers. In 1900, No. 59 was sold to William B. Cogswell (1834-1921), a leading figure in mining and engineering and inventor of the Solvay process of making ammonia soda. No. 61, which has been demolished, was purchased in 1902 by Henry Block (1850-1921), vice president and director of the Continental Bank and senior member of the stock brokerage firm of Henry Block & Co.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET between Park Avenue and Lexington Avenue

East 74th Street between Park and Lexington Avenues was entirely built up by the late 1870s with Italianate and neo-Grec style rowhouses. No. 128, designed in 1871 by John G. Prague as part of a group of 28 houses, retains much of its original Italianate detail while No. 129 designed in 1878 by John C. Burne retains almost all of its stylized neo-Grec ornament. Most of the other early rowhouses on the street have either new front facades or have had the original facades stripped of all ornamental detailing. Many of the rowhouses on the street were demolished in the 20th century and replaced by high rise buildings including a private hospital (No. 119) and apartment buildings, particularly at the Park Avenue corners. The street's most prominent building is the Episcopal Church of the Resurrection (originally Church of the Holy Sepulchre), designed in 1869 by Renwick & Sands. The handsome Victorian Gothic style church is one of Renwick's more modest ecclesiastical designs.

EAST 74TH STREET South Side

No. 112 (1408/66)

	Date	Architect	Owner
Erected	1916-17 by	Robert T. Lyons	for 112 E. 74th St. Corp.

ARCHITECTURE

Style neo-Federal

Elements Nine-story apartment building constructed of brick laid in English bond; two-story brick arcade from second and third floors; stone entrance enframement; iron balconies on fourth and eighth floors; deep cornice.

HISTORY

Replaced four Italianate rowhouses, part of a group of 28, designed in 1871 by John G. Prague for Warren Beeman.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 120 (1408/8 in part)

	Date	Architect	Owner
Erected	1917	by John T. Simpson	for Buckley School Building Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Six-story school building; two-story white brick base with rusticated pilasters; dark red brick above; multi-paned windows; arches with stone tympanum on fifth floor.

Alterations 1934 - top story added

HISTORY

Replaced two Italianate rowhouses, part of a group of 28 designed in 1871 by John G. Prague for Warren Beeman. The Buckley School is a private school. The building is connected at the rear to the new building at 113 East 73rd St.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 124 (1408/163)

	Date		Architect		Owner
Erected	1871-75	by	John G. Prague	for	Warren Beeman
Present Facade	1922	by	Edgar J. Moeller	for	Paul Foster

ARCHITECTURE

Original Style Italianate

Present Style some Italianate elements

Elements Four-story residence; cement composition facing; Italianate cornice intact. Retains original height and scale of openings.

Alterations 1922 - stoop removed, detail removed from facade which was covered with cement composition to imitate stone.

HISTORY

House originally built as one of a group of 28 Italianate houses. Paul Foster (1875-1945), who commissioned the present facade, was an authority on newspaper indexing and became librarian of the Philadelphia Inquirer in 1925.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 126 (1408/63)

	Date		Architect		Owner
Erected	1871-75	by	John G. Prague	for	Warren Beeman
Present Facade	1925-26	by	Edward I. Shire	for	Eustace Seligman

ARCHITECTURE

Original Style Italianate

Present Style some classical detail

Elements Four-story residence; stucco facing; Doric arcade on second floor; iron balconies and window guards; shutters at windows; two sloping Spanish tile roofs above third and fourth floors.

Alterations 1925 - new facade

HISTORY House originally built as one of a group of 28 Italianate houses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 128 (1408/62)

	Date	Architect	Owner
Erected	1871-75 by	John G. Prague	for Warren Beeman

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone dwelling; projecting lintels and sills; rusticated basement; bracketed cornice; mansard roof addition with pedimented dormers.

Alterations 1925 - one story added and stoop removed by Edward I. Shire for Alfred Jaretzki, Jr.

HISTORY

House built as one of a group of 28 Italianate houses. Alfred Jaretzki, Jr., was the son of Alfred Jaretzki, who lived at 121 East 73rd Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 130 (1408/161)

	Date	Architect	Owner
Erected	1871-75 by	John G. Prague	for Warren Beeman

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone residence; projecting lintels and sills; bracketed cornice; mansard roof addition with three-small pedimented dormers; ground floor projections have sculpted panels over doors.

Alterations 1920 - stoop removed by Cameron Clark for William Hammatt Davis

1926 - story added by Cameron Clark for William Hammatt Davis

1935 - entrances extended to building line by Cameron Clark for William Hammatt Davis

HISTORY

House built as one of a group of 28 Italianate houses. William Hammatt Davis (1879-?), was a noted patent lawyer.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 132 (1408/61)

	Date		Architect		Owner
Erected	1871-75	by	John G. Prague	for	Warren Beeman
Present Facade	1911	by	Peabody, Wilson & Brown	for	Julian L. Peabody

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story residence constructed of brick laid in Flemish bond; limestone lintels above windows; mansard roof with dormer.

Alterations 1911 - new facade and story added.

HISTORY

House originally built as one of a group of 28 Italianate houses. Julian L. Peabody (1881-1935), was a partner in the architectural firm of Peabody, Wilson and Brown.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 134 (1408/59)

	Date	Architect	Owner
Erected	1871-75 by	John G. Prague for	Warren Beeman
Present Facade	1928 & 1930	W. & W. F. Crockett and E. P. Mellon & W. L. Smith	Lucian Hamilton Tyng and Tethell Realty Corp.

ARCHITECTURE

Original Style Italianate

Present Style Modern

Elements Two four-story (originally three-story and basement) buildings that have been combined on the interior and have a uniform facade; large rectangular studio window on fourth floor of No. 134, large segmental-arched studio window on second floor of No. 136; oriel and three small octagonal openings above studio window of No. 136; extension at ground floor out to building line.

Alterations 1920 - stoop removed at No. 134.

1928 - front facade altered, studio added to third floor at No. 134.

1930 - front facade of No. 136 altered and buildings combined on interior.

HISTORY

Houses originally built as two of a group of 28 Italianate residences.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 138 (1408/58)

	Date	Architect	Owner
Erected	1871-75 by	John G. Prague	for Warren Beeman

ARCHITECTURE

Style Italianate

Elements Four-story building; brownstone facing; upper stories retain original lintels and sills at windows; bracketed roof cornice.

Alterations 1928 - two-story brick commercial extension added to front by William A. Giesen for Lingren Realty Corp.

HISTORY Built as one of a group of 28 Italianate houses

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET South Side

No. 140 (1408/57)

	Date	Architect	Owner
Erected	1871-75 by	John G. Prague	for Warren Beeman

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facing; only house to retain triangular pediment at entrance and stoop; retains original lintels and sills at windows; commercial extension at basement level.

Alterations 1931 - one story commercial extension on front; cornice removed.

HISTORY House built as one of a group of 28 Italianate houses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 115 (1409/5)

	Date		Architect		Owner
Erected	1869	by	Renwick & Sands	for	Church of the Holy Sepulchre (Episcopal)

ARCHITECTURE

Style Victorian Gothic

Elements Church building of bluestone; steep, sloping peak-roofed nave; stone laid in random ashlar; subtle polychromy; nave lit by central pointed-arched opening divided into three cusped lancets topped by foils; rondel above; projecting base course rises in center to form peak that incorporates elliptical window; central arrangement flanked by triple window groups with curved quatrefoils in spandrels all set within a relieving arch; stone quoins; entrance porch to west of nave; tower to east of nave; paired entrances with wooden double doors; tower with pair of pointed-arch windows; rondel and crenellated coping; polychromatic slate-tile roof; five tiny triangular dormers on each slope of roof; chancel visible from west. Spires were planned but not built.

HISTORY In 1903, the church became the Church of the Resurrection (Episcopal).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 119 (1409/8)

	Date	Architect	Owner
Erected	1923-24 by	Polhemus & Coffin	for Dr. Ralph Lobenstein

ARCHITECTURE

Style neo-Georgian

Elements Six-story building with English bond brick facing; pedimented limestone entrance with Doric pilasters and pediment; limestone splayed lintels at second floor windows; brick splayed lintels at windows above; small-paned window sash.

Alterations 1961 - interior alterations for the Church of the Resurrection

HISTORY

Building originally constructed as a private sanitorium called the Endural Hospital. In 1961 it was converted to church classrooms, apartments for clergy, and offices for the Church of the Resurrection.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 125 (1409/9)

	Date	Architect	Owner
Erected	1927-28 by	Lafayette A. Goldstone for	125 E. 74th St., Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Nine-story apartment building; one-story rusticated limestone base; entrance with Ionic half columns supporting an open-bed pediment; paired Corinthian pilasters ornament ends of limestone facade of second and third floors; iron balconies on second floor; upper stories of brick laid in English bond with random burned headers; bracketed roof cornice.

HISTORY

Replaced three rowhouses.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 129 (1409/111)

	Date	Architect	Owner
Erected	1878-79 by	John C. Burne	for John McGlynn

ARCHITECTURE

Style neo-Grec

Elements Three-story and basement brownstone residence; retains stoop; eared lintels supported by stylized brackets at windows; stylized bracketed roof cornice.

Alterations 1957 - converted to two-family residence.

HISTORY House built as one of a pair (Nos. 129-131).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 131 (1409/12)

	Date	Architect	Owner
Erected	1878-79 by	John C. Burne	for John McGlynn

ARCHITECTURE

Style neo-Grec

Elements Four-story brownstone residence; retains corbeled window sills and partial enframements as well as original stylized bracketed roof cornice.

Alterations 1921 - stoop removed and ornament around windows removed.

HISTORY House built as one of a pair (Nos. 129-131)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 74TH STREET North Side

No. 133 (1409/13)

	Date		Architect		Owner
Erected	1877-78	by	John C. Burne	for	John McGlynn
Present Facade	1921-23	by	A. Wallace McCrea	for	Roxana V. Brand

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Four-story building faced with brick laid in English bond; limestone entrance enframingent; iron grille doors; round-arched second story openings with stone tympanums embellished by cartouches; leaded casement windows; simple roof cornice.

Alterations 1921 - new facade

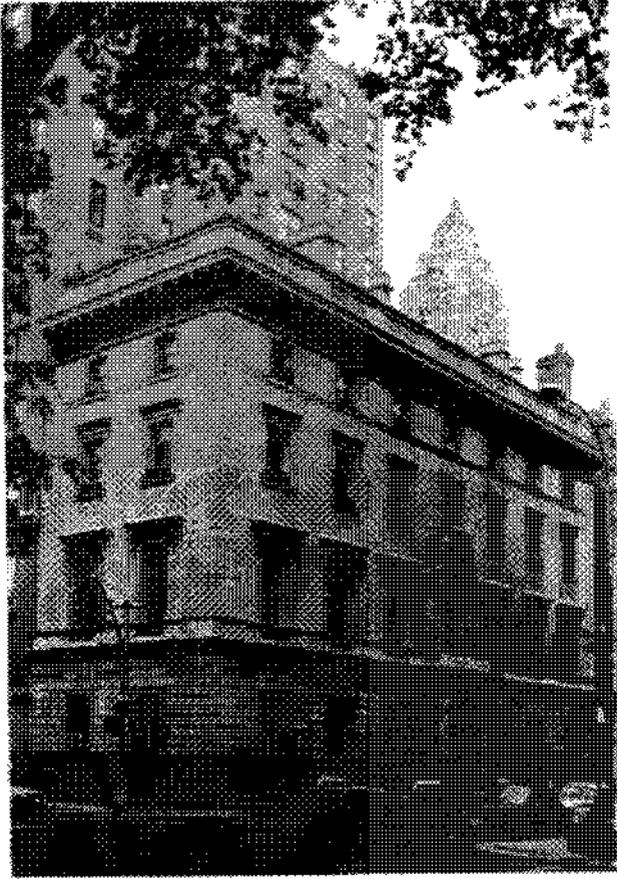
HISTORY

House originally built as one of a row of five (Nos. 133-141); these were begun one year earlier than the adjacent row by the same architect and developer.

References:

American Architect, 73 (May 9, 1923), p. 44, plates.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.



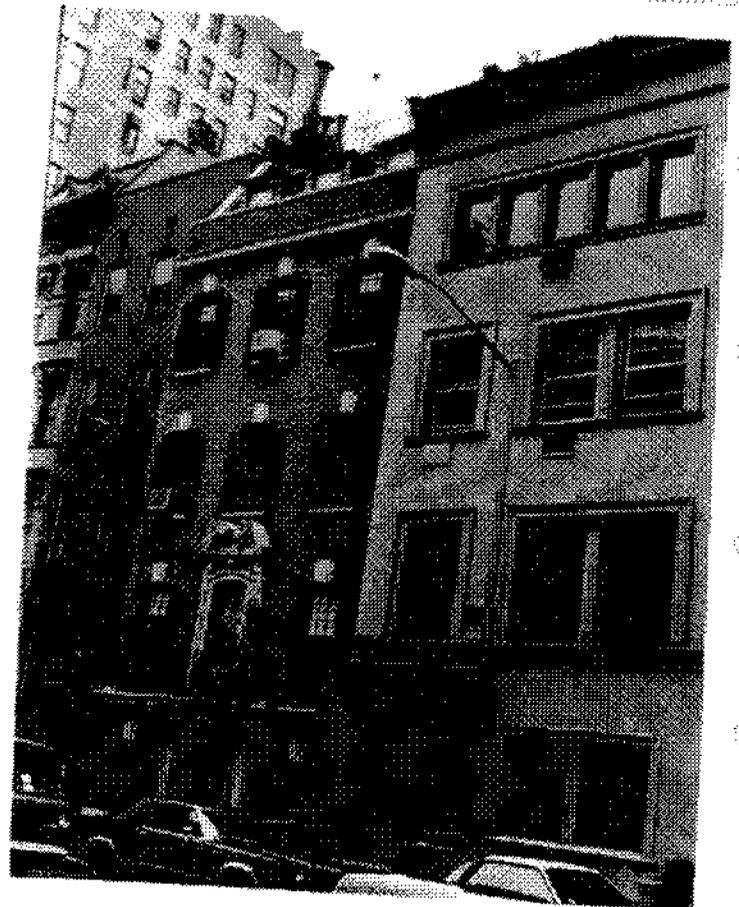
1 East 75th St.



4 East 75th St.



5 & 7 East 75th St.



36 & 34 East 75th St.

EAST 75TH STREET between Fifth Avenue and Madison Avenue

Development began at the eastern end of this block in the late 1870s during the recovery after the Panic of 1873. The earliest building on the block to survive is No. 19, a neo-Grec residence of 1876, built by Edward Kilpatrick, the prolific architect/developer. An early row to survive is at Nos. 9-17, built by architect/developers William and Anthony Mowbray in 1887-89. Nos. 13 and 15 are largely intact, displaying the Queen Anne style of architecture.

The residential character of this block of East 75th Street is most clearly defined, however, by the large luxurious town houses which began to replace the earlier, more modest rowhouses at the turn of the century. Particularly notable is the neo-Italian Renaissance Edward S. Harkness mansion, 1 East 75th Street, at the corner of Fifth Avenue. Already a designated New York City Landmark, the house was designed by Hale & Rogers in 1907, as a wedding gift for the son of Stephen Harkness, one of the founders of Standard Oil. The Stuart Duncan residence at No. 3 was designed a year earlier in the Beaux-Arts style by the fashionable architect C. P. H. Gilbert. The two houses at Nos. 5 and 7 are good examples of the type of elegant speculative town house which was popular during this period. Built in 1901-02, for the developers William Hall's Sons, they were designed by Welch, Smith & Provot, the architectural team that worked frequently with the Halls. William W. Hall of this firm lived at No. 15, one of the houses of the Mowbray row, while his brother Thomas lived at 59 East 75th Street.

Three houses on the south side of the street are also from the turn of the century. No. 2 was built in 1893-95 and designed by architect Richard Howland Hunt, son of Richard Morris Hunt. Henry Reese Hoyt, the owner of No. 2, was a lawyer. The Nathaniel L. McCready house at No. 4 was built in 1895-96. Approximately 50 feet wide, it was designed in the neo-French Renaissance style by Trowbridge, Colt & Livingston. The firm of Lord, Hewlett & Hull redesigned No. 8 in 1899 in a Beaux-Arts style for stockbroker Edward T. H. Talmadge.

Two large apartment buildings occupy the Fifth Avenue and Madison Avenue corners on the south side of the street, while a taxpayer with neo-Classical features adds interest to the northern Madison Avenue corner.

EAST 75TH STREET South Side

No. 2 (1389/67)

	Date	Architect	Owner
Erected	1893-95 by	Richard H. Hunt	for Henry R. Hoyt

ARCHITECTURE

Style neo-French Classic with Tudor detailing

Elements Five-story residence; limestone first floor; red brick with contrasting limestone detail on floor above; windows have limestone enframements keyed to the brickwork; drip molds at second and third story windows; carved shield above central windows at second floor; cornice sets off mansard roof with two dormers at fifth floor; roof cresting.

Alterations 1907 - rear addition by Henry Pelton for Henry R. Hoyt.

1910 - new limestone facade at foundation wall by Hiss & Weekes for Henry R. Hoyt.

1919 - rear penthouse addition by Hiss & Weekes for Henry R. Hoyt

1941 - converted to multiple dwelling

HISTORY

Henry Reese Hoyt (1861-1921), a noted lawyer, was the original owner of the house and lived there until his death. He was a member of an old New York family which had established itself in the American colonies in 1628. The family was involved in railroad and real estate ventures. H. R. Hoyt's law firm represented the Italian government and the French consulate in the United States.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 4 (1389/65)

	Date	Architect	Owner
Erected	1895-1896 by	Trowbridge, Colt & Livingston	for Nathaniel L. McCready

ARCHITECTURE

Style neo-French Renaissance with Francois I detail

Elements Four-story residence; very wide (50 feet) limestone facade; three elliptical-arched openings at ground floor; delicate wrought-iron balcony at second floor; cornice with vertical brackets above third floor; three Francois I-type dormers with pediments consisting of a central panel flanked by brackets and finials set in slate-covered mansard roof; roof cresting with swags and garlands.

Alterations 1964 - interior alterations for Harkness Ballet Center

HISTORY

House was owned between 1898 and 1917 by Nathaniel L. McCready, a broker and the son of the founder of the Old Dominion Steamship Co. It was purchased in 1919 by Stanley and Elizabeth Mortimer. In 1939 it was purchased by Thomas J. Watson, Jr. (b.1914), later president and director of IBM. Rebekah West Harkness (b. 1915), wife of William Hale Harkness, and composer, philanthropist, and founder of the Harkness Ballet, purchased the house on behalf of the William Hale Harkness Foundation in 1964.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 232.

EAST 75TH STREET South Side

No. 8 (1389/64)

	Date		Architect		Owner
Erected	c.1872	by	unknown	for	George W. McCollom
Present Facade	1899	by	Lord, Hewlett & Hull	for	Edward T. H. Talmadge

ARCHITECTURE

Original Style Italianate

Present Style Beaux-Arts

Elements -Five-story residence; limestone base at first floor with brick facing above; two-story three-sided oriel at second and third floors supported on large console brackets and crowned by balustrade; splayed brick lintels with limestone keystones above fourth floor windows; cornice with vertical brackets, panels and modillions above fourth floor; fifth floor is a brick replacement of earlier mansard.

Alterations 1899 - new facade and rear addition

1948 - altered to multiple dwelling; fifth floor mansard roof probably replaced at this time.

HISTORY

Originally built as one of a row of nine houses (Nos. 8-24). Edward Taylor Hunt Talmadge (1867-1922), who commissioned the present facade, was a member of the New York Stock Exchange. Later owners were Stephen Baker and Barron G. Collier. It is now owned by the Hungarian People's Republic.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 10 (1389/63)

	Date		Architect		Owner
Erected	c.1872	by	unknown	for	George W. McCollom
Present Facade	1917	by	Henry Pelton	for	Carl Schoen

ARCHITECTURE

Original Style Italianate

Present Style neo-French Classic

Elements Five-story residence; limestone facade; ground floor openings flanked by pilasters with foliate capitals; iron balcony at second floor; windows at second through fourth floors unified within a continuous molded enframement crowned by a swag-adorned cartouche. Windows are multi-paned casements with transoms. Modillioned cornice above fourth floor; large triple-window dormer with arched pediment set in mansard roof at fifth floor.

Alterations 1917 - new facade erected and new penthouse

1947 - altered to multi-family dwelling

HISTORY

Originally built as one of a row of nine houses (Nos. 8-24). Carl and Matilda Schoen, who commissioned the present facade, owned the house until 1940. It is now owned by the Hungarian People's Republic.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 12 (1389/62)

	Date		Architect		Owner
Erected	c.1872	by	unknown	for	George McCollom

ARCHITECTURE

Style Italianate

Elements Five-story residence; painted brownstone facade; stoop removed and entrance through ground floor front extension; arched entrance opening remains at second floor; windows have full enframements with projecting lintels; curved Queen Anne style oriel at third floor carried on corbel with pediment over central windows; plate glass windows at fifth floor below sloping skylight.

Alterations 1883 - extension at the rear; Queen Anne style oriel probably added at this time.
1936 - converted to multiple dwelling, interior alterations; skylight added and stoop removed, probably at this time.

HISTORY Built as one of a row of nine houses (Nos. 8-24). In 1899 the house was purchased by Anton Oppenheimer and remained occupied by members of the family until 1936.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 14 (1389/56)

	Date		Architect		Owner
Erected	1928-29	by	Schwartz & Gross	for	Teeson Const. Co.

ARCHITECTURE

Style neo-Medieval

Elements Eleven-story brick apartment building with one-story stone base; commercial ground floor with intact piers, window framing, and base panels; a single vertical row of large multi-paned windows divided by transoms and mullions on each facade; other windows regularly spaced; narrow brick towerlettes crowned by stone pinnacles; top story windows keyed to the facade.

HISTORY Replaced six houses of the early 1870s row that faced onto East 75th Street. The Teeson Construction Co., is a subsidiary of the Tishman Co.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 1 (1390/1)

	Date		Architect		Owner
Erected	1907	by	Hale & Rogers	for	Edward S. Harkness

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; similar treatment of Fifth Avenue and 75th Street facades; marble facing; rusticated ground floor; quoins at corners; main entrance on 75th Street with flanking columns supporting a balustraded balcony above; elongated second floor windows with full enframements, balustrades, and projecting lintels; enframed third and fourth floor windows; richly decorated frieze sets off the projecting cornices with balustraded parapet wall above, concealing the fifth floor.

HISTORY

Built as the residence of Edward S. Harkness (1874-1940), a son of one of the original six partners of the Standard Oil Company. Harkness owned a carriage house at 161 East 73rd Street. It remained the residence of Mrs. Mary Stillman Harkness until her death in 1950. Two years later it became the headquarters of the Commonwealth Fund, a philanthropic foundation which had been established in 1918 by the mother of Edward S. Harkness. Designated a New York City Landmark in 1967.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 244-245.

Alexandra Cushing Howard, Fifth Avenue and Central Park Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

Landmarks Preservation Commission, Edward S. Harkness House Designation Report (LP-0415) (New York: City of New York, January 24, 1967).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

"Residence, No. 1 East 75th Street, New York," New York Architect, 5(March 1911), plates.

EAST 75TH STREET North Side

No. 3 (1390/6)

	Date	Architect	Owner
Erected	1902-04	by C.P.H. Gilbert	for Stuart Duncan

ARCHITECTURE

Style Beaux-Arts

Elements Six-story residence; very wide (50 feet) ; limestone facade, rusticated at first floor and ashlar above; projecting entrance bay with balustrade above; second floor windows have full enframements with cornices supported on console brackets; decorated full enframements at upper story windows; bracketed and modillioned cornices above fourth and fifth stories; fifth and sixth stories progressively set back. Tall iron fence with limestone posts encloses the areaway.

Alterations 1941 - converted to apartments

HISTORY

Built for Stuart Duncan (1872-1957), a member of the family firm of John Duncan & Son, which was eventually taken over by Lea & Perrins. In 1912, Duncan built a palatial estate known as Bonniecrest overlooking Newport Harbor in Rhode Island. He sold No. 3 in 1920 to Clarence H. Mackay (1874-1938), son of Nevada mining millionaire John William Mackay. The younger Mackay carried out his father's dream of an international cable and telegraph system. He was also a philanthropist and a sportsman. His Roslyn, Long Island, estate Harbor Hill was designed by McKim, Mead & White.

References: "House of Stuart Duncan, No. 1 East 75th Street, New York," American Architect and Building News, 89 (June 9, 1906), 196, plate.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 5 (1390/8)

	Date	Architect	Owner
Erected	1901-02	by Welch, Smith & Provot	for William Hall's Sons

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facade with rusticated first floor; full-length windows at second floor with iron balcony supported on console brackets set below carved lunettes. Second, third and fourth floor windows set in modified Gibbs surrounds keyed to the ashlar. Copper-covered mansard roof at fifth floor with two dormers with arched pediments.

Alterations 1977 - converted to apartments
Cornice has been removed

HISTORY Built as one of a pair with No. 7. William Hall's Sons were developers who specialized in the construction of elegant town houses for sale to wealthy clients. Between 1903 and 1961 the house was owned by Henry Harper Benedict (1844-1935) and his wife Katherine Geddes Benedict (1891-1961). Benedict was the president of the Remington Typewriter Co. and a founder of the typewriter industry in America. He owned two carriage houses at 165 and 167 East 73rd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

EAST 75TH STREET North Side

No. 7 (1390/9)

	Date	Architect	Owner
Erected	1901-02	by Welch, Smith & Provot	for William Hall's Sons

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; rusticated limestone facade which is vermiculated at second, third, and fourth floors; arched windows with balconies at second and third floor; those at second story have heavy balustrades with urns; bracketed and modillioned cornice at fourth floor; copper-covered mansard roof at fifth floor with two dormers with arched pediments.

Alterations 1917 - rear extension to fourth and fifth floors and interior alterations by Delano & Aldrick for James H. Lancashire
1944 - converted to apartments

HISTORY

Built as one of a pair with No. 5. William Hall's Sons were developers who specialized in the construction of elegant town houses for sale to wealthy clients. The house was sold in 1904 to James McLean (1845-1920), a financier, vice-president of Phelps, Dodge & Co., and horseman. He sold the house in 1917 to James Henry and Sarah Lancashire who owned it until 1938.

References:

New York City, Department Of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

EAST 75TH STREET North Side

No. 9 (1390/10)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1951	by	Elias K. Herzog	for	Sealong Realty Corp.

ARCHITECTURE

Original style Queen Anne
Present style none

Elements Six-story residence; brick facing; ground floor entrance; most windows at upper floors have multi-paned sash; roof parapet.

Alterations 1926 - rear extension, removal of stoop, bay windows and iron grills.
1951 - converted to apartments and new front.

HISTORY Originally built as one of a row of five houses (Nos. 9 - 17).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 11 (1390/11)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1923	by	Henry M. Polhemus	for	Harold Van Tine

ARCHITECTURE

Original style Queen Anne
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting stone detail; ground floor entrance with stone enframing keyed to the brickwork and triangular pediment; stone band course above first floor; splayed stone lintels with keystones above second floor windows; splayed stone lintels above third and fourth floor windows; windows have multi-paned double-hung sash; simple stone cornice and brick roof parapet.

Alterations 1923 - new brick front
1939 - converted to multiple dwelling

HISTORY Originally built as one of a row of five houses (Nos. 9-17).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 13 (1390/111)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brick facade with brownstone trim; quoins flank facade; entrance now at ground level; iron balcony at base of full-length arched windows at second floor; carved panel between windows; curved oriel at third floor; large triangular dormer spanning facade set in mansard roof at fifth story.

Alterations Stoop and cornice have been removed; iron balcony added.
1959 - converted to two-family residence and art gallery.

HISTORY Built as one of a row of five houses(Nos. 9-17). House was owned between 1918 and 1929 by Mary and William Warner Hoppin.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

-762-

EAST 75TH STREET North Side

No. 15 (1390/12)

	Date	Architect	Owner
Erected	1887-89	by William E. Mowbray	for Anthony Mowbray

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brick facade with brownstone trim; quoins flank facade; entrance now at ground level; full-length arched windows at second floor with carved panel between windows; curved oriel at third floor; modillioned cornice above fourth floor; large triangular dormer spanning facade set in mansard roof at fifth story.

Alterations Stoop has been removed and ground level entrance created.

HISTORY

Built as one of a row of five houses (Nos. 9-17). Between 1899 and 1927 the house was owned and occupied by Emily P. and William W. Hall (1870-1952). Hall was the developer who with his brother Thomas, working in conjunction with the architectural firm of Welch, Smith & Provot, built many elegant residences on the Upper East Side for sale to affluent clients. Hall was also active in the affairs of the Phillips Presbyterian Church (later the Madison Avenue Presbyterian Church), at Madison Avenue and 73rd Street. Thomas Hall lived at 59 East 75th Street. Between 1927 and 1945 the house was owned by Ernest N. Pittman.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 17 (1390/13)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1919	by	Howard Major	for	William Beard

ARCHITECTURE

Original style Queen Anne
Present style eclectic

Elements Five-story residence; stuccoed facade; ground floor entrance; rectangular windows with iron balconies; simple cornice above fourth floor sets off sloping mansard roof with dormers at the fifth floor.

Alterations 1919 - new front
 1954 - interior alteration for doctor's offices

HISTORY Originally built as one of a row of five houses (Nos. 9-17). Between 1926 and 1941 the house was owned by Margaret Hawkesworth Content, second wife of financier and broker Harry Content who had previously owned 17 East 76th Street (see).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 19 (1390/14)

	Date		Architect		Owner
Erected	1876	by	Edward Kilpatrick	for	Edward Kilpatrick

ARCHITECTURE

Style neo-Grec

Elements Five-story and basement residence; wide facade (31 feet) but shallow in depth (27 feet); brownstone facade; stoop leads to first floor entrance; full-height three-sided bay to right; all openings have full enframements with simulated pediments and incised decoration; iron railings at windows; modillioned and bracketed cornice above fourth floor; mansard roof with dormers at fifth floor.

Alterations 1926 - one-story addition for Eva M. Noyes by S. Edson Gage
1970 - converted to art gallery, office, and residence

HISTORY Built as one of a group of three residences (Nos. 19-23) extending to Madison Avenue corner and all approximately 31 feet by 27 feet.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 21-27 (1390/114)

	Date	Architect	Owner
Erected	1925	by George F. Pelham	for Henry Phipps Estates (Harry W. Robbin)

ARCHITECTURE

Style neo-classical

Elements Three-story taxpayer; terra-cotta facing; large commercial storefronts at ground floor on both 75th Street and Madison Avenue; band with splayed blocks and dentils above storefronts; pedimented entrance to upper floors on 75th Street; two-story pilasters flanking second and third story windows; simple cornice supporting roof balustrade.

Alterations 1937 - new show windows and entrance doors
1960 - new store front and awning

HISTORY Replaced two 1876 houses by Edward Kilpatrick. Built as an investment for the estate of steel magnate Henry Phipps.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET between Madison Avenue and Park Avenue

This block was developed during the early 1880s, and several rows survive from this period. Real estate developer Daniel Hennessy commissioned a row from the firm of Thom & Wilson, and houses at Nos. 39-45 were built in 1880-81. Thom & Wilson were also commissioned by builder/developer Terrence Farley to design Nos. 38-44. While built in 1881-82, the only house of this row to retain its original brownstone front is No. 40. The prolific architect John G. Prague designed a group of houses at Nos. 53-61, built in 1881-82. Nos. 53, 55, 59 and 61 underwent exterior alterations in the 20th century to make the facades more fashionable--a trend prevalent throughout the area of the historic district. Also from this period is the Dr. Ernest Stillman house at No. 45, which replaced three brownstone residences, one of which was part of the Hennessy row. A handsome neo-Georgian residence of 1925, it was designed by Cross & Cross. The two apartment houses at the Park Avenue corners (Nos. 812 and 820) are also of the 1920s.

A disturbing element has been added to the north side of the street with the recent drastic reconstruction of No. 57. Breaking the harmony of the row, the concrete facade projects forward from the building line and two stories above the cornice line of the adjacent houses.

The Whitney Museum of American Art occupies part of the south side of the block at the corner of Madison Avenue. Designed by the prestigious architect Marcel Breuer, it was built in 1964-66, replacing a number of 1880s rowhouses on the site. A large apartment house of 1958 occupies much of the northern Madison Avenue corner.

EAST 75TH STREET South Side

No. 34 (1389/47)

	Date	Architect	Owner
Erected	1895-96	by John B. Brazier	for Arpard G. Gerster

ARCHITECTURE

Style neo-classical

Elements Four-story residence; limestone facade; ground floor entrance with flanking pilasters and projecting cornice; paired windows with central pilaster and continuous enframement in right section of facade; single enframed windows above entrance; band of five windows separated by pilasters at fourth floor; modillioned and bracketed roof cornice.

Alterations 1975 - alteration from one-family residence to ten apartments

HISTORY

Dr. Arpard G. Gerster (1848-1923), who commissioned the house, was described as one of the leading surgeons of America at the time of his death (New York Times, March 12, 1923, p. 15). Dr. Gerster was born in Kassa, Hungary where he began his medical training; he later continued it in Vienna. Arriving in America in 1878 as a surgeon, he later went on to become a professor at the N.Y. Polyclinic Hospital and at Columbia University. He was a president of the American Surgical Association and retained membership in European surgical associations. Ownership of the house remained with the Gerster family until 1975.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 36 (1389/46)

	Date		Architect		Owner
Erected	1892-93	by	G.F. Pelham	for	Jonas Weil
Present Facade	1915	by	F. Burrall Hoffman Jr.	for	R. Horace Gallatin

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; red brick facade with contrasting stone detail; brick simulates rustication at ground floor; ground floor center entrance with flanking pilasters and windows; central window at second floor with stone enframement and broken, arched pediment; other windows have stone keystones; shutters at third and fourth story windows; parapet partially shields sloping roof with dormers at fifth floor.

Alterations 1915 - new facade
1942 - converted to multiple dwelling

HISTORY

Jonas Weil, (1836-1917), who commissioned the original house, was born in Germany and came to New York in 1860 where he later amassed a fortune in the real estate business; he donated nearly \$1,000,000 to various charities. He was a founder and president of Lebanon Hospital, a founder and donor of the Congregation Zichron Ephraim Synagogue, a designated Landmark located at 163 East 67th Street, and a founder of the Jewish Theological Seminary and the Federation of Jewish Philanthropic Societies. R. Horace Gallatin (d. 1948), who commissioned the present facade, was a descendant of an old distinguished New York family and a vice-president of the New York Historical Society.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 38 (1389/45)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1926	by	John W. Ingle	for	Anna G. Waldie

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Five-story residence; stuccoed brownstone facing; rusticated courses at ground floor; ground floor entrance; stylized keystones above second and fifth floor windows; roof parapet. Retains original height and scale of openings.

Alterations 1926 - front stoop removed and main entry relocated; new steps; cornice and window detail removed.
1936 - converted to multiple dwelling.

HISTORY Originally built as one of a row of four houses (Nos. 38-44), for a major developer in the area. Between 1905 and 1926 the house was owned and occupied by Samuel Kempner.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 40 (1389/44)

	Date	Architect	Owner
Erected	1881-82	by Thom & Wilson	for Terence Farley

ARCHITECTURE

Style neo-Grec with Beaux-Arts additions

Elements Six-story residence; brownstone facade; two-story curved bay, open at ground floor with recessed entrance; full-length windows with transoms and flanked by pilasters in second floor of the bay; windows of third through fifth floors have projecting lintels on brackets; horizontal bands at base of brackets; bracketed roof cornice; mansard roof with dormers at the fifth floor.

Alterations 1910 - ground floor altered and bay window, mansard roof, and new cornice added by Herts & Tallant for Frank J. Dupignac
1952 - converted to multiple dwelling.

HISTORY Built as one of a row of four buildings (Nos. 38-44) for a major developer in the area. Hannah and Robert Carter owned the house between 1882 and 1910.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 42 (1389/143)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1923	by	James E. Casale	for	Charles D. Hazen

ARCHITECTURE

Original style neo-Grec
Present style neo-Grec and neo-Gothic elements

Elements Five-story residence; stuccoed facing; ground floor entrance set in ogee arch; pointed-arch forms above first and second story windows; bracketed neo-Grec roof cornice. Retains original height and scale of openings.

Alterations 1923 - front facade remodelled
1945 - converted to multiple family dwelling

HISTORY Originally built as one of four houses (Nos. 38-44) for a major developer in the area.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 44 (1389/43)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1945(?)	by	unknown	for	Max Stein

ARCHITECTURE

Original style neo-Grec
Present style neo-Grec elements

Elements Five-story residence; stuccoed facade; ground floor entrance; stylized keystones above second story windows; bracketed neo-Grec roof cornice. Retains original height and scale of openings.

Alterations 1945 - converted to multiple dwelling; facade probably redone at this time.

HISTORY Originally built as one of a row of four houses (Nos. 38-44) for a major developer in the area.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET

No. 35 (1390/23)

	Date		Architect		Owner
Erected	1958	by	Paul Resnick	for	Harry Shapiro and Howard Weingrow

ARCHITECTURE

Style none

Elements Sixteen-story apartment building; brick facing; full-height three-sided entrance bay on 75th Street; commercial ground floor on Madison Avenue

HISTORY Replaced three houses on 75th Street and seven buildings on Madison Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 39 (1390/26)

	Date	Architect	Owner
Erected	1880-81	Thom & Wilson	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with projecting sills and lintels carried on brackets; bracketed and paneled roof cornice.

Alterations 1964 - alterations for conversion to pre-school
1977 - alterations for apartments
Stoop has been removed.

HISTORY Built as one of a row of four houses (Nos. 39-45) for a major developer in the area. Between 1901 and 1916 the house was owned and occupied by Alice and Nathaniel Appleton Prentiss.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 41 (1390/27)

	Date		Architect		Owner
Erected	1880-81	by	Thom & Wilson	for	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with sills and lintels carried on brackets; bracketed and paneled roof cornice.

Alterations 1947 - converted to apartments and doctor's office.
Stoop has been removed.

HISTORY Originally built as one of a row of four houses (Nos. 39-45). Between 1882 and 1898 the house was owned and occupied by Edward and Harriett Strong.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 43 (1390/127)

	Date	Architect	Owner
Erected	1880-81	Thom & Wilson	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with sills and lintels carried on brackets; carved panels below lintels; bracketed and paneled roof cornice.

Alterations 1907 - stoop removed by H.S. Waterbury for Pauline Emmet
1954 - converted to apartments

HISTORY Built as one of a row of four houses (Nos. 39-45). Between 1906 and 1916 the house was owned by Pauline and Grenville T. Emmet. They then moved to 39 East 63rd Street (see).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 45 (1390/28)

	Date	Architect	Owner
Erected	1924-25	by Cross & Cross	for Dr. Ernest G. Stillman

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; very wide (51 feet) brick facade with stone detail; ground floor entrance with side lights and fanlight; bandcourse above first floor; keystones above second floor windows; multi-paned double-hung window sash; simple cornice sets off slate-covered mansard roof with five dormers at fourth floor.

Alterations 1950 - alterations for school

HISTORY

Replaced three houses of the 1880s. The renowned philanthropist Dr. Ernest G. Stillman (1884-1949), a research staff member studying respiratory ailments at Rockerfeller Institute Hospital lived in this house until his death. He was the youngest son of banker James Stillman, who had lived at 9 East 72nd Street. Among his donations were Shaler Hall and the Fisher Museum to Harvard University, a horticultural research unit at Petersham, Mass., and 70 beds to Cornwall Hospital, N.Y. He was a collector of Japanese art and literature which he divided between the Widener Library and the Peabody Museum. Dr. Stillman is also remembered as an honorary deputy chief of the N.Y. Fire Department for which he volunteered his medical services. After Stillman's death the house was converted for use by Miss Hewitt's Classes which had been previously located at 68 East 79th Street (see).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 75TH STREET North Side

No. 51 (1390/30)

	Date	Architect	Owner
Erected	1883-84	by Joseph B. Wray	for Isaac Metzger and Edward Oppenheimer

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; very narrow (16 feet) brownstone facade; ground floor entrance; original entrance enframingent with projecting lintel retained at second floor; windows have full enframingents with projecting sills and lintels carried on brackets; patterned roof cornice.

Alterations 1906 - stoop removed and interior alterations
1968 - converted to two-family residence and doctor's office

HISTORY Built as one of a group of three houses (Nos. 47-51). Between 1906 and 1958 the house was owned by Rachel and Samuel Aronson and members of their family.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 53 (1390/31)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Margaret Crawford
Present Facade	1923(?)	by	George E. Hornum	for	Charles R. Hickox

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting limestone trim; rusticated limestone ground floor; ground floor entrance; central window with arched transom at second floor; limestone panels above other second floor windows; cartouche above center third floor window; stone cornice above fourth floor; sloping roof above fifth floor windows.

Alterations 1923 (?) - new facade (details on application not available)

HISTORY Originally built as one of a pair with No. 55. Between 1899 and 1916 the house was owned by Elizabeth and Adolphus Outerbridge. Charles and Lydia Hickox owned it between 1923 and 1939.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 55 (1390/32)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Margaret Crawford
Present Facade	1937(?)	by	Aymar Embury II	for	Montague H. Hackett

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting limestone trim; limestone ground floor with center entrance; iron balcony at base of second floor windows; decorative bandcourse above second floor windows; stone lintels above third floor windows; swag and garland panels above fourth floor windows; brick and stone lintels above fifth floor windows; all windows have multi-paned sash; balustraded roof parapet.

Alterations 1937 - new facing on east elevation; front (south) elevation probably also of this date.

HISTORY Originally built as one of a pair with No. 53.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75th Street North Side

No. 57 (1390/132)

	Date	Architect	Owner
Erected	1973-79 by	_____	for 75th Associates

ARCHITECTURE

Style Brutalist

Elements Nine-story apartment building; angled concrete facade; projecting porches. Front disrupts building line of adjacent buildings and projects above cornice line.

HISTORY Replaced an 1881-82 rowhouse designed by John G. Prague.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 59 (1390/33)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Anna McDonald
Present Facade	1920	by	Samuel Cohen	for	Morris Zucker

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; stuccoed facade; ground floor entrance; iron balcony at second story windows; bandcourses above second and fifth floors; roof parapet. Retains original height and scale of openings.

Alterations 1920 - stoop removed; doctor's office added; other elements of facade probably changed at this time
1935 - converted to apartment

HISTORY

Originally built as one of a pair with No. 57. Between 1882 and 1920 the house was owned by Thomas M. Hall, the developer, who with his brother William, working in conjunction with the architectural firm of Welch, Smith & Provot, built many elegant residences on the Upper East Side for sale to affluent clients. William Hall lived at 15 East 75th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 61 (1390/133)

	Date		Architect		Owner
Erected	1880-82	by	John G. Prague	for	Abraham Dowdney
Present Facade	1951	by	Moritz Simon	for	Seymour Reich

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; stuccoed facade above a brick ground floor; ground floor entrance. Retains original height and scale of openings at upper three floors.

Alterations 1951 - converted to apartments; facade probably changed at this time.

HISTORY Originally built as an investment by Abraham Dowdney. He sold the house to Anastasia Murray who lived there until 1895.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET between Park Avenue and Lexington Avenue

The development of this block reflects the fluctuating character of the blocks east of Park Avenue in the district. When railroad tracks ran down the middle of what was then Fourth Avenue in a depressed partially open cut, the blocks immediately to the east were not deemed especially desirable for residential construction, and many of these blocks were built up with stables and carriage houses. Of the several stables which were located on this block, only No. 117, built as a commercial stable in 1887-89 in Romanesque Revival style, survives. Also from this period is an early flathouse for middle-class residents at the northern corner of Park Avenue. Called the Terrace Apartments, its seven units lined the entire Park Avenue blockfront between 75th and 76th Streets. Now only the one unit at 821 Park Avenue survives.

Following the reconstruction of Park Avenue and the covering of the railroad tracks c.1910, the block became more fashionable. Apartment houses began to replace the early middle-class rowhouses which had been built on the block. These are at No. 103 (1912-13), designed by Lawlor & Hasse; No. 111-113 (1925), designed by Schwartz & Gross; and No. 120 (1922), designed by Donn Barber. The most unusual building on the block is the contemporary Temple Israel (1964-66), designed by Schuman & Lichtenstein, at No. 112. The apartment house at the southern Park Avenue corner (No. 815) is of 1917.

EAST 75TH STREET South Side

No. 112 (1409/68)

	Date	Architect	Owner
Erected	1964-68	by Schuman & Lichtenstein	for Temple Israel

ARCHITECTURE

Style Modern

Elements Six-story synagogue and classroom building; concrete facing; opening at ground floor with recessed curved wall; blank wall at building line for three stories; curved two-story section with bands of windows above.

HISTORY Replaced two garages.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 75TH STREET South Side

No. 120 (1409/61)

	Date		Architect		Owner
Erected	1922-23	by	Donn Barber	for	120 E. 75th Street, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Nine-story apartment building; limestone base at first floor; brown brick above; brick simulates rustication at second and third floors and in end bays; two-story stone entrance enframing; stone band with decorative panels above the third floor and eighth floor; pilasters flank end bays at ninth story; windows have multi-paned sash.

HISTORY Replaced two garages. Built to house 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 103-109 (1410/5)

	Date		Architect		Owner
Erected	1912-13	by	Lawlor & Haase	for	James C. McGuire

ARCHITECTURE

Style neo-Italian Renaissance

Elements Nine-story apartment building; rusticated limestone at first three floors, brick above; two-story entrance with pilasters supporting an entablature with swags and garlands; decorative band course above third story; triple-window groups; ninth floor window groups flanked by panels; modillioned roof cornice above a frieze with swag motifs.

HISTORY Replaced a group of four flathouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 111-113 (1410/9)

	Date	Architect	Owner
Erected	1925	by Schwartz & Gross	for 75th St. Holding Corp.

ARCHITECTURE

Style neo-Federal

Elements Nine-story apartment building; limestone at ground floor, brick above; pedimented entrance; two-story pilasters flanking end bays at second and third floors; modillioned cornice above third floor; double-windows with multi-paned sash; ninth floor windows have stone enframements with projecting lintels and arched pediments above windows in end bays; balustraded roof parapet.

HISTORY Replaced two flathouses. Built with apartments for 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 117 (1410/11)

	Date	Architect	Owner
Erected	1887-88	George Martin Huss	Thomas Patten

ARCHITECTURE

Style Romanesque Revival

Elements Four-story stable building, now a garage; brick facade; ground floor openings for vehicle access; stylized enframing at central entrance; window arcade with arches supported on brick corbels at second floor; large central arched opening flanked by two smaller segmental-arched openings at third floor; band of narrow windows at fourth floor; terra-cotta band above fourth floor; large triangular pediment at roof.

Alterations 1889 - internal alterations to create four stories
1912-13 - converted to garage from stable
1922 - replaced roof burnt in fire

HISTORY Built as a large commercial stable with storage facilities for carriages. Converted to a garage in 1912.

References: New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

EAST 76TH STREET between Fifth Avenue and Madison Avenue

The north side of this block is lined with splendid examples of handsomely designed, well-built town houses which are mostly intact. Individually, they display the eclectic taste of the turn of the century, while the total effect is pleasing and harmonious. Beginning with No. 3, a five-story building in neo-Jacobean style, and Nos. 5 and 7, neo-Renaissance houses of 1898 which are unified by a common roof and cornice treatment, the group continues with six imposing limestone houses of 1895-96 (Nos. 9-19) designed in neo-Renaissance style and arranged in a AA'BB'A pattern by architect Alexander M. Welch for developer William W. Hall. These six buildings with their unaltered facades, together with the three described previously, present the major portion of the north side of the street as it appeared more than 80 years ago.

The south side of the street was first developed with ten brownstone houses (Nos. 10-28) in 1880 for William Noble with designs by architect John G. Prague. All have been either completely altered or replaced. Nos. 6 and 8, built in 1896 as mirror images, together give the impression of an Italian Renaissance palazzo. No. 10 has an early 20th-century Beaux-Arts facade applied to an 1880 building. No. 12, also built in 1880, was altered in 1946. No. 14, by the architects York and Sawyer, built in 1912, displays features of the neo-Italian and neo-Spanish Renaissance styles. No. 16, originally built in 1880, is now neo-Georgian while No. 18, also built in 1880, has been altered with neo-Classical features. No. 20, the Surrey Hotel, designed in neo-Classical style by the firm of Schwartz & Gross, was completed in 1926. It was the last new residential building to have been built on the block but it upheld and perpetuated the architectural and stylistic tone which had been established decades earlier.

Apartment houses anchor the Fifth Avenue corners. That on the south side replaced the Temple Beth-El synagogue. A narrow three-story taxpayer and the Sotheby-Parke-Bernet Galleries (both described on Madison Avenue) anchor the Madison Avenue corners.

EAST 76TH STREET South Side

No. 6 (1390/66)

	Date	Architect	Owner
Erected	1895-96	by Parish & Schroeder	for Mrs. Edward L. Ludlow

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; grey Roman brick and limestone facing; limestone base and shared columned portico with No. 8; iron balustrade on portico; full limestone window enframements; one third floor window has a triangular stone pediment and an iron balcony; modillioned roof cornice with parapet above. Mirror image of No. 8 to give appearance of a grand palazzo.

Alterations 1945 - converted to multiple dwelling

HISTORY Built as one of a pair with No. 8.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 8 (1390/65)

	Date	Architect	Owner
Erected	1896-95	by Parish & Schroeder	for Mrs. Edward Ludlow

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; grey Roman brick and limestone facing; limestone base and shared columned portico with No. 6; iron balustrade on portico; full limestone window enframements; one third floor window has a triangular stone pediment and an iron balcony; modillioned roof cornice with parapet above. Mirror image of No. 6 to give appearance of a grand palazzo.

Alterations 1951 - converted to multiple dwelling.

HISTORY Built as one of a pair with No.6. Mrs. Ludlow sold the house to Susan Parish after its completion.

References : New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 10 (1390/64)

	Date	Architect		Owner
Erected	1881-82 by	John G. Prague	for	William Noble
Present Facade	1907-08 by	Schwartz & Gross	for	Alfred and Dora Schiffer

ARCHITECTURE

Original style unknown
Present style Beaux-Arts

Elements Five-story residence; limestone facade; rusticated stone base; bronze railings at steps and areaway; triple windows on all upper floors including triple dormer in slate-covered mansard roof with pediment above second floor windows; stone balustrades at second and fourth floors.

Alterations 1907-08 - new facade

HISTORY

Originally built as one of a row of ten houses (Nos. 10-28). Alfred Schiffer purchased the original house in 1903 and work was begun on a new facade in 1907. According to Building Department records, the work was not completed before his death. His widow Dora sold the house in 1908 to James Cox Brady, who in 1914 also purchased the house at No. 12 from Mrs. Schiffer. Brady's estate sold the house in 1946.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 12 (1390/163)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	William Noble
Present Facade	1946	by	James E. Casale	for	Germaine Frank

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick facing; entrance at street level; large unit picture windows at first three floors; double-hung windows at two top floors; plain roof parapet. Retains compatible height.

Alterations 1946 - converted to two-family residence and doctor's office; new front wall built to building line.

HISTORY

Originally built as one of a row of ten houses (Nos. 10-28). The original house was purchased by Dora Schiffer, wife of Alfred Schiffer in 1898. He purchased the adjoining house at No. 10 in 1903. Mrs. Schiffer sold No. 12 in 1914 to James Cox Brady who had previously purchased No. 10 in 1908. Brady's estate sold the house in 1946.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 14 (1390/63)

	Date	Architect	Owner
Erected	1911-12	by York & Sawyer	for Samuel Reading Bertron

ARCHITECTURE

Style neo-Italian and neo-Spanish Renaissance

Elements Five-story residence; red tapestry brick facing above marble first floor; central ground floor entrance; windows of second, third, and fourth floors grouped together at center in a triple window with transoms on each floor; carved panel below and cartouche above third floor windows; balconies at second and fourth floors; sloping roof at fifth floor is covered with clay tiles and has two low dormers with casement windows.

HISTORY

Replaced an 1881-82 rowhouse. Samuel Reading Bertron (1865-1938), who commissioned the house, was an economic expert and president of the banking firm of Bertron, Griscom & Co. He was active in peace negotiations between Italy and Turkey in 1912, served on the Root Mission to Russia in 1917, and as an adviser on the Excess Profits Tax Board during the Wilson Administration, and was a member of the Hoover Relief Commission. In 1913 he transferred the house to his daughter Elizabeth H. Fahnestock, wife of Harris Fahnestock who built the house at 15 East 66th Street in 1916-18.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 16 (1390/62)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	William Noble
Present Facade	1902 by	Hoppin & Koen	Moncure Robinson

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; brick and limestone facade; ground floor is rusticated stone with entrance in the center with stone entablature supported by two stone columns with Ionic capitals; second floor has two full-length casement windows set in round-arched openings with limestone impost blocks and keystones; third and fourth floor windows have six-over-six sash set below splayed flat-arch lintels. An iron balcony crosses the facade just beneath the level of the fourth floor windows. A heavy cornice with large modillion blocks is topped by a low balustrade behind which two triangular pedimented dormer windows with round-headed sash pierce the peaked roof at the fifth floor.

Alterations 1902 - new facade

HISTORY Originally built as one of a row of ten houses (Nos. 10-28). Moncure Robinson, who commissioned the present facade, owned the house between 1902 and 1923.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 18 (1390/61)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	William Noble
Present Facade	1906-07	by	Herts Bros.	for	Alice A. Block

ARCHITECTURE

Original style unknown
Present style neo-classic/Beaux-Arts

Elements Four-story and basement residence; limestone facade, now painted; high stoop, parlor floor entrance with console brackets and segmental-arched pediment; eared enframements and balustrades at second floor windows; full enframements and keystones at third floor windows; modillioned roof cornice.

Alterations 1906-07 - alterations to facade

HISTORY

Originally built as one of a row of ten houses (Nos. 10-28). George C. Clausen (1859-1917) owned the house between 1884 and 1901. He was a Park Commissioner, head of the surety and insurance firm of Clausen, Bayley & Kearney, and a member of the brewing firm of Henry Clausen & Sons. He also owned a carriage house at 170 East 73rd Street, a designated landmark. Alice A. Block purchased the house in 1901 and commissioned a new facade in 1906-07.

References:

Landmarks Preservation Commission, 170 East 73rd Street Building Designation Report (LP-1067), report prepared by Andrew S. Dolkart (New York: City of New York, May 13, 1980).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 20 (1390/57)

	Date	Architect	Owner
Erected	1925-26 by	Schwartz & Gross	for 22 E. 76th Street, Inc.

ARCHITECTURE

Style neo-Classical

Elements Sixteen-story apartment hotel; grey brick, marble and terra-cotta facing; first and second floors faced with ashlar limestone; entrance has flowers and vines carved on pilasters at sides and on entablature above; windows at second floor above entrance topped with paired cornucopias; thirteenth floor has terraces at sides and a balcony in the center; terra-cotta cornices.

HISTORY Replaced five 1881-82 rowhouses. Built as an apartment hotel for 168 families; called the Surrey.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 3 (1391/6)

	Date	Architect	Owner
Erected	1898-99 by	Brite & Bacon	for Charles and Sara Hudson

ARCHITECTURE

Style neo-Jacobean

Elements Five-story residence; brick and limestone facing; neo-Georgian ground floor entrance; projecting bay at second and third floors with leaded glass casement windows below transoms; carved railing above bay; ornamental roof parapet adorned with four stone urns; setback fifth floor.

Alterations 1934 - converted to apartments and new extension erected at first floor.
1936 - windows removed from fifth floor and solarium erected.

HISTORY Charles Hudson, who commissioned the building, was a stockbroker and a member of the firm of C.I. Hudson & Co. He and his wife, Sara, owned the house until 1910.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 5 (1391/7)

	Date		Architect		Owner
Erected	1898	by	Parish & Schroeder	for	Catherine T. Schiefflin

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated limestone blocks at first floor; stoop with iron railing leads to main entrance, tripartite window at side; two-story three-sided oriel spanning full width of facade at second and third floors, crowned by balustrade; panel between two square-headed windows at fourth floor; heavy bracketed stone cornice above; at fifth floor is clay-tiled mansard roof with two dormer windows.

HISTORY Built as one of a pair with No. 7. Catherine T. Schiefflin was a member of the family which had founded the wholesale drug firm of Schiefflin & Co. in 1793. The house was sold shortly after completion to Ada L. Harris who owned it until 1909.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 7 (1391/8)

	Date	Architect	Owner
Erected	1898	by Parish & Schroeder	for Catherine T. Schiefflin

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated limestone blocks at first floor; stoop with iron railings leads to round-arched main entrance; wide round-arched window opening at right; second floor has two full-length windows with triangular pediments opening onto iron balcony; full enframements and projecting lintels at third floor windows; decorative plaques at fourth floor flanking windows; modillioned cornice above fourth floor; clay-tiled mansard roof with two dormers at fifth floor.

Alterations 1917 - hand ball court added to roof.

HISTORY

Built as one of a pair with No. 7. Catherine T. Schiefflin was a member of the family which had founded the wholesale drug firm of Schiefflin & Co. in 1793. The house was sold shortly after completion to Clarence Whitman who owned it until 1905.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 9 (1391/9)

	Date	Architect	Owner
Erected	1895-96	Alexander M. Welch	William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; grey Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones; second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative, stone enframement. Arcade at fourth floor with five openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; the roof cornice rests upon a band of cusped arches which are just above the shells. Type A house of row.

Alterations 1921 - interior alterations by F.P. Kelly for W.A. Kissam
1950 - converted to doctor's office and apartments.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. The house was sold to Emilie T. Leshner who owned it until 1921. It was then purchased by William Adams Kissam (1867-1950), chairman of the board of the South American Development Co. and a nephew of Mrs. William H. Vanderbilt. He lived here until his death. It is now owned by the Republic of Lebanon.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 11 (1391/10)

	Date	Architect	Owner
Erected	1895-96	by Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; grey Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframement; detail of oriel differs slightly from No. 9. Arcade with three openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a band of cusped arches which are just above the shells. Type A' house of row.

Alterations 1943 - altered to multiple dwelling.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. Estelle Scholle owned the house between 1906 and 1943.

References: A History of Real Estate, Building, and Architecture in New York City, (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 11½ (1391/11)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; entrance at street level with square portico having square columns with Corinthian capitals. Above portico is pseudo-balcony supported by large acanthus-carved console brackets. Second floor is rusticated and has a bowed oriel with Doric pilasters flanking windows; bowed oriel on the third floor has Corinthian pilasters flanking windows. Fourth floor has a large triple window enframed with guilloche moldings. Fifth floor has triple window flanked by engaged Ionic columns. Roof cornice has dentils, modillions and decorative roundels in the frieze. Type B house of row.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. The house was sold to Mildred Blum who owned it until 1926.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 15 (1391/111)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; entrance at street level with square portico having square columns with Corinthian capitals. Above portico is pseudo-balcony supported by large acanthus-carved console brackets. Second floor is rusticated and has a bowed oriel with Doric pilasters flanking windows. Bowed oriel on third floor has Corinthian pilasters flanking windows. Fourth floor has a large triple window enframed with guilloche moldings. Fifth floor has triple window flanked by engaged Ionic columns. Roof cornice has dentils, modillions, and decorative roundels in the frieze. Type B house of row.

Alterations 1950- converted to 10 apartments and doctor's office.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. Prominent owners of the house were Walter S. Hoyt (1873-1920), president of the Central Leather Co. and the United States Leather Co., who owned the house between 1905 and 1916, and Franklin B. Lord (1872-1958), senior partner in the old New York law firm of Lord, Day & Lord, who owned the house between 1916 and 1919.

References: A History of Real Estate, Building and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 17 (1391/12)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframing; detail of oriel differs slightly from No. 19. Arcade with three openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a band of cusped arches which are just above the shells. Type A'house of row.

Alterations 1967 - converted to apartments

HISTORY

Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. He sold the house to Florence Bernheimer who owned it until 1914. Between 1914 and 1919 it was owned by Harry Content (1861-1941), a Wall Street broker who "was associated with the Morgans, the Harrimans, the Goulds, and the Bakers in the creation of great railroad and industrial enterprises." (New York Times, Aug. 15, 1941, p. 17).

References:

A History of Real Estate, Buildings, and Architecture in New York City(New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 19 (1391/13)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; gray Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframingent. Arcade at fourth floor with five openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a bank of cusped arches which are just above the shells. Type A house of row.

Alterations 1944 - altered to multiple dwelling
1970 - fire damage repaired and apartments renovated.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. From 1898 to their deaths, this was the residence of Emma (d. 1930) and Frank Scott Gerrish (1852-1944). Mr. Garrish, a descendant of a 17th-century Maine family and a Harvard graduate, was a publisher.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET between Madison Avenue and Park Avenue

Early development on this block occurred in the late 1870s and early 1880s with the erection of 17 brownstone dwellings, three brick buildings, and a large seven-story "tenement building" named the "Imperial." Of the early buildings on the north side of the street, only No. 49, formerly a stable, now part of the Hotel Carlyle garage, and No. 55-57, the brownstone apartment building, remain. This 1882-83 building was designed by Frederick T. Camp who later designed other notable apartment buildings in Greenwich Village. Its impressive brownstone facade rises seven stories in a tour-de-force of neo-Grec architectural design. The Carlyle Hotel (No. 35), extending along Madison Avenue between 76th and 77th Streets, is the tallest building in the district. Completed in 1929, it was designed by architect Sylvan Bien. Its towering form and crisp art deco detailing command attention and admiration. Six brownstone houses (Nos. 37-47) formerly stood on the site of the Carlyle. Nos. 51, a garage (formerly a stable) built in 1900, a modern apartment building at No. 59-65, built in 1949, and the apartment building at the Park Avenue corner complete the row of buildings on the north side of the street.

On the south side of the street two early rows were erected in 1881-82 by John G. Prague for developer William Noble (Nos. 36-44)--they had also worked in the 76th Street block immediately to the west--and in 1883-84 by Thom & Wilson for Charles L. Guilleaume (Nos. 46-52). Of these Nos. 38-42 survive minus their stoops, and Nos. 48-52 have been given new facades. Houses which stood at Nos. 32-36 have been demolished. No. 44-46, built in 1968, belongs to the Hewitt School.

A large apartment house (described at 830 Park Avenue) dominates the southern Park Avenue corner.

EAST 76th Street South Side

No. 30 (1390/51)

	Date	Architect	Owner
Erected	1928-29 by	Shreve, Lamb & Harmon	for 971-73 Madison Ave. Corp.

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Sixteen-story apartment building with shops at the ground floor on the Madison Avenue front; red brick facade with randomly-placed projecting headers and stretchers; round-arched entrance on 76th Street; enframingent created in decorative brickwork with medallion at location of keystone; blind arches resting on corbels at the second floor on both facades; 76th Street facade has decorative tiles in tympana above the decorative quatrefoil panels at the fourteenth floor; set backs above the fourteenth floor; greenhouses and balconies recently added at the top two floors.

Alterations 1979-80 - some new window sash added; balconies and greenhouses at the top two stories; interior alterations.

HISTORY Replaced two residences facing onto Madison Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 32-36 (1390/148 & 48)

	Date	Architect	Owner
Present Facade	1981-		

ARCHITECTURE

Style unknown

Elements Building under construction

HISTORY

Originally there were three brownstone houses of the 1880s on this site.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 38 (1390/47)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; former entrance now a window. Third floor has brownstone bowed oriel window; fourth floor has double window with brownstone enframement with broken-arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations Stoop has been removed and ground floor entrance added.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 40 (1390/146)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	for William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brownstone facade; stoop removed and entrance lowered to ground level; former entrance now a window; intricate enframements and band courses at upper floors; fourth floor has double window with brownstone enframement with broken arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations 1922 - stoop removed and front altered for a ground floor entrance by Mott B. Schmidt for Mrs. Langdon Marvin.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 42 (1390/46)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	for William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; former entrance now a window; intricate enframements and band courses at upper floors; third floor has brownstone bowed oriel window; fourth floor has double window with brownstone enframement with broken-arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations Stoop has been removed and ground floor entrance created.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 44-46 (1390/45)

	Date	Architect	Owner
Erected	1965-68 by	Evans & Delehanty	for The Hewitt School

ARCHITECTURE

Style neo-Federal

Elements Five-story red brick school building; three doors on first floor; center door is paneled and has a round arch above it containing a glass fanlight. Side doors are flush with transoms containing six panes of glass; windows of second floor are multi-paned; windows at upper floors have one-over-one sash in aluminum frames; plain brick roof parapet.

HISTORY This building replaces two brownstone houses: one of 1881-82 , the other of 1883-84. It houses the Hewitt School

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 50 (1390/43)

	Date		Architect	Owner
Erected	1883-84	by	Thom & Wilson	for Charles L. Guilleaume
Present Facade	1958	by	Wechsler & Schimenti	for Wilomena Marsicano

ARCHITECTURE

Original style unknown

Present style none

Elements Six-story and basement residence; yellow brick facade; triple window groups at each floor; plain brick roof parapet.

Alterations 1958 - two one-family dwellings combined; all interior partitions demolished and front wall built.

HISTORY Originally built as two of a row of four houses (Nos. 46-52).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 52 (1390/142)

	Date	Architect	Owner
Erected	1883-84 by	Thom & Wilson	Charles L. Guilleaume
Present Facade	1952(?) by	Samuel Roth	52 East 76th Street Corp.

ARCHITECTURE

Original style unknown
Present style vernacular neo-Federal - no significant architectural features except compatible height

Elements Five-story red brick residence with front extended out to the building line; facade at first floor is white marble; at second through fourth floors are windows with eight-over-eight sash; fifth floor has triple window with six-over-six sash; plain brick roof parapet.

Alterations 1952 - converted to apartments; new front appears to be of this date.

HISTORY Originally built as one of a row of six houses (Nos. 46-56).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 35 (35-47) (1391/21 in part)

	Date		Architect		Owner
Erected	1929-30	by	Sylvan Bien	for	Calvin Morris Corp.

ARCHITECTURE

Style Art Deco

Elements Forty-story yellow brick and limestone hotel building; facade of first two stories is limestone with two-story fluted stone reveals flanking main entrance and at windows; original windows had six-over-six or eight-over-eight sash; some now have one-over-one, or single-pane sash; bronze marquee over 76th Street entrance. At twelfth story level is a parapet decorated with chevron and loop design; this motif occurs again at every set back for the entire height of the building; building fronts on 77th Street and Madison Avenue also and has entrance to Carlyle Restaurant at No. 981. Metal shop framing remains intact.

HISTORY Called the Carlyle Hotel. Replaced six rowhouses on 76th Street, seven rowhouses on 77th Street, and two flathouses on Madison Avenue. At forty stories, it is the tallest building in the district.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 246-247.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Cervin Robinson and Rosemarie Haag Bletter, Skyscraper Style-Art Deco New York (New York: Oxford University Press, 1975), p. 86.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 76TH STREET North Side

No. 49 (1391/21 in part)

	Date	Architect	Owner
Erected	1893-94 by	Rose & Stone	for R. W. Tailer

ARCHITECTURE

Style Romanesque Revival

Elements Three-story carriage house converted to garage; yellow brick and limestone facing; first story of rusticated limestone with large center doorway; second floor has three windows with flat arches of brick; third floor has five round-arched windows with complete stone enframements; terra-cotta roof cornice with modillions and dentils with classic balustrade above.

Alterations New doors in ground floor openings

HISTORY Built as a carriage house, stable, and dwelling. Now owned by the Hotel Carlyle and connected to it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 51 (1391/21 in part)

	Date	Architect	Owner
Erected	1900-01 by	A. V. Porter	for New York Cab Co. Ltd.

ARCHITECTURE

Style neo-Georgian

Elements Six-story garage; brick and limestone facade; first story facade is rusticated limestone with three openings, one for elevator, one for autos, and one for people; all windows at upper stories have twelve-over two sash enframed by stone sills and stone splayed lintels with keystones; cornice with heavy stone modillions and brackets faced with small shields; above is copper-covered mansard roof with two dormers.

Alterations 1913 - converted to garage.
1930 - new elevator shaft added in southwest corner and window converted to entrance to shaft from street.

HISTORY Built as a large stable for commercial purposes. Now a garage owned by Hotel Carlyle.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 55-57 (1391/29)

	Date	Architect	Owner
Erected	1882-83 by	F. T. Camp	for Frederick Aldhous

ARCHITECTURE

Style neo-Grec

Elements Seven-story brownstone flathouse; first two stories have bush-hammered brownstone blocks and are flanked by pilasters at extreme outer corners; entrance has been altered; all windows have one-over-one sash set in complete enframements below hooded brownstone lintels with incised carving. There are two slightly protruding bays through all floors; one contains the main entrance. A narrow band course crosses the fifth floor. A wide cornice above the sixth floor and a narrow cornice atop the seventh floor are both crowned with iron cresting. Among the decorative details are: bead and reel moldings, dentils, lion heads, palmettes, incised carvings and bosses faced with flowers and/or leaves.

Alterations Entrance has been altered.

HISTORY Built with French flats to house 19 families and called the Imperial.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 65 (1391/31)

	Date	Architect	Owner
Erected	1948-49 by	H.I. Feldman	for Henkim Realty Corp. (Henry Kimmel)

ARCHITECTURE

Style modern

Elements Twelve-story yellow brick apartment building; limestone facing at first floor; entrance is recessed between two protruding bays of windows rising through all floors; all windows are steel casement type; mildly art deco metal railing at roof line

HISTORY

Replaced four stables.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET between Park Avenue and Lexington Avenue (South
Side only)

The entire south side of this block was developed at one time with the construction of 13 brownstone dwellings between 1883 and 1885. These houses were designed in neo-Grec style by Augustus Hatfield and built for John J. MacDonald. Of these 13 buildings, six (Nos. 110-120) survive. All have had their stoops removed, although they are intact on the upper floors and retain their original cornices. No. 120, which is the only one which has not been painted, conveys the best impression of the original appearance of the row. The apartment house described at 829 Park Avenue adjoins the six surviving rowhouses at the west.

EAST 76TH STREET South Side

No. 110 (1410/68)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level. Upper floors are intact with original window enframements and band course; bracketed roof cornice.

Alterations 1925 - new areaway and railing installed; stoop probably removed at this time.

HISTORY

Built as one of a row of thirteen houses (Nos. 110-134). Between 1925 and 1950 the house was owned by Francis Hunt Geer (1891-1950), a stockbroker and co-founder of the firm of Farr & Co. The house is now owned by Lenox Hill Hospital.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 112 (1410/167)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade. Stoop removed; entrance lowered to ground level. Three upper floors are intact with original window enframements and band courses; former main entrance remains with its enframement as a balcony; bracketed roof cornice.

Alterations 1928 - entrance changed and altered to private school.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 114 (1410/67)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed and entrance lowered to ground level; three upper floors are intact with original window enframements and band courses; parlor floor windows have triangular brownstone pediments of a later date above lintels; bracketed roof cornice.

Alterations Stoop has been removed and entrance created at ground level.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Became the Town School in 1945; is now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

EAST 76TH STREET South Side

No. 116 (1410/66)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level. Upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1926 - stoop removed and entrance changed to ground level.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 118 (1410/165)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level; upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1924 - converted to two-family residence; stoop probably removed at this time.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 120 (1410/65)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield for	John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; unpainted brownstone facade; stoop removed; entrance lowered to ground level; upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1953 - altered to two-family residence; stoop removed and entrance created at ground level.

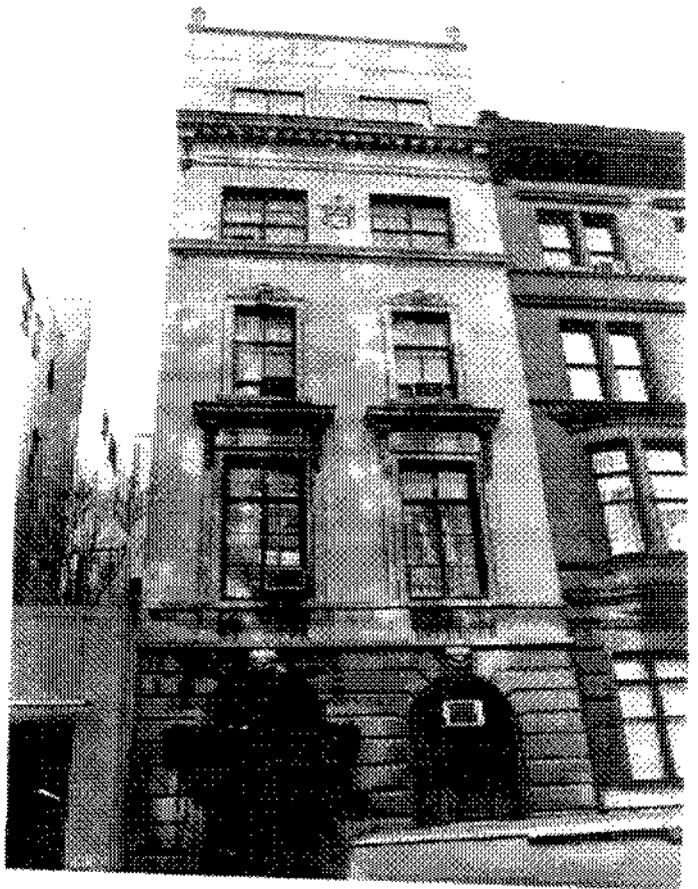
HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Between 1928 and 1952 the house was owned by Newbold Morris (1902-1966), member of the old American family and founder and chairman of the board of the New York City Center.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

12 East 77th St.



18 East 77th St.



55 East 77th St.

EAST 77TH STREET between Fifth Avenue and Madison Avenue

The north side of this block was developed on speculation during the years 1878 and 1879. Of the buildings that remain Nos. 9, 11 and 13 were built in 1879 in the neo-Grec style by Robert Hanby for Saulesbury L. Bradley, and Nos. 15, 17 and 19 were built in 1878 also in the neo-Grec style for Saulesbury L. Bradley by the architect John G. Prague who was quite active in the area at the time. Nos. 9 and 15 retain most of their original features and are most representative of the original brownstone appearance of their respective groups, although all have had their stoops removed. Nos. 13 and 19 were both totally altered as was the current fashion in the year 1910. In each case, the original facade was entirely removed, and a new facade, in neo-Federal style, was extended out to the building line. The large apartment house at the Fifth Avenue corner, which now dominates much of the north side, replaced the grandiose residence of Senator William A. Clark of Montana, who made a fortune in mining. Built in 1899, it was designed by architects Lord, Hewlett & Hull. Constructed for the then astronomical sum of \$1.5 million, it stood only until 1927. The Hyde Park Hotel dominates the northern Madison Avenue corner.

The south side of the block remained undeveloped until after 1890. Nos. 4-16 were built between 1895 and 1897 by the partnership of McCafferty & Buckley who first acquired title to the land and then erected the buildings, subsequently selling them to affluent individual owners. No. 18 was built in 1896-97 for Caroline M. Wilmerding by architects Clinton & Russell. It is a splendid example of a private dwelling in Beaux-Arts style which has retained its original appearance, including an iron and glass entrance marquee, over the years. Nos. 4-16 are varied examples of the neo-Renaissance style in limestone, brick and brownstone. Although Nos. 4, 6, 8 and 10 have been painted and although the stoops have been removed from Nos. 14 and 16, the houses present a unified appearance of dignity and solidity typical of the era in which they were built.

An apartment house of 1925 (described at 956 Fifth Avenue) and the northern end of the Sotheby-Parke-Bernet Galleries flank these rowhouses.

EAST 77TH STREET South Side

No. 4 (1391/69)

	Date	Architect	Owner
Erected	1895-97 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement limestone residence; first and second floors have rusticated facing; third and fourth floors have ashlar facing flanked by narrow quoins. Original oak entrance doors set behind limestone portico with plain round stone columns having an exaggerated entasis. All windows have full stone architrave enframements; handsome wrought-iron balcony across facade at third floor level; roof cornice with swags on frieze, dentils and large stone console brackets at each end.

Alterations 1942 - converted to multiple dwelling.

HISTORY Built as one of a group of three (Nos. 4-8). Richard W. Buckley and Robert McCafferty were major developers in the area. In 1897 they sold the house to Mary Constance Knower who owned it until 1922. Between 1922 and 1938 the house was owned by Spotswood D. Bowers (1876-1939), a lawyer who was a member of the firm of Laughlin, Gerard, Bowers & Halpin.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 6 (1391/68)

	Date	Architect	Owner
Erected	1895-97	by Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; limestone and terra-cotta facing, now all painted grey. First floor has the original entrance and one extremely wide window with one-over-one sash; portico consists of a wide limestone entablature with a central cartouche and foliate sprays supported by truncated fluted pillars with Ionic capitals which sit on oversize stone consoles with acanthus leaf carving; windows at the first through fourth floors have full architrave enframements; above a narrow cornice at the fourth floor is a recessed fifth floor having three windows; above the center window is a large oval cartouche draped with bell flowers. The windows on either side are topped by stone lunettes decorated with small wreaths and flying ribbons.

Alterations 1907 - penthouse built on roof by R.W. Buckley for Charles H. Marshall

HISTORY

Built as one of a group of three houses (Nos. 4-8). Robert McCafferty and Richard W. Buckley were major developers in the area. They sold the house in 1897 to Charles H. Marshall who owned it until his death in 1916. Between 1925 and 1961 it was owned by George Arents, Jr., son of George Arents (1875-1960), who also lived in this house. George Arents Sr. was a founder of the American Machine and Foundry Co. and the International Cigar Machinery Co. He collected published material on tobacco which now forms the Arents Collection at the New York Public Library. In 1962 the house was acquired by the Mongolian People's Republic which still owns it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 8 (1391/67)

	Date	Architect	Owner
Erected	1895-97 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; limestone facing (painted cream color); entrance is set below a large carved stone hood resting on large carved limestone console brackets; first floor facing is rusticated, others have ashlar facing; all windows have original limestone enframements; the parlor floor has a large double window with a modified form of Gibbs surround; roof cornice displays a continuous line of swags across the frieze and modillions above.

Alterations 1940 - converted to multiple dwelling

HISTORY Built as one of a group of three houses (Nos. 4-8). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Mary K. Penniman who owned it until 1940.

References: New York, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 10 (1391/66)

	Date	Architect	Owner
Erected	1895-96	by Richard W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; Roman brick and stone facing now painted grey. First floor has the main entrance, a wide window and a narrow door used as a service entry. At second floor is a wide oriel window with curved ends containing five windows with transoms, the end ones having curved sash with curved glass. At third and fourth floors are groups of paired double-hung windows; fifth floor has four small double-hung windows; these windows all have molded lintels; roof cornice is quite ornate with egg and dart moldings and console brackets faced with acanthus leaves.

HISTORY

Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. In 1964 the house was purchased by the Government of the Union of Burma which still owns it.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 12 (1391/65)

	Date	Architect	Owner
Erected	1895-96	by Richard W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; yellow Roman brick and stone facing; first and second floor facades of ashlar limestone blocks, other floors of yellow Roman brick; portico at entrance is supported by two limestone pillars with Ionic capitals; second floor has a very large triple window with a triangular stone pediment resting on narrow console brackets above the center window. A narrow limestone belt course crosses the facade at each floor level; full enframements at windows; modillioned roof cornice.

Alterations 1968 - interior alterations for Brandeis University.

HISTORY

Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Emanuel and Rose Heller who owned it until 1916. Between 1916 and 1927 the house was owned by Reginald C. Vanderbilt (1880-1925) and his heirs. Vanderbilt, youngest son of Cornelius Vanderbilt, was heir to a portion of the sizable Vanderbilt fortune and a noted horseman. His first wife was Cathleen Neilson to whom he was married from 1903 to 1919. His second wife was Gloria Morgan, daughter of Harry Hays Morgan, American Consul General to Argentina. In 1960 the house was acquired by Brandeis University which still owns it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 14 (1391/64)

	Date	Architect	Owner
Erected	1895-96 by	R.W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; brick and brownstone facing; stoop has been removed and entrance is now at street level; entrance now has an enframingent of polished black granite. Basement and first floor facades are smooth-faced brownstone; upper stories of brick; parlor floor has a triple window with the three sections separated by slender brownstone colonnettes; original brownstone entrance opening decorated with a shield and twining vines has been converted to a wide window; window format of a wide triple window and a single window repeats on each floor; cornice above fourth floor has a wide decorated frieze, egg & dart moldings, and brackets faced with acanthus leaves; set back fifth floor.

Alterations 1920 - new fifth story added by John H. Duncan for Mrs. George T. Maxwell
1958 - front stoop removed; new entrance created.

HISTORY Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1898 to George T. Maxwell. His son George L. Maxwell did not sell the house until 1944.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 16 (1391/63)

	Date	Architect	Owner
Erected	1895-96	by R.W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; brick and brownstone facing; stoop removed and main entrance lowered to basement level; unharmonious white marble entrance enframement; rough faced brownstone piers with capitals of carved water leaves flank first floor; large curved oriel containing five windows with transoms at second floor; modillioned roof cornice supported on console brackets.

Alterations 1945 - altered to apartments; stoop probably removed and new entrance created at this time.

HISTORY

Built as one of a row of four houses (Nos. 10-16); Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Elizabeth Law and it was owned by her heirs until 1945.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 18 (1391/62)

	Date	Architect	Owner
Erected	1896-97 by	Clinton & Russell	for Caroline M. Wilmerding

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated first story with round-arched entrance and one window; entrance has a glass and iron marquee; beautifully-carved entrance doors of quartered oak; full-length windows at second floor with high bracketed lintels above carved panels with branches of oak leaves on either side of a console-type keystone; stone balustrades above the sills; third floor windows have segmental arches and foliate enframements; stone cornice with large modillions crosses the facade just above the fourth floor; fifth floor is very simple.

Alterations 1947 - converted to doctor's office and apartments. Cornice has been removed from fifth floor.

HISTORY Caroline Wilmerding and her children, Caroline and Lucius, owned the house until 1947. The younger Caroline Wilmerding married John B. Trevor in 1909, and they moved into a Trowbridge & Livingston-designed house at 11 East 91st Street, a designated landmark.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 9 (1392/9)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders, for Saulesbury L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; stoop removed and entrances now at ground level; windows at upper floors have full enframements; bracketed roof cornice.

Alterations 1920 - front stoop removed; first story main entrance removed and windows put in its place; two new brownstone entrances made in basement.
1948 - converted to multiple dwelling

HISTORY

Built as one of a row of six houses (Nos. 3-13).

References:

New York City, Department of Buildings, Manhattan; Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 11 (1392/109)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders,for Saulesbury L. Bradley
Present Facade	1936	by	Morris B. Sanders	for	11 E. 77th Street, Inc.

ARCHITECTURE

Original style neo-Grec
Present style some neo-Grec elements

Elements Five-story residence; stuccoed brownstone facing; ground level entrance; decorative detailing removed from windows; original bracketed roof cornice. Retains original height and scale of openings.

Alterations 1936 - front stoop removed; detail removed from windows; interior alterations.

HISTORY

Built as one of a row of six houses (Nos. 3-13). Between 1880 and 1920 the house was owned by Henry Stollmeyer and his family. Between 1920 and 1931 the house was owned by George Heilner (1892-1942), a civil engineer who worked on the Holland Tunnel and also a bank auditor.

References:

New York City, Department of Buildings, Manhattan , Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 13 (1392/10)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders, for Saulesbury L. Bradley
Present Facade	1910	by	E.R. Bossange	for	Livingston and Mary Willard

ARCHITECTURE

Original style neo-Grec
Present style neo-Federal

Elements Five-story residence; Flemish bond red brick and limestone facade; first story faced with limestone; stone balcony with iron railing at full-length round-arched windows on second floor; keystones at upper story windows; fourth floor windows have iron railings; modillioned cornice above fourth floor; mansard roof having two Federal style dormer windows with arched-top sashes with interlaced muntins at fifth floor.

Alterations 1910 - new facade

HISTORY

Originally built as one of a group of six houses (Nos. 3-13). Mary L. Willard, who commissioned the present facade, sold the house in 1926 to Sidney P. Henshaw (1884?-1941), a lawyer who headed the real estate department of Cadwalader, Wickersham & Taft. Following Henshaw's death, Dr. Charles I. Lambert (1877-1954), purchased the house which he used as an office. He was Professor of Psychiatric Education at Teachers College, Columbia University, and Associate Professor of Psychiatry at Columbia's College of Physicians and Surgeons. Between 1954 and 1966 the house was owned by Joseph and Estee Lauder of the cosmetics firm.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 15 (1392/11)

	Date	Architect	Owner
Erected	1878	by John G. Prague	for Saulesbuty L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; boldly enframed ground floor entrance; horizontal joints in stones at second floor are molded in decorative rounded horizontal bands; large wooden three-sided oriel at third floor; all windows retain brownstone enframements and a brownstone panel with incised neo-Grec detail is under one parlor floor window; bracketed roof cornice.

Alterations 1895 - stoop removed and ground floor entrance created by R.W. Gibson for R.W. Gibson.

HISTORY

Built as one of a row of three houses (Nos. 15-19). Between 1895 and 1911 the house was owned by architect Robert W. Gibson (1954-1927).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 17 (1392/111)

	Date	Architect	Owner
Erected	1878	by John G. Prague	for Saulesbury L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; brownstone facing; stoop removed and entrance lowered to basement level; horizontal joints in stones at first floor are molded in decorative rounded horizontal bands; large wooden three-sided oriel at second floor; brownstone window enframements at upper stories; bracketed roof cornice.

Alterations 1952 - stoop removed; converted to multiple dwelling.

HISTORY

Built as one of a group of three houses (Nos. 15-19). Between 1889 and 1914 the house was owned by architect William Wheeler Smith (d. 1908).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77th Street North Side

No. 19 (1392/12)

	Date		Architect		Owner
Erected	1878	by	John G. Prague	for	Saulesbury L. Bradley
Present Facade	1910	by	George B. de Gersdorff	for	Ruth L. Sterling

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Five-story residence; Flemish bond red brick and limestone facade; second floor has large central window in Palladian style with iron balcony; third and fourth floors have windows with splayed lintels and keystones; limestone cornice above fourth floor; copper mansard roof and two dormer windows with triangular pediments at fifth floor; all windows are now glazed with single panes of glass.

Alterations 1910 - new front brought out to building line and new facade.

HISTORY Originally built as one of a group of three houses (Nos. 15-19). Ruth L. Sterling, who commissioned the present facade, purchased the house in 1910. The estate of Robert D. Sterling sold the house in 1972.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 25 (1342/17) (998 Madison Ave.)

	Date		Architect		Owner
Erected	1926	by	Schwartz & Gross	for	25 E. 77th St. Co. Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fifteen-story brick apartment hotel; commercial ground floor; corner tower with mansard roof; also has two-story window enframements with Venetian Gothic round-arched tops and stone balconies; limestone window ornament on second and third floors; projecting brick panels; arched windows on upper stories; windows of twelfth and fifteenth floors have segmental-arched pediments above them.

HISTORY Replaced eight residences facing onto 77th Street. Known as the Hyde Park Hotel.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET between Madison Avenue and Park Avenue

While development of this block began in the late 1870s, it did not progress rapidly. The present No. 64 on the south side was the easternmost of a row of eight very narrow brownstone houses built during this period and, although altered, it is the only one remaining today. The adjoining lots to the east remained vacant until the late 1880s and then were built up with tenements and stables. On the north side, brownstone houses had been built at Nos. 57-71. After the turn of the century, these began to be altered or demolished to make way for new buildings, and today not one remains in original condition.

The early house at 64 East 77th was totally altered in 1925 when the original front was removed and a new brick facade built out to the building line. The new details--wooden portico with Corinthian columns, six-over-six windows, slate roof, and copper-covered dormers are in the neo-Colonial style. The neighboring nine-story apartment building at No. 70, designed by architects Schwartz & Gross in neo-Federal style, was completed in 1917. Built of brick and limestone, it features architectural motifs and decorative trim of white terra cotta and is a handsome example of its type. Much of the south side of the block is dominated by the Art Deco Hotel Carlyle (35 East 76th Street) and the large brick apartment building with neo-Renaissance detail at the Park Avenue corner (850 Park Avenue).

Due to the number of alterations to the early brownstone houses and the construction of new buildings, the appearance of the north side of the block has changed greatly over the years. However, No. 55, a fine Beaux-Arts dwelling of 1902 once owned by Hamilton Fish, and Nos. 75 and 77, a beautiful pair of carriage houses built in 1897--one in Romanesque Revival and the other in Beaux-Arts style--remain unaltered on the exterior to grace the block with exceptionally fine design. They were owned by James A. Burden and George T. Bliss. No. 61, built in 1916 and owned until recently by Finch College, was designed by the firm of Harde & Hasselman in a most unusual blend of Beaux-Arts and neo-Federal styles. In 1965, this building was enlarged by a ten-story addition at No. 65 in contemporary style. Apartment houses flank the north side of the block.

EAST 77TH STREET

No. 64 (1391/49)

	Date		Architect		Owner
Erected	c. 1877	by	unknown	for	James V.S. Woolley(?)
Present Facade	1925	by	Treanor & Fatio	for	Virginia M. Moore

ARCHITECTURE

Original style unknown
Present style neo-Colonial

Elements Five-story residence; very narrow (12 feet 6 inches wide); brick facing; wooden entrance portico with two slender fluted columns with Corinthian capitals supporting a segmental-arched roof; all windows have six-over-six sash; above the third floor is a corbelled brick band and above it is a two-story slate mansard roof with two sets of dormer windows with copper clad frames and roofs.

Alterations 1925 - new front wall and new facade

HISTORY Appears to have been built originally as one of a row of eight, very narrow (12 feet 6 inches) houses (Nos. 50-64). John Junius Morgan (d. 1949), cousin of J.P. Morgan, purchased the house in 1931.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 77TH STREET South Side

No. 70 (1391/45)

	Date	Architect	Owner
Erected	1916-17 by	Schwartz & Gross	for 90 E. 77th St. Co.

ARCHITECTURE

Style neo-Federal

Elements Nine-story apartment building; brick facing with stone and terra-cotta detail; central entrance bay has four stone Doric pilasters supporting a wide entablature with a triangular pediment resting on long console brackets. Above the third floor windows are white terra-cotta lunettes each with a classic urn in the center with draped festoons at the sides; white terra-cotta lunettes with the same design occur again immediately above the windows of the ninth floor; at the ninth floor windows is a handsome terra-cotta balcony; heavy roof cornice has dentils, modillions, and egg & dart, and bead and reel moldings.

HISTORY Replaced three earlier tenement buildings.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 53 (1392/25)

	Date	Architect	Owner
Erected	1900-01 by	Henry Rutgers Marshall for	Paul Leicester Ford
Present Facade	1926-27 by	Pleasants Pennington for	Joseph Kerrigan

ARCHITECTURE

Original style Beaux Arts
Present style modified neo-Spanish Renaissance

Elements Five-story residence; at entrance are heavy wooden doors studded with nail heads; projecting wrought-iron railings above the sills of the third floor windows; all windows are multi-paned; "ghosts" of removed ornament visible on the brick walls above windows; instead of a cornice there is a sloping pent roof supported by vegas and covered with tiles.

Alterations 1926 - altered to five stories; walls of first two stories replaced; detail removed from third story windows; new penthouse built at rear portion of building and new roof installed.

HISTORY House owned by Paul Leicester Ford and his family until 1907. It was then sold to Henry L. Wardwell (1850-1923), a member of the New York Stock Exchange and breeder of Shropshire sheep.

References: "House of P.L. Ford, Esq., 37 East 77th Street, New York," American Architect, 75 (March 22, 1902), plate

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Residence of Mrs. Paul Leicester Ford, New York City," Architectural Record, 14 (July 1903), 62-69.

EAST 77TH STREET North Side

No. 55 (1392/125)

	Date	Architect	Owner
Erected	1902	by Charles Brendon	for William G. Park

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; brick and limestone facing; first floor has large rusticated limestone blocks; entrance is approached by stone steps and has segmental-arched top and huge carved stone brackets on either side which support a balcony at the level of the second floor. One first floor window is in the form of a large oval. Triple windows of the second and third floors are contained within a two-story limestone arch with rusticated framing and voussoirs at the top. Console brackets above the third floor support ledges beneath the fourth floor windows; above fourth floor is a heavy stone cornice with large modillions. The steep mansard roof contains a large dormer with two windows beneath a triangular pediment.

Alterations 1947 - altered to apartments

HISTORY In 1905 William G. Park sold the house to Hamilton Fish (1849-1943); Fish owned it until he died. He was Congressman from the 21st district of New York in 1908-1912.

References: "39 East 77th Street, New York," American Architect, 81 (Sept. 19, 1903), plate.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 57 (1392/26)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present Facade	1952	by	James E. Casale	for	Lemuel Cropper

ARCHITECTURE

Original style unknown
Present style none

Elements Three-story and basement building; brick facing with no detail; metal stoop. Decorative iron railing above roof parapet. Retains original height.

Alterations 1952 - converted to apartments; facade probably altered at that time.

HISTORY

Originally built as one of a row of eight houses (Nos. 57-71).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 59 (1392/27)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present Facade	1907	by	Albro & Lindeberg	for	Viola B. Cockroft

ARCHITECTURE

Original style unknown
Present style modified neo-Federal

Elements Four-story residence; brick facade; ground floor entrance with stone enframement; second and third floor windows set within one large opening with stone sill and keystone; sloping roof with projecting eave.

Alterations 1907 - front extended forward and new facade.

HISTORY

Originally built as one of a row of eight houses (Nos. 57-71). Viola Cockroft sold the re-done house in 1909 to Samuel O. Edmonds who owned it until 1927. It was then purchased by Walter P. Anderton (1885-1967), an associate clinical professor of medicine at the College of Physicians and Surgeons, Columbia University, who served as president of the New York County Medical Society.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"House for Edward T. Cockroft, Esq., No. 59 East 77th Street, New York," American Architect and Building News, 94 (Oct. 21, 1908), plates.

EAST 77TH STREET North Side

No. 61-65 (1392/28)

	Date	Architect	Owner
Erected	1916	by Harde & Hasselman	for Mrs. John O'Hara Cosgrave

ARCHITECTURE

Style No. 61 - neo-Federal with Beaux-Arts features
 No. 65 - Contemporary

Elements Ten-story brick and limestone school building; limestone ground floor adorned with carved stone garlands in Beaux-Arts style. Limestone facade at second floor continues upward to include the oversize window enframements with triangular pediments at the third floor. The windows of the fourth through sixth floors are square-headed with paneled lintels in neo-Federal style; seventh floor windows have arched tops; eighth floor windows are paired and ninth floor windows are dormers which rise above the cornice. Small, round windows at tenth floor have copper wreaths surrounding them as they pierce the steep mansard roof. The ten-story addition at No. 65 is faced with limestone at the first two stories, is brick above, and has simple window openings.

HISTORY Replaced three 1877 rowhouses. The Finch School, founded by Jessie G. Finch, located on the site in 1903. Mrs. John O'Hara Cosgrave, wife of editor John O'Hara Cosgrave, was a benefactor of the school and had this building and the adjoining building at 52 East 78th Street constructed in 1916. Finch School later became Finch College.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 67 (1392/129)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present facade	1922-23	by	George and Edward Blum	for	Emanuel Kaplan

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Four-story residence; brick facade; entrance in center of ground floor; at second floor is a round-arched triple window with stone impost blocks and keystones; third and fourth floor windows have splayed lintels with keystones; small roof cornice.

Alterations 1922 - new front extended to building line.

HISTORY Originally built as one of a row of eight houses (Nos. 57-71). Between 1879 and 1906 the house was owned by John Owen Mott and members of his family. Mott was an assistant U.S. attorney and a city magistrate.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 71 (1392/30)

	Date	Architect	Owner
Erected	1928	by Caughey & Evans	for 71 E. 74th Street Corp.

ARCHITECTURE

Style neo-Tudor

Elements Ten-story brick and limestone apartment building; windows of first three floors are casements with stone spandrel panels decorated with quatrefoils and molded drip labels of stone; upper windows have diamond panes of leaded glass and labeled drip moldings executed in brick; full-height engaged octagonal turret at the west corner; brick crenellated roof parapet.

HISTORY Replaced two 1877 rowhouses and one carriage house.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 75 (1392/33)

	Date	Architect	Owner
Erected	1897-98	by A.M. Welch	for W.W. & T.M. Hall

ARCHITECTURE

Style Romanesque Revival

Elements Four-story building, built as a carriage house with coachman's residence; red Roman brick facade with limestone trim; large center door for carriages has been converted to a garage door; the single doors on either side survive. All three have round-arched lunettes above them with curved drip-caps which rest on small foliate corbels. Two sets of paired windows at third floor divided by wide brick pilasters; wide cornice features dentils, egg-and-dart moldings and console brackets. A new partial fourth floor is recessed behind the cornice.

Alterations 1971 - partial fourth floor erected at front of building; open air atrium constructed at center of building.

HISTORY

Built as one of a group of five carriage houses (Nos. 73-79 and 870 Park Avenue) by developers who specialized in constructing town houses for affluent clients. The Halls sold the carriage house to James A. Burden, a wealthy steel manufacturer who lived at 2 East 72nd Street and in 1905 moved uptown to 7 East 91st Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 77 (1392/34)

	Date	Architect	Owner
Erected	1897-98	by A.M. Welch	for W.W. & T.M. Hall

ARCHITECTURE

Style Beaux-Arts

Elements Two-story building, built as a carriage house with coachman's residence; grey Roman brick facade with limestone trim; large center arch for carriages has been fitted with handsome wrought-iron gates as have the single openings on either side. Curved drip-cap at center arch which terminates at the spring line with round foliate corbels; smaller side entrances have round windows above them with stone enframements designed as wreaths with palm fronds; two sets of paired windows at second floor divided by wide brick pilasters; wide cornice features dentils, egg-and-dart moldings, and console brackets.

Alterations 1922 - converted from stable to garage; rear part of second floor converted to apartment
1967 - one-family dwelling created from garage and servants apartment.

HISTORY Built as one of a group of five carriage houses (Nos. 73-79 and 870 Park Avenue) by developers who specialized in constructing town houses for affluent clients. The Halls sold the carriage house to George T. Bliss who built a house in 1905-07 at 9 East 68th Street. He was the son of the noted lawyer and legislative draftsman of the same name.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.



122 East 78th St.

EAST 78TH STREET between Madison Avenue and Park Avenue

This block has changed considerably over the years and is still changing. Two buildings survive which date back to the early brownstone rowhouse period of development at Nos. 55 and 57. They were built in about 1869 and are very good examples of their type, particularly No. 55 which has retained its stoop and parlor floor entrance. Other early brownstone rowhouses, as well as early wood-framed houses, have been replaced or extensively altered. The prevailing style of most of these buildings is now neo-Federal, representing a range of dates from the turn of the century to the 1930s. No. 45 built for Albert Rathbone in 1913 by the architect, Arthur C. Jackson, is a splended example which remains in fine original condition. On the south side of the block are the Art Deco brick apartment building at No. 50, built in 1936, and the impressive, tall neo-Gothic building at No. 52, built in 1916, which until recently belonged to Finch College. The site at Nos. 58-66 is presently under construction and will be the new home of the Ramaz School, designed by the architectural firm of Conklin and Rossant. Large apartment buildings flank the street at the Park Avenue corners,

EAST 78TH STREET South Side

No. 50 (1392/47)

	Date		Architect		Owner
Erected	1936	by	Boak & Paris Inc.	for	46 E. 78th Street Corp.

ARCHITECTURE

Style Art Deco

Elements Twelve-story apartment building; seven bays in width, center bay recessed; brown brick, terra-cotta and stone facing. Base of stone runs through first and second floors with two wide horizontal stone courses supported by fluted stone piers between the windows. The second and sixth bays are faced with stone; throughout all floors all windows have steel casement sash.

HISTORY Replaced two rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET South Side

Nos. 52-54 (1392/46)

	Date	Architect	Owner
Erected	1916	by Harde & Hasselman	for Mrs. John O'Hara Cosgrave

ARCHITECTURE

Style neo-Gothic

Elements Twelve-story school building; brick and stone facing; two-story entrance bay with stone pinnacles with crockets on either side of entrance; two-story window bays framed in stone flank entrance bay; stone balcony railing runs across the fourth floor. Top three floors are stone treated to resemble tracery windows.

Alterations 1930 - interior alterations by George F. Mitchell for the Lenox School

HISTORY

This building was constructed under the same permit by the same architects for the same owner as No. 61-63 E. 77th Street. It replaced two rowhouses, and was for many years used by Finch College, a women's school.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET South Side

No. 58-66 (1392/44)

	Date		Architect		Owner
Erected	1978-	by	Conklin & Rossant	for	Ramaz School

ARCHITECTURE

Style Contemporary

Elements School building under construction

HISTORY Replaced five rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET North Side

No. 45 (1393/25)

	Date	Architect	Owner
Erected	1913-14	by Arthur C. Jackson	for Albert Rathbone

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; red brick facing with marble trim. Front door has six raised panels and leaded transom set in wide marble enframing. Second floor windows are all floor length with fanlights set in brick arches with marble impost blocks and keystones, each having a wrought-iron balcony. Third and fourth floor windows have marble splayed lintels with keystones and six-over-six sash; marble beltcourse at level of third floor window sills; wide roof cornice with large modillions topped by balustrade with alternating solid panels and balusters.

HISTORY

This large and important neo-Federal house, which is in the true New York Federal style and similar to some which were located on Pearl Street and other Lower Manhattan streets during the Federal period, was built by Albert Rathbone (1868-1943). Born in Albany, New York, and a graduate of Williams College in 1888, he was admitted to the New York Bar in 1890 and moved to New York City in 1899. He was a corporation lawyer for several railroads, also for the Central Hanover Bank & Trust Co. and for the Chrysler Corporation. He was Assistant Secretary of the Treasury in the Cabinet of President Wilson in 1918-1920. The house replaced two earlier rowhouses. Between 1942 and 1966 the house was owned by the Jesuit Mission Press, then for ten years by Finch College. It is now owned by the Center for the Living Force.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET

No. 49 (1393/26)

	Date		Architect		Owner
Erected	1886	by	unknown	for	Catharine Burke
Present Facade	1924(?)	by	unknown	for	Mary C. Thomas

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; brick facing with limestone trim; entrance has neo-Georgian broken pediment with urn finial; wide stone belt course immediately beneath second floor windows. Second, third, and fourth floors have double windows above entrance. Window heads are flat arches of brick with stone keystones except at fifth floor where they are arched at the top and have a stone belt course at sill level. Narrow roof cornice topped by parapet with panels alternating with balusters.

Alterations 1924(?) - new facade
 1936 - converted to multiple dwelling

HISTORY Replaced a wood-frame building. The present facade may date from 1924 when Mary C. Thomas, an heir of Catharine Burke, refinanced the mortgage on the property.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
 New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 51 (1393/27)

	Date	Architect	Owner
Erected	1893-94 by	Thom & Wilson	for Thomas McLaughlin

ARCHITECTURE

Style Vernacular neo-Georgian - no significant architectural features except compatible height

Elements Five-story brick tenement; first floor windows are paired with keystones on either side of the entrance which has been given a later neo-Georgian enframing.

Alterations Facade appears to have undergone some modification and doorway enframing is of a later date.

HISTORY Replaced an earlier wood-frame building. Built as a tenement using the "dumb bell" plan for light and air. Some changes might have been made in 1906 when it was acquired by Cecilia Fitzgerald. The neo-Georgian doorway enframing probably dates from 1941 when she sold the property.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 55 (1393/128)

	Date	Architect	Owner
Erected	c. 1869 by	unknown	for Thomas McLelland

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone residence; high stoop of brownstone leads to brownstone door enframingent with segmental arch pediment supported by console brackets. Parlor floor windows have one-over-one sash; all others have two-over-two sash. All windows on first, second, and third floors have full brownstone enframingents with architrave and cornice; mansard roof at fourth floor with two low dormer windows which have segmental arch tops. Just below the mansard is a deep cornice supported by four large console brackets with rectangular panels between them.

Alterations 1910 - Rear brick extension
1941 - converted to multiple dwelling.

HISTORY This house, in original condition and remarkably well preserved, was built as one of a pair with No. 57. Between 1910 and 1955 the house was owned by Elizabeth S.C. Potter, wife of architect R. Burnside Potter, who built the family house at 123 East 73rd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 57 (1393/29)

	Date		Architect		Owner
Erected	1869	by	unknown	for	Thomas McLelland

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone; brownstone facing; rusticated basement with entrance at that level. Windows have full enframements and multi-paned sash; deep bracketed cornice below dormered mansard roof.

Alterations 1925-26 - front stoop removed and interior alterations by Arthur C. Holden for Arthur C. Holden.

HISTORY Built as one of a pair with No. 55. The house was owned and occupied by the architect and housing expert, Arthur C. Holden (b. 1890) between 1925 and 1978.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 59 (1393/30)

	Date		Architect		Owner
Erected	1885-87	by	James E. Ware	for	Woolley & Squires
Present Facade	1950	by	Joseph Lau	for	Jacob A. Ampel

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick facade; stoop removed and front extended out full height to the building line; modern "Colonial" door and steel frame windows.

Alterations 1950 - new facade

HISTORY

Originally built as one of a row of six houses (Nos. 59-69). Between 1920 and 1929 the house was owned by Drelincourt M. Martin (1885-1949), a graduate of Columbia Law School and a lawyer with the firm of Lawrence, Blake & Jewell.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET between Park Avenue and Lexington Avenue

Originally, both sides of this block were lined with handsome one-family brownstone dwellings which were built between the 1860s and 1880s. They were built in the Italianate and neo-Grec styles in several rows by developers and builders who soon sold them to new owners. Many have been either partially or totally altered in accordance with later, more fashionable styles, but a few retain their original appearance and others still have much original detail at the upper floors and their cornices. Although some buildings have had one or two stories added, such additions were usually recessed behind the cornice lines, and the entire block is of domestic scale and appearance. Nos. 106 and 110, which were built in 1879, both originally had brownstone stoops which have been removed although the upper floors are unchanged and the original cornices survive. Nos. 118, 126, and 128 survive on the south side of the block to indicate the early appearance of the blockfront. The other houses have been greatly altered, and some were given completely new facades. Most impressive are No. 120 in neo-Federal style, built in 1930 at a cost of \$100,000 and designed by architects Delano & Aldrich, and its neighbor, No. 122-124, a striking example of neo-Georgian design erected in 1911.

On the north side, an early example of a complete rowhouse alteration is No. 115, which was given a new Beaux-Arts facade and extended out to the building line in 1905. Other examples are No. 111, altered in 1910 in neo-Georgian style, and No. 113, altered in 1928. No. 125 is an excellent example of a brownstone house in the Italianate style, and one of the earlier houses on the block. When the stoop was removed in 1925, the main entrance with its brownstone brackets and pediment was carefully reinstalled at basement level. No. 127 is a house in the neo-Grec style built in 1874 for Anthony Mowbray by the architect John G. Prague; it displays fine neo-Grec lintels on the parlor floor windows. Large apartment houses flank the street at the Park Avenue corners.

EAST 78TH STREET South Side

No. 106 (1412/68)

	Date	Architect	Owner
Erected	1879-80 by	R. W. Buckley	for Thomas Bennett

ARCHITECTURE

Style neo-Grec

Elements Three-story and basement residence; painted brownstone facing; two basement entrances with molded enframements; three upper floors retain original openings with molded enframements; shutters at windows; bracketed and modillioned roof cornice.

Alterations 1937 - Front stoop removed; areaway filled in to the level of the sidewalk; new entrance installed to basement; interior alterations. Shutters have been added to windows.

HISTORY Built as one of a group of three houses (Nos. 106-110). Between 1886 and 1924, the house was owned by George P. Lies and members of his family.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 108 (1412/167)

	Date		Architect		Owner
Erected	1879-80	by	R. W. Buckley	for	Thomas Bennett
Present Facade	1919	by	Arthur C. Nash	for	William H. Corbitt

ARCHITECTURE

Original style neo-Grec
Present style modified neo-classical

Elements Four-story residence; stone facing; entrance at ground floor level with deeply rusticated wall; full length second floor windows with narrow shutters; all windows have multi-paned sashes. Rectangular panels occupy the spaces above and below the windows; simple roof cornice.

Alterations 1919 - altered to "English basement house"; facade changed at this time.

HISTORY Originally built as one of a group of three houses (Nos. 106-110). Thomas Bennett sold the house in 1881 to Patrick Corbitt. His son William commissioned the present facade and then sold the house in 1923.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET

No. 110 (1412/67)

	Date	Architect	Owner
Erected	1879-80 by	R.W. Buckley	for Thomas Bennett

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; brownstone facing; entrance at ground level; a broad belt course with a water table extends across the facade at the level of the parlor floor and just above it are three full-length windows; all windows have one-over-one sash; modillioned and bracketed roof cornice.

Alterations 1927 - Stoop removed, new entrance made through basement, interior alterations by Henry S. Lion for Jennie M. Nathan.

HISTORY Built as one of a group of three houses (Nos. 106-110). Between 1907 and 1930 the house was owned by P. William and Jennie M. Nathan. The well-known writer and editor Joel Elias Spingarn (1875-?) owned and occupied the house from 1935 to 1957.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 112 (1412/66)

	Date	Architect		Owner
Erected	c. 1867 (?) by	unknown	for	Amanda S. Thomas (?)
Present Facade	1950 by	Henry C. Hahn	for	Mrs. Peter Lavan

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick and stucco facing; first two floors built out to building line, faced with brick; arched entrance; second floor has 4 windows within one stone enframingent; balustrade atop second floor. Pitched roof is covered with tiles with a dormer containing two paired windows. Retains compatible height.

Alterations 1929 - Two-story extension on front; one-story extension on rear by Patrick J. Murray for Amanda B. Schwab.
1950 - front extension redone

HISTORY Originally built as a brownstone rowhouse. Amanda Schwab, who commissioned the first changes to the original house, owned it between 1928 and 1943. Peter Lavan (1898-?), partner in the law firm of Stroock & Stroock & Lavan, owned it between 1944 and 1962.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 114 (1412/65)

	Date	Architect	Owner
Erected	c. 1866(?) by	unknown	Richard Williamson(?)
Present Facade	1906 by	Clarence True	Robert B. Roosevelt, Jr.

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Four-story residence; Flemish bond brick facade; bow front; short stoop with iron railing leads to center entrance; windows at second and third floors are multi-paned and have stone lintels; stone band above third floor; fourth floor set back.

Alterations 1906 - new facade

HISTORY

Originally built as a brownstone rowhouse. Robert B. Roosevelt, Sr., purchased the original house in 1881. In 1906 title was transferred to his son and the facade was redone. Robert B. Roosevelt, Jr. was a cousin of President Theodore Roosevelt. He died on Friday, Mar. 31, 1922, after having been "struck and killed by a motorbus." (New York Times, April 5, 1922, p. 17.)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 116 (1412/164)

	Date	Architect	Owner
Erected	c. 1866(?) by	unknown	for Robert Williamson(?)
Present Facade	1909-10 by	Rouse & Goldstone	for Satz Co.

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; brick and limestone facade; rusticated stone first story; brick above; parlor floor has full length windows, each with an iron balcony; center window has a broken-arch pediment with a cartouche supported on carved console brackets. The other windows all have complete surrounds of stone with eared corners at the top. Cornice has been removed and fifth floor is set back of the cornice line.

Alterations 1909 - new facade
1926 - Existing penthouse extended toward front by Franklin M. Small for Louis J. Grumbach.
1950 - altered to apartments.

HISTORY Originally built as a brownstone rowhouse. Louis Grumbach (1874-1952) owned the house between 1917 and 1942. He was an investment banker and active in Jewish charities.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 118 (1412/64)

	Date	Architect	Owner
Erected	c. 1866(?)	by unknown	for Richard Williamson(?)

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facing; retains stoop and molded enframements at openings. Entrance altered to "Colonial" style. Windows changed to multi-paned "Colonial" sashes; original modillioned roof cornice.

Alterations 1952 - converted to apartments. Entrance door and window sash have been changed.

HISTORY An earlier surviving rowhouse; similar in design to Nos. 126 and 128, although for a different owner.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 120 (1412/63)

	Date	Architect	Owner
Erected	1930	by Delano & Aldrich	for Harry Rogers Winthrop

ARCHITECTURE

Style neo-Federal

Elements Six-story residence; brick facing. The entrance bay is unique, being a large recessed niche in a tall round-arched-top opening, one and a half stories in height. Curved stair leads up to entrance. Stone lintels at windows; set back sixth floor with peaked roof with pedimented dormers.

HISTORY

Replaced an earlier brownstone rowhouse. Harry Rogers Winthrop (1876-1958), for whom No. 120 E. 78th Street was designed, was a prominent banker and social leader of New York City, a director of the Metropolitan Opera Association and of the Long Island Railroad; member of the Board of Directors of the Stock Exchange. A descendant of Gov. John Winthrop of Mass. Bay Colony, Mr. Winthrop lived at No. 126 E. 78th Street. Building now owned by the Harold Reed Gallery.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 122-124 (1412/62)

	Date	Architect	Owner
Erected	1911-12 by	Foster, Gade & Graham for	Ethel M. Goodridge

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; brick facing with limestone cornice and trim; three large full length openings at street level with round-arched tops; windows on other floors have splayed lintels; third floor has decorative stone foliate panels beneath the windows; modillioned cornice below fourth story windows.

Alterations 1947 - converted to apartments

HISTORY Replaced two brownstone rowhouses. Ethel M. Goodridge (1873-1937), who commissioned the house, was the widow of Dr. Frederic Grosvenor Goodridge and a descendant of the Philipse, Gouverneur, and Morris families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 126 (1412/61)

	Date	Architect	Owner
Erected	c. 1866 by	unknown	for Frederick Reichard

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; brownstone facing; stoop leads to entrance; segmental-arched window and door openings with molded enframements; two-over-two window sashes; modillioned roof cornice; setback fourth story.

Alterations 1927 - setback fourth floor added by Louis S. Weeks for Henry Rogers Winthrop.

HISTORY Appears to have been built as one of a row of six houses (Nos. 122-132). Between 1926 and 1947 the house was owned by Harry Rogers Winthrop (See No. 120) and he lived here until 1947.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 128 (1412/160)

	Date	Architect	Owner
Erected	c. 1866 by	unknown	for Frederick Reichard

ARCHITECTURE

Style Italianante

Elements Three-story and basement residence; brownstone facing; stoop leads to entrance; segmental-arched door and window openings with molded enframements; modillioned roof cornice.

Alterations 1977 - converted for school use.

HISTORY Appears to have been built as one of a row of six houses (Nos. 122-132). House now owned by the Allen-Stevenson School.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 132 (1412/58)

	Date	Architect	Owner
Erected	1923-24 by	James W. O'Connor	for Allen-Stevenson Corp.

ARCHITECTURE

Style neo-Federal

Elements Five-story school building of red brick laid in Flemish bond with limestone water table, window sills, and cornice. Second floor window lintels are limestone with a sea shell motif in the center. Between the first and second stories are rectangular stone panels carved with the "Lamp of Learning;" arched windows at fifth floor; simple roof cornice; roof is fenced off.

HISTORY

This building occupies the sites of three earlier houses and is owned by the Allen-Stevenson School.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET North Side

No. 111 (1413/8)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1910	by	Francis G. Stewart	for	Prof. Charles E. Pellew

ARCHITECTURE

Original style Italianate
Present style neo-Georgian

Elements Five-story residence; brick facade. The ground floor has deeply rusticated stone piers flanking a center bay with a pseudo entrance complete with Doric pilasters, wide frieze and triangular pediment which is really a wide window--the true entrance being a narrow undecorated opening at the left. The frieze continues as a band course across the facade at the level of the second floor and slightly above is a string course at the level of the sills of the multi-paned second floor windows which are contained within full-length arched brick openings with stone keystones. The second and third floor windows with six-over-six sash have flat arches of brick with keystones. The cornice with heavy modillions set off the mansard roof with three dormer windows with three-over-three sash and bold segmental-arched pediments.

Alterations 1910 - new facade and one story added
1948 - converted to multiple dwelling by Samuel A. Hertz for Michael C. Berg.

HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). Charles Ernst Pellew (1863-?), who commissioned the present facade, was a professor of chemistry at Columbia University. In 1920 Dr. Nathaniel Norton (1871-1948), a pediatrician and clinical professor at Columbia University College of Physicians and Surgeons, purchased the house and owned it until shortly before his death in 1948. Michael C. Berg (1886-1964), who purchased the house from Norton, was a former trick cyclist and a noted realtor who specialized in the conversion of rowhouses into apartments.

EAST 78TH STREET North Side

No. 111 (1413/8) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 113 (1413/108)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1928	by	Schwartz & Gross	for	Tishman Construction Corp.

ARCHITECTURE

Original style Italianate
Present style none

Elements Four-story residence; brick facing; entrance at ground level; broad belt course spans the entire facade between the first and second stories. The second floor features a huge arched opening which contains 10 window sections of equal size separated by wide mullions. The third and fourth floor windows have six-over-six sash and segmental arch heads. A wide band course spans the entire facade at the level of the fourth floor window sills. Plain brick roof parapet shields a setback fifth story at the rear. Retains compatible height.

Alterations 1928 - new facade

HISTORY Originally built as one of a row of twelve houses (Nos. 103-125).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 115 (1413/9)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1905-06	by	George Fred Pelham	for	Joseph Polstein

ARCHITECTURE

Original style Italianate
Present style Beaux Arts

Elements Four-story residence; swell-front brick and limestone facade; ground floor entrance in center with decorative cartouche above it; second floor windows are floor length and each has an iron railing. This parlor floor is topped by a low panelled masonry balustrade. Third and fourth floors have one-over-one sashes in original molded enframements; wide modillioned roof cornice.

Alterations 1905 - new facade
 1940 - converted to apartments

HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). Joseph Polstein (1864-1938), who commissioned the present facade, was a building contractor; he redid this house. Between 1923 and 1928 the house was owned by Lamar Hardy (1879-1950), a lawyer, corporation counsel of the City of New York in 1915-18, and later U.S. Attorney for the Southern District of New York. Dr. Michele G. Caturani (1873-1940), owned and resided in the house from 1928 until his death. A gynecologist, he was the founder of the Parkway Hospital in Manhattan.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 117 (1413/10)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	for Nicholas McCool

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; brownstone facing; basement entrance; all windows have one-over-one sash, molded window enframements, those of parlor floor have triangular pediments; metal roof cornice with brackets.

Alterations 1906 - additional story and new cornice by H. Brooks Price for Philip H. Minis
1940 - stoop removed by William Lawrence Bottomley for Harold J. Roig

HISTORY Built as one of a row of twelve houses (Nos. 103-125). Philip Minis, who added a story in 1906, owned the house between 1905 and 1939.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 119 (1413/11)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	Nicholas McCool
Present Facade	1936 by	Harvey Stevenson & Eastman Studts	George A. Browndell

ARCHITECTURE

Original style Italianate
Present style neo-Classical (vernacular)

Elements Five-story residence; stone facing; entrance at street level has a classical surround with Doric pilasters supporting a triangular pediment; second floor has a series of four short windows well above the floor level giving the appearance of a mezzanine floor; at third and fourth floors, windows are incorporated in a gently curving two-story bay with a decorative string course at the lintel level which continues the full width of the building; coped parapet sets off fifth story.

Alterations 1936 - New front

HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). The original house was owned by Charles Rosenbaum and members of his family between 1885 and 1922. William Maloney (1878-1945), a lawyer and assistant district attorney of New York County, owned the house between 1922 and 1935.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 121 (1413/111)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	for Nicholas McCool

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; entrance dropped to ground floor level; windows have original molded enframements and multi-paned sash; setback fifth story at rear.

Alterations 1933 - front stoop removed
1939 - one story added at rear of house
1950 - rear dining room extended on first floor; rear library extended on second floor.

HISTORY Built as one of a row of twelve houses (Nos. 103-125). Richmond Keith Kane (1900-?) who owned and occupied the house between 1933 and 1973 was a lawyer and served as Special Assistant to Attorney General of the U.S.A. (1940-42) and Special Assistant to the Secretary of U.S. Navy (1943-45).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 123 (1413/12)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	Nicholas McCool
Present Facade	1921 by	James C. MacKenzie Jr.	Maitland Dwight

ARCHITECTURE

Original style Italianate
Present style none

Elements Four-story residence; stuccoed facing; two entrances at ground floor level; detail has been removed but house maintains original height and scale of openings.

Alterations 1921 - stoop removed, basement entrances created, front stuccoed and simplified.

HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). Maitland Dwight (d. 1938), who commissioned the present facade, was a lawyer and president of the St. Andrew's Society.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 125 (1413/13)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	for Nicholas McCool

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; pedimented entrance at ground floor level; parlor floor floor-length windows have triangular pediments and one-over-one sash. Third and fourth floor windows have molded enframements; modillioned and bracketed roof cornice.

Alterations 1925 - stoop removed by S. E. Gage for George Roberts
1947 - altered to doctor's offices and one-family residence
1966 - altered to shop and two-family residence by James & Peter Blake for Hans H. Namuth.

HISTORY Built as one of a row of twelve houses (Nos. 103-125). George Roberts (1884-?), a lawyer and a partner in the firm of Winthrop, Stimson, Putnam & Roberts, owned the house between 1921 and 1948.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 127 (1413/14)

	Date		Architect		Owner
Erected	1874	by	John G. Prague	for	Anthony Mowbray

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; brownstone facing; rusticated piers at ground level flanking entrance with a heavy molded lintel supported by brackets. Windows at all floors have molded enframements and projecting lintels; bracketed roof cornice.

Alterations 1907 - stoop removed; new window built in entrance; new entrance at ground level by S. E. Gage for Sophie Lawrence Duer.

HISTORY Built as one of a group of three house (Nos. 127-131).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 79TH STREET between Madison Avenue and Park Avenue (South Side only)

Although most of the buildings on this block have been altered to some degree, the overall impression is one of an almost complete block of brownstone residences. In most cases, the alterations consisted only of the removal of the stoops and changes to the ground floors. A couple of the houses have been painted, but the rest display their original brownstone fronts. The great width of East 79th Street affords an unusual opportunity to view the entire blockfront in one sweeping glance. No. 58 is a fine townhouse designed by the prestigious architectural firm of Carrère & Hastings. Built in 1898-99, it embodies the true Beaux-Arts spirit and remains in a fine state of preservation. With the exception of No. 66, which was built in 1925, Nos. 60-74 are a group of identical Queen Anne brownstone houses, built in 1882, and designed by Anson Squires. Nos. 76 and 78, designed for James V.S. Woolley by the architect, James E. Ware, were completed in 1884. No. 76 retains all of its original details and is a fine example of a city house in Queen Anne style. Tall apartment houses occupy the corners of the block.

EAST 79TH STREET South Side

No. 58 (1393/46)

	Date		Architect		Owner
Erected	1898-99	by	Carrère & Hastings	for	F. B. Hoffman

ARCHITECTURE

Style Beaux Arts

Elements Five-story residence above basement; brick and limestone facade; brick is laid in Flemish Bond with burned headers; entire first floor facade is limestone with wide stone steps leading to main entrance. Handsome iron fence encloses yard. Above entrance is a balcony with a wrought-iron railing supported by carved limestone brackets decorated with laurel wreaths, floral festoons, and grapes. A prominent cornice with a balustrade crosses the facade at the level of the fourth floor. At the fifth floor a slate covered mansard roof has three copper-covered dormer windows with segmental-arched tops.

Alterations 1933 - converted to multiple dwelling

HISTORY

The house was built (replacing an earlier frame residence on the site) for Francis Burrall Hoffman (d. 1924) and Lucy Shattack Hoffman (1855-1925), prominent New York socialites. Mr. Hoffman, a member of a Knickerbocker family, was a cousin of Edmund L. Baylies and Mrs. Ogden Mills. Mrs. Hoffman, active in charity work, was vice president of the League of Catholic Women. Two of their four sons, F. Burrall Hoffman Jr., and Murray Hoffman were architects. Members of the Hoffman family owned the house until 1944.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 60 (1393/45)

	Date		Architect		Owner
Erected	1880-81	by	Anson Squires	for	J. Bentley Squier

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; painted brownstone facing; stoop has been removed and entrance lowered to basement. First floor windows have round-arched heads; second floor has a wide oriel with three windows; original sheetmetal roof cornice.

Alterations 1954 - stoop removed; converted to apartments

HISTORY

Built as one of a row of three houses (Nos. 60-64). Between 1884 and 1906 the house was owned by Isabella H. Mead (1869-1954), wife of Charles A. Mead (d.1906), chief engineer of the division of bridges and grade crossing of the New Jersey Railroad and Public Utilities Commissions.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 66 (1393/43)

	Date		Architect	Owner
Erected	1925-26	by	Pleasants Pennington & for Albert W. Lewis	Kenningway Corp.

ARCHITECTURE

Style neo-Georgian

Elements Fourteen-story apartment building; first three floors are ashlar limestone; brick facing above. Fourth floor windows have complete architrave enframements in stone. All windows have six-over-six sash except those of the seventh floor which have been replaced with single sheets of glass. Stone belt course at the thirteenth story level; stone roof parapet.

Alterations Window sash changed at seventh floor

HISTORY Replaced three rowhouses of the 1880's.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 68 (1393/42)

	Date	Architect	Owner
Erected	1882-84	by Anson Squires	for Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level. Original brownstone enframements have been removed from the first floor windows and sashes replaced with steel casements; second floor has wide oriel with three windows; windows of third and fourth floors have brownstone architrave enframements; original sheetmetal roof cornice.

Alterations 1923 - converted to school and stoop removed by Frank J. Schefflin for Caroline D. Hewitt

HISTORY

Built as one of a row of four houses (Nos. 68-74), In 1923 Caroline D. Hewitt (1872-1961) established a private girls school called Miss Hewitt's Classes in the house. The school eventually moved to 45 East 75th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 70 (1393/141)

	Date		Architect		Owner
Erected	1882-84	by	Anson Squires	for	Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; above ground floor (except for removal of original main entrance), the building is intact. First floor has original brownstone window enframements; second floor has wide oriel with three windows; windows of third and fourth floors have brownstone architrave enframements; original sheetmetal roof cornice.

Alterations 1930 - converted to multiple dwelling; stoop removed and entrance created at basement.

HISTORY Built as one of a row of four houses (Nos. 68-74).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

Nos. 72-74 (1393/41)

	Date	Architect	Owner
Erected	1882-84 by	Anson Squires	for Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Originally two residences, now five stories and combined into one building; brownstone facing; first two floors are completely altered with stuccoed facing and square-head openings. Third floor features oriels with three windows; fourth and fifth floors have molded window enframements. Original sheetmetal roof cornice.

Alterations 1943 - converted for use as a private school by George Dress for Caroline D. Hewitt
1951 - converted to apartments

HISTORY Built as one of a row of four houses (Nos. 68-74). Caroline Hewitt acquired these two houses for her school in 1929 (see No. 68).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 76 (1393/40)

	Date	Architect	Owner
Erected	1883-84	by James E. Ware	for James V. S. Woolley

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; brick and brownstone facing; rusticated brownstone basement; high brownstone stoop leads to original square-headed entranceway with original doors; triple window on parlor floor with stained glass transoms; second floor has wide bay window; third floor has wide brownstone arch with three windows above second floor bay; original sheetmetal roof cornice.

Alterations 1950 - converted to multiple dwelling

HISTORY Built as one of a pair with No. 78.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 78 (1393/139)

	Date		Architect		Owner
Erected	1883-84	by	James E. Ware	for	James V. S. Woolley

ARCHITECTURE

Style Queen Anne

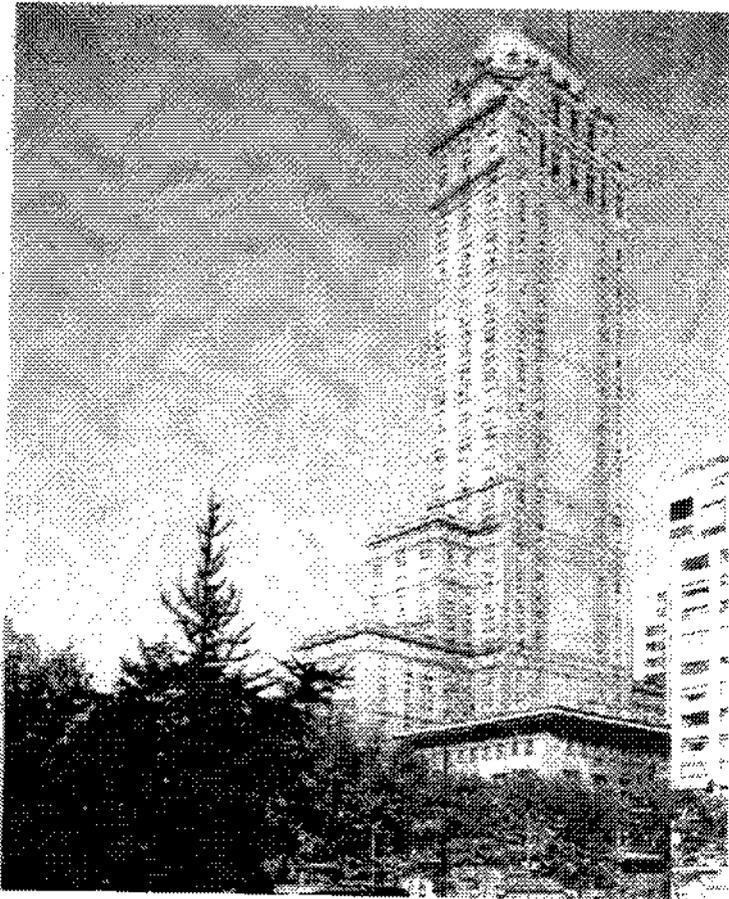
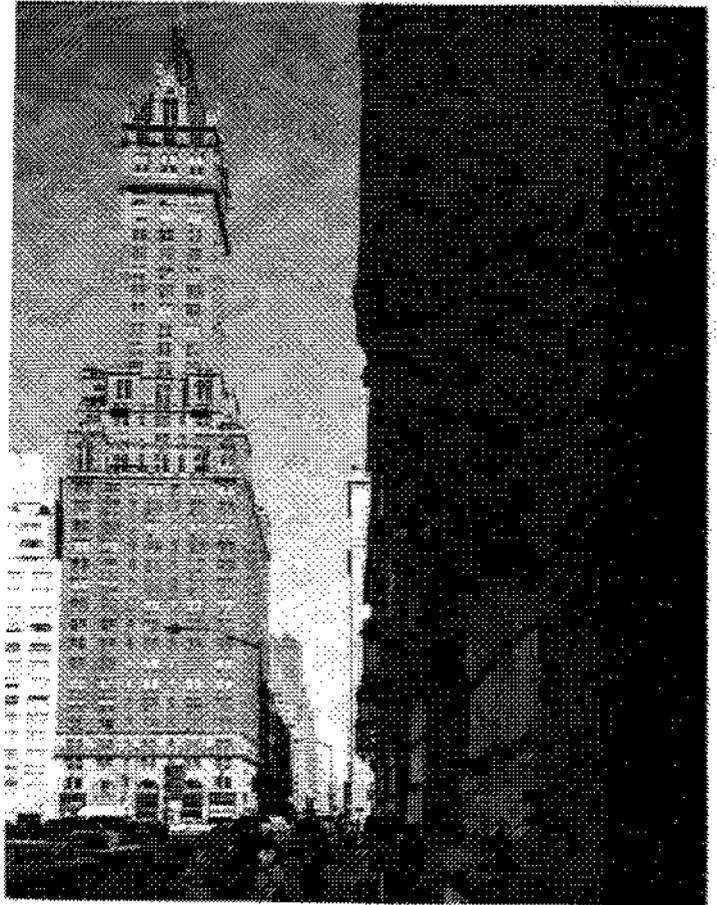
Elements Four-story and basement residence; painted brick and brownstone facing; stoop removed and entrance lowered to basement; windows of basement and first floor altered to steel casements. This buildings is intact at the upper floors and all details are the same as at No. 76; original sheetmetal roof cornice.

Alterations 1926 - stoop removed; new windows and doors cut; converted to doctor's office and dwelling.
1965 - converted to apartments as well as doctor's offices

HISTORY Built as one of a pair with No. 76.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

783 Fifth Ave.



797 Fifth Ave.

810 Fifth Ave.



820 Fifth Ave.



834 Fifth Ave.

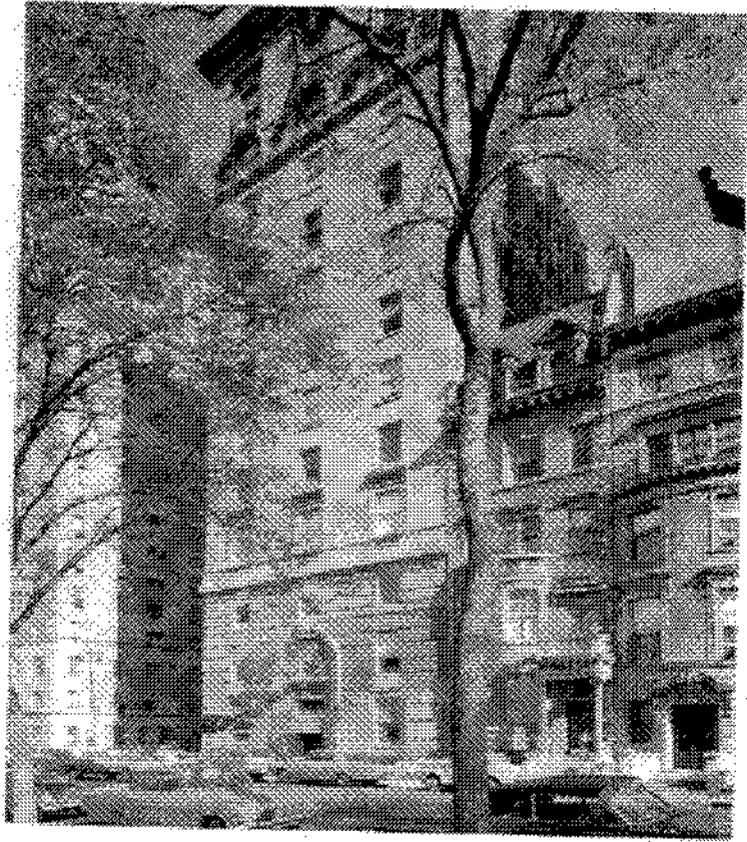


845 Fifth Ave.



854 Fifth Ave.

923, 925 & 927 Fifth Ave.



960 Fifth Ave.

FIFTH AVENUE between East 59th Street and East 60th Street

This block has only two buildings along it: the Sherry Netherland Hotel and the apartment building at 785 Fifth Avenue. The current Sherry Netherland (1926-27) was designed by Schultze & Weaver, Buchman & Kahn. Schultze & Weaver were noted for their hotel designs which include: the Waldorf-Astoria, the Breakers in Palm Beach, the Cliff in San Francisco and the Pierre one block further north on Fifth Avenue. The hotel stands on the site of an earlier Hotel Netherland (1890-93) by W.H. Hume & Son which was demolished in 1926. No. 785, with the pretentious sobriquet, "Parc V," is an undistinguished building by Emery Roth & Sons (1962). In 1904, part of the site of No. 785 was occupied by a handsome apartment house by H.J. Hardenbergh, the architect of the Plaza Hotel diagonally across Grand Army Plaza and the Dakota on Central Park West and West 72nd Street.

FIFTH AVENUE between 59th Street and 60th Street

No. 781 (1374/1)

	Date	Architecture	Owner
Erected	1926-27 by	Schultze & Weaver Buchman & Kahn, Assoc.	for 5th Avenue & 59th St. Corp.

ARCHITECTURE

Style neo-Romanesque and neo-Gothic

Elements Thirty-eight story hotel; stone and brick facing; first four floors are stone with two-story high round-arched windows; cornice and balustrade over third floor; brick above fourth floor with four monumental piers running from the fourth and seventeenth floors; set backs begin at the seventeenth floor and lead to a slender tower crowned with a fleche.

HISTORY

Replaced the W. H. Hume & Sons, designed Hotel Netherland of 1890-93. The present Sherry-Netherland hotel has one of the few sidewalk clocks left in Manhattan. Two reliefs from the Cornelius Vanderbilt II House, sculpted by Karl Bitter may be seen on the entrance facade.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structures Inventory (Albany: Division for Historic Preservation, 1975).

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 228

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

-906-

FIFTH AVENUE between 59th Street and 60th Street

No. 785 (1374/69)

	Date	Architect	Owner
Erected	1962-63 by	Richard Roth of Emery Roth & Sons	for 787 Fifth Avenue Corp.

ARCHITECTURE

Style none

Elements Seventeen-story apartment building; first three floors are faced with stone; white brick above; bands of triple windows; set backs begin at the fourteenth floor.

HISTORY Replaced an apartment house (1904) by Henry J. Hardenburgh

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structures Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

-606-

FIFTH AVENUE between East 60th Street and East 61st Street

This blockfront is occupied by the Metropolitan Club (see 1 East 60th Street) and the Pierre Hotel. When the Metropolitan was completed in 1894, it was the largest and most imposing of the city's clubhouses. Designed by the prestigious architectural firm of McKim, Mead & White, it is an excellent example of neo-Italian Renaissance architecture. Among its notable features are the refined stonework and ornamental detail, the imposing cornice and the elegant colonnade screening the courtyard. The Metropolitan Club was one of three men's clubs in the area. The other two were the Harmonie Club directly across East 60th Street, also by McKim, Mead & White (see 4 East 60th Street) and the now demolished Progress Club (1888-90), designed by Alfred Zucker which had stood on the northeast corner of East 63rd Street and Fifth Avenue.

In 1891, a year prior to the beginning of the Metropolitan Club, Richard Morris Hunt designed an imposing mansion for Comm. Elbridge Thomas Gerry on the southeast corner of East 61st Street. Gerry was a grandson of a signer of the Declaration of Independence, Governor of Massachusetts, and an astute politician whose name was given to a particular way of remapping legislative districts--the gerrymander. Gerry (1837-1937), the grandson, was born in New York City where he received his education. Although a lawyer by profession, he was one of the founders of the New York Society for the Prevention of Cruelty to Children and, after gradually withdrawing from the legal profession, dedicated himself to the work of the society. His towered residence, inspired by French Renaissance chateaux, dominated the intersection of Fifth Avenue and East 61st Street until replaced in 1929 by the Pierre Hotel.

FIFTH AVENUE between 60th Street and 61st Street

No. 795 (1375/67)

	Date	Architect	Owner
Erected	1929-30 by	Schultze & Weaver	for The Gerry Estates Inc.

ARCHITECTURE

Style neo-Classical

Elements Forty-one story hotel; brick and stone facing; stone base marked by paired monumental pilasters and round-arched windows and crowned by balustrade with urns at the corners; set backs begin above base rising in different sections to various levels; decorative elements include quoins, bands and balustrades; tower terminates in a decorative peaked cap.

Alterations 1940 - northerly front window on Fifth Avenue changed to door and other interior alterations.

HISTORY

This building, the Pierre Hotel, occupies the site of the Elbridge T. Gerry Mansion by Richard Morris Hunt of 1891. It was founded by Charles Pierre, who had trained at Sherry's and the Ritz-Carlton, and had then run a restaurant at 230 Park Avenue before opening the Pierre Hotel.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structure Inventory Albany: Division of Historic Preservation, 1975).

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 228.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 60th Street and 61st Street

No. 795 (1375/67)

References: (cont.)

Kate Simon, Fifth Avenue: A Very Social History(New York: Harcourt Brace Jovanovich, 1978), pp. 164-165

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co, 1978), p. 220.

FIFTH AVENUE between East 61st Street and East 62nd Street

The first building erected on this block stood on the northeast corner of East 61st Street and Fifth Avenue. Built in 1877-78, it was a French Second Empire style brownstone residence designed by the architectural firm of D. & J. Jardine for J.A. Bostwick. Jabez Abel Bostwick was born in Delhi, New York, but raised and educated in Ohio. After he made his initial fortune in banking and other commercial activities in the Midwest, he relocated to New York in 1866 and established a cotton brokerage firm known as Bostwick & Tilford. The firm proved successful and Bostwick began to involve himself in the then-infant oil industry and took a leading part in the formation of the Standard Oil Company. He was treasurer of that company for many years. He also had extensive holdings in railroads. On the property adjoining his house on Fifth Avenue, he had erected in 1889-91 two houses, again by D. & J. Jardine, for his son, Albert C., a noted horseman and polo player.

The Bostwick houses and two additional houses were all demolished by Ethel Geraldine Dodge, a niece of John D. Rockefeller and wife of Marcellus Henry Dodge. She erected a simple five-story high brick house on the corner and raised a tall brown wooden fence around the remainder of the property which had a frontage of 125 feet on Fifth Avenue and ran for 250 feet along East 61st Street. Mrs. Dodge did not live in the house but visited it on infrequent shopping trips to the city from her estate in New Jersey. Long one of the most incongruous and mysterious sights on Fifth Avenue, the property was sold in 1975 and the present apartment house, No. 800, was erected. Its peculiar five-story high, false-front stone wall is the result of the architect's attempt to meet the letter of the special zoning district governing Fifth Avenue.

The Knickerbocker Club, a designated New York City Landmark (No. 2 East 62nd Street), replaced a mansion designed in 1894 for Josephine Schmidt by Richard Morris Hunt.

FIFTH AVENUE between 61st Street and 62nd Street

No. 800 (1376/1)

	Date	Architect	Owner
Erected	1977-78 by	Ulrich Franzen & Assoc.	for 800 Fifth Avenue Assoc.

ARCHITECTURE

Style Post Modern

Elements Thirty-three story apartment building; false-front stone wall rises five stories at the Fifth Avenue building line; brick facing at upper stories and on 61st Street side; square-headed windows; rear facade, visible from 61st Street, has curved balconies.

HISTORY

Replaced the five-story mansion and adjacent garden of Rockefeller niece, Mrs. Marcellus Hartley Dodge. The false-front stone wall of the apartment house was built to meet the letter of the special zoning law covering Fifth Avenue which requires the front wall of all developments to extend along the entire length of the street line for a minimum height of three stories. (New York City, Zoning Resolution of New York City, (City of New York: City Planning Commission, 1979), Vol. 2, pp. 466-472.)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 222.

FIFTH AVENUE between East 62nd Street and East 63rd Street

This blockfront was the first along Fifth Avenue, north of 59th Street, to be built upon; four houses, Nos. 812-815, were erected in 1870-71 by D. & J. Jardine and Samuel Warner. The Jardine houses were neo-Grec/French Second Empire in style and executed in Dorchester stone, while the Warner houses were Italianate brownstone residences. No. 815, one of the two Warner houses, still remains although greatly altered. Its current appearance dates from 1923. In 1925-26, the neo-Italian Renaissance apartment house on the corner of East 62nd Street (No. 810) was constructed from designs by J.E.R. Carpenter who was responsible for a number of the apartment houses that replaced the mansions and town houses on the Upper East Side during the period between the two World Wars. The prominent residents of this buildings have included: Nelson A. Rockefeller, William R. Hearst and Mrs. Hamilton Fish. The handsome limestone apartment house at the other end of the block on the corner of East 63rd Street (No. 817), also neo-Italian Renaissance in style, was designed by the architectural firm of George B. Post & Sons in 1924. No. 812, an eighteen-story building, was built in 1961 and designed by Robert L. Bien.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 810 (1377/1)

	Date	Architect	Owner
Erected	1925-26 by	J.E.R. Carpenter	for 810 Fifth Avenue, Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building on a corner site; limestone facing; first three floors are rusticated with quoins above the third floor; band courses above the first, third, fourth and eleventh floors; segmental pediments over second floor windows; balconies screen the fourth floor square-headed windows set within round arches; simple cornice over twelfth floor; balustrade at roof.

HISTORY

Replaced two brownstone residences, including one owned by Mrs. Hamilton Fish. Mrs. Fish moved into the new apartment building. Other notable residents have been William Randolph Hearst and Nelson Rockefeller.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 812 (1377/3)

	Date		Architect		Owner
Erected	1961	by	Robert Bien	for	813 Fifth Avenue

ARCHITECTURE

Style none

Elements Eighteen-story apartment building; stone facing; all windows square-headed and arranged with three triple windows flanked by double windows on each floor; set backs above thirteenth floor.

HISTORY

Replaced three houses, two by D. & J. Jardine (1870-71), Nos. 812 and 813, and No. 814, an Italianate brownstone residence by S. A. Warner (1870-71). In 1897-98, Isaac D. Fletcher had the original Jardine facade of No. 813 replaced by a Francois I style facade by C. P. H. Gilbert, the architect in the same years of Fletcher's mansion at 2 East 79th Street. No. 814, was owned by financier and art collector Jules S. Bache, who had owned the house at 10 East 67th Street. It was opened to the public in 1937 as a museum housing Bache's art collection.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Works Progress Administration, New York City Guide (New York: Random House, 1939), pp.239-240.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 815 (1377/71)

	Date	Architect		Owner
Erected	1870-71	by Samuel A. Warner	for	William N. Raynor & William R. Stewart
Present Facade	1923	by Murgatroyd & Ogden	for	Verna Scott Cushman

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Six-story residence; brownstone facing; first two floors are rusticated; ground level entrance with enframingent that appears to have been from original entrance; segmental-arched windows at second floor; unadorned facade at upper floors.

Alterations 1923 - front stoop removed; balconies removed; cornice removed; top floor windows enlarged; new entrances at street level; window enframingents probably removed at this time.

1952 - converted to apartments.

HISTORY

Built as one of a pair with No. 814. It is the oldest building on Fifth Avenue between 59th and 110th Streets. Prior to its sale to Vera Scott Cushman, who commissioned the changes to the facade, it was owned by William and Gladys Ziegler who then moved to their new mansion at 2 East 63rd Street.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 815 (1377/71) (cont.)

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory
(Albany: Division of Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 817 (1377/69)

	Date	Architect	Owner
Erected	1924-25 by	George B. Post & Sons for	Matchette Investment Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building with penthouse on a corner site; limestone facing, rusticated at the first four stories; wide band course over second floor; cornice over fourth floor; band courses above the seventh, tenth and thirteenth floors; modillioned roof cornice.

Alterations Window sash on Fifth Avenue facade have been replaced by single sheets of glass.

HISTORY Replaced two 19th-century houses, the corner house (1883-85) was by R. H. Robertson for Charles T. Barney.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 221.

FIFTH AVENUE between East 63rd Street and East 64th Street

Construction of the Progress Club on the corner of East 63rd Street in 1888 marked the beginning of the development of this blockfront. The Progress Club was organized in 1864, incorporated in 1865 and, during the 19th century, was the city's most prominent Jewish club. The building, in the Italian Renaissance style by Alfred Zucker, was completed in 1890. The first clubhouse on this section of Fifth Avenue, it predated the Metropolitan Club by four years. It stood until it was demolished for construction of the present apartment building in 1916. In 1904, the club had moved to new facilities built by Nathan Korn which still stand on the northwest corner of Central Park West and West 88th Street. The remainder of the block was occupied by private residences of which only the Berwind Mansion remains (see 2 East 64th Street).

FIFTH AVENUE between 63rd Street and 64th Street

No. 820 (1378/1)

	Date	Architect	Owner
Erected	1916 by	Starrett & Van Vleck for	Fifth Avenue & 63rd Street Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story apartment building with penthouse on a corner site; fully rusticated limestone facade; pediments above some third floor windows; band courses above the second, fifth, eighth and eleventh floors; balconies at seventh floor windows; panels with medallions at the twelfth story; modillioned roof cornice with anthemion cresting.

HISTORY

Along with the apartment houses at Nos. 998 and 907, this is one of the earliest luxury apartment houses on Fifth Avenue. It replaced Alfred Zucker's Progress Club building (1888-90) which moved to a new club house built in 1902 by Nathan Korn at Central Park West and West 88th Street. One of the notable residents of this building was Al Smith, Governor of the State of New York 1919-20, 1923-28.

References:

Andrew Alpern, Apartments for the Affluent(New York: McGraw-Hill, 1975), p. 92

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

Moses King, King's Handbook of New York City(Boston: Moses King, 1892), p. 511.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 63rd Street and 64th Street

No. 820 (1378/1)

References: (cont.)

I. N. Phelps Stokes, Iconography of Manhattan Island, 5 (New York: Robert H. Dodd, 1915), p. 2006.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221.

FIFTH AVENUE between 63rd Street and 64th Street

No. 825 (1378/70)

	Date	Architect	Owner
Erected	1926 by	J. E. R. Carpenter for	Paterno Bros.

ARCHITECTURE

Style neo-Classical

Elements Twenty-three story apartment building; limestone facing at first four floors and brick facing at upper stories; quoins above fourth floor; rusticated first floor; windows at second through fourth floors set in round-arched enframements with swag and garland panels between the second and third floors; swag panels at the fifth floor; balconies at the sixth floor; steep hipped roof; set backs begin above the twelfth floor.

Alterations Window sash has been changed on a number of floors.

HISTORY Replaced three town houses designed by Henry Kilburn and built between 1893 and 1895.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 64th Street and East 65th Street

Although now occupied by only two buildings: No. 834, a huge 1930 apartment house by Rosario Candela, and the Union of American Hebrew Congregations (1950), the block was once lined with six town houses. The northern corner of East 64th Street was the site of a Second Empire brownstone mansion by D. & J. Jardine, built for Henry Knickerbocker between 1872 and 1873. This house was remodelled in 1898-99 for Emma Hanchett Crocker by the architectural firm of Brite & Bacon and given a Beaux-Arts facade. Bacon is best known as the architect of the Lincoln Memorial in Washington, D.C. Adjoining the Crocker mansion were two Beaux-Arts style residences designed as a pair in 1901-04 by Warren & Wetmore, the architects of Grand Central Terminal and a number of prominent town houses within the Historic District. One of the houses, No. 834, was the home of Frank Jay Gould, son of Jay Gould, the financier and railroad magnate. North of the Warren & Wetmore houses were a pair of early brownstone Second Empire residences by D. & J. Jardine (1871-73). The sixth mansion, on the southeast corner of 65th Street, was built in 1892-94 for Sophia A. Sherman by William H. Russell. In 1894, Russell formed a partnership with Charles W. Clinton and together they were responsible for many prominent office, commercial and apartment buildings in the city.

FIFTH AVENUE between 64th Street and 65th Street

No. 834 (1379/1)

	Date	Architect	Owner
Erected	1930 by	Rosario Candela	Anthony Campagna

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building with penthouse on a corner site; limestone facing, rusticated at the first three floors; all windows square-headed except for one large round-arched bay at the eleventh and twelfth floors on the East 64th Street facade; band courses above and below the fourth floor, and above the eleventh floor; set back above the twelfth floor.

HISTORY

Replaced five private houses, a pair (Nos. 832 and 834) by Warren & Wetmore and three (Nos. 831, 835 and 836) by D. & J. Jardine that were erected between 1871 and 1873. (Nos. 831 and 835 were later given new facades).

References:

Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), p. 230

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 64th Street and 65th Street

No. 838 (1379/69)

	Date	Architect	Owner
Erected	1950 by	Harry M. Prince	for Union of American Hebrew Congregation

ARCHITECTURE

Style Modern with stylized Romanesque details

Elements Eleven-story religious building; stone facing; two story high smooth-faced base with central round-arched entrance with rope molding and twisted columns; paired, recessed windows in vertical bays rise for nine stories above the two-story base and terminate in round arches; facade terminates in segmental pediment and raking cornice above decorated fascia derived from Romanesque prototypes.

Alterations 1958 - top three floors added by Harry M. Prince for Union of American Hebrew congregations.

HISTORY

Replaced the Sophia A. Sherman residence (1892-94) designed by William H. Russell of Clinton & Russell. Her estate sold the property to the Union of American Hebrew Congregations.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 65th Street and East 66th Street

This block front of Fifth Avenue is dominated by the Temple Emanu-El, a significant religious institution in the city. The building is an imposing example of the neo-Romanesque style designed by Robert D. Kohn, Charles Butler and Clarence Stein with Mayers, Murray & Philip as consultants. It was erected in 1927-29 to house the congregations of Temple Beth-El and Temple Emanu-El which had combined in 1927. Prior to merging with Temple Beth-El, Temple Emanu-El occupied a striking building with Moorish overtones designed by Leopold Eidlitz that had stood on the northeast corner of East 43rd Street and Fifth Avenue. Temple Beth-El, which had been at East 76th Street and Fifth Avenue, was a handsome building of Indiana limestone. Designed by the architectural firm of Brunner & Tryon in 1890-91, it was a successful blend of Romanesque and Moorish styles. The most arresting feature was its Moorish dome enhanced with gilded ribbing. When built, it was the costliest synagogue in the city. The congregation Beth-El had been formed in 1874 by the unification of two other congregations, Anshi-Chesed, the first German Jewish congregation in the city and Adas-Jeshurun.

The present Temple Emanu-El stands on the site of Richard Morris Hunt's double mansion for Mrs. Caroline Schermerhorn Astor, "the" Mrs. Astor who ruled New York Society, and her son John Jacob Astor IV who went down with the Titanic. There were only two other houses on the block; the largest of these was a picturesque mansion on the corner of 66th Street by James E. Ware built for Andrew J. White in 1882-85. This townhouse was replaced in 1919 by the current apartment house (see 4 E. 66th Street).

FIFTH AVENUE between 65th Street and 66th Street

No. 840 (1380/1)

	Date	Architect	Owner
Erected	1927-29 by	Robert D. Kohn, Clarence Stein, Charles Butler; Mayers, Murray & Philip, Assoc.	Emanu-El Congregation of the City of New York

ARCHITECTURE

Style neo-Romanesque

Elements Religious building on corner site; stone facing; 103 feet high with 176-foot high tower at the community house at the rear of temple; gable-front on Fifth Avenue with single round arch encompassing triple entrance, arcade and rose window; another arcade over entrance arch; nave divided along East 65th Street into five bays by buttresses; each of the five bays of the clerestory is pierced by four arches; corbelled cornice; tower enhanced by buttresses, arched windows and pyramidal tile roof; adjoining chapel on Fifth Avenue is set back from the building line and pierced by arcade and crowned with cornice, parapet and tile roof.

HISTORY

The Temple Emanu-El is one of the most important religious institutions in the city. The congregation was formed in 1927 by joining the congregations of Temple Beth-El and Temple Emanu-El. It occupies the site of Richard Morris Hunt's double mansion (1893-95) for Caroline Schermerhorn Astor—one of the most famous residences on Fifth Avenue.

References:

Charles Butler, "The Temple Emanu-El, New York City," Architectural Forum, 52 (February, 1930), 151-211, 265-273.

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 230-231.

FIFTH AVENUE between 65th Street and 66th Street

No. 840 (1380/1)

References: (cont.)

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p.

Works Progress Administration, New York City Guide(New York: Random House, 1939), pp. 356-358.

FIFTH AVENUE between East 66th Street and East 67th Street

In 1949, the apartment house on the northeast corner of East 66th Street (see 1 E. 66th Street), by Rosario Candela and Paul Resnick, replaced two 19th-century buildings: an 1881-82 Italianate brownstone by D. & J. Jardine and the H.O. Havemeyer mansion on the corner. Havemeyer, who made his fortune in sugar, hired Charles Coolidge Haight to design his new house and Tiffany Glass & Decorating Co. to finish the interior. Haight, better known for his collegiate buildings, including the midtown campus of Columbia University, chose a style that owed much to the Francois I style but used rough-faced stone that was more characteristic of the Romanesque Revival style. Erected between 1891 and 1893, the mansion with its rounded corner towers, rough-faced stone facade, and simple fenestration stood in handsome contrast to its Renaissance-inspired neighbors. Both Henry and Louisine Havemeyer were knowledgeable patrons of the arts with discerning and sophisticated tastes influenced, in part, by their friend, Mary Cassatt. Haight's rugged exterior and Tiffany's exotic oriental interior embraced one of the country's major art collections. After their deaths, the Metropolitan Museum received over two thousand paintings, prints, porcelains and other objets d'arts from the Havemeyer collection.

The remaining half of the blockfront was occupied by three houses of a group of four designed by Lamb & Wheeler in 1881-82 (the fourth house was around the corner at 2 East 67th Street). The corner town house was built for H.O. Armour, founder of H.O. Armour & Co. which developed into the famous Chicago meat processing firm. The Armour house was torn down by E.H. Gary who built his townhouse on the site in 1910-12. It and the adjoining building were replaced by No. 2 East 67th Street, a neo-Italian Renaissance apartment house by Rosario Candela in 1928. The Yugoslav Mission to the United Nations occupies the R. Livingston Beekman House at No. 854, one of the few town houses left on Fifth Avenue. Designed by Warren & Wetmore and erected in 1904-05, this town house which replaced one of the Lamb & Wheeler houses was designated a New York City Landmark in January, 1969.

FIFTH AVENUE between 66th Street and 67th Street

No. 854 (1381/72)

	Date	Architect	Owner
Erected	1904-05 by	Warren & Wetmore	for R. Livingston Beekman

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facing; round-arched ground floor openings; second floor windows have full enframements with bracketed pediments and balustrades; full enframements at third floor windows; modillioned roof cornice above decorative frieze; round-arched dormers at fourth floor and lucarnes at the fifth floor set in the copper mansard roof with cresting.

HISTORY

Replaced an 1881-82 rowhouse. The house was built for R. Livingston Beekman and later purchased by Emily Vanderbilt White, daughter of William Henry Vanderbilt. After the death of her first husband, William D. Sloane, she married Henry White, U. S. Ambassador to France and Italy. She sold the house to the Federal Peoples Republic of Yugoslavia in 1946. The building was designated a New York City Landmark in 1969.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Landmarks Preservation Commission, The Permanent Mission of Yugoslavia to the United Nations(formerly R. Livingston Beekman House) Designation Report (LP-0587) (New York: City of New York, January 14, 1969).

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co, 1978), p. 223.

FIFTH AVENUE between East 67th Street and East 68th Street

This block is occupied by two apartment houses, No. 1 East 67th Street (1963) at the corner by Robert L. Bien and No. 860 (1949) by Sylvan Bien. These buildings occupy the sites of three prominent residences of three very rich men: George J. Gould, Thomas Fortune Ryan and Charles Tyson Yerkes.

The Gould mansion, an elegant neo-French Classic building, was the second house to occupy the northeast corner of East 67th Street. The first mansion was a picturesque Victorian Gothic building of brownstone, designed by Edward D. Lindsey for William H. Fogg and completed in 1885. After acquiring the house, Gould had it razed for the construction of his new limestone residence, designed by Horace Trumbauer in 1907. George J. Gould was the eldest son of Jay Gould and, upon the death of his father in 1892, assumed control of his father's business corporations--many of them in railroads and telegraphs. At one time, Gould's interests controlled about \$600 million in stocks and employed 80,000 workers.

Adjoining the Gould residence was the Renaissance-inspired Ryan mansion. The work of the architectural firm of William Schickel & Co., the house was erected in 1893-95. Ryan, embodying the national success myth, rose from a penniless orphan to one of the country's legendary robber barons, leaving, at the time of his death in 1928, an estate of \$200 million. His money had been made in the city's street car system, life insurance companies, the American Tobacco Company, and development of the mineral resources of the Belgian Congo.

Between 1893 and 1896, a large palazzo rose on the southeast corner of East 68th Street to house an American Cesare Borgia--Charles Tyson Yerkes. Yerkes' spotted career began in Philadelphia where he made his first fortune and almost gained financial control of the city. The fire in Chicago, which caused a panic on the Philadelphia exchange, put an end to the attempt, to his fortune and to his freedom. He was convicted of embezzlement and sentenced to three years in the penitentiary of which he served seven months. He managed to regain his losses and left his wife and Philadelphia for Chicago and a new bride. In Chicago, he enormously increased his wealth in the street-railway system, creating the Downtown Loop and an unsavory political atmosphere that nearly degenerated into street violence. Leaving Chicago, he paused briefly at his Fifth Avenue mansion before sailing for London where he headed the organization that built London's subway system. He died close to bankruptcy in 1905.

Ryan purchased Yerkes' mansion in 1925 and had it demolished to create a garden adjacent to his own town house at No. 858.

FIFTH AVENUE between 67th Street and 68th Street

No. 860 (1382/69)

	Date	Architect	Owner
Erected	1949-50 by	Sylvan Bien	for 860 Fifth Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; stone facing at first three floors; brick above; recessed central section and flanking pavilions; all windows are square-headed; balconies or terraces at each floor above the third floor.

Alterations Some balconies have been enclosed.

HISTORY

This building occupies the sites of the Thomas Fortune Ryan mansion by the firm of William Schickel & Co. (1893-95) and the Charles Tyson Yerkes residence by R. H. Robertson (1893-96).

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 68th Street and East 69th Street

Only two buildings stand between East 68th and East 69th Streets. No. 870 on the corner of East 68th Street, is by William S. Hohauser and built in 1949. Hohauser designed a number of apartment houses in the city and worked extensively in Miami Beach around the time of World War II. The apartment house next to No. 870 was designed by Emery Roth & Sons in 1939. These buildings replaced a number of distinguished residences.

In 1882, work was completed on a large Second Empire style brownstone mansion on the northeast corner of East 68th Street. It was designed by William Schickel for Robert L. Stuart. With its ancillary building, the house extended 200 feet along E. 68th Street--nearly half the length of the block. Stuart had made his fortune in sugar and was well-known for his philanthropy. On the death of his widow, more than \$4,000,000 were distributed to various benevolent societies and institutions. The Lenox Library, once on Fifth Avenue between East 70th and 71st Streets, later part of the New York Public Library, received the Stuart collection of pictures and books. The house was purchased in 1897 by William C. Whitney, financier, sportsman and Secretary of the Navy. After purchasing the house, he hired Stanford White to redecorate the interiors and alter the house. After passing through the hands of James Henry Smith, the house was purchased by Whitney's son, Harry Payne Whitney and his wife, Gertude Vanderbilt, founder of the Whitney Museum.

Before the current apartment building was erected on the southeast corner of East 69th Street, the site was occupied by a mansion designed by Richard Morris Hunt and built for Ogden Mills in 1885-87. Mills migrated to California during the gold rush and made his initial fortune in banking and invested extensively in land, mines and railroads. Before relocating to New York in 1880, he served as treasurer and regent of the University of California. Mills was also concerned with housing for the working class and built several model tenements designed by Ernest Flagg which are still extant.

FIFTH AVENUE between 68th Street and 69th Street

No. 870 (1383/1)

	Date	Architect	Owner
Erected	1948-49 by	William I. Hohausser	for Simon Brothers Partnership

ARCHITECTURE

Style Modern

Elements Twenty-one story apartment house on corner site; stone at first three stories; brick above; square-headed tripartite windows; triple window bays at each floor at the outside angles of the shallow entrance court; set backs begin above the thirteenth floor.

HISTORY

The building replaced the Robert L. Stuart Mansion (1882) by William Schickel and R. H. Robertson's townhouse (Nos. 874) for M.C. Inman, completed in 1893. The Stuart Mansion was acquired by financier and sportsman William C. Whitney in 1897 and then extensively altered by McKim, Mead & White.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 68th Street and 69th Street

No. 875 (1383/69)

	Date	Architect	Owner
Erected	1939-40 by	Emery Roth & Sons	for 877 Fifth Avenue Corp.

ARCHITECTURE

Style simplified Art Deco

Elements Eighteen-story apartment building with penthouse on corner site; stone facing at first three floor, brick above; square-headed windows; vertical bands emphasize the central windows; set backs begin above the fifteenth floor.

Alterations Some windows have been replaced with single panes of glass.

HISTORY

This apartment building replaced three town houses on Fifth Avenue, No. 875 by Welch, Smith and Provot (1900-01), No. 876 by Charles Pierrepont H. Gilbert (1900-01) for Mary Harrison, and Richard Morris Hunt's residence for Ogden Mills (1885-87) on the southeast corner of East 69th Street, as well as the town house (1887-88) at 4 East 69th Street designed by Richard Morris Hunt for Maturin Livingston.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 69th Street and East 70th Street

Most of this block is taken up by No. 880, a modern twenty-story brick and stone apartment house designed by Emery Roth & Sons and built in 1946-48, on the sites of four town houses. The other apartment building, on the corner of East 70th Street (see 2 East 70th Street), is in a neo-Renaissance style by Rosario Candela. It was erected in 1927 by Anthony Campagna and occupies the site of the Josiah Fiske house, a Victorian Gothic mansion of brownstone (1871-72), designed by Stephen Decatur Hatch. An alley or driveway extended along the rear of the town houses on this blockfront, a very rare amenity in Manhattan.

FIFTH AVENUE between 69th Street and 70th Street

No. 880 (1384/1)

	Date	Architect	Owner
Erected	1946-48 by	Emery Roth & Sons	for 880 Fifth Avenue Corp.

ARCHITECTURE

Style Modern

Elements Twenty-story apartment building on a corner site; stone facing at first three stories, brick above; recessed central section with flanking pavilions; vertical bands flank each window of the end pavilions on the Fifth Avenue facade; set backs begin above sixteenth floor; set backs begin above eleventh and fourteenth floors along East 69th Street which does not have the vertical bands.

HISTORY

Replaced two early mansions; one at the corner of East 69th Street by Hesler Brothers (1879-81) and an adjoining residence at No. 881 by C. W. Clinton (1880-82), and two later rowhouses of undetermined date. A later owner of No. 881 was the banker and philanthropist Adolph Lewisohn.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 70th Street and East 71st Street

The Frick Collection (see 1 East 70th Street) is one of the few grand mansions left on Fifth Avenue. It was designed by Thomas Hastings of the firm of Carrère & Hastings and built for Henry Clay Frick between 1913 and 1914. Frick, who made his first million dollars by the time he was 30, became associated with Andrew Carnegie about 1882. By the age of 41, Frick was a major figure in the Carnegie empire and was in control of the world's largest coke and steel operations. He is probably best remembered for the hard-line position he assumed in the bloody Homestead strike of 1892. In 1935, after the deaths of the elder Fricks, the mansion became a museum open to the public.

In 1912, Frick purchased this property from the New York Public Library, the Astor, Lenox and Tilden Foundations. On the site had stood the Lenox Library which had joined with the Astor and Tilden libraries in 1895 to form the New York Public Library. James Lenox was born in New York City in 1800, the son of one of the city's wealthiest citizens. Upon his father's death, Lenox retired from active business and devoted himself to increasing his collection of rare books. Having outgrown the space in his townhouse at 53 Fifth Avenue, he donated his book collection to the Lenox Library, a corporation founded in 1870. He also gave the corporation the land on which the building to house the collection was erected. The architect of the library was Richard Morris Hunt and it was probably his most famous non-residential work.

FIFTH AVENUE between East 71st Street and East 72nd Street

This block of Fifth Avenue was never fully developed during the period when Fifth Avenue was known as the Gold Coast. Only three private residences were built. The town house of Florence Twombly by Warren & Wetmore and Horace Trumbauer's Widener house, Nos. 900 and 901, were demolished in 1957 for the Sylvan & Robert Bien apartment building, now No. 900. The third town house was at the southeast corner of East 72nd Street and built between 1891 and 1893 for steel manufacturer James A. Burden, who in 1905 moved uptown to 7 East 91st Street. It was designed by R.H. Robertson and stood until the present neo-Renaissance apartment house at 2 East 72nd Street by James E. R. Carpenter was erected in 1915. This building won the gold medal for design from the American Institute of Architects in 1916 (see 2 East 72nd Street).

FIFTH AVENUE between 71st Street and 72nd Street

No. 900 (1386/1)

	Date	Architect	Owner
Erected	1958	by Sylvan & Robert Bien	for William R. Buxbaum

ARCHITECTURE

Style Modern

Elements Nineteen-story apartment building on a corner site; brick facing above a stone base; central recessed section on East 71st Street; two full-height polygonal bays with vertical aluminum stripping on Fifth Avenue facade; set backs begin at the fourteenth floor.

HISTORY

Replaced a Warren & Wetmore townhouse for the daughter of William H. Vanderbilt, Mrs. Florence Twombly, and a residence designed by Horace Trumbauer for Elinor Widener of Philadelphia.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 72nd Street and East 73rd Street

Surprisingly, only two town houses ever stood along this section of Fifth Avenue. They were a pair of Beaux-Arts residences designed by Bruce Price and built between 1900 and 1902 for John W. Sterling. They were demolished in 1925 when No. 912, the current fourteen-story apartment house by Schwartz & Gross was erected on the site. No. 910, on the corner of East 72nd Street, was the first building on that corner location. Interestingly, it was a handsome neo-Renaissance style apartment house by Fred F. French when completed in 1919. But, in 1958, the owner hired Sylvan Bien to remodel the building. The facade was removed, the interior partitions knocked out, and four stories added. Where there had been eighteen apartments, fifty-four were created. At the East 73rd Street corner is a handsome neo-Renaissance building by James E.R. Carpenter completed in 1921 (see 2 East 73rd Street), also the first building to be constructed on that site.

FIFTH AVENUE between 72nd Street and 73rd Street

No. 910 (1387/1)

	Date	Architect	Owner
Erected	1919 by	Fred F. French	for Hudson Investing Co., Inc.
Present Facade	1958-59 by	Sylvan Bien	for Padar Realty Co., Inc.

ARCHITECTURE

Original Style neo-Italian Renaissance

Present Style none

Element Sixteen-story apartment building; white brick facing; recessed entrance at ground floor; set backs above the twelfth floor; some recessed balconies.

Alterations 1958 - front walls replaced with new masonry and building extended vertically to fifteen stories and penthouse.

HISTORY

The original twelve-story apartment house, with eighteen apartments, was constructed on vacant land purchased from financier James Stillman, who lived at 9 East 72nd Street, and built in neo-Italian Renaissance style. The exterior was completely redone in 1958, four stories were added, and 54 apartments were created.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), pp. 96-97.

FIFTH AVENUE between 72nd Street and 73rd Street

No. 912 (1387/4)

	Date	Architect	Owner
Erected	1925 by	Schwartz & Gross	for 912 Fifth Avenue Co., Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment house; stone facing which is rusticated at the first three floors; two central triple windows flanked by double windows at each floor; band courses above the third, fourth, eleventh and twelfth floors; thirteenth and fourteenth floors vertically joined by monumental two-story panels; roof cornice.

Alterations New windows have been installed at various floors.

HISTORY

Replaced the only two town houses built along this blockfront, a pair of Beaux-Arts residences by Bruce Price of 1900-02 for John W. Sterling. Sterling's estate sold the houses to the apartment house developers in 1925.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 73rd Street and East 74th Street

In order to build No. 923, a 19-story apartment building by Sylvan Bien (1948-51), three town houses along Fifth Avenue and two along 73rd Street were demolished. On the northeast corner of 73rd Street stood the George William Quintard residence, a brownstone neo-Italian Renaissance palazzo, built between 1880 and 1882 and designed by Arthur D. Gilman. Gilman is best known for his design for the New York State capitol and for the work he did in Boston, which included the Boston City Hall, filling in the Back Bay area, and widening Commonwealth Avenue. Quintard was a manufacturer of marine engines during the 19th century. He equipped a number of Union ships during the Civil War and made the engines for the battleship "Maine". Besides interests in iron foundries and marine engineering, Quintard was involved with numerous corporations including silver mining companies in Mexico.

Next to Quintard's town house stood the neo-Classical house (1898-99) of Eliza Guggenheimer, designed by Robert Maynicke; the third house, a Beaux-Art style residence by Warren & Wetmore, was built in 1902-03 for George H. Warren. North of these were Nos. 925 and 926, built in 1898 for John Walker Simpson who sold No. 925 two months after it was completed to Mary E.E. Terrell. However, he retained ownership of No. 926. Both buildings were designed by C.P.H. Gilbert. They both are rare surviving town houses on Upper Fifth Avenue. The handsome neo-Italian Renaissance apartment house on the corner of E. 74th was designed by Warren & Wetmore and completed in 1917. It is one of the few early apartment buildings on Fifth Avenue that has not been divided into smaller apartments. There is still one apartment per floor. The building replaced the brownstone William Pickhardt mansion (1882-89), designed by Henry G. Harrison.

FIFTH AVENUE between 73rd Street and 74th Street

No. 923 (1388/1)

	Date	Architect		Owner
Erected	1949-51 by	Sylvan Bien	for	Louis Katz

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; stone facing at first three floors; brick above; square-headed windows; recessed and projecting balconies; recessed central section on 73rd Street side.

HISTORY

Replaced three houses on Fifth Avenue; No. 922 by Arthur Gilman for George W. Quintard (1880-82), No. 923 by Robert Maynicke (1898-99) for Eliza Guggenheimer; and No. 924 by Warren & Wetmore (1902-03), for George H. Warren. Also replaced two rowhouses on 73rd Street.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 925 (1388/73)

	Date	Architect	Owner
Erected	1898-99 by	Charles Pierrepont H. Gilbert	John W. Simpson

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; rusticated limestone first floor, brick above; full-width curved bay at first three floors; all windows at upper stories have limestone surrounds and projecting lintels; central entrance with swan's-neck pediment; dentilled cornice over third floor with iron railing above; triple window at fourth floor; stone bands alternating with brick at fifth floor; modillioned roof cornice.

HISTORY

This is one of the few private residences remaining on upper Fifth Avenue. It was built as one of a pair with No. 926 and sold shortly after completion to Mary E. W. Terrell.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 926 (1388/72)

	Date	Architect		Owner
Erected	1898-99 by	Charles Pierrepont H. Gilbert	for	John W. Simpson

ARCHITECTURE

Style Beaux-Arts

Elements Five-story and basement residence; brick facade with limestone detail including quoins; two-window wide bay rises two stories to the left of the entrance above a rusticated stone basement; entrance enhanced by Ionic portico with balustrade; windows have stone enframements; modillioned roof cornice; mansard roof with pedimented dormers at the fifth floor.

Alterations 1902 - mansard roof added by C. P. H. Gilbert for John W. Simpson

1950 - converted to multiple dwelling

HISTORY

This is one of the five remaining townhouses on the upper section of Fifth Avenue. It was built as one of a pair with No. 925 and remained in the ownership of the Simpson family until 1944.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 927 (1388/68)

	Date	Architect	Owner
Erected	1917 by	Warren & Wetmore	for Fifth Avenue & 74th St. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story apartment building on a corner site; limestone facade; three-story rusticated base with two-story round-arched entrance; fourth floor windows have balustrades and lintels; crisply-cut square-headed windows from the fifth to the tenth floors; ornamental band course over tenth floor; ornamental panels and plaques at the eleventh floor; heavy brackets at the eleventh floor windows carry lintels that serve as balconies for the twelfth floor windows with pediments and lintels; bracketed roof cornice.

HISTORY Replaced the brownstone Pickhardt mansion by Henry G. Harrison (1882-89).

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 74th Street and East 75th Street

Initially developed between 1882 and 1896, this block once had seven handsome residences along it. No. 930, the apartment house by Emery Roth & Sons of 1939, occupies the site of four of the town houses. At the corner of 74th Street was an 1882-86 residence by William Cauvet for William Van Antwerp. At No. 931 was an 1886-87 Queen Anne town house by W.E. Mowbray. It was the home of James D. Layng, a railroad magnate and director of a number of banks. Next to the Layng house, at No. 932, was the home of Jacob H. Schiff, financier and philanthropist. Born in Frankfurt-am-Main of a respected and established family, Schiff immigrated to the United States in 1865. In 1874, he was asked to join the firm of Kuhn, Loeb & Company and, in 1885, became head of the firm. He was deeply involved in financing the major railroads in the East, and, at various times, was involved with Western Union, Westinghouse Electric Co. and Equitable Life Assurance Co. During the Russo-Japanese War, he secured a \$200,000,000 loan for the Japanese government for which he was awarded the Order of the Sacred Treasure and the Order of the Rising Sun. He gave liberally to numerous charities and institutions including: Tuskegee Institute, the Henry Street Settlement, Montefiore Hospital, Columbia, Harvard, Barnard and Cornell, the New York Public Library and many of the major Jewish organizations. Schiff lived at No. 932, an unpretentious neo-Grec building of 1884-86 until his son, Mortimer, was given the house as a wedding gift, and the elder Schiff and his wife moved in 1901 to an elegant new Beaux-Arts mansion near East 78th Street.

The Consulate General of France occupies No. 934, one of the last town houses built on Fifth Avenue. It was erected in 1925-26 and designed by the architectural firm of Walker & Gillette, better known for their bank buildings. The house was commissioned by Charles E. Mitchell, a lawyer and former U.S. Commissioner of Patents. Mitchell had the former Alfred Hoyt residence (1883-85) by McKim, Mead & White demolished in 1925 to make way for his new residence. The French Government acquired the property in 1942. Two houses were built at Nos. 935 and 936 after 1910. That at No. 936 was designed by Carrère & Hastings for Edwin Gould. They were replaced by the apartment house on the corner of E. 75th Street, No. 936, erected in 1954-55 and designed by Harry J. Harman. .

FIFTH AVENUE between 74th Street and 75th Street

No. 930 (1389/1)

	Date	Architect	Owner
Erected	1940 by	Emery Roth & Sons	for Fifth Avenue Apartments, Inc.

ARCHITECTURE

Style Classicizing Modern

Elements Nineteen-story apartment building on a corner site; stone at first three floors; brick above; rusticated ground floor; band course over first and third floors; second bay in from either side of the Fifth Avenue facade enhanced by paneled spandrels and monumental flanking pilasters; double band courses and balustrades above the thirteenth and fifteenth floors; set backs begin above the fifteenth floor.

HISTORY

The building occupies the site of four Fifth Avenue townhouses; No. 930, an 1882 brick and terra-cotta residence by William Cavet for William Van Antwerp; No. 931 by William C. Mowbray, 1886-87, for James Layng; No. 932, the Jacob Schiff house of 1884-86; and No. 933 by John H. Duncan, 1893-96, for Leonard F. Beckwith. It also replaced one building on 74th Street.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 74th Street and 75th Street

No. 934 (1389/71)

	Date	Architect	Owner
Erected	1925-26 by	Walker & Gillette	for Charles E. Mitchell

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; rusticated stone facade; central entrance with flanking Ionic columns; crisply-cut square-headed windows on ground floor; round-arched windows with keystones and balustrades at the second floor; band course at sill level of the third floor; simple raised enframements and lintels mark third floor windows; simply enframed fourth floor windows; dentilled and modillioned roof cornice; set back dormer on roof.

Alterations 1942-44 - interior alterations for the French State

HISTORY

Replaced McKim, Mead & White's Alfred Hoyt residence, 1883-85. Charles E. Mitchell, who commissioned the house, was a lawyer and former U. S. Commissioner of Patents. It is now the Consulate General of France.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 74th Street and 75th Street

No. 936 (1389/69)

	Date	Architect		Owner
Erected	1954-55	by Harry J. Harman	for	Helen Eisenstein

ARCHITECTURE

Style none

Elements Eighteen-story apartment building on corner site; stone facing at first two floors; brick above; triple windows, all square-headed; set backs begin above thirteenth floor.

HISTORY

Built on the site of two residences, one designed by Carrère & Hastings for Edwin Gould

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 75th Street and East 76th Street

The Harkness house, now the home of the Commonwealth Fund, on the northeast corner of East 75th Street, is a neo-Italian Renaissance town house built in 1907-09 as a wedding gift for Edward S. and Mary Harkness by the architectural firm of Hale & Rogers (see 1 E. 75th Street). In 1952, the residence became the headquarters of the Commonwealth Fund, a foundation established in 1918 by Mrs. Stephen V. Harkness, mother of Edward. The organization is concerned with child guidance and health, medical research, education and educational fellowships. The building was designated a New York City Landmark in 1967.

Aside from the Harkness house, there was only one other building on the block during the first period of development and that was Brunner & Tryon's Temple Beth-El. The building, completed in 1891, was Romanesque Revival in style and crowned by a striking gilt-ribbed Moorish dome. When completed, it was the most costly synagogue in the city. The Congregation Beth-El merged with Temple Emanu-El and built the current Temple Emanu-El in 1927-29 (see No. 840 Fifth Avenue). The Emery Roth & Sons apartment house of 1947-49, No. 945, now occupies the site.

No. 944, a handsome neo-Italian Renaissance apartment house, is the first building erected on that site. It was designed by Nathan Korn who is also responsible for No. 956 and a number of buildings along Central Park West.

FIFTH AVENUE between 75th Street and 76th Street

No. 944 (1390/3)

	Date	Architect	Owner
Erected	1925-26 by	Nathan Korn	for Milo Realty Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building; stone facing; two-story monumental pilasters at the second and third floors and twelfth and thirteenth floors; band courses above first and eleventh floors; cornice above third and fourth floors and at roof; Adamesque friezes above and balustrades below second story windows; ornamental plaques flank fourth floor windows.

Alterations Windows of floors six, seven, eight, eleven and twelve are for single sheets of glass.

HISTORY This was the first building to be constructed on the site.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 75th Street and 76th Street

No. 945 (1390/67)

	Date	Architect	Owner
Erected	1947-49 by	Emery Roth & Sons	for 945 Fifth Avenue, Inc.

ARCHITECTURE

Style Modern

Elements Eighteen-story apartment building on a corner site; stone facing at first two floors; brick above; square-headed triple windows; projecting balconies central bays; two-story entrance with enframement inspired by classical sources.

HISTORY

Occupies the site of Brunner & Tryon's 1891 Temple Beth-El. The congregation merged with Temple Emanu-El in 1927.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 76th Street and East 77th Street

No buildings were constructed on this blockfront of Fifth Avenue during the 19th century. The first houses to be erected were Nos. 954 and 955, a pair of Beaux-Arts styled residences designed by Charles Pierrepont H. Gilbert and built between 1905 and 1908. The apartment house at No. 955 now occupies the site of these houses. The only other private residence was on the northeast corner of East 76th Street. It had been designed by the architectural firm of Hoppin & Koen and built in 1908-10 for J.J. Wysong. It stood for sixteen years until replaced by J.E.R. Carpenter's thirteen-story apartment house in 1926.

No. 952 was a handsome neo-Renaissance apartment by Henry Otis Chapman before the unfortunate additions were added above the seventh floor cornice. I.N. Phelps Stokes was the architect of the adjoining No. 953, built in 1925. Stokes is the author of one of the most important histories of New York City, the six-volume The Iconography of Manhattan Island. The neo-Italian Renaissance building at the corner of East 77th Street, No. 956, is by the architect Nathan Korn who was also responsible for No. 944 and a number of buildings along Central Park West.

FIFTH AVENUE between 76th Street and 77th Street

No. 953 (1391/4)

	Date	Architect	Owner
Erected	1924-25 by	I. N. Phelps Stokes	for James W. McCullogh

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building; stone facing with rustication at the first three floors; quoins flank facade; ground floor has arched openings with decorative tympana; balconies at third floor windows; cornice over third floor; band course at sill level of the twelfth floor; cornice above the twelfth floor.

HISTORY

This appears to have been the first building constructed on the site.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 955 (1391/72)

	Date	Architect	Owner
Erected	1937-38 by	Rosario Candela	for 955 Fifth Avenue, Inc.

ARCHITECTURE

Style Classicizing Modern

Elements Eighteen-story apartment building; rusticated stone ground floor; broad fluted stone facing from the second to the fourth floors; brick facing at upper stories; set backs above the fourteenth floor.

Alterations Original windows have been replaced in some apartments above the eighth floor.

HISTORY Replaced two 1905-08 town houses by Charles Pierrepont H. Gilbert for James H. Harding.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 950 (1391/1)

	Date	Architect	Owner
Erected	1926 by	J. E. R. Carpenter	for 950-5th Avenue Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building on narrow corner site; stone facing; first four floors are rusticated; windows are square-headed except at the fifth and thirteenth floors they are set in round-arched openings; pseudo-pilasters at corners of Fifth Avenue facade between the fourth and thirteenth floors; band courses over the third, fourth and eleventh floors; deep cornice over twelfth floor and narrower cornice at thirteenth floor.

Alterations 1963 - new picture window installed at twelfth floor on Fifth Avenue facade; most windows are now single sheets of glass.

HISTORY Replaced the townhouse of J. J. Wysong by Hoppin & Koen of 1908-10.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 952 (1391/2)

	Date	Architect	Owner
Erected	1923 by	Henry Otis Chapman	for 952 Fifth Avenue Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Eleven-story apartment building with an eight-story section at the front and an eleven-story section at the rear; first seven floors are original and stone faced; quoins flank facade; window enframements at first and third floors very similar with projecting lintels; guttae-adorned band course above the second floor; simple cornice above the sixth floor; modillioned roof cornice above the seventh floor. The unsympathetic additions above are white and grey brick.

Alterations 1973 - raised to eleven stories at rear portion of building.

HISTORY This was the first building to be erected on the site.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 956 (1391/71)

	Date	Architect	Owner
Erected	1924-25 by	Nathan Korn	for Fifth Avenue & 77th St. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building on a corner site; limestone facing with rustication at first three floors; a two-story round arch marks the entrance; band course over the third floor; lintels and balustrades at the fourth floor windows; ornamental band courses above and below the twelfth floor with plaques between the windows; windows of top two floors joined vertically by common enframements and spandrels with escutcheons; modillioned roof cornice.

Alterations Windows with single sheets of glass at the fourth, fifth, sixth, ninth and twelfth floors.

HISTORY This was the first building to be erected on the site. The initial intent was to erect an eight-story apartment house by I. N. Phelps Stokes, architect of No. 953. However, the plans were changed and the current building was erected.

References: Andrew Alpern, Apartments for the Affluent(New York: McGraw-Hill, 1975), p. 104.

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 77th Street and East 78th Street

Probably one of the most famous houses on Fifth Avenue stood on the northeast corner of East 77th Street, the William A. Clark mansion. This singular Beaux-Arts building was one of the most exuberant to be built on the avenue. Designed by Lord, Hewlett & Hull and begun in 1899, it is said to have contained 130 rooms. With its three-story mansard roof encrusted with baroque ornament and an extraordinary tower soaring over the entrance on East 77th Street, the house was dubbed "Clark's Folly." Clark, who had once served as United States Senator from Montana, made his millions from mining activity in that state and spent lavishly on his residence and art collection. Soon after his death in 1925, the mansion was demolished and much of his art collection was acquired by the Corcoran Gallery of Art in Washington, D.C. The neo-Italian Renaissance apartment house now on the corner, No. 960, was built in 1927-28 by Anthony Campagna and designed by Rosario Candela in two sections: the eastern portion of the building with the cornice along East 77th Street was for rental and the western portion with its park frontage was cooperative. No. 965 was designed by Irving Margon and built in 1937, eight years after he worked on the El Dorado Apartments, a handsome Art Deco apartment house on Central Park West between West 90th and West 91st Streets. No. 965 was built on the site of the former Jacob Schiff mansion which was an elegant Beaux-Arts design by the architectural firm of Freeman & Thain. Jacob Schiff and his wife, the former Theresa Loeb, moved to this house after it was completed in 1901. Their former residence, No. 932 between East 74th and East 75th Streets, was given to their son, Mortimer, as a wedding gift. Two rowhouses (1887-90), designed by R. Napier Anderson for William A. Mathesius, were also on the apartment house site.

J.L. Raimist's 1925 apartment house, No. 969, stands on the site of the former William Lawrence house. Completed in 1890, it was a fine example of Francois I style by Richard Morris Hunt, with a picturesque circular tower on Fifth Avenue.

FIFTH AVENUE between 77th Street and 78th Street

No. 960 (1392/1)

	Date	Architect	Owner
Erected	1927-28 by	Rosario Candela	for 963 Fifth Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; stone facade with a two-story rusticated base; band course over the second floor; three-story monumental pilasters flank the windows between third and fifth floors; cornice over the fifth floor; balcony at central six windows on ninth floor; some of these windows are round-arched and paired pilasters flank the end windows; above the eleventh floor, the windows are flanked by caryatids holding garlands. The fifteen-story rental section is separated from the co-op building by full-height quoins on 77th Street. It is similar to the co-op section although it lacks the caryatids and does have a cornice.

Alterations Cornice has been removed; single sheets of glass installed in window openings at the seventh and eighth floors.

HISTORY

This building was designed in two sections, the side with the Fifth Avenue frontage and park view was cooperative while the eastern section along the side street was rental. This was the site of the mansion designed by Lord, Hewlett & Hull for Senator William Clark. One of the most exuberant mansions built on Fifth Avenue, it was reputed to contain 130 rooms.

References:

Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), pp. 122-123.

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 77th Street and 78th Street

No. 965 and 2 East 78th Street (1392/70)

	Date		Architect		Owner
Erected	1937	by	Irving Margon	for	Kensington Estates

ARCHITECTURE

Style Classicizing Modern

Elements Eighteen-story apartment building; first three floors have stone facing flanked by quoins; white brick facing at upper stories; stylized pediment over entrance flanked by palmettes; band course with Greek key design and anthemion above the third floor; decorative terra-cotta band course above the thirteenth floor; set backs above the fifteenth floor. The section at 2 East 78th Street is a three-story residence in vernacular neo-Federal style with Flemish bond brick facing with stone pilasters at the first floor and blind arches at the third floor.

HISTORY Replaced three houses including the elegant Beaux-Arts residence at No. 968 of Jacob Schiff, (1900-01), designed by Freeman & Thain. No. 2 East 78th Street is an alteration of an 1887 house designed by Alfred Zucker in Francois I style for Edward Lauterbach, a prominent lawyer and politician involved the development of the New York elevated railway system.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 77th Street and 78th Street

No. 969 (1392/69)

	Date	Architect	Owner
Erected	1925 by	Joseph L. Raimist	for Alfred Mauck, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; stone facing at the first two floors; brick facing at upper floors; bracketed cornice over third floor; windows at top two floors are vertically joined within round arches; balconies at the base of the fourteenth story windows; simple roof cornice.

HISTORY Replaced the William Lawrence house of 1887, designed in the Francois I style by Richard Morris Hunt.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York: City of New York, September 20, 1977), p. 11.

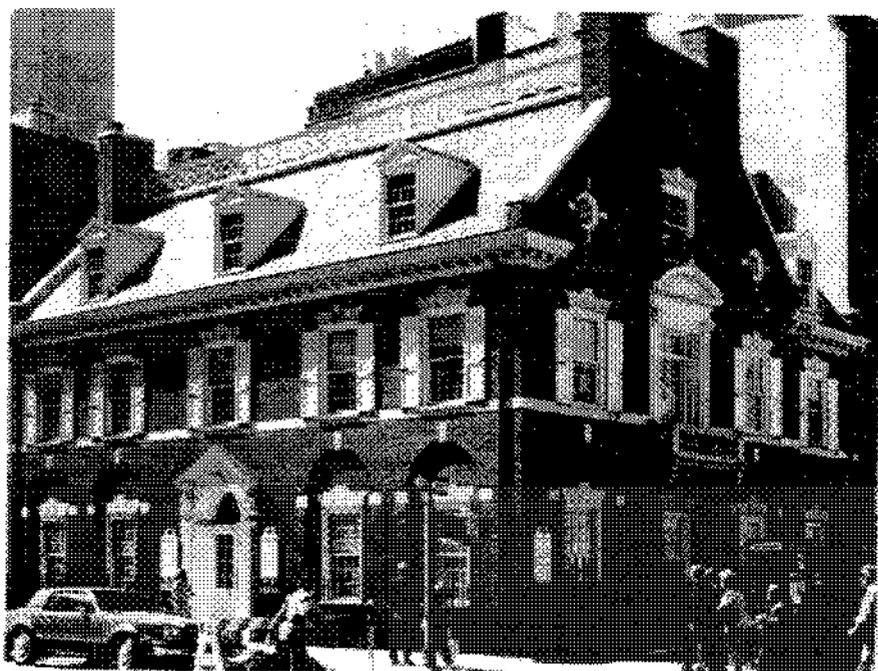
680 Madison Ave.



690-700 Madison Ave.



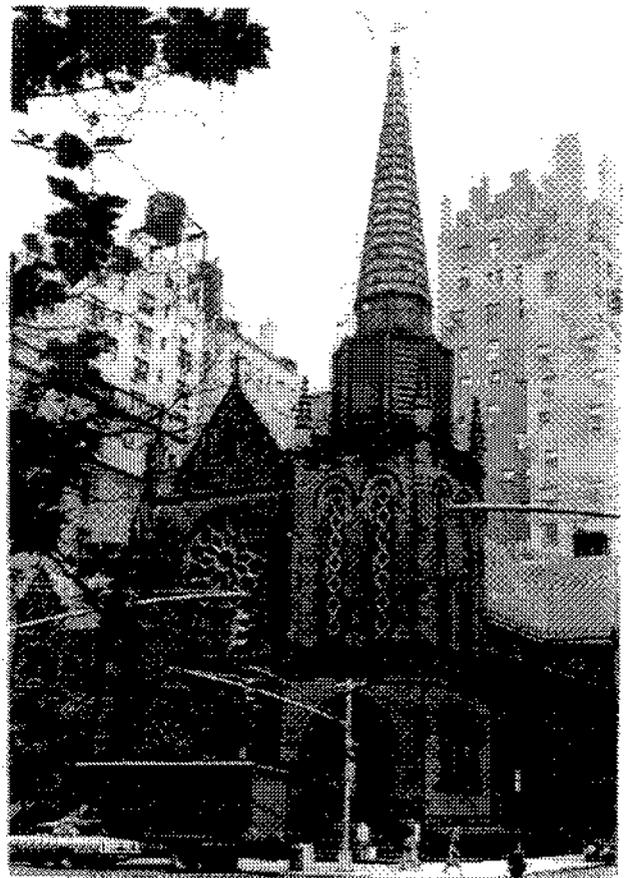
793, 795, 797, & 799 Madison Ave.



726 Madison Ave.



817-819 Madison Ave.



St. James Protestant Episcopal Church
861-863 Madison Ave.

MADISON AVENUE

Madison Avenue, one of the world's premier shopping streets, is renowned for its exclusive art galleries and elegant boutiques. Architecturally, however, Madison Avenue reflects not only the new in its sleek storefronts, but also the old, retaining many of the brownstone residences that were constructed in the later 19th century when this was a prime residential street. Madison Avenue was not part of the original 1811 Commissioners Plan for New York City, but was added to the street plan at a later date so as to shorten the long block between Fifth and Park Avenues. The section of Madison Avenue located within the Historic District was opened in 1860, just before rowhouse construction began in the area.

Madison Avenue was developed as a residential street with brownstone-fronted houses similar to those that line the neighboring side streets. Typically a developer would acquire a parcel of land which fronted both on Madison Avenue and an adjacent side street, then develop the property with rows of houses. Some houses were oriented to Madison Avenue, generally including the corner property, while the other houses of the group faced the side street. Examples of this type of development may still be seen at the northeast corner of 63rd Street and Madison and 33 East 63rd Street, the southwest corner of 66th Street and Madison, the southwest corner of 69th Street and Madison, and the southeast corner of 74th Street and Madison. The oldest extant houses on the street are the Italianate row at Nos. 927-931, the French Second Empire style houses at No. 1006 -- all of which were designed in 1870 -- and the residence at No. 1000, built in 1869-70 but given a new facade in 1916. By 1880 about half of the lots on Madison Avenue had been developed, primarily with neo-Grec style houses. After 1880 Queen Anne style rowhouses appeared and by 1885 almost all of Madison Avenue was built up with substantial residential structures.

One indication of the substantial quality of these houses is their width. On the side streets rowhouses were typically 20 feet wide. On Madison Avenue it was not uncommon to find houses with widths of 30 to 40 feet (although the 20-25 foot width was more customary). Clearly these houses were intended for prosperous residents on a desirable street. Both Henry Marquand and Charles Lewis Tiffany built their houses on Madison Avenue the first at the northwest corner of 68th Street, designed by Richard Morris Hunt (1881), and the second at the northwest corner of 72nd Street, designed by McKim, Mead & White (1882-85). These houses have been replaced by apartment buildings.

Three churches were also constructed on the street during this period, two designed by R.H. Robertson (Phillips Presbyterian Church -- later Madison Avenue Presbyterian Church -- and St. James' Protestant Episcopal Church) and one designed by his former partner William A. Potter (St. James English Evangelical Lutheran Church). The Lutheran Church, located on the southwest corner of East 73rd Street, has been demolished and the other churches were rebuilt at a later period.

At the turn of the century, most of the older rows in the Historic District were interrupted as stylish new houses or facades were constructed. Busy Madison Avenue was spared this redevelopment, and many of the original houses survive. Italianate rows remained at Nos. 673-679 and Nos. 927-931. Italianate/neo-Grec rows may be seen at Nos. 710-718 and Nos. 762-770. The neo-Grec style was especially popular and rows may be seen at Nos. 690-700, Nos. 711-715, Nos. 741-743, Nos. 793-799, Nos. 803-807, Nos. 818-822, and Nos. 933-941. Because of the length of the rows and the intricacy of the detail, some of these are among the best surviving examples of these styles in the District. The Queen Anne style was never extensively used for New York City rowhouses, but examples may be seen at Nos. 829, 835, 837, 903, and 907. Only two mansions appeared on Madison Avenue during the first period of rebuilding -- the Dr. Christian Herter residence at No. 817-819, designed by Carrère & Hastings in 1892, and the Gertrude Rhineland Waldo mansion at 867 Madison Avenue, designed by Kimball & Thompson in 1894.

While other streets in the district were being converted to elegant precincts for upper-class residents, Madison Avenue saw a different kind of redevelopment. Beginning in the early years of the 20th century, the brown-stone rowhouses were being transformed with the addition of one- or two-story shops. Although the earliest recorded storefront was added to No. 715 in 1904, most of the conversions date from the 1920s. Particularly influential in affecting these conversions was the order of the Manhattan Borough President in 1922, decreeing that all encroachments beyond the building line, including stoops, be removed. Surprisingly one stoop survives at No. 718. New commercial structures were also built on Madison Avenue during the early years of the century, some filling in remaining vacant plots and others replacing early houses. The most notable group of this type are the five neo-Georgian, neo-Federal and neo-Classical style banks (No. 702-708, No. 720-726, No. 909, No. 940, and No. 1002) that were constructed between 1921 and 1931. These banks harmonize in style and detailing with the new residential buildings then being constructed in the area. Other small commercial buildings, known as "taxpayers," were constructed on several corner sites, replacing existing rowhouses. Most of these have minimal stylistic detail and add little to the architectural character of the avenue, although the shops in each are arranged in a regular modular pattern.

The major development force on Madison Avenue in the 20th century was the appearance of tall apartment buildings and apartment hotels. These buildings are a dominant feature on contemporary Madison Avenue, but most have side street entrances and addresses and are described with these streets. The most prominent apartment buildings are the Leonori at 26 East 63rd Street (1901), the Verona at 32 East 64th Street (1907-08), the 45 East 66th Street apartment building (1906-08), the 11 East 68th Street apartment building (1912-13), the 19 East 72nd Street apartment building (1936-37), and the Carlyle Hotel at 35 East 76th Street (1929-30). Such early 20th century apartment buildings also contribute to the commercial character of Madison Avenue, as most were constructed with ground floor shops.

Large apartment houses continued to be built on Madison Avenue in the post-World War II period. While they adhere to the building lines on Madison Avenue and the side streets and have ground floor shops, they are built without stylistic detail and do not significantly add to the architectural ambience of the street.

Two significant post-war additions to Madison Avenue are the Sotheby-Park-Bernet Galleries (No. 980), designed by Walker & Poor, and the Whitney Museum of American Art (No. 945), designed by Marcel Breuer and Associates. Both date from a period when Madison Avenue was becoming a popular center for artistic activities.

As a result of the development patterns on Madison Avenue, the vistas up and down the avenue are characterized by an irregular skyline caused by the combination of tall apartment houses and low rowhouses and commercial buildings. The avenue achieves its most striking aspect from the stylish storefronts, undergoing regular change to keep up with contemporary design trends. These storefronts continue to be installed, as they have for the past 50 or 60 years, within the context of the 19th century rowhouses as well as in the 20th century apartment houses. In both cases a modular rhythm is maintained that is derived from the basic 20-25 foot width of the rowhouses. This module corresponds to the party walls of the rowhouses and the bay system of the apartment buildings. This bay system echoes the rowhouse module. In many of these buildings shops have been installed at both the first and second floors. Most of the shops have an immediacy for the passerby which derives from the transparency of the shopfronts with their large areas of glass. These shops create a strong baseline which contrasts with the rich masonry facades of the rowhouses and apartment houses rising above them. The storefronts with their variety and the rowhouse and apartment house facades with their greater uniformity and intricate stylistic detail each have their own architectural ambience. Together they co-exist and contribute to the Madison Avenue streetscape, helping to make Madison Avenue one of the most vibrant streets in the city.

MADISON AVENUE between 61st Street and 62nd Street West Side

No. 680 (1376/15)

	Date	Architect	Owner
Erected	1950-51 by	K. B. Norton	for City Bank Farmers Trust Co.

ARCHITECTURE

Style neo-Georgian

Elements Sixteen-story apartment building with stores on ground floor; three-story limestone base with two-story stylized, fluted pilasters with capitals in the form of garlands; metal spandrel panels with urns between floors two and three; brick at upper floors; full-height angled projecting bays on Madison Avenue front; setbacks above the eleventh floor. Extends the entire blockfront.

HISTORY Replaced thirteen dwellings. The building is known as Carlton House.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 673 (1376/21)

	Date		Architect		Owner
Erected	1871	by	John G. Prague	for	John McCool

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops on lower two floors; painted brownstone facade above; two-story galvanized-iron oriel on 61st Street side; bracketed galvanized-iron roof cornice extends around front and side facades. Three-story rear extension; arched openings at second floor and paneled roof parapet.

Alterations Rear extension and two-story storefront have been added; ornament removed from windows.

HISTORY Built as the end house of a row of five (Nos. 673-681) for developer John McCool. Seventeen houses on 61st Street were also part of the project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 675-679 (1376/22 and 122)

	Date	Architect	Onwer
Erected	1871 by	John G. Prague	for John McCool

ARCHITECTURE

Style Italianate

Elements Three five-story residences with shops on lower two floors; brownstone facing on the upper three floors; full window enframements and two-story three-sided oriel at No. 675; bracketed galvanized-iron roof cornices on all three buildings.

Alterations 1907 - storefront added to No. 675
1921 - storefront added to No. 677
1922 - stoop removed as ordered by Borough President at No. 679
1926 - storefront added to No. 679
1948 - Nos. 677 and 679 combined at first two floors; detail may have been removed from upper story windows at this time.
Two-story oriel added to No. 675, probably in the 1880s.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 675-679 (1376/22 and 122) (cont.)

HISTORY

Built as three houses of a row of five (Nos. 673-681) for developer John McCool. Seventeen houses on 61st Street were also part of the project.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 690-700 (1377/15, 115, 16, 17, 56)

	Date	Architect		Owner
Erected	1878-79	by J. H. Valentine	for	Isaac E. Doying

ARCHITECTURE

Style neo-Grec

Elements Six five-story residences with shops on lower two floors; set below a continuous dentilled cornice at Nos. 692-696 and a parapet at Nos. 698-700 creating a base for the upper stories; brownstone facing on upper floors; all windows at upper floors have full enframements with incised stylized ornament and projecting lintels; bracketed galvanized-iron roof cornices; setback sixth story at No. 700. 62nd Street side facade of No. 690 has painted brick facing flanked by brownstone quoins; enframed ground floor entrance in end bay; galvanized-iron roof cornice continues from Madison Avenue facade.

Alterations 1900 - story added to No. 700 by G. A. Schellenger for Willy Meyer.
Two-story shopfronts added to all buildings.

HISTORY Built as six houses of a row of ten (Nos. 690-708) for developer Isaac E. Doying.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 702-704 (1377/58 in part)

	Date	Architect	Owner
Erected	1878-89 by	J. H. Valentine	for Isaac E. Doying
Present Facade	1940 by	H. Merwin Shrady	for Bank of New York

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Two-story bank building; red brick facade with contrasting white trim; large show window at ground floor with three narrow transomed openings to the right; band courses above each floor; roof balustrade. Connected internally to the adjacent main bank building.

Alterations 1940 - five-story auction house and salesroom altered to a two-story bank building with new facade.

HISTORY Originally built as two of a row of ten houses (Nos. 690-708) and rebuilt as an extension to the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 706-708 (1377/58 in part)

	Date	Architect	Owner
Erected	1921 by	Frank Easton Newman for	New York Life Insurance & Trust Co.

ARCHITECTURE

Style neo-Federal

Elements Three-story bank building constructed of brick laid in Flemish bond; similar treatment on Madison Avenue and 63rd Street facades; Doric enframing at Madison Avenue entrance; name panel over both entrances; full stone enframements at first floor center windows on 63rd Street facade; stone lintels with urns above first floor windows; bracketed cornice with Doric frieze; above cornice is slate hipped roof with pedimented dormers; balustraded railing surrounding flat portion of roof. Windows have multi-paned sash.

HISTORY Replaced two rowhouses. Built by the New York Life Insurance and Trust Company for the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street East Side

No. 691-695 (1377/21)

	Date	Architect	Owner
Erected	1928 by	McKim, Mead & White for	62nd St. & Madison Avenue Corp.

ARCHITECTURE

Style stylized neo-Classical

Elements Two-story commercial building; two-story shopfronts with glass block in second story windows; stone piers and bands between and above windows; band of gilded foliage above second floor windows; stylized carved baskets of fruit above gilded cornice.

Alterations 1950- changed to stores and manufacturing use; new store front built by Oscar I. Silverstone for Morris and Henry Luskin.

HISTORY Replaced three residences on Madison Avenue and one on 62nd Street. Originally built as a store and restaurant for Louis Sherry.

References: The Architect (May 1929), 167

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

MADISON AVENUE between 62nd Street and 63rd Street East Side

No. 697-699 (1377/122)

	Date	Architect	Owner
Erected	1930 by	Tobias Goldstone	for Fensons Realty Co.

ARCHITECTURE

Style neo-Georgian

Elements Seven-story commercial building; shops at first two floors below an entablature; brick above; flanked by stone quoins; pedimented stone enframements and balcony at central window of fourth floor; multi-paned window+sash at all but fifth floor; roof cornice with balustrade and urns. Southern elevation is visible and has brick facing and a large stone-enframed blind opening.

Alterations 1938 - new storefront at first and second floor.

HISTORY Replaced two rowhouses. Built as a commercial building with a first floor store and showrooms on the upper floors. Now there are stores on the first two floors.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 710 (1378/14)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Six-story residence with shops at first two floors; painted brownstone front on Madison Avenue with corner quoins; painted brick facade on 63rd Street; full window enframements with raised projecting lintels; cornice above fifth floor on both facades; painted brick sixth floor above cornice.

Alterations 1898 - rear extension added on 63rd Street.

1915 - converted to store, offices, and dwelling; top story added; cornice replaced.

HISTORY

Built as one of a row of five houses (Nos. 710-718).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 712 (1378/114)

	Date	Architect	Owner
Erected	1871 by	Gage Inslee	for T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; full window enframements with raised projecting lintels at upper three floors; bracketed cornice above second story shopfront; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1908 - store window installed
1920 - stores added at first and second floors.

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 714 (1378/15)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first three floors; painted brownstone front above; full window enframements with raised projecting lintels at upper two floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1926 - converted to multiple dwelling and stores

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 716 (1378/16)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; full window enframements with raised projecting lintels at upper three floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1913 - converted to stores and apartments; two-story front extension added for stores.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 718 (1378/17)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; retains stoop leading to arched entrance flanked by Roman Doric columns and surmounted by a modillioned pediment; full window enframements with raised projecting lintels at upper three floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations Two-story storefront has been added.

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 720-726 (1378/56)

	Date	Architect	Owner
Erected	1932 by	Morrell Smith	for Bank of Manhattan

ARCHITECTURE

Style neo-Georgian

Elements Three-story bank building on corner site; centrally-placed entrance with pedimented enframing; fanlight over door; multi-paned ground floor windows with splayed stone lintels; windows set into round, blind brick arches with limestone keystones and impost blocks; second floor windows with stone splayed lintels and shutters; modillioned cornice sets off peaked slate roof with pedimented dormers and "Chinese Chippendale" roof railing; side facade with two chimney stacks; side windows similar to those on front except at center of second floor where window has a segmental-arched pediment and a balcony; two bull's-eye windows at third floor; small rear extension on 64th Street. Brick wall encloses garden on Madison Avenue. All Windows have multi-paned sash.

HISTORY Replaced two residences facing onto 64th Street. Built as the Bank of Manhattan and is now a branch of the Chase Manhattan Bank.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 711 (1378/21)

	Date		Architect		Owner
Erected	1877	by	Charles Baxter	for	Salomon Bellman

ARCHITECTURE

Style neo-Grec

Elements Five-story residence on corner site with stores at first two floors; painted brownstone front on Madison Avenue; painted brick facade with stone quoins on 63rd Street; full window enframements with raised, projecting lintels at upper three floors; three-story three-sided bay on 63rd Street; five-story rear extension on 63rd Street with ground floor entrance and storefront; bracketed galvanized-iron cornice extends around both facades at roof line.

Alterations 1884 - rear extension added

1896 - entrance changed to ground floor level.

1921 - front extension at first two stories; building converted to stores, offices, and apartments.

HISTORY Built as one of a group of ten houses (Nos. 711-719 Madison and Nos. 27-35 East 63rd Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 713-715 (1378/22)

	Date	Architect	Owner
Erected	1877 by	Charles Baxter	for Salomon Bellman

ARCHITECTURE

Style neo-Grec

Elements Two five-story residences with stores at first two floors; brownstone front above; enframements removed from windows and fire escape added at No. 715; bracketed galvanized iron roof cornices; setback sixth story above No. 715 and part of No. 713.

Alterations 1904 - stoop removed and store installed at No. 715.
1911 - two-story extension for stores added at No. 715.
1915 - stores added at No. 713; artist's studio erected on roof.

Two buildings are joined internally and detail has been removed from upper story windows.

HISTORY Built as two of a group of ten houses (Nos. 711-719 Madison Avenue and Nos. 27-35 East 63rd Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 717-719 (1378/23)

	Date		Architect		Owner
Erected	1877	by	Charles Baxter	for	Salomon Bellman

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Two five-story residences with stores at first two floors; stuccoed brownstone front above; enframements removed from windows; bracketed galvanized-iron roof cornice.

Alterations 1909 - two-story extension for stores at No. 717.

1923 - Nos. 717 and 719 combined; two-story extension for stores at No. 719; fronts redone; new cornice and changes to roof by Charles E. Birge for Brokaw Realty and Securities Co.

HISTORY

Built as two of a group of ten houses (Nos. 711-719 Madison Avenue and Nos. 27-35 East 63rd Street).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street West Side

No. 740 (1379/17)

	Date		Architect		Owner
Erected	1879	by	John G. Prague	for	William F. Croft
Present Facade	1901	by	Mantle Fielding	for	Georgina Harrah

ARCHITECTURE

Original Style neo-Grec

Present Style neo-French Renaissance

Elements Six-story residence with shops at first three floors; stone facing; 64th Street front is an angled bay above storefronts; on Madison Avenue facade is a projecting central bay with balcony supported on large console brackets; balcony set in front of window with ornate Corinthian enframing; l'oeil de boeuf window on fifth floor; two-story angular oriel on third and fourth floors; slate peaked roof with steep peaked-roof dormers; central dormers have finials; balustrade surrounds roof.

Alterations 1901 - new front, rear and side facades

1919 - three-story extension for stores added on 64th Street front; one-story rear extension for stores; upper stories converted to apartments.

HISTORY Originally built as one of a row of five houses (Nos. 19-27 East 64th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street West Side

No. 746 (1379/56)

	Date		Architect		Owner
Erected	1917	by	Rouse & Goldstone	for	Alliance Realty Co.
Present Facade	1938	by	Kenneth B. Norton	for	746 Madison Avenue Corp.

ARCHITECTURE

Style some neo-Georgian elements

Elements Two-story commercial building; brick walls enclosing two-story storefront framed by cast-iron Corinthian colonnettes and entablature with classical motifs. Main section flanked by "wings" with arched openings.

Alterations 1938 - third floor of building demolished and first and second floor rearranged internally.

HISTORY

The B'nai Jeshurun Synagogue, designed by Rafael Guastavino in conjunction with Schwartzmann and Buchmann, was erected on this site in 1884. In 1917 portions of the synagogue building were used in the construction of a three-story building containing stores, apartments, studios, and a place for public assembly. This structure was altered to the present commercial building in 1938.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street East Side

No. 741-743 (1379/151,152)

	Date	Architect	Owner
Erected	1877-79 by	Silas M. Styles	for Charles C. Styles

ARCHITECTURE

Style neo-Grec

Elements Two six-story residences with shops at lower two floors; upper three stories retain brownstone fronts; window enframements with rosettes, and cornices at upper floors; one bay of No. 741 angles inward to meet building which would have been immediately adjacent to it on the south; deep roof cornices with angular brackets.

Alterations 1912 - two-story front extension for stores added to No. 741

Two-story front extension for stores has been added to No. 743.

HISTORY

Built as two houses of a row of six that extend to the corner of East 65th Street. (Nos. 741-751).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 65th Street and 66th Street West Side

No. 754-760 (1380/17)

	Date		Architect		Owner
Erected	1929	by	William L. Rouse	for	Relaw Realty Corp.

ARCHITECTURE

Style none

Elements Two-story commercial building with beige brick facing; brick laid up to create piers between the second story windows and moldings and bull's-eyes over those windows.

HISTORY Replaced two rowhouses which faced onto 65th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 65th Street and 66th Street West Side

Nos. 762-770 (1380/56, 57, 157, 58, 59)

	Date	Architect	Owner
Erected	c.1876 by	unknown	for Charles E. Cornish (?)

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five residences with stores at first two stories; brownstone fronts; upper three floors of each retain full Italianate window enframements with projecting lintels; all but No. 768 retain galvanized-iron cornices with stylized neo-Grec brackets; brick side facade at No. 770 with angled-bay treatment at full-height rear extension; roof cornice on both front and side of No. 770.

Alterations 1883 - rear extension to No. 770 by D. J. Jardine for Ellen M. Cadwill.
1915 - No. 762 converted to dwelling, stores and offices.
1922 - extensions for stores added to fronts of Nos. 764, 768, and 770; cornice probably removed then from No. 768.
Two-story front extension for stores has been added at No. 766.

HISTORY These houses appear to have been built as part of a group with the houses at 20 and 22 East 66th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 66th Street and 67th Street West Side

No. 780 (1381/17)

	Date	Architect	Owner
Erected	1907 by	Gordon, Tracy & Swartout for	John T. Williams

ARCHITECTURE

Style neo-Italian Renaissance

Elements Ten-story apartment building; two-story rusticated limestone base; brick above; round-arched entrance enframed by a foliate band that is interrupted by limestone voussoirs in the manner of a Gibb's surround; keystone in arch in the form of a head resting on a large console bracket; iron-grille entrance doors and iron balconies at second story windows. Third story windows have stone enframements with Doric columns supporting a segmental-arched pediment at central window and triangular pediments at end windows; above the third floor, windows are set within six-story recessed round arches; bowed sills at ninth floor; windows are tripartite with transoms.

Alterations 1912 - converted from hotel to apartments

Cornice has been removed.

HISTORY Replaced two rowhouses facing onto Madison Avenue. Built as an apartment hotel and converted to standard apartments in 1912.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 783 (1381/52)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1923	by	Otis E. Kurth	for	Louis Calvart

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style neo-Renaissance (modified)

Elements Six-story residence with stores at first two floors; stuccoed facing; arcade at second story storefront; iron railing on small balcony at central window of fourth floor; band course above fifth floor; corbelled roof cornice.

Alterations 1923 - new front; one story added; converted to stores, offices, and dwelling.

HISTORY Originally built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 785 (1381/51)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1923	by	Otis E. Kurth	for	Hugo Ciprani

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style none

Elements Six-story residence with stores at first two floors; stuccoed front; iron balcony at fourth floor center window; band courses above fifth and sixth floors; simple roof cornice.

Alterations 1923 - new facade; one story added; converted to stores and apartments.

HISTORY Originally built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 787 (1381/150)

	Date	Architect	Owner
Erected	1871 by	F.S. Barus	for Jackson & Steinmetz, builders, for Russell Sage

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facade; full window enframements with projecting lintels at upper three floors; modillioned roof cornice with incised brackets.

Alterations 1922 - two-story store front added.

HISTORY

Built as one of a row of five houses (Nos. 783-791).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 789 (1381/50)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1909	by	Albro & Lindeberg	for	W. Holden Weeks

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style some neo-classical elements

Elements Five-story residence with stores at first two floors; Doric frieze above second floor storefront; stuccoed facade with unornamented original openings at upper three floors; modillioned roof cornice and parapet.

Alterations 1909 - part of front wall and stoop removed; storefronts added

1946 - storefront alterations

HISTORY

Originally built as one of a row of five houses (Nos. 783-791).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 791 (1381/49)

	Date	Architect	Owner
Erected	1871 by	F.S. Barus	for Jackson & Steinmetz, builders, for Russell Sage

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors on corner site; painted brownstone facing at upper stories on Madison Avenue; corner quoins; original brownstone window enframements with projecting lintels at upper stories; painted brick side facade on 67th Street with rectangular oriel at third floor; other windows have original enframements; roof cornice has been removed.

Alterations 1896 - rear extension added
1907 - additions to extension
1925 - store front added

HISTORY Built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 793-799 (1382/22, 122, 23, 24)

	Date	Architect	Owner
Erected	1881 by	Thom & Wilson	for Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Four five-story residences with stores at first two floors; brownstone fronts at upper three floors; full window enframements with incised decoration and projecting bracketed lintels at upper floors; galvanized iron cornices with stylized brackets and rosettes; 67th Street side facade of No. 793 has corner quoins and brick facing; partially enclosed stoop with Corinthian columns leads to side entrance; columns support oriel at third floor; three-sided galvanized iron oriel on third floor of No. 793 on Madison, similar in treatment to side oriel; window and cornice treatment is continued to side facade.

Alterations 1896 - side stoop and rear extension added for No. 793.

1907 - new bays on front and side facade of No. 793 by Hoppin & Koen for Mabel Evans.

Two-story front extensions for stores have been added to all five buildings.

HISTORY

Built as four houses of a row of five (Nos. 793-801).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 801 (1382/21)

	Date		Architect		Owner
Erected	1881	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1970	by	Carl Schwartz	for	801 Madison Avenue Assoc.

ARCHITECTURE

Original Style neo-Grec

Present Style Modern

Elements Five-story commercial building; undulating glass and stone facade.

Alterations 1970 - new facade

HISTORY

Originally built as one of a row of five neo-Grec residences (Nos. 793-801). The building was altered to its present appearance for the Rudolph Valentino boutique.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 803 (1382/52)

	Date	Architect	Owner
Erected	c.1876 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with stores at lower two floors; upper three stories retain brownstone facing; eared window enframements with molded lintels at upper story windows; galvanized roof cornice.

Alterations 1922 - stoop removed; two-story storefront probably added at this time.

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 805 (1382/51)

	Date	Architect	Owner
Erected	c.1876	by Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facing; segmental-arched windows with slab lintels at upper stories; stylized bracketed roof cornice.

Alterations 1922 - two-story storefront added

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 807 (1382/150)

	Date	Architect	Owner
Erected	c.1876 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facing; full window enframements with slab lintels at upper three stories; three-sided oriel at third floor; modillioned roof cornice with stylized end brackets.

Alterations Two-story storefront has been added.

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 818 (1383/56)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style	neo-Grec
Elements	Five-story residence with shops at first two floors; painted brownstone facing at upper stories; full window enframements with projecting sills and lintels and band course at upper stories; stylized bracketed and modillioned roof cornice.
Alterations	1922 - ground floor converted to store and upper floors to apartments 1969 - new two-story storefront

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 820 (1383/156)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with stores at first two floors; painted brick facings at upper stories; brownstone band courses and full window enframements with projecting sills and lintels at upper stories; stylized bracketed and modillioned roof cornice.

Alterations 1926 - two-story brick storefront installed; converted from private residence to stores and apartments.

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 822 (1383/57)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style	neo-Grec
Elements	Four-story and basement residence; converted for commercial use; painted brownstone facing; basement entrance; retains original doorway enframingent with dwarf columns and brackets supporting pediment; full window enframingents with projecting sills and lintels; band courses, at all windows; stylized bracketed and modillioned roof cornice.
Alterations	1922 - stoop removed and entrance changed to basement level. 1943 - converted to multiple dwelling 1958 - converted to commercial and office use at basement and first three floors.

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 813 (1383/21)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Harvey S. Ladew & Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Six-story residence with shops at first two floors; painted brick facing with stone trim above Madison Avenue storefront and on 68th Street facade; full-height projecting bay on 68th Street side; ornament removed from stone window enframements; bracketed roof cornice above fifth floor; tall picturesque chimneys above roofline; set back sixth story.

Alterations 1917 - penthouse added
1921 - storefront added; penthouse and rear extensions enlarged.
1971 - new storefront.

HISTORY Built as one house of a pair with No. 815.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 815 (1383/22)

	Date	Architect		Owner
Erected	1881-82	by Charles Buek & Co.	for	Charles Buek
Present Facade	1926	by Walter B. Chambers	for	Ginsburg & Levy, Inc.

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Georgian

Elements Five-story commercial building; brick facing; two-story arched window set into a rectangular frame at second and third floors; stone belt courses above and below this window; iron balcony at central window of fourth floor; Greek fret design on cornice frieze above fourth floor; slate mansard roof with hipped roofed dormers.

Alterations 1926 - new front facade; converted from residence to antique furniture store.

HISTORY Originally built as one house of a pair with No. 813. After completion architect/developer Charles Buek sold the house to Sarah Dunton.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 817-819 (1383/23)

	Date		Architect		Owner
Erected	1892	by	Carrère & Hastings	for	Dr. Christian A. Herter

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence with shops at lower two floors; limestone facing; five Corinthian pilasters extend from third to fourth floors; panelled impost blocks above pilasters; crosseted window enframements on third and fourth floors; modillioned cornice at fourth floor set back from building line behind balustrade. Two-story front has composite pilasters on second floor; the stores replaced the original rusticated ground floor that was articulated by a wide entrance and three rectangular windows.

Alterations 1922 - converted to offices and showrooms by Carrère & Hastings for White, Allen & Co. storefront probably added at this time.

HISTORY Dr. Christian A. Herter (1865-1910), who commissioned the house, was a professor of pharmacology and therapeutics at Columbia University's College of Physicians and Surgeons.

References: American Architect and Building News, 39 (Feb. 25, 1893), plate

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 821 (1383/52)

	Date	Architect	Owner
Erected	1880-81 by	Lamb & Wheeler	for Anthony Mowbray
Present Facade	1922 by	Polhemus & Coffin	for Swen Albin Swenson

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence, with first floor store; brick facing laid in Flemish bond with random burned bricks; limestone belt course and keystones at windows; projecting roof cornice.

Alterations 1922 - new facade

1938 - converted to multiple dwelling with first floor store.

HISTORY

Originally built as one of a row of four houses (Nos. 821-827).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 823 (1383/51)

	Date		Architect		Owner
Erected	1880	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1926	by	S. Edson Gage	for	Brokaw Realty & Securities Corp.

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Six-story residence with shops at first floor; brick facing; stylized Doric frieze above store front; stone window enframements with panels ornamented with frets and urns; other windows with splayed lintels; iron balconies on third, fourth and fifth floors; modillioned roof cornice; slate mansard roof with six pedimented dormers. First floor entrances flanked by piers and surmounted by cornice slabs.

Alterations 1926 - Nos. 823-825 combined; new facade; converted to stores and apartments.

HISTORY Originally built as two houses of a row of four (Nos. 821-827).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 827 (1383/50)

	Date	Architect		Owner
Erected	1880-81	by Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1923	by James Casale	for	Charles S. Haight

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Six-story residence with stores at first two floors; located on a corner site; smooth stuccoed wall surfaces; ornamental detail removed; simple window openings but many windows retain casements set below transoms.

Alterations 1923 - new Madison facade; additions to extensions; penthouse added; converted to stores and multiple dwelling.

HISTORY Originally built as one of a row of four houses (No. 821-827).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street West Side

No. 828-850 (1384/17)

	Date	Architect	Owner
Erected	1925-26 by	George Fred Pelham	for 15 East 69th St. Co.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story hotel building with corner towers; three-story limestone base with Ionic pilasters flanking bays; second story windows have ornamental lunettes; brick at upper floors; limestone quoins flanking towers. Stores in limestone base at ground floor. Entrances on side streets.

Alterations 1980 - interior alterations and new window sash.

HISTORY Replaced four multiple dwellings. Called the Hotel Westbury.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 829 (1384/23)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	for William C. Lane

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence with shops at basement and first two floors on corner site; original brick facade with stone trim on upper two floors; third floor with windows keyed to facade; steep hipped roof with finials at ridge; dormer with small pediment and balustrade on Madison; two dormers on side facade; two tall brick chimneys; that to the front has had its cap removed.

Alterations 1946 - converted to apartments

Basement and first two floors have been altered for shops.

HISTORY Built as one of a group of three houses (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Madison Avenue between 69th Street and 70th Street East Side

No. 831 (1384/22)

	Date		Architect		Owner
Erected	1885-86	by	Charles Buek & Co.	for	Charles Buek & Co.
Present Facade	1956	by	Sidney & Gerald Daub	for	Myles S. Lowell

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Six-story apartment building with shops at first two floors; brick facing; bands of windows at upper floors.

Alterations 1956 - new facade at building line; converted to apartments.

HISTORY Originally built as one unusually wide (41 feet) house of a group of three (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 833 (1384/21)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	for George G. Moore

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; unusually wide (32 feet, 5 inches); brick facing at upper floors; brownstone window enframements ornamented with stylized triglyphs and rosettes at upper floors; galvanized-iron roof cornice with stylized brackets. Ground floor entrance centered in shopfronts with twisted columns supporting a full entablature and tracery creating arch within enframement.

Alterations 1927 - converted to apartments

Two-story storefronts have been added.

HISTORY Built as one of a group of three houses (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 835 (1384/52)

	Date	Architect	Owner
Erected	1884-85 by	William Schickel	for Isaac Stern

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; faced with pale brick with stone trim; alternating smooth-faced and rock-faced stone quoins flank fronts; shallow projecting bay on third and fourth stories crowned by a gable at fifth floor; rounded oriel projects from the bay at the third floor; oriel given textural quality by use of smooth and rough limestone; oriel topped by Chippendale-like railing with rosette blocks; windows have stone enframements and transom bars; roof cornice with Elizabethan strap-work decoration; steeply sloping slate mansard roof pierced by gable and smaller dormers.

Alterations 1921 - two-story storefront added .

1930 - front storefront extension reconstructed.

HISTORY Isaac and Virginia Stern owned this unusual Queen Anne style house until 1894.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 837 (1384/51)

	Date	Architect	Owner
Erected	1884 by	Thom & Wilson	for Mayer Sternberger

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at ground floor; brick facing with stone trim; entrance enframingent with pediment supported by brackets remains; three-sided angular bay extends to third floor; window with a pediment ornamented by cartouche and foliage is located above the entrance; shallow rectangular bay supports an eccentrically-massed gable at roof; slate mansard roof with small tower.

Alterations 1951 - converted to multiple dwelling

One-story front has been added.

HISTORY

Meyer Sternberger's widow sold the house in 1886 to Georgiana Arnold who owned it until 1904.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 70th Street and 71st Street West Side

No. 854-860 (1385/17)

	Date		Architect		Owner
Erected	1924	by	Francis Y. Joannes	for	Edward R. Finch

ARCHITECTURE

Style none

Elements Two-story commercial building; stone facing; piers separate window bays. At second floor windows are tripartite and set above paneled spandrels; simple roof cornice.

HISTORY Built on land formerly owned by James Lenox whose library was located at the Fifth Avenue end of the block. Constructed to house stores and offices.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street West Side

No. 872 (1386/17)

	Date		Architect		Owner
Erected	1927	by	Arthur Weiser	for	Fordham Mahoney

ARCHITECTURE

Style neo-Medieval

Elements Six-story brick apartment building on corner site; sandstone base; shops at ground floor below a continuous string course; Tudor-arched entrance with cartouche at center of Madison Avenue facade; three window wide oriel set below a steep slate roof with finial projects from sixth floor; multi-paned casement windows; copper-clad paneled roof cornice.

HISTORY Replaced a rowhouse which had faced onto 71st Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street West Side

No. 886 (1386/56)

	Date	Architect		Owner
Erected	1950-51 by	Boak & Raad	for	Samuel Knepper

ARCHITECTURE

Style None

Elements Two-story commercial building; stone facing; large bands of windows at the second floor.

HISTORY Replaced one single family residence which faced onto 72nd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 861-863 (1386/21)

	Date		Architect		Owner
Erected	1884	by	R. H. Robertson	for	St. James Protestant Episcopal Church
Present Facade	1923-24	by	Ralph Adams Cram	for	St. James Protestant Episcopal Church

ARCHITECTURE

Original Style Gothic Revival

Present Style neo-Gothic

Elements Smooth stone church building divided into nave, side aisles and corner tower; gabled nave facade has pointed-arched entrance, five niches filled with statues of saints, and a rose window; square corner tower with finials; second stage of tower supported at the corners by a projecting lion, angel, and cow; tower lit by pairs of tall lancet windows; metal steeple added to tower; to left of nave is a side aisle entrance above which is a niche filled by a statue of Christ; buttresses flank entrances; side aisle rises to form a gable that meets the parish house located to the north; fine iron hardware on the doors; rear facade of tower has a projecting apse; triple groups of lancet windows light the side aisle on East 72nd Street; low clerestory; transept with triple lancet grouping and a rondel; slate roof; side entrance (31 East 72nd Street) set in a two-story flat-roofed structure located in front of the chancel; two-story extension with a pair of shallow oriels ornamented by thistle panels.

Alterations 1923-24 - building completely remodeled

1926 - tower built from designs by Cram

1950 - tower removed due to crumbling stone and replaced by a spire designed by Richard A. Kimball

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 861-863 (1386/21) (cont.)

HISTORY

St. James Episcopal Church was organized in 1810 when this area was known as Hamilton Square and contained the summer homes of wealthy city residents. The original church was a small frame Gothic Revival style structure located on 69th Street and Park Avenue; in 1869 the congregation moved to a new church on 72nd Street between Lexington Avenue and Third Avenues. The 1884 church on the present site was designed in the French Gothic Revival style and was constructed of heavy blocks of stone laid in random ashlar; on Madison Avenue the church had a rounded apse flanked by a square corner tower and a round stair tower. The main entrance was in the south transept on East 71st Street. By 1923, this building was considered to be outdated, especially when compared to the new churches built by other prominent Episcopal congregations such as St. Bartholomews's and St. Thomas. Cram's alterations left only the floors, walls, and roof of the 1884 church; the chancel was moved to the east end and an entrance built on Madison Avenue. Cram & Ferguson designed the interior reredos in 1928.

References:

James Elliott Lindsley, A History of St. James' Church in the City of New York 1810-1960 (New York, 1960).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 230.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 865 (1386/20)

	Date	Architect	Owner
Erected	1937 by	Grosvenor Atterbury for	St. James Protestant Episcopal Church

ARCHITECTURE

Style neo-Gothic

Elements Six-story building constructed as a parish house to harmonize with St. James Church located to the south; stone facing; tall narrow pointed-arched entrance with triple colonnettes; stone band across entrance arch marks the entry; paired multi-paned windows with drip lintels at upper floors; roof gable with rose window; copper-clad roof. Brick-faced south elevation is visible; windows have brownstone enframements.

HISTORY

Replaced St. James House, a brownstone rowhouse purchased by the church for use as a parish house in 1920. The present building was constructed on the foundations of the older building and technically is an alteration to that building and not a completely new structure.

References:

James Elliott Lindsley, A History of St. James' Church in the City of New York 1810-1960 (New York, 1960).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 867 (1386/52)

	Date	Architect	Owner
Erected	1895-98 by	Kimball & Thompson	for Gertrude Rhinelanders Waldo

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence on corner site with ground floor shops; limestone facing; main facade symmetrically arranged with a central projecting pavilion with arched openings; ornament characteristic of neo-French Renaissance style; second story has sculpture niches. Two-story projecting oriels in the end bays; curved bay on East 72nd Street facade; steep tile-covered mansard roof pierced by elaborately detailed dormers and tall chimneys.

Alterations 1921 - ground floor altered for stores.

HISTORY

Gertrude Rhinelanders Waldo, who commissioned the house, was a descendant of one of New York's oldest families. At age 34 she married Francis William Waldo who died in 1876. Mrs. Waldo never lived in the house. Upon its completion in 1895 it was mysteriously left vacant while Mrs. Waldo lived across the street at 31 East 72nd St. It was occupied for the first time in 1920 by an antiques firm. It now houses Phillips auction galleries. It was designated a New York City Landmark on July 13, 1976 (LP-0927).

References:

Landmarks Preservation Commission, Gertrude Rhinelanders Waldo Mansion Designation Report (LP-0927), report prepared by Nancy Goeschel (New York: City of New York, 1976).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, October 30, 1920.

Montgomery Schuyler, "The Works of Francis H. Kimball and Kimball & Thompson," Architectural Record, 7 (June 1898), 515-516.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 867 (1386/52) (cont.)

References: Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 231.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 903 (1387/52)

	Date	Architect	Owner
Erected	1886-87 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; red brick facing with stone trim at upper three floors; third floor oriel now rests on projecting shop front; fifth floor forms a gable with a pedimented roof that projects from a short mansard roof.

Alterations 1929 - front extension for shops at first two floors.

HISTORY Built as one of a row of four houses (Nos. 903-909).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 905 (1387/51)

	Date	Architect	Owner
Erected	1886-87 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Five-story residence; 32 feet wide, with shops at first two floors; stuccoed facade; oriel at third floor; arched windows at fifth floor; ornamental detail removed from windows; bracketed roof cornice.

Alterations 1924 - lower floors converted to stores and upper floors to apartments; detail probably removed from facade at this time.

HISTORY Originally built as one of a row of four houses (Nos. 903-909).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 907 (1387/150)

	Date	Architect	Owner
Erected	1886-87 for	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; brownstone facing at upper stories; rounded oriel at third floor rests on projecting store front; small gable projects above fifth floor from mansard roof.

Alterations 1924 - stoop and areaway removed

1927 - converted to stores and apartments.

HISTORY

Built as one of a row of four houses (Nos. 903-909).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 909 (1387/50)

	Date	Architect	Owner
Erected	1931 by	Schultze & Weaver	for Fifth Avenue Bank of New York

ARCHITECTURE

Style neo-Federal

Elements Four-story bank building on corner site; English bond brick facing; stylized Corinthian entrance enframingent with swan's neck pediment and eagle finial; first floor windows with splayed lintels on side facade; Palladian window with iron balcony at second floor; iron balconies at second floor windows of side facade; splayed stone lintels at third floor windows of both facades; roof cornice with balustrade; flat-topped hipped roof with dormers. Windows have multi-paned sash.

HISTORY Replaced Queen Anne style rowhouse designed in 1886 by owner/architect Charles Buek & Co. as one of a row of four (Nos. 903-909). The building now houses a branch of the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street West Side

No. 924 (1388/117)

	Date	Architect	Owner
Erected	1871 by	J. W. Marshall	for James E. Coburn

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops at first two floors; storefront retains much of its stylized detail and its cornice at the second floor; brownstone facing at upper stories; full window enframements with projecting lintels; galvanized iron roof cornice.

Alterations 1914 - two-story front extension for stores; converted to apartments.

HISTORY

Built as one of a pair of houses (Nos. 924-926). Also in 1871 thirteen houses were built on East 73rd Street (Nos. 13-31) for James E. Coburn from designs by J. W. Marshall.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 917 (1388/21 in part)

	Date	Architect	Owner
Erected	1899 by	James E. Ware & Sons for	Madison Avenue Presbyterian Church

ARCHITECTURE

Style neo-Gothic

Elements Austere limestone church building with square corner tower and ornate spire with finials, crockets, and gables; large pointed-arched entrance portal with recessed segmental-arched entrance and triple lancet windows; tower is balanced at the north by a finial. Side facade on 73rd Street is articulated by multi-paned pointed arch windows; Gothic parapet over side aisle; step peaked roof with slate tiles and ornate dormers with finials and crockets. Three-story Phillips Chapel is located to rear; chapel has ogee-arched entrance, second floor window with drip lintels, a stepped parapet, and finials and crockets.

Alterations 1960 - Madison Avenue entrance and organ screen remodelled by Adams & Woodbridge

HISTORY

The present Madison Avenue Presbyterian Church was formed in 1899 by the merger of the Memorial and Phillips Presbyterian Churches. Memorial Presbyterian Church was organized in 1839 as the Eleventh Presbyterian Church on 4th Street and Avenue D; it moved in 1842 to a new church building on 4th Street and Avenue C. In 1864 it moved to East 55th Street; in 1872 the congregation moved to a larger church located on the corner of Madison Avenue and East 53rd Street and changed its name to the Memorial Presbyterian Church in commemoration of the union of the Old and New School branches of the Presbyterian denomination. The name was changed in 1886 to the Madison Avenue Presbyterian Church. Phillips Presbyterian Church was organized in 1844 as the Fifteenth Street Presbyterian Church. In 1869 the church moved uptown and was renamed in memory of Dr. W.W. Phillips. James Lenox donated a new church building in 1872, designed in High Victorian Gothic style by R.H. Robertson and located at Madison Avenue and East 73rd Street. Present church built on the site of the Robertson Church.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 917 (1388/21 in part) (cont.)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Theodore Fiske Savage, The Presbyterian Church in New York City (New York: Presbytery of New York, 1949).

Theirs...the Yesterdays, Ours...the Tomorrows: The Madison Avenue Presbyterian Church (New York, 1936)

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 921-923 (1388/21 in part)

	Date	Architect	Owner
Erected	1916-17 by	James Gamble Rogers	for Madison Avenue Presbyterian Church

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Nine-story building used as the parish house of the Madison Avenue Presbyterian Church; brick facing; round-arched Venetian windows on second floor; cornice above second floor; Corinthian colonnade on top story; deep bracketed roof cornice.

HISTORY Replaced a four-story stable and an 1870s rowhouse. Built as the parish house of Madison Avenue Presbyterian Church and still in use for that purpose.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 925 (1388/51)

	Date	Architect	Owner
Erected	1935 by	William K. Rouse	Milly L. Moschowitz

ARCHITECTURE

Style neo-Federal

Elements Two-story building with storefront (used as a reading room) on the first floor and residence above; brick facing; stone window enframements at second floor; panels below windows; stone roof parapet.

Alterations 1968 - second floor office converted to an apartment.

HISTORY

Replaced an Italianate style rowhouse designed in 1870 by D. & J. Jardine for Winters and Hunt as one of a row of five houses (Nos. 923-931). Built to house a reading room and an office. It is now owned by the Eighth Church of Christ Scientist.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 927 (1388/150)

	Date		Architect		Owner
Erected	1870	by	D. & J. Jardine	for	Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence with stores at first two floors; brownstone facing at upper floors; full window enframements with slab lintels at third and fourth floors; round-arched windows with full enframements at fifth floor; bracketed roof cornice.

Alterations 1927 - front extension for stores

HISTORY

Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters & Hunt from designs by D. & J. Jardine.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 929 (1388/50)

	Date		Architect		Owner
Erected	1870	by	D. & J. Jardine	for	Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops at first two floors; brownstone facing at upper floors; full window enframements with slab lintels at third and fourth floors; round-arched windows with full enframements at fifth floor; bracketed roof cornice.

Alterations 1925 - two-story front extension built for shops and office.

HISTORY Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters and Hunt from designs by D. & J. Jardine.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 931 (1388/149)

	Date	Architect	Owner
Erected	1870 by	D. & J. Jardine	for Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence on corner site with shops at first two floors; brownstone facing on Madison facade with corner quoins; brick facing on 74th Street side facade. On the Madison facade are full window enframements with pediments at second floor; full window enframements with slab lintels at the third and fourth floors; and round-arched windows with full enframements at the fifth floor. Window treatment is similar on the 74th Street facade; also a three-sided oriel. Bracketed roof cornice on both facades.

Alterations 1913 - one-story rear extension to be used as store and apartment

1919 - store extended five feet to building line

One-story storefront extension on Madison Avenue facade, but unclear as to date.

HISTORY

Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters & Hunt from designs by D. & J. Jardine.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street West Side

No. 940 (1389/17)

	Date	Architect	Owner
Erected	1921-22 by	Henry Otis Chapman	for U. S. Mortgage & Trust Co.

ARCHITECTURE

Style neo-Classical

Elements Two-story bank building on corner site; limestone facing; on Madison Avenue is a five-bay central section flanked by single end bays; stylized Corinthian pilasters separate windows of central section; segmental-arched entrance enframing and eagle rondel over entrance; sculpted panels with garlands and rosettes between floors on both facades; mullions and muntins divide multi-paned windows; roof balustrade above cornice extending around the building.

HISTORY

Replaced two four-story and basement residences. The building now houses a branch of Chemical Bank.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Madison Avenue between 74th Street and 75th Street East Side

No. 933 (1389/24)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence on corner site with shops on first two floors; brownstone facing on Madison facade; brick facing on 74th Street facade; full window enframements with projecting eared lintels on both facades; three-story three-sided bay on 74th Street side; rear extension; stylized bracketed roof cornice on both facades.

Alterations 1884 - three-story bay windows added to 74th Street side of building

1919 - Nos. 933 and 935 combined into one building; two-story store added; converted to apartments on upper floors.

HISTORY Built as two houses of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 937 (1389/23)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops on first two floors; at second floor shop retains arched windows and balustrade. Brownstone facing at upper floors; full window enframements with projecting eared lintels; stylized bracketed roof cornice. Shopfronts retain flanking piers.

Alterations 1914 - two-story front extension for stores

HISTORY

Built as one house of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 941 (1389/22)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; brownstone facing at upper stories; full window enframements with projecting eared lintels; stylized bracketed roof cornice. Shopfronts retain flanking piers and balustrades above second floor.

Alterations 1942 - storefront alteration and converted to multiple dwellings; Nos. 939 and 941 probably combined.

HISTORY

Built as two houses of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 943 (1389/21)

Erected 1876 by S.M. Styles for C. H. Styles

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; stuccoed facing; window detail and roof cornice removed. Retains original height and scale of openings at upper floors.

Alterations 1927 - front extension at first two floors; converted to offices and apartments; detail probably removed from the facade at this time.

HISTORY Originally built as one house of a group of nine (Nos. 933-943 and 31-35 East 74th St).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 945 (1384/50)

	Date	Architect	Owner
Erected	1964-66 by	Marcel Breuer & Assoc. for	Whitney Museum of American Art

ARCHITECTURE

Style Modern

Elements Five-story museum building in the form of an inverted stepped pyramid on a corner site; red granite facing; stone areaway wall at sidewalk; sunken sculpture garden; cantilevered canopy over entrance; angled windows, apparently set at random in both facades, jut out from the walls.

HISTORY

Replaced six earlier residences. The Whitney Museum of American Art was founded in 1931 by the sculptor Gertrude Vanderbilt Whitney to foster and exhibit the works of American artists. The first home of the museum was at 8-12 West 8th Street.

References:

Architectural Design, 36 (December, 1966), 583

Architectural Forum, 125 (September, 1966), 80-85.

Art in America, 54 (September-October, 1966), 24-47.

Design (Bombay), 11 (July, 1967), 104-111.

Deutsche Bauzeitung, 100 (December, 1966), 1049-1062.

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 245-246.

Japan Architect, No. 126 (December, 1966), 86-88.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 945 (1384/50) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Progressive Architecture, 47 (October, 1966), 238-241.
Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 233.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 956 (1390/15)

	Date	Architect		Owner
Erected	1877-78	by James Frame	for	Solomon Bellmann

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; two-story black porcelain enamel storefront; stuccoed brownstone facing at upper stories. Detail has been removed from windows and cornice has been removed. Retains original height and scale of openings.

Alterations 1926 - two-story front extension for store and showroom; detail probably removed from facade at this time.

1950 - upper floors converted to apartments.

HISTORY

Built as one of a group of three houses (Nos. 956-960).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 958 (1390/16)

	Date	Architect		Owner
Erected	1877-78 by	James Frame	for	Solomon Bellmann

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; partially stuccoed facing at upper stories. Detail has been removed from windows and cornice has been removed. Retains original height and scale of openings.

Alterations 1920 - alterations for stores and apartments; detail probably removed from facade at this time.

HISTORY Built as one of a group of three houses (Nos. 956-960).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 960 (1390/17)

	Date	Architect		Owner
Erected	1877-78 by	James Frame	for	Solomon Bellmann

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone facing at upper floors; full window enframements with projecting lintels and incised carving; galvanized-iron bracketed roof cornice.

Alterations 1916 - two-story storefront constructed.

HISTORY Built as one of a group of three houses (Nos. 956-960).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 962-970 (1390/56)

	Date		Architect		Owner
Erected	1914	by	Herbert M. Baer	for	Tailfer Co.

ARCHITECTURE

Style neo-Classical

Elements Three-story commercial building; stores at ground floor; stone facing on upper stories with large plate glass windows flanked by stylized Corinthian pilasters; lattice panels with urns draped with garlands are located between second and third stories; simple roof cornice.

Alterations Changes to ground floor storefronts.

HISTORY Replaced a rowhouse. Built to house a store and lofts.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street East Side

No. 969 (1390/151)

	Date	Architect	Owner
Erected	1981-		

ARCHITECTURE

Style unknown

Elements Building under construction

HISTORY Originally there was a rowhouse on this site.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 76th Street and 77th Street West Side

No. 980 (1391/14)

	Date	Architect	Owner
Erected	1948-50 by	Walker & Poor	for 981 Madison Avenue

ARCHITECTURE

Style Modern

Elements Austere six-story commercial building extends along the entire blockfront, limestone facing; stores at ground floor; windows puncture facade at second and fourth floors; large sculpture over entrance.

HISTORY

Replaced five rowhouses facing 76th Street and the Seth Milliken house at the southwest corner of 77th Street and Madison Avenue. Milliken was a member of the important dry goods firm of Deering, Milliken & Co. The building was constructed to house stores, offices, galleries, and an auction room and is occupied by the prestigious art auction house of Sotheby-Parke-Bernet Galleries. The sculpture on the facade was executed by Wheeler Williams.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p.233

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1000 (1392/56)

	Date		Architect		Owner
Erected	1869-70	by	Robert Mook	for	Joseph Hewlett
Present Facade	1916	by	Schwartz & Gross	for	Robert M. Catts of Ritz Realty Corp.

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Four-story residence with stores at ground floor; brick facing at upper floors; second floor with tripartite window topped by elliptical-arched stone tympanum inset with urn; iron balcony at central windows of third floor; ornamental plaques between third and fourth floors; splayed stone lintels at fourth floor windows; bracketed cornice and brick parapet at roof line.

Alterations 1916 - new facade
Storefront added at ground floor.

HISTORY Originally constructed by builder Joseph Hewlett as a single house.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1002 (1392/57)

	Date		Architect		Owner
Erected	1930	by	Cross & Cross	for	Fulton Trust Co.

ARCHITECTURE

Style neo-Federal

Elements Three-story bank building; brick facing laid up in Flemish bond with burned headers; ground floor has tall round-arched entry way, recessed entrance with Roman Doric columns and fanlight; entrance flanked by multi-paned windows with splayed brick lintels and stone keystones; rectangular stone panels above windows; stone belt course separates first and second stories; multi-paned windows at second floor similar to those below; pediment at third floor with portrait rondel of Robert Fulton in tympanum; slate covered mansard roof behind pediment.

HISTORY Replaced two rowhouses. The design of the building is very similar to a contemporary Cross & Cross bank building at 35 East 72nd Street. It now houses a branch of the Bankers Trust Company.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1006 (1392/58)

	Date		Architect		Owner
Erected	1870	by	G. E. Knowlden	for	Silas M. Stiles

ARCHITECTURE

Style French Second Empire

Elements Five-story residence with shops at first two floors; brownstone facing at third and fourth floors; full enframements at third and fourth windows; slate mansard roof pierced by dormers at fifth floor.

Alterations 1927 - two-story front extension for stores.

HISTORY Built as one of a row of five houses (Nos. 1002-1010).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

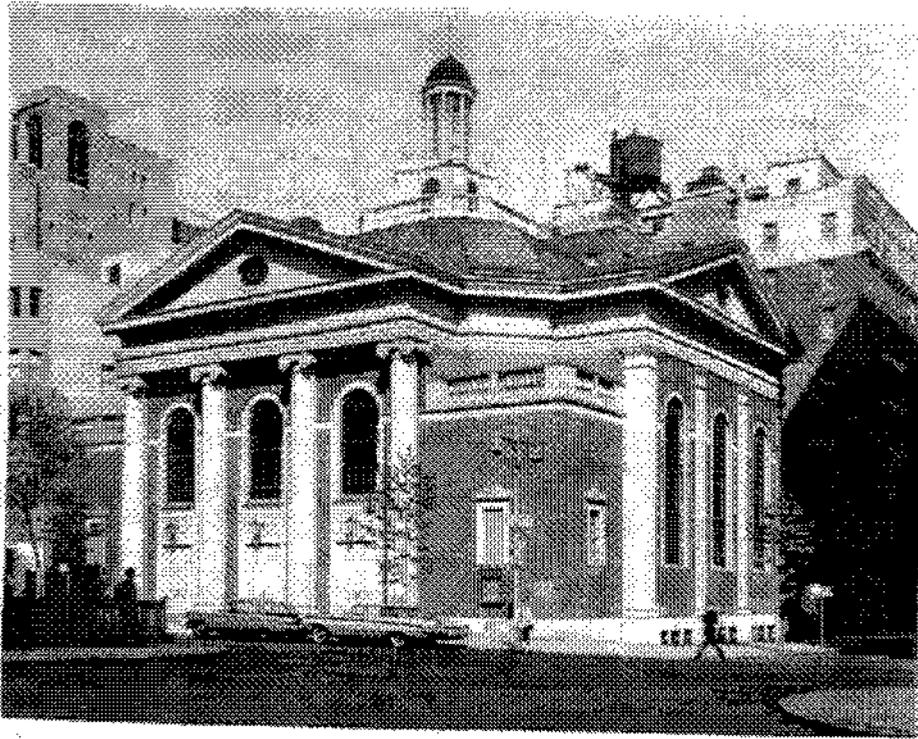
No. 1008 (1392/59)

This building, listed at 28 East 78th Street, is within the boundaries of the Metropolitan Museum Historic District.

MADISON AVENUE between 78th Street and 79th Street West Side

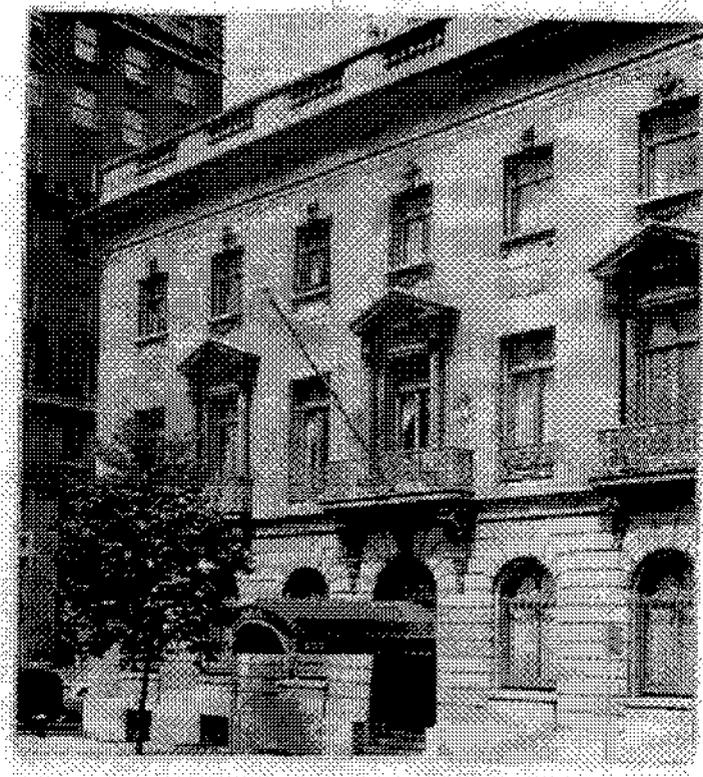
Nos. 1012-1018 (1393/14, 15, 16, 17)

These four buildings are within the boundaries of the Metropolitan Museum Historic District.
No. 1012 is listed at 25 East 78th Street.

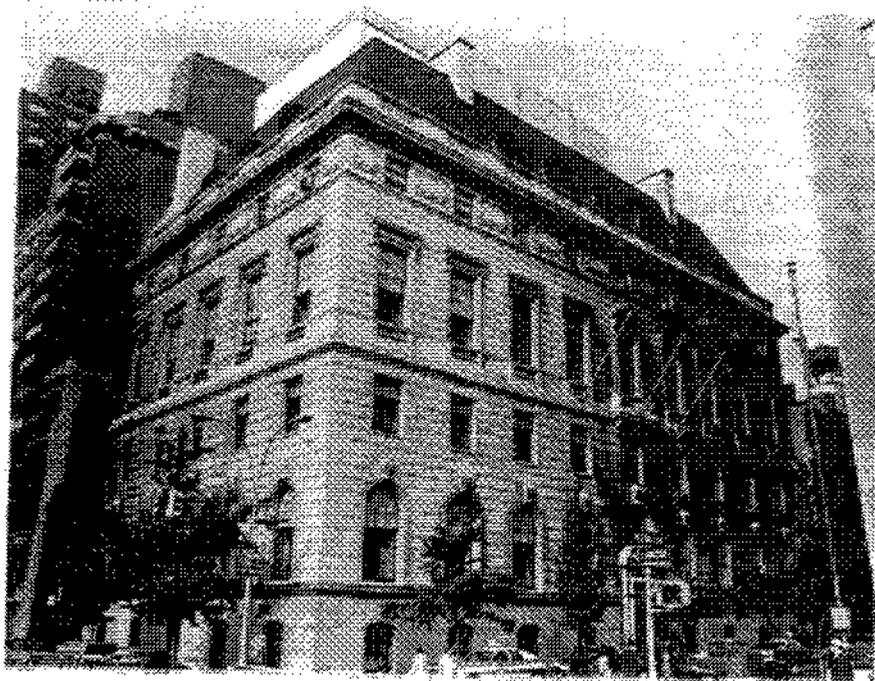


Central Presbyterian Church
593 Park Ave.

600 Park Ave.



610 Park Ave.



701 Park Ave.



720 & 730 Park Ave.
-1063-



740 Park Ave.



730, 740, 750, 760 Park Ave.

PARK AVENUE

In its present form, Park Avenue gains its definition and character from the tall apartment buildings which line the avenue virtually for its entire length within the boundaries of the Historic District. Its beginnings, however, were hardly auspicious. Laid out as Fourth Avenue on the 1811 Commissioners Plan, it was dominated through much of the 19th century by the tracks of the New York Central railroad. Even when development began in the area in the years following the Civil War, the dirt and noise of the locomotives did not make Fourth Avenue especially attractive for residential purposes. Two residences from this period, built in 1869-70 to house three families each, survive at 629 and 631 Park Avenue, although in altered state. The relative cheapness of land adjacent to Fourth Avenue made it desirable, however, for institutions. The Hahnemann Hospital at 67th Street, the Presbyterian Hospital at 70th Street, the German Hospital at 77th Street, and the Normal College for Women at 68th Street, all located on Fourth Avenue in the late 1860s and early 1870s. Both Hahnemann Hospital and the Normal College were constructed on land which had been part of Hamilton Square.

In 1872, just one year before the financial panic, the City and railroad initiated a Fourth Avenue Improvement Scheme to place the railroad tracks within a tunnel under the avenue, but was only partially enclosed to allow the smoke and cinders of locomotives to escape. This improvement helped to make the avenue more desirable for residential purposes, and during the period of rapid development following the panic, Fourth Avenue began to be built up with tenements, flathouses, and rowhouses which generally faced onto the adjacent side streets. A few examples of such buildings may still be seen on the avenue at No. 591, a five-story refaced tenement; Nos. 709-711, two single-family residences; No. 813, a five-story tenement; No. 821, a six-story flathouse, built as part of a row which extended the entire blockfront from 75th Street to 76th Street; and No. 890, a four-story rowhouse. Livery stables and carriage houses were also constructed in the 1880s and 1890s but none survive.

The Seventh Regiment Armory, at 66th Street designed by Charles W. Clinton and built in 1887-79, and the Union Theological Seminary at 69th Street, begun in 1884, were two other prominent institutions which chose a Fourth Avenue location.

Even though the Common Council officially changed the name of the section of Fourth Avenue from 42nd Street to 96th Street in 1888 to Park Avenue, Fourth Avenue continued in common usage until the change wrought in the character of Park Avenue in the early years of the 20th century. Following a railroad accident in the Park Avenue tunnel in 1902, the State Legislature passed an act requiring that all passenger trains in New York City be electrified by 1910. In conjunction with the construction of the new Grand Central Terminal and the electrification of the New York Central railroad, the Park Avenue tunnel was completely covered over and wide landscaped malls were placed down the middle of the avenue. These malls continue to give Park Avenue a special character.

As these changes were proceeding Park Avenue began to be re-developed with elegant town houses and luxurious apartment buildings. Town houses which mark the new character of Park Avenue are the Jonathan Bulkley house (1910-11) at 64th Street by James Gamble Rogers, the Harold I. Pratt house (1919) at 68th Street by Delano & Aldrich, both impressive neo-Renaissance examples, and the four impressive neo-Federal houses on the western blockfront between 68th Street and 69th Street, constructed between 1909 and 1926 for Percy Pyne, Oliver Filley, William Sloane, and Henry P. Davidson, and designed by McKim, Mead & White, Delano & Aldrich, and Walker & Gillette.

The first tall apartment house to be constructed on the avenue was No. 865, built in 1907-08 and designed in neo-Renaissance style by Pollard & Steinam. Other early examples are No. 563 (1909), No. 635 (1912), No. 640 (1914), No. 755 (1913), No. 830 (1910), No. 823 (1910), No. 829 (1910), No. 840 (1911), No. 850 (1913), and No. 875 (1911). The majority of apartment buildings date from the 1920s. These apartment buildings of the 1910s and '20s display a variety of architectural styles inspired by Gothic, Tudor, and Renaissance sources. There are also several interesting examples of classicizing Art Deco. Among the architects active during this period were George and Edward Blum, Rosario Candela, J.E.R. Carpenter, George Fred Pelham, Emery Roth, and Rouse & Goldstone. In their apartment house design these architects sought to suggest the style and elegance of the grand town houses that previously had been the residences of the apartment house dwellers.

Also in this period the Union Theological Seminary and the Presbyterian Hospital sold their properties after moving uptown to Morningside Heights, as well as the Hahnemann Hospital, and apartment houses have been constructed on their sites. Initially, however, two grand town houses for Arthur C. James and George Blumenthal occupied the Seminary site.

Two Delano & Aldrich club buildings grace the avenue, the neo-Georgian Colony Club of 1914-16 at No. 560, and the neo-English Renaissance Union Club of 1930-31 at No. 701.

Fashionable churches also moved to Park Avenue in the 1920s. The Third Church of Christ Scientist at No. 583 was designed by Delano & Aldrich, and the Central Presbyterian Church at No. 593 was designed by Henry C. Pelton in association with Allen & Collens.

When originally constructed, a number of early apartment buildings had areaways enclosed by railings. These were removed in 1928 and 1929 by order of the Manhattan Borough President to facilitate the widening of Park Avenue. Both the sidewalks and the center malls were narrowed.

The Normal College, renamed Hunter College in 1914, was rebuilt in the late 1930s following a fire. Instead of the original Victorian Gothic buildings, one sees a tall International style-inspired structure, designed by Shreve, Lamb & Harmon, architects of the Empire State Building, dominating the eastern Park Avenue blockfront between 68th Street and 69th Street.

Changes continued to take place on Park Avenue in the years following World War II. Tenements and flathouses continued to be replaced by tall apartment buildings. Most have been constructed in scale and in line with the earlier apartment buildings, thus preserving the uniform wall of Park Avenue which gives it such a distinctive character. Most recently three surviving brownstone-fronted houses of 1881-82 at the northeast corner of 70th Street were demolished for the construction of the new building of the Asia Society, designed by Edward L. Barnes. Park Avenue continues to retain its character as an elegant residential street with its tall apartment houses providing a counterpoint to the low-scale residential blocks of the adjacent side streets.

PARK AVENUE between 61st Street and 62nd Street West Side

No. 550 (1376/37)

	Date	Architect	Owner
Erected	1916-17 by	J. Edwin Carpenter	for 550 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Seventeen-story apartment building on corner site; rusticated two-story stone base; buff brick facing with terra-cotta detail above; third floor windows have iron balconies and are flanked by decorative paneled pilasters; projecting cornice with rinceau molding above the fifth floor; decorative panels at the sixth floor and bandcourse above; balconies at the seventh and fourteenth floors; diaperwork brick panels at the fifteenth floor; windows with full enframements at the sixteenth floor; projecting roof cornice.

Alterations 1928 - sidewalk reduced in width from 22 feet to 15 feet and grass plots removed

HISTORY The Yosemite Apartment House, 1887-90, designed by McKim, Mead & White previously occupied this site.

References: A History of Real Estate, Building and Architecture in New York City, (New York: Real Estate Record Association, 1898), p. 646.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 61st Street and 62nd Street East Side

No. 555 (1396/71)

	Date	Architect	Owner
Erected	1912-13 by	George & Edward Blum for	Northcote Realty Co.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story and basement apartment building on a corner site; rusticated stone base at basement and first floor; red brick above; round-arched entrance on 62nd Street side; tripartite windows alternate with narrow double-hung windows; stylized brick pilasters with egg and dart capitals extend between the second and fourth floors; balconies at the second floor windows; medallions in the spandrels between the windows at three floors; cornice with dentils, guttae and foliate frieze above the fifth floor; iron balconies at the eleventh floor windows; terra-cotta balconies at the twelfth floor windows below paneled tympana; modillioned roof cornice above triglyph frieze; decorative copper cresting.

HISTORY Replaced eight rowhouses which had faced onto 62nd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street West Side

No. 564 (1377/33)

	Date	Architect	Owner
Erected	1914-16 by	Delano & Aldrich	for Colony Club

ARCHITECTURE

Style neo-Georgian

Elements Seven-story club building on a corner site; marble base with keystone-adorned arched openings at basement and first floor; band course with fretwork motif above the first floor; red brick facing at upper floors; central bays on both facades emphasized by two-story engaged columns and pilasters; second floor windows within the bays have pediments; third floor windows on Park Avenue facade are arched and have balustrades at bases; other windows at second and third floor have paneled lintels; stone entablature above the third floor; pediment enclosing oval window above the central bays on Park Avenue at the fourth floor; stone parapet above the fourth floor shielding the set back fifth floor; sloping roof at sixth floor; seventh floor penthouse.

HISTORY

Replaced four rowhouses facing Park Avenue, built for D. & J. Jardine in 1879-80, and designed by Edward Kilpatrick. The Colony Club is a fashionable women's club organized in 1903, its first headquarters, designed by Stanford White, were at 120 Madison Avenue (now a designated New York City Landmark). The Colony was the first women's club to have its own building.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 220.

PARK AVENUE between 62nd Street and 63rd Street West Side

No. 570 (1377/40)

	Date	Architect	Owner
Erected	1915-16 by	Emery Roth	for Fenlo Realty Co.

ARCHITECTURE

Style neo-Renaissance with English influences

Elements Twelve-story and basement apartment building on a corner site; stone base with stylized pilasters and pedimented entrances; red brick facing with contrasting detail above the first floor; windows at the second and fifth through ninth floors have paneled lintels; at the fourth floor the windows are flanked by paneled wall sections and some windows are tripartite with complete enframements and arched pediments; at the top two floors, tripartite window groups have common enframements and are set below paneled tympana; projecting roof cornice.

HISTORY Replaced eight rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 563 (1397/1)

	Date	Architect	Owner
Erected	1909-10 by	Walter B. Chambers	for 563 Park Avenue Co.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story and basement apartment building on corner site; rusticated stone facing at basement and first two floors; brick facing with contrasting detail at upper stories; fourth floor windows set below tympana and above a balustraded band course; band courses punctuated by balconies every two stories up to the eleventh story; alternating floors have round-arched and square-headed windows; modillioned cornice with dentils and frieze and supporting an iron railing above the eleventh floor; roof parapet.

Alterations 1930 - changes to areaway and entrance because of widening of Park Avenue

HISTORY Replaced five rowhouses which had faced onto 62nd Street.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 72-73.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 565 (1397/4)

	Date	Architect	Owner
Erected	1912-13 by	Robert T. Lyons	for Sutherland Realty Co.

ARCHITECTURE

Style Simplified neo-Renaissance

Elements Thirteen-story apartment building; granite base at first floor; brick with contrasting terra-cotta detail at upper floors; two-story terra-cotta entrance enframingent; cornice above the third floor; band course above the tenth floor; projecting balcony with foliate panels at twelfth floor; thirteenth floor windows have arched and triangular pediments; dentilled roof cornice above a frieze with carved heads.

HISTORY Replaced two flathouses called the Lonsdale.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 575 (1397/69)

	Date	Architect		Owner
Erected	1926-27	George Fred Pelham	for	571 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building on corner site; rusticated stone at first three floors; brick at upper stories; central entrance with flanking paneled pilasters; arched windows at second floor; projecting balustraded balconies on scrolled brackets at the fifth, eighth and twelfth floors; windows at fourteenth and fifteenth floors flanked by two-story engaged columns and set below paneled tympana; projecting modillioned roof cornice.

HISTORY Built as an apartment hotel on the site of the Netherington apartments.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street West Side

No. 580 (1378/33)

	Date	Architect	Owner
Erected	1923	by J. E. R. Carpenter	for 580 Park Avenue, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building occupying the entire blockfront; brick facing with contrasting detail; two-story pilasters create a stylized colonnade at the first two floors; central enframed entrance with egg and dart molding and projecting lintel; cornice above the second floor; decorative panels at the third floor; balconies at the eighth and eleventh floors; at fourteenth floor windows flanked by pilasters and set below paneled tympana; projecting roof cornice set above dentils, egg and dart molding, rope molding, and lion's head.

HISTORY

Replaced ten tenements facing Park Avenue, built in 1877-78 and designed by Charles Baxter for Smith & Bannon. This apartment building was designed with four apartments per floor.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 583 (1398/1)

	Date	Architect		Owner
Erected	1922-24 by	Delano & Aldrich	for	Third Church of Christ Scientist

ARCHITECTURE

Style neo-Georgian

Elements Domed church building on a corner site; brick facing with contrasting stone detail; two-story portico with engaged columns on Park Avenue; two-story pilasters on the side, both flanked by balustraded corner pavillions to produce an equal arm cruciform plan within a square floor plan; full entablature encircles the building; pediments above the portico and the pilasters, peirced by oval windows; round-arched windows with multi-paned sash terminated in interlaced muntins; central dome is crowned by balustrade; surmounted by urns around a lantern.

HISTORY Built on the site of two stables which were later converted to garages. This Christian Science congregation was organized in 1891.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Third Church of Christ Scientist, Park Avenue, New York," American Architect, 125 (February 13, 1924), plates.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 591 (1398/172)

	Date		Architect		Owner
Erected	1877-78	by	A. Murphy	for	Patrick H. McGratty
Present Facade	1959(?)	by	Robert W. Meagan	for	591 Park Corp.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story building; brick facing; detail removed from facade; retains original height and scale of openings.

Alterations 1910 - converted to private dwelling and doctor's office by Guy Lowell for Mary Sargent Potter.

1928 - stoop removed and areaway filled in.

1959 - converted to offices and apartments; present facade probably dates from this time.

HISTORY

Built as a tenement house. It was converted for a private dwelling in 1910, when Park Avenue was becoming fashionable, by Mary Sargent Potter. She owned the building until 1919.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 593 (1398/72)

	Date	Architect	Owner
Erected	1920-22 by	Henry C. Pelton and Allen & Collens, associate architects	for Park Avenue Baptist Church

ARCHITECTURE

Style neo-Gothic

Elements Church building on a corner site, design based on English, late Gothic precedents; constructed of blocks of untrimmed granite laid in random pattern; detail of Massachusetts limestone. On Park Avenue an entrance is set to the right of the nave; this entrance leads to an office wing and the church narthex and is separated from the nave by a tall octagonal tower. The entry consists of a pair of rectangular doors separated by an angel all set into a pointed arch; a rectangular enframingent with carved tracery surrounds the entrance; the name of the church (now Central Presbyterian Church) is inscribed over the doors, two levels of windows and an empty canopied niche are set within a limestone enframingent above the entrance; above these windows the mass of the church steps back to give a dramatic thrust to the towers. The Perpendicular Gothic tower is adorned with open-work carving and a large number of crockets and finials. The central focus of the nave is a large pointed-arched window divided into three deeply recessed sections by vertical bars; similar smaller windows and a niche with a statue of Christ are located above. The seal of the United States is carved into the corner of the Park Avenue facade. On East 64th Street a corner entrance leads into the church; the single entry door is set within an ogee-arched enframingent that projects from a smooth limestone backing. The seal of New York State is carved into the facade above the entrance. The five-bayed arcade rests on a high base; each window of the arcade is split into two lancets. A clerestory with rectangular windows is set back from the plane of the arcade. The peaked roof is clad in slate shingles; four dormers project from the roof. An iron railing runs along the 64th Street side by the sidewalk.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 593 (1398/72)
(cont.)

HISTORY

Replaced five rowhouses facing 64th Street. The Park Avenue Baptist Church was an old congregation formerly known as the Fifth Avenue Baptist Church, originally located on Fifth Avenue and West 46th Street. The Rockefeller family was closely related to the church and they matched all contributions towards the cost of construction. The famous Bible classes conducted by John D. Rockefeller, Jr., were held in a special room in the church basement. While being built the church became known as "The Little Cathedral" because of its style. The congregation moved in 1930, after meeting for a year at Temple Emanu-El, to Riverside Church, also largely paid for by John D. Rockefeller, Jr., and designed by Henry C. Pelton in association with Allen & Collens. The building had been taken over by the Central Presbyterian Church in 1928. Organized in 1820, the Presbyterian Congregation had previously been located at 220 West 57th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, March 27, 1921, p. 16; March 27, 1922, p. 15.

"The Park Avenue Baptist Church, New York," American Architect, 123 (February 14, 1923), plate

Henry C. Pelton, (New York, n.d.), n.p.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), pp.221-222.

PARK AVENUE between 64th Street and 65th Street West Side

No. 600 (1379/35)

	Date	Architect	Owner
Erected	1910-11 by	James Gamble Rogers	for Jonathan Bulkley

ARCHITECTURE

Style neo-English Renaissance

Elements Four-story and basement residence on a corner site; limestone facade; rusticated ground floor with rustication keyed to the round-arched openings; ornamented grilles at first floor windows; Windows at second floor feature broken-bed pediments supported on slender Corinthian columns alternating with windows with splayed lintels; all second floor windows are in the form of French doors below transoms and have bronze grilles at their bases. Third floor windows have bracketed sills above decorative wall panels, and keystones in the form of decorative brackets with swags, band course above third floor. Dentilled cornice surmounted by balustrade shields setback fourth floor with a slate hipped roof.

Alterations 1928 - street encroachment removed in conjunction with the widening of Park Avenue.

HISTORY Replaced one rowhouse and one flathouse, designed by D. & J. Jardine and built in 1878-79 for E. T. Hatch. Built for Jonathan Bulkley, head of Bulkley, Dunton & Co., paper manufacturers.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 604 (1379/36)

	Date	Architect	Owner
Erected	1919-20 by	S. Edson Gage	for Henry Hollister Pease

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; two-story limestone base; projecting balustraded balcony at the base of the second floor. round-arched windows, each with a foliate keystone; stylized pilasters with bas-relief urns flank these windows; Flemish bond brick facing at upper floors; third floor windows with full enframements; fourth floor windows have splayed lintels with projecting voluted keystones; projecting cornice above the fifth floor with balustraded parapet wall shielding the setback sixth floor.

Alterations 1943 - converted to multiple dwelling.

HISTORY Replaced two narrow rowhouses. Since 1946 the building has been owned by the Swedish Consul General and the Kingdom of Sweden.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 608 (1379/136)

	Date		Architect		Owner
Erected	1920	by	Joel D. Barber	for	Clara Bowron
Present Facade	1921-22	by	Joel D. Barber	for	Clara Bowron

ARCHITECTURE

Style neo-Federal

Elements Four-story residence on a very shallow lot (20 feet); brick facing; paneled entrance door flanked by columns, glazed transom above; windows at first and second floor have splayed lintels with raised voussairs; stylized balconies at third floor windows; simple cornice and parapet above fourth floor.

Alterations 1921 - one story added
1922 - cornice removed; new entrance doorway and first floor window treatment.

HISTORY Originally built as a three-story private dwelling. Clara D. Bowron, who commissioned the house, purchased the property in 1912, and her estate sold the house in 1944. Since 1947 it has been owned by the Swedish Consul General and the Kingdom of Sweden.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 610 (1379/37)

	Date	Architect	Owner
Erected	1925 by	J. E. R. Carpenter	for 60 East 65th St., Corp.

ARCHITECTURE

Style neo-Gothic/neo-Renaissance

Elements Fifteen-story apartment building on a corner site; limestone base; brick facing above; keyed stonework with engaged colonnettes at the corners; pointed-arch window enframements at the first floor; band course with bead and reel molding above the third floor; cornice above the fourth floor; pointed-arch window enframements at the fifth, eighth, eleventh; and fourteenth floors; at eleventh floor are balconies with tracery panels supported by lion's-head brackets; projecting roof cornice.

Alterations 1934 - new entrance created.

HISTORY Replaced eight rowhouses which faced onto 65th Street. Built as an apartment building with studios, then an apartment hotel called the Mayfair House.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street East Side

No. 601 (1399/1)

	Date	Architect		Owner
Erected	1919-20 by	Walter Lund & Julius F. Gayler	for	Mrs. Emilia Howell

ARCHITECTURE

Style neo-Federal

Elements Five-story residence on a corner site; Flemish bond brick facing with stone trim; all windows have stone splayed lintels; second floor windows recessed within round arches; stone band courses serving as sills at the second and fourth floor windows; central ground floor entrance with Doric columns and end pilasters of stone; Palladian window above entrance; above a modillioned cornice is slate peaked roof with round-arched dormers and copper coping; at 64th Street are quarter moon windows.

HISTORY Replaced a rowhouse of 1881-82. In 1926 the present house was sold to Lincoln Ellsworth, the arctic explorer. It was purchased by Ray Slater Murphy in 1933.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street East Side

No. 605 (1399/74)

	Date	Architect	Owner
Erected	1953-54 by	Sylvan Bien	for 607 Park Avenue

ARCHITECTURE

Style none

Elements Twenty-one story apartment building on a corner site; polished granite at first floor; glazed white brick facing; corner balconies; setbacks above the fourteenth floor.

HISTORY

Replaced eight rowhouses; two facing onto Park Avenue and six facing onto 65th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street West Side

No. 620 (1380/35)

	Date	Architect	Owner
Erected	1923-24 by	J. E. R. Carpenter	for 620 Park Avenue Co, Starrett Brothers

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; two-story limestone base; brick at upper floors; central entrance with broken pediment supported by flanking pilasters; iron balcony at window above entrance; corner quoins at the third and fourth floors; balconies at fourth floor windows; panels flanking fifth floor windows; band course with balconies at the base of the thirteenth floor windows with enframements keyed to the brickwork; projecting roof cornice supporting balustraded parapet.

HISTORY Replaced a flathouse called the Palacio.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street West Side

No. 630 (1380/39)

	Date	Architect	Owner
Erected	1916	by J. E. R. Carpenter	for 630 Park Avenue

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; limestone base at first floor; brick facing above; central entrance adorned with acroteria; second floor windows have full enframements, entablatures, and balcony railings; two-story pilasters at second and third floor flanking windows and supporting cornice; wall panels at fourth floor with cornice above; two-story pilasters flanking eleventh and twelfth floor windows; roof cornice above dentils, guttae, and a swag and garland frieze.

HISTORY

Replaced five rowhouses which faced onto 66th Street

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 625 (1400/1)

	Date		Architect		Owner
Erected	1929	by	J. E. R. Carpenter	for	105 East 66th St., Co.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building on a corner site; first four floors are rusticated stone; brick facing at upper floors; entrance is flanked by paneled pilasters supporting a broken pediment; projecting balustraded balcony set before windows with full enframements at the third floor; panels with lion's-heads below most third floor windows; cornice above the fourth floor; fifth floor windows set below paneled tympana; eleventh floor windows set within arches with paneled tympana; corner balconies at this floor; twelfth floor cornice with dentils above a floral frieze; balustraded roof parapet.

HISTORY

Replaced six rowhouses. Built as an apartment building for eighteen families. The upper three floors of this apartment building were owned by Madame Helena Rubinstein. Her twenty-six room triplex had Salvador Dali wall murals and a 68-foot long recreation room.

References:

Andrew Alpern, Apartments for the Affluent, (New York: Mc-Graw-Hill, 1975), pp. 132-133.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 629 (1400/4)

	Date	Architect	Owner
Erected	1869	by W. McNamara	for Fitzgerald & Sullivan

ARCHITECTURE

Style Italianate

Elements Four-story residence with a ground floor store; brick front at first floor; brownstone facing above; windows at upper floors have full enframements with corbeled sills and projecting lintels.

Alterations 1907 - converted to store and dwelling.
1933 - wood storage bins enclosed by brick wall.

HISTORY Built as a pair with No. 631. Both were three-family residences.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 631 (1400/72)

	Date		Architect		Owner
Erected	1869	by	W. McNamara	for	Fitzgerald & Sullivan
Present Facade	1936(?)	by	Unknown	for	American Museum of Natural History

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story residence above a first floor store; stuccoed facing; all detail removed; retains original height and scale of openings.

Alterations 1936 - extensive interior work; detail previously removed from facade at this time.

HISTORY Originally built as one of a pair with No. 629.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 635 (1400/69)

	Date	Architect	Owner
Erected	1912-13 by	James E. R. Carpenter for	Fullerton Weaver Realty Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; brick facing with terra-cotta trim; central entrance surmounted by balcony; second floor windows set within round arches with medallions in the tympana; balconies at third floor windows; cornice above third floor; balconies at fifth and tenth floors; terra-cotta enframements at twelfth floor windows above a cornice; arcaded roof cornice.

Alterations 1917 - penthouse added to roof.

HISTORY The Adelaide Apartment House, 1887, designed by Henry J. Hardenbergh previously occupied this site.

References: Andrew Alpern, Apartments for the Affluent, (New York: McGraw-Hill, 1978) pp. 84-85.

A History of Real Estate, Building Architecture, (New York: Real Estate Record Association, 1898), p. 681.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street West Side

No. 640 (1381/35)

	Date	Architect	Owner
Erected	1913-14 by	J. E. R. Carpenter	for Fullerton Weaver Realty Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building on a corner site; rusticated stone base at first floor; brick with terra-cotta detail at upper floors; fifth floor with paneled wall sections above a string course; two-story paired arched windows set in common Venetian arched enframing at sixth and seventh floors and tenth and eleventh floors above band courses; decorative paneled wall sections at the thirteenth floor; projecting roof cornice with lion's-heads above dentils, egg and dart molding; and guttae.

Alterations 1928 - entrance to elevator lobby created on 66th Street.

HISTORY Replaced six rowhouses. Built with one apartment per floor.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street West Side

No. 650 (1381/38)

	Date	Architect	Owner
Erected	1962-63 by	John M. Kokkins	for J. M. K. Construction Corp.

ARCHITECTURE

Style none

Elements Twenty-one story apartment building; glazed white brick facing; setbacks above the sixteenth floor; retains the building line of Park Avenue.

HISTORY

Site previously occupied by four five-story tenements and an eight-story apartment building on Park Avenue, and two rowhouses and a hotel on 67th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street East Side

No. 643 (1401/1)

	Date	Architect	Owner
Erected	1877-79 by	Charles W. Clinton	for Seventh Regiment of New York State

ARCHITECTURE

Style Military with neo-Grec and Romanesque Revival overtones

Elements Five-story armory covering an entire square block; brick facing with granite detail; rusticated stone base; Park Avenue facade dominated three towers with entrance through the central tower; machicolations support crenellated parapets crowning the towers; similar machicolations above the second floor and crenellated parapets above the third floor; top two floors are set back. Drill shed behind the Park Avenue administrative section extends to Lexington Avenue; walls have horizontal stone band courses and terminate in crenellated parapet.

Alterations 1895 - Rifle range alteration
1909 - belfry of central tower removed
1927 - one-story addition at eastern end

HISTORY The Seventh Regiment was formed in 1806 and served in the War of 1812, the Civil War, and both World Wars. Membership has been composed of socially prominent New Yorkers. Its present armory headquarters were opened with great ceremony on April 26, 1880. There are excellent interiors designed by Louis C. Tiffany and Stanford White. The armory was designated a Landmark in 1967.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 237
Landmarks Preservation Commission, Seventh Regiment Armory Designation Report (LP-0417) (New York: City of New York, June 9, 1967).

PARK AVENUE between 66th Street and 67th Street East Side

No. 643 (1401/1)

References:
(cont.)

Pro Patria et Gloria, (Hartsdale, N. Y.: Seventh Regiment of New York, 1956).

Norval White and Elliot Willensky, AIA Guide to New York City (New York, MacMilan Publishing Co., 1978), p. 224.

PARK AVENUE between 68th Street and 69th Street West Side

No. 680 (1383/33)

	Date	Architect	Owner
Erected	1909-11 by	McKim, Mead & White	for Percy R. Pyne

ARCHITECTURE

Style neo-Federal

Elements Five-story residence on a corner site; rusticated ground floor with English bond brickwork above; ground floor portico with Ionic columns supporting a foliate frieze with molding, brackets and balcony above; decorative iron balconies set off second floor windows with splayed lintels, set in arched openings with foliate keystones; fully enframed third floor windows with projecting lintels carried on brackets; projecting cornice with balustrade set before a steep roof punctuated by dormers at fifth floor.

HISTORY

Built for Percy R. Pyne (1857-1929), a New York financier and philanthropist, on the site of an earlier building. The building was sold in 1947 to the Consul General of the Soviet Union, and served as their U. N. Mission until 1946. It is one of three buildings Nos. 680 and 684 and 49 East 68th Street purchased by the Marquise de Cuevas in 1965.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238.

Landmarks Preservation Commission, Center for Inter-American Relations Designation Report (LP-0704), (New York: City of New York, November 10, 1970).

A Monograph of the Works of McKim, Mead & White 1879-1915, with an essay by Leland Roth, new edition, 4 vols. in one (New York: Benjamin Blom, 1973), p. 71, pls. 349-351A.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 68th Street and 69th Street West Side

No. 680 (1383/33)

References: Leland M. Roth, The Architecture of McKim, Mead & White, 1870-1920: A Building List
(cont.) (New York: Garland Publishing Inc., 1978), p. 128, plate

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan
Publishing Co., 1978), p. 226.

PARK AVENUE between 68th Street and 69th Street West Side

No. 684 (1383/35)

	Date	Architect	Owner
Erected	1925-26 by	McKim, Mead & White	for Oliver D. Filley

ARCHITECTURE

Style neo-Federal

Elements Six-story residence; rusticated stone ground floor; English bond brick with contrasting stone detail above; simple entry with transom and splayed lintel; decorative iron balconies at second floor; at second, third and fourth floors are stone enframed windows with foliate, paneled and splayed lintels respectively; band courses at fourth floor; projecting cornice with balustrade set before a steep pitched roof punctuated by two levels of dormers.

HISTORY

This house was built on the site of the garden by Percy Pyne's house (No. 680) for his daughter, Mary Pyne Filley, and her husband, Oliver D. Filley. Mrs. Filley sold it to the Institute of Public Administration in 1944. It is one of three buildings, Nos. Nos. 680 and 684 and 49 East 68th Street purchased by the Marquise de Cuevas in 1965 when developers were commencing demolition. It now serves as the Spanish Institute and was designated a Landmark in 1970.

References:

Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), p. 238

Landmarks Preservation Commission, Spanish Institute Designation Report(LP-0705), (New York: City of New York, November 10, 1970).

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 227.

PARK AVENUE between 68th Street and 69th Street West Side

No. 686 (1383/36)

	Date	Architect	Owner
Erected	1917-19 by	Delano & Aldrich	for William Sloane

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; rusticated stone ground floor with English bond brick above; ground floor portico with Corinthian columns supporting a full entablature with molding and brackets and a decorative iron railing above; iron railing set before elongated second floor windows with pedimented lintels featuring shell and floral motifs; third and fourth floor windows have paneled lintel; projecting cornice supporting balustrade set before a steep slate roof punctuated by arched dormer windows.

HISTORY

Replaced two early houses. Built as the residence of William Sloane (1873-1922), president of the W. & J. Sloane department store. In 1941, Frances Crocker Sloane sold the house to the prosperous engineer Thomas E. Murray and his wife Marie. It is now the headquarters of the Italian Cultural Institute and was designated a Landmark in 1976.

References:

Paul Goldberge, The City Observed: New York (New York: Vintage Books, 1979), p. 238.

Landmarks Preservation Commission, Italian Cultural Institute Designation Report(LP-0706) (New York: City of New York, November 10, 1970).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 227

PARK AVENUE between 68th Street and 69th Street West Side

No. 690 (1383/38)

	Date		Architect		Owner
Erected	1916	by	Walker & Gillette	for	Henry P. Davison

ARCHITECTURE

Style neo-Federal

Elements Large six-story residence on a corner site; Flemish bond brick facing above a rusticated stone ground floor; central entry flanking Ionic columns supporting a block entablature and segmental-arch pediment with broken bed; at second floor pedimented central window enframed by molding and volutes and flanked by similar window surmounted by a bronze motif of sphinxes guarding a central urn; third floor windows have splayed lintels with double keystones; string course above fourth floor; projecting cornice supporting balustraded lintel and decorative arched iron gate set in front wall at southern section of house.

Alterations 1917-18 - new front wall added to a portion of the front, rear extension and interior alterations, by Delano & Aldrich for Henry P. Davison.

HISTORY Replaced three rowhouses on 69th Street and one on Park Avenue, This house was built for Henry P. Davison (1867-1922), one of the founders of the Bankers Trust Co. and a partner of J. P. Morgan. During World War I he was asked by President Wilson to organize and administer the relief program of the Special War Council; he also directed the American Red Cross and conceived the idea of an International Red Cross.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238

Landmarks Preservation Commission, Consulate General of Italy Designation Report(LP-0707) (New York: City of New York, November 10, 1970).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Residence, Henry P. Davison, 690 Park Avenue, New York," Architecture, 39 (1919), pl. 76-82.

PARK AVENUE between 68th Street and 69th Street East Side

No. 695 (1403/ 1 in part)

	Date	Architect	Owner
Erected	1938-41 by	Shreve, Lamb & Harmon for	Board of Higher Education of New York

ARCHITECTURE

Style International modern

Elements College building which occupies the entire Park Avenue blockfront and extends back most of the way to Lexington Avenue; eleven-story section on Park Avenue; five-story section containing auditorium on 68th Street; midblock section is fifteen stories; smooth stone facing; ribbon windows punctuate the wall planes; inscriptions over entrances and elsewhere in the streamlined lettering of the period.

HISTORY

Hunter College was established in 1869 as the Normal School, which became the Normal College of the City of New York in 1870. Renamed in 1914 after its longtime president (1870-1906), Thomas Hunter. During his term two handsome neo-Gothic brick structures were erected between 1871 and 1874, according to the designs of A. MacVay (?), which were replaced after a 1936 fire by the present complex. When known as the Normal College for Women, it instructed innumerable teachers for the New York public school system. Since, it has shifted to a broad liberal arts education.

References:

William Thompson Bonner, New York the World's Metropolis(N.Y.: R. L. Polk & Co., 1924) pp. 180, 337.

King's Handbook of New York City(Boston, Mass.:Moses King,1893), p. 271.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 68th Street and 69th Street East Side

No. 695 (1403/1 in part)

References:
(cont.)

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 228

Works Progress Administration, New York City Guide(New York: Random House, 1939), p. 240.

PARK AVENUE between 69th Street and 70th Street West Side

No. 700 (1384/32)

	Date	Architect	Owner
Erected	1959 by	Kahn & Jacobs, and Paul Resnick & Harry F. Green	for 700 Park Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; two-story polished granite base on Park Avenue; gray glazed brick at upper floors and entire 69th Street side; windows enframed in stone; setbacks above the fifteenth floor.

HISTORY

Originally the site of Union Theological Seminary. The residence of "railroad titan" Arthur Curtis James (1867-1947) occupied the site from 1914 to 1959. His grandfather, Daniel James, established the family fortune in Southwest mining operations, and his father D. Willis James, expanded it through financing the railroad ventures of James J. Hill. However it was Arthur C. James who built the sprawling railroad empire stretching from California to Chicago which included one-seventh of the mileage of all the track then in the United States, double that of even the Goulds. In yachting, his second interest, he received the highest honor, the right to fly the commodore's flag of the New York Yacht Club. As a liberal in politics he opposed Prohibition and supported Democrats Alfred E. Smith and later Franklin D. Roosevelt for the Presidency although he was an active registered Republican. His residence at No. 39 East 69th Street reportedly cost \$350,000 to construct and decorate. During his lifetime A.C. James contributed to numerous charities including the Madison Square Boys Club and the Union Theological Seminary. His carriage house still stands at 147 East 69th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, June 5, 1941, p. 23.

PARK AVENUE between 69th Street and 70th Street West Side

No. 710 (1384/37)

	Date	Architect	Owner
Erected	1947-48 by	Sylvan Bien	for Sam Minskoff

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; two-story stone base; brick at upper floors; balconies in center section; setbacks above the thirteenth floor.

HISTORY

Originally the site of the Union Theological Seminary. Then occupied by the residence of George Blumethal, 1858-1941, financier and one-time president of the Metropolitan Museum of Art.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Works Progress Administration, New York City Guide (New York: Random House, 1939), p. 240.

PARK AVENUE between 69th Street and 70th Street East Side

No. 701 (1404/1)

	Date	Architect	Owner
Erected	1932 by	Delano & Aldrich	for The Union Club of New York

ARCHITECTURE

Style neo-English Renaissance

Elements Five-story and basement club building on a corner site; rusticated stone facade; round-arched windows with volute keystones at first floor; broken pediment above main entrance supported by flanking pilasters; at third floor window above entrance has projecting balcony and pedimented lintel; other third floor windows have balustrade rails and raised projecting lintels; paneled wall sections at fourth floor; handsome projecting modillioned cornice above dentils and a molding; above is a balustrade and a steep slate roof punctuated by arched dormers.

Alterations 1949 - squash court constructed on roof.

HISTORY Replaced four rowhouses dating from 1882-85, which were part of a row of ten stretching from 69th Street to 70th Street. The Union Club was organized in 1836 by members of old New York families. The club was located at Fifth Avenue and 51st Street before moving to the present location.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Union Club, Park Avenue and 69th Street, New York," American Architect, 148 (April 1936), 27-36.

Norval White and Elliot Willensky, AIA Guide to New York City (New York MacMillan Publishing Co., 1978), p. 228

PARK AVENUE between 69th Street and 70th Street East Side

No. 701 (1404/1)

References: Works Progress Administration, New York City Guide(New York: Random House, 1939), p. 240
(cont.)

PARK AVENUE between 69th Street and 70th Street East Side

No. 709 (1404/103)

	Date	Architect	Owner
Erected	1882-85 by	Bassett Jones	for William H. Browning

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; three-sided three-story projecting bay, surmounted by balcony at right; distinctive keystones at fourth floor windows; dormer with massive arched pediment flanked by volutes at fifth floor projecting from steep sloping roof.

Alterations Ground floor entrance is not original.

HISTORY Built as one of a row of ten houses which extended along the entire blockfront. It is the mirror image of No. 711. Between 1885 and 1926 the house was owned by Laura and Cornelia Manley and their heir.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 711 (1404/72)

	Date	Architect	Owner
Erected	1882-85 by	Bassett Jones	for William H. Browning

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; three-sided three-story projecting bay surmounted by balcony at left; distinctive keystones at fourth floor windows; dormer supporting a massive arched pediment flanked by volutes at fifth floor projecting from a steep sloping roof.

Alterations 1928 - front steps removed and entrance changed.

HISTORY Built as one of a row of ten houses which extended along the entire blockfront. It is a mirror image of No. 709. Between 1912 and 1963 the house was owned by Mabel S. Cromwell.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 713 (1404/71)

	Date	Architect	Owner
Erected	1915-16 by	McKenzie, Voorhies & Gmelin	for Charles M. Clark

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; limestone facade; balcony with bronze railing at full-length round-arched second floor windows; tripartite windows at third and fourth floors; modillioned cornice with bronze railing serving as balcony at fifth floor windows; projecting roof cornice and parapet.

Alterations 1951 - converted to offices for the Avalon Foundation.

HISTORY Replaced one of ten rowhouses which extended along the entire blockfront. Charles M. Clark and his wife Bessie owned the house until 1934. Since 1969 it has been owned by Paul Mellon.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 715 (1404/69)

	Date	Architect	Owner
Erected	1948-49 by	Emery Roth & Sons	for 715 Park Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; brick facing; projecting balconies; setbacks at the top four floors; retains building line along Park Avenue.

HISTORY Originally the site of three rowhouses dating from 1882-85, which were replaced by two buildings at the turn of the century.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street West Side

No. 720 (1385/32)

	Date	Architect	Owner
Erected	1928-29 by	Rosario Candela	for MonteLenox Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Eighteen-story apartment building on a corner site; three-story limestone base; brick at upper stories with quoins; entrance with broken pediment above a frieze supported by engaged columns while 70th Street side entrance is flanked by twin pilasters with panel above and arched enframingent; decorative floral and festoon panels in spandrels between first and second floor windows; band courses above second, third, seventh and tenth floors; most windows have stone enframements keyed to the brickwork and some have decorative spandrel panels; twelfth floor cornice with modillions; setbacks above the twelfth floor with decorative treatment at windows and on parapets.

HISTORY Previously the Presbyterian Hospital was on this site. It was founded in 1868 through the efforts and donations of James Lenox, a wealthy real estate investor. He is best known for his book-collecting, library and philanthropic activities. When the hospital moved to Morningside Heights, the land was sold, and the medical pavilions were demolished for the present large apartment buildings. No. 720 was constructed with apartments for 28 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street West Side

No. 730 (1385/37)

	Date	Architect	Owner
Erected	1928-29 by	Lafayette A. Goldstone for	730 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance/neo-Jacobean

Elements Nineteen-story apartment building on a corner site; two-story limestone base; Flemish bond brick facing at upper stories; entrance on 71st Street with monumental neo-Jacobean treatment with fluted pilasters and strapwork pediment extending up to the fourth story; second floor windows with drip moldings; paneled wall sections at the thirteenth floor; setbacks begin at the fourteenth floor behind floral paneled parapets; tall corbeled chimney stack.

HISTORY

Previously part of the Presbyterian Hospital was on this site. It was founded in 1868 through the efforts and donations of James Lenox. When the hospital moved to Morningside Heights, the land was sold and the medical pavilions were demolished for the present large apartment buildings.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street East Side

No. 723-729 (1405/1,3,4)

	Date	Architect	Owner
Erected	1979 by	Edward Barnes	for The Asia Society

ARCHITECTURE

Style Post-Modern

Elements Steel-frame building under construction

HISTORY

Replaced five houses built in 1881-82 for William F. Croft and designed by John G. Prague. Three of these were combined into a single residence and occupied for many years by Gerrish Milliken. The Asia Society currently occupies a building, designed by Philip Johnson, at 112-114 East 64th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 227.

PARK AVENUE between 70th Street and 71st Street East Side

No. 733 (1405/72)

	Date	Architect	Owner
Erected	1969 by	Kahn & Jacobs	for Amsons of N.Y., Inc.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; polished granite base; brown brick above; rises as a tower virtually without setbacks and is not aligned with the building line of either Park Avenue or 71st Street.

HISTORY

Previously the site of two town houses, one built for Senator Elihu Root in 1904.

References:

Andrew Alpern, Apartments for the Affluent(New York: McGraw-Hill Book Company, 1975), pp. 156-157.

Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), pp. 242-243.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street West Side

No. 740 (1386/33)

	Date	Architect	Owner
Erected	1929-30 by	Rosario Candela	for Shelton Holding Corp.

ARCHITECTURE

Style Classicizing Art Deco

Elements Seventeen-story apartment building on a corner site; limestone facing with stylized rustications; central entrance with flanking shafts supporting finials; modillioned cornice above the second floor; vertical shafts with floral elements; set off bays; band courses above the third, ninth, and eleventh floors at setbacks; iron work at balconies and set backs; stylized urns at fourteenth floor and floral and hexagonal panels at various points.

HISTORY Replaced three buildings facing Park Avenue and a nurse's residence associated with the Presbyterian Hospital on 71st Street.

References: Paul Goldberger, The City Observed: New York (New York: MacMillan Publishing Co., 1978), pp. 242-243.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street West Side

No. 750 (1386/37)

	Date	Architect	Owner
Erected	1950-51 by	Horace Ginsbern & Assoc. for	750 Park, Inc.

ARCHITECTURE

Style none

Elements Seventeen-story apartment building; brick facing; dominant feature is projecting balconies.

HISTORY Replaced two rowhouses facing onto 72nd Street and one facing onto Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 231.

PARK AVENUE between 71st Street and 72nd Street East Side

No. 737 (1406/1)

	Date		Architect		Owner
Erected	1940	by	Sylvan Bien	for	737 Park Avenue Corp.

ARCHITECTURE

Style Classicizing Art-Deco

Elements Nineteen-story apartment building on a corner site; four-story limestone base; brick at upper stories; band courses above the third and fourth stories with geometric motifs; contrasting stone parapets emphasize parapets above the fifteenth story; stylized pediments at nineteenth floor; central brick-faced water tower with stone detail.

HISTORY Replaced seven rowhouses which faced onto 71st Street.

References: New York City, Department of Buildings, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street East Side

No. 755 (1406/69)

	Date	Architect	Owner
Erected	1913-14 by	W. L. Rouse & L. A. Goldstone	for E. A. L. Holding Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; limestone base at ground floor with Roman brick facing above; rusticated main entrance featuring an arched enframingent with foliate brackets and second story balcony above; band courses above fourth and eleventh floors setting off balconies in front of enframed windows; decorated projecting balcony at ninth floor; projecting copper roof cornice with foliate brackets.

HISTORY The Freundschaft (Friendship) Club, 1887-89, designed by McKim, Mead & White, previously occupied this site.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street West Side

No. 760 (1387/36)

	Date	Architect	Owner
Erected	1923-24 by	W. L. Rouse & & L. A. Goldstone	for 760 Park Ave. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; limestone base at first two floors; brick above; quoins at corners in limestone and brick; iron balconies at second floor windows; projecting band courses above third and fourth floors and above the tenth and twelfth floors; decorative wall panels at thirteenth floor; projecting roof cornice with modillions set above dentils.

HISTORY Replaced three rowhouses which faced onto 72nd Street. This building, erected two years before that at 57 East 67th Street, originally shared nearly identical floor plans with it, although they were designed by two different architectural firms.

References: Andrew Alpern, Apartment for the Affluent (New York: McGraw-Hill, 1975), p. 8.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street West Side

No. 770 (1387/37)

	Date	Architect	Owner
Erected	1929-30 by	Rosario Candela	for Gertrude V. Rushman

ARCHITECTURE

Style neo-Renaissance/neo-Georgian

Elements Eighteen-story apartment building; two-story limestone base; brick facing at upper floors; entrance with two-story round arched enframingent with balcony window above the door; secondary doors with full enframements and decorative moldings with broken bed pediments supported by brackets; fourth floor set behind balastraded balcony with decorative frieze; sway and garland motif between windows; at upper floors windows variously have enframements, splayed lintels, and iron balconies; setbacks above the thirteenth floor.

HISTORY Replaced seven rowhouses which faced onto 73rd Street, and the Sonora apartment house. Built as an apartment building for forty families.

References: Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), p. 242.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street East Side

No. 775 (1407/1)

	Date	Architect	Owner
Erected	1926 by	Rosario Candela	for Michael E. Paterno

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building extending along the entire blockfront; two-story limestone base; brick facing at upper stories; corner quoins; main entrance is round arched with rusticated enframing supported an arched broken pediment; secondary doors are also round arched with broken pediments; end windows at first floor are elaborately enframed with volutes, crossets, swags, and cornices; cornice above second floor; full enframements, some with arched or triangular pediments, at third floor windows; similar window treatment at eleventh and twelfth floors; modillioned cornice supporting roof parapet.

HISTORY

Replaced ten buildings. Michael E. Paterno (1889-1946), who was a noted realty operator and builder, also pioneered in the planning and erection of cooperative apartments. This building is considered one of his most notable.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

N. Y. Times, July 5, 1946, p. 25

PARK AVENUE between 73rd Street and 74th Street West Side

No. 778 (1388/33)

	Date	Architect		Owner
Erected	1929-31 by	Rosario Candela	for	Charles Newmark

ARCHITECTURE

Style neo-Renaissance/neo-Georgian

Elements Seventeen-story apartment building on a corner site; four-story limestone base; brick facing at upper floors; quoins at corners; rusticated first floor with entrance with crossed enframement; two-story fluted pilasters supporting broken pediments with shells and pineapples at second and third floors; swag motifs at fourth floor; balustrades in band course at base of fifth story windows with splayed lintels and iron balconies; windows at other floors are variously fully enframed or have splayed or paneled lintels; iron balconies at eighth, eleventh and fourteenth floor windows; roof tower takes temple form with engaged columns, round arches and quoins.

HISTORY Replaced a flathouse called the Sunnyside. Charles Newmark (1887-1961) was a prominent New York City builder and real estate operator.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street West Side

No. 784 (1388/37)

	Date	Architect	Owner
Erected	1928-29 by	Emery Roth	for 1261 Corporation

ARCHITECTURE

Style neo-Renaissance

Elements Nineteen-story apartment building on a corner site; three-story rusticated stone base; brick above; heavy enframements on the end windows of the fourth floor with swag, garland and shield motifs on the frieze and dentils above; central balustraded balcony at seventh floor; at twelfth and thirteenth floors enframed by stylized paneled pilasters and capped by round-arched pediments at fifteenth and sixteenth floors three central bays have flanking paneled pilasters; cornices at upper stories; water tower on roof detailed with dentils, cornice and pilasters flanking an enframed window.

HISTORY Replaced four rowhouses and a flathouse called the Ramando Court.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street East Side

No. 785 (1408/1)

	Date	Architect	Owner
Erected	1939-40 by	George F. Pelham Jr. for	785 Park Avenue Realty Co., Inc.

ARCHITECTURE

Style Modern

Elements Nineteen-story apartment building; limestone base at first floor; brick facing at upper stories. Constructed at the building line preserving the plane of the blockfront.

HISTORY Replaced three buildings facing Park Avenue

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street East Side

No. 791 (1408/71)

	Date	Architect	Owner
Erected	1924-25 by	George & Edward Blum	for 791 Park Avenue

ARCHITECTURE

Style Classicizing Art Deco

Elements Fourteen-story apartment building on a corner site; two-story rusticated limestone base with engaged corner columns; brick at upper floors; round-arched ground floor windows with full enframements; central entrance with chamfered enframement; balconies at thirteenth floor with decorative geometric patterns; tympana above fourteenth floor windows; paneled roof parapet and decorative coping.

HISTORY Replaced six rowhouses facing onto 74th Street and one tenement facing onto Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street West Side

No. 800 (1389/36)

	Date		Architect	Owner
Erected	1925	by	Electus D. Litchfield & for Pliny Rogers	E. D. L., Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; three-story limestone base; brick at upper stories; second floor windows have triangular or arched pediments raised above cornices; central window flanked by columns and plaques; dentiled molding above the third floor; diaperwork wall sections at fourth floor; dentiled cornice above twelfth floor; double windows set within round arches with medallions at fourteenth floor; modillioned roof cornice above dentils and egg and dart molding.

HISTORY Replaced a rowhouse on 74th Street and a tenement and a rowhouse on Park Avenue

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street West Side

No. 812 (1389/38)

	Date	Architect	Owner
Erected	1927 by	J. E. R. Carpenter for	812 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; three-story rusticated stone base; brick facing above; central round-arched entry below projecting third floor balcony carried on brackets; decorative spandrels between second and third floor windows; cornice above fourth floor with a floral and rosette patterned frieze and egg and dart molding; fifth floor windows set in round-arched enframements with urn motifs; paneled lintels at seventh, ninth, and eleventh floor windows; cornice above thirteenth floor with fleur de lis frieze, rope and lamb's-tongue moldings; roof balustrade.

HISTORY Replaced nine rowhouses facing 75th Street. Built as an apartment house for 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 799 (1409/1)

	Date	Architect		Owner
Erected	1958-61 by	H. I. Feldman	for	Kimmel Bros. Realty and Construction Co.

ARCHITECTURE

Style none

Elements Twenty-one story apartment building; glazed white brick facing with no distinguishing detail. Constructed at the building line retaining the plane of the blockfront.

HISTORY Replaced two tenement houses, one of which replaced three earlier stables.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 813 (1409/72)

	Date	Architect	Owner
Erected	1898-99 by	Neville & Bagge	for George S. Hall

ARCHITECTURE

Style Romanesque Revival/neo-Renaissance

Elements Five-story residential building with ground floor store ; storefront flanked by cast-iron piers with floral motifs; round-arched windows with keystones at second floor; diaper-patterned band course at base of third floor; two-story pilasters flanking arch-enframed windows with keystones at third and fourth floor; dentilled band course above fourth floor; corbeled lintels at fifth floor; roof cornice with scrolled brackets above dentils, egg and dart molding, and floral motif frieze.

HISTORY Built as one of a group of four tenements (Nos. 813-819). Each was intended for nine families and had a ground floor store.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 815 (1409/69)

	Date		Architect		Owner
Erected	1917	by	W. L. Rouse & L. A. Goldstone	for	Trauts Realty Corp.

ARCHITECTURE

Style neo-Georgian

Elements Fourteen-story apartment building on a corner site; brick facing with contrasting limestone detail; tripartite windows with fanlights and windows with festoon-adorned lintels at first floor; iron balconies at third floor windows; lintels with festoons and urns at fourth floor windows; band course at twelfth floor; modillioned roof cornice above dentils and a swag and medallion frieze.

HISTORY Replaced three 1898-99 tenements on Park Avenue and one stable on 75th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street West Side

No. 820 (1390/35)

	Date	Architect	Owner
Erected	1926-27 by	Harry Allan Jacobs	for 820 Park Avenue Corp.

ARCHITECTURE

Style neo-Medieval

Elements Fourteen-story apartment building on a corner site; two-story sandstone base; brick facing above; central arched entrance below a pediment window; corbeled band course above the ninth floor; bracketed cornice above the tenth floor; projecting balconies at the twelfth floor; setback fourteenth floor.

Alterations 1940 - facing at top three floors of northern section has been changed with removal of mansard.

HISTORY Replaced three rowhouses which faced onto 75th Street. Constructed for nine families and six maids.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street West Side

No. 830 (1390/37)

	Date	Architect	Owner
Erected	1910-11 by	George & Edward Blum for	Park Avenue & 76th St. Corp.

ARCHITECTURE

Style neo-Georgian

Elements Thirteen-story apartment building with two sections around a central court, on a corner site; two-story limestone base; brick facing with contrasting stone detail on upper stories; entrance through court; band course intersecting third floor windows; double windows with stone enframements above second floor; balconies at twelfth floor windows flanked by pilasters; roof cornice supporting parapet.

Alterations 1929 - areaways removed

HISTORY Replaced two rowhouses and a livery stable facing 76th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street East Side

NO. 821 (1410/1)

	Date	Architect	Owner
Erected	c.1890 by	unknown	for Lorenz Weiher

ARCHITECTURE

Style neo-Renaissance

Elements Six-story multiple dwelling with stores at first two floors; brick facing; rustications at first three floors; projecting lintels on brackets at third floor windows; two-story stylized pilasters flanking windows at fourth and fifth floors; arched window enframements with spandrel panels beneath at fifth floor windows; projecting cornices with egg and dart molding above third and fifth floors; projecting roof cornice.

Alterations 1922 - interior alterations and new store front.
1957 and 1967 - doctor's offices converted to stores.

HISTORY Built as one flathouse of a row of seven called the Terrace which extended along the entire blockfront.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
New York County, Office of the Register, Liber Deeds and Mortgages.

PARK AVENUE between 75th Street and 76th Street East Side

No. 823 (1410/2)

	Date	Architect	Owner
Erected	1910-11 by	Pickering & Walker	for 823 Park Avenue Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building; brick facing with terra-cotta detail above a stone base; entrance below full entablature supported by columns and pilasters; full-height central bay flanked by pilasters with floral panels; balcony at eleventh floor carried on brackets; full entablature at roof.

HISTORY Replaced two of the seven Terrace Apartments buildings which extended along Park Avenue from 75th Street to 76th Street. The design of the building complements the adjacent building at No. 829 by the same architects.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street East Side

No. 829 (1410/69)

	Date	Architect	Owner
Erected	1910-11 by	Pickering & Walker	for 829 Park Avenue Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building with two sections around a central court, on a corner site; brick facing with terra-cotta detail above a stone base; entrance with Doric columns supporting an entablature; full-height central bays flanked by pilasters with floral panels; balconies at eleventh floor carried on brackets; full entablature at roof.

HISTORY

Replaced four of the seven Terrace Apartments buildings which extended along Park Avenue from 75th Street to 76th Street. The design of the building complements the adjacent building at No. 823 by the same architects.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 76th Street and 77th Street West Side

No. 840 (1391/34)

	Date	Architect	Owner
Erected	1911-12 by	George & Edward Blum for	76th St. & Park Ave. Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story and basement apartment building on a corner site; rusticated limestone facing; central arched entrance with decorative foliate keystone; central projecting balcony at third floor; round-arched tympana above third floor windows; decorative iron balconies at fifth, seventh and ninth floors; band course at base of eleventh floor; two-story stylized pilasters above; top story crowned by cornice and round-arched panels.

HISTORY This site was undeveloped prior to 1911. The building was constructed with apartments for eighteen families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 76th Street and 77th Street West Side

No. 850 (1391/40)

	Date	Architect	Owner
Erected	1913-14 by	Rouse & Goldstone	for 850 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; three-story stone base; brick facing above; entrance with paneled pilasters supporting an entablature; arched windows flanked by colonnettes above; paired windows at first and second floors with common round-arched enframements; bracketed cornice above third floor; fourth floor windows have pilasters supporting entablatures and open pediments; iron balcony at seventh floor windows with enframements; roof cornice with swag and garland motif.

HISTORY Replaced four rowhouses (1882-84) and three stables (1893) facing 77th Street and two vacant lots on Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 860 (1392/36)

	Date	Architect		Owner
Erected	1924-25	by York & Sawyer	for	860 Park Ave. Corp.

ARCHITECTURE

Style neo-Romanesque

Elements Fourteen-story apartment building; three-story stone base, brick facing above; central entrance with heavy enframement featuring rope molding and dentils; double doors with bronze tracing; round-arched second story windows with decorative panels; corbeled third floor cornice with rope moldings; projecting balconies set on over-sized brackets at seventh and twelfth floors; corbeled cornice above thirteenth floor; arcade with pilasters and alternating pairs of blind and true windows at top floor; projecting roof cornice above dentils with diminutive brackets and projecting molding with tile coping.

HISTORY Replaced a tenement and a stable.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 870 (1392/37)

	Date	Architect	Owner
Erected	1897-98 by	A. M. Welch	for W. W. & T. M. Hall
Present Facade	1974-76 by	Robert A. M. Stern & John S. Hagmann	for Leonard N. Stern

ARCHITECTURE

Original Style unknown

Present Style Post-Modern

Elements Three-story residence; stuccoed facing; ground floor with central window flanked by two doors; large four-part window at second floor with balcony, flanked by piers; angled window at third floor partially recessed behind roof parapet; rectangular opening in parapet.

Alterations 1913 - converted to garage
1940 - converted to doctor's office and apartments
1974-76 - new front; converted to private residence.

HISTORY Originally built as one of a group of five carriage houses with apartments for coachman; etc. (No. 870 and 37-79 East 77th Street).

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 243-244.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 876 (1392/40)

	Date	Architect		Owner
Erected	1916-17 by	W. L. Rouse L. A. Goldstone	for	E. A. L. Apartment Management Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; brick facing with stone detail; central entrance flanked by two-story columns supporting entablature which also enclose a tripartite window with balcony; corner quoins at first three floors; cornice above third floor; stone enframed windows at fourth floor with pediments at end windows all featuring swag and garland motif; paneled lintels at fifth floor windows; decorative balconies at tenth floor; swag and garland motifs on lintels at eleventh floor windows; roof cornice, with dentils and modillions.

HISTORY Replaced a large six-story livery stable.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street East Side

No. 865 (1412/1)

	Date	Architect	Owner
Erected	1907-08 by	Pollard & Steinam	for 863 Park Ave. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; three-story rusticated stone base; brick facing above with stone facing in end bays; decorative entablature, featuring medallions and triglyphs beneath a projecting cornice carried on brackets with soffit rosettes above third floor; projecting balcony, with iron railing, supported by massive foliate brackets at ninth floor; projecting band course with bead & reel trim above eleventh floor; modillioned roof cornice featuring soffit rosettes above an egg and dart molding and dentils.

Alterations 1923 - penthouse enlarged

HISTORY Replaced three buildings facing Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street East Side

No. 875 (1412/71)

	Date	Architect	Owner
Erected	1911-12 by	George & Edward Blum for	875 Park Ave. Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building on a corner site; two-story rusticated base; brick facing with terra-cotta detail at upper floors; entrance with heavy enframement; iron balconies at second floor windows; third floor balconies carried on massive stylized brackets; second and eighth bays of ten-bay facade emphasized by decorative molding and pressed brick work; niches at eleventh floor; decorative panels at twelfth floor; crenellated roof parapet with coping.

Alterations 1927 - new penthouse

1929 - areaway removed on Park Avenue front.

HISTORY Replaced two flathouses called the Warrenton and five tenements.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 888 (1393/33)

	Date	Architect		Owner
Erected	1926-27	by Schwartz & Gross	for	Jatison Construction Co., Inc.

ARCHITECTURE

Style neo-Tudor

Elements Fourteen-story apartment building on a corner site; two-story limestone base; brick facing with terra-cotta detail at upper stories; corner quoins incorporated engaged twisted columns; two-story recessed entrance with ogee-arched doorway flanked by windows; cornice with arch motif, medallions and dentils above third floor; three-story triple window group flanked by twisted columns and set below pointed-arch tympana between fourth and sixth floors, seventh and ninth floors, and tenth and twelfth floors; windows at thirteenth and fourteenth floors flanked by engaged columns resting on corbeled impost brackets; roof cornice incorporating brackets and arch motif surmounted by tiled coping.

Alterations 1928 - screened roof enclosure erected

HISTORY Replaced six buildings facing Park Avenue and five facing 78th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 890 (1393/37)

	Date	Architect		Owner
Erected	1884-85	by James E. Ware	for	J. V. S. Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; rusticated ground floor; round-arched bay window of brownstone with engaged columns and fanlight at second floor; splayed brick lintel at third and fourth floor windows; decorative drip molding above fourth floor windows; gable with central round-arched window flanked by smaller windows at fifth floor; pedimented dormer window to the left of gable; both project from mansard roof.

Alterations 1897 - rear addition

1929 - stoop removed and bay window made flush with facade.

HISTORY

This house appears to have been built as one of a group which extended along Park Avenue (Nos. 882-890) and faced 79th Street (Nos. 76-182).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 898 (1398/38)

	Date		Architect		Owner
Erected	1923	by	John Sloan & Adolph E. Nast	for	Mandel Ehrich Corp.

ARCHITECTURE

Style neo-Romanesque

Elements Fourteen-story apartment building; gold brick facing with terra-cotta detail; central entrance set beneath a corbeled arcade with carved heads and floral voussoirs and flanked by similarly detailed windows; five-bayed arcade at second floor with the end bays filled with geometric tile work and flanked by decorative pilasters, while the center bays are flanked by columns carved with decorative geometric patterns; at the fifth and twelfth floors are decorative moldings supported by diminutive brackets and placed over arcaded windows lintels; arcaded penthouse set behind a clay tiled roof coping.

Alterations 1927 - roof terrace added

HISTORY Previous site of two rowhouses

References: Andrew Alpern, Apartments for the Affluent, (New York: McGraw-Hill, 1975), pp. 100-101.

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 242.

PARK AVENUE between 78th Street and 79th Street East Side

No. 885 (1413/1)

	Date	Architect	Owner
Erected	1926-27 by	Schwartz & Gross	for Jatison Construction Co.

ARCHITECTURE

Style neo-Jacobean

Elements Fourteen-story apartment building on a corner site; two-story base; brick facing at upper floors with stone keyed to the brickwork at the corners; third floor windows with keyed stone enframements; band course above third floor; windows in central bays at sixth, ninth and twelfth floors set below panels with tympana; decorative panels below these windows; windows at thirteenth and fourteenth floors in central bays flanked by pilasters; modillioned roof cornice.

HISTORY Replaced three tenements on Park Avenue and four rowhouses on 78th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street East Side

No. 891 (1413/4)

	Date	Architect		Owner
Erected	1930-31 by	Arthur Paul Hess	for	The Lehigh Estates, Inc. & The Estate of Frederick A. Dwight

ARCHITECTURE

Style Art-Deco

Elements Fifteen-story apartment building with narrow (26 feet) brick facade; terra-cotta detail; projecting balcony with geometric forms at fourth floor; decorative geometric forms at top three floors; balconies at fourteenth floor; decorative iron work at parapet.

HISTORY Replaced two narrow buildings facing Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street East Side

No. 895 (1413/71)

	Date	Architect	Owner
Erected	1929	Sloan & Robertson	895 Park Ave. Co.

ARCHITECTURE

Style Classicizing Art-Deco

Elements Nineteen-story apartment building on a corner site with two sections around a central court on 79th Street; three-story rusticated limestone base; brick at upper floors; monumental pilasters extending from the fourth through the twelfth floors; decorative panels at fourth floor; band course above the twelfth floor; decorative panels on thirteenth floor and on setback floors beginning at the fourteenth.

HISTORY Replaced one building on Park Avenue and eight rowhouses facing 79th Street.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 242.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE

Like Madison Avenue, Lexington Avenue was not on the original 1811 Commissioners Plan. Created by an act of the State Legislature in 1832, the section between 42nd Street and 65th Street, at the southern edge of Hamilton Square, was opened in 1851; in 1868, after Hamilton Square was closed, Lexington Avenue was extended northward through the square.

The sections of Lexington Avenue within the boundaries of the Historic District were built up fairly quickly after the opening of Lexington Avenue, and many of these buildings survive. That at No. 985-991 predates the opening of the avenue, being built in 1861-63 facing 71st Street which was originally part of Harsen's Road. Other early buildings survive, although in somewhat altered condition, at Nos. 872-882, No. 961, Nos. 962-970 and No. 973. All were built between 1871 and 1872, some as single-family houses, while others were constructed as tenements. Two Queen Anne style houses of 1887-88 survive at Nos. 963 and 965.

Two institutional structures dominate Lexington Avenue: the drill shed of the Seventh Regiment Armory between 66th Street and 67th Street, built in 1877-79; and the C.B.J. Snyder-designed school of 1912-14, which now forms a part of Hunter College, between 68th Street and 69th Street. Both established themselves on their present sites in the 1870s.

A few apartment buildings, most dating from the 1920s, may also be seen on Lexington Avenue. In the 1920s, in a fashion similar to Madison Avenue, one- and two-story storefronts were added to the residential structures on the avenue, changing the character from largely residential to commercial, and this is the ambience which survives today.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 872 (1400/115)

	Date	Architect		Owner
Erected	1871-72 by	F. S. Barus	for	Jackson & Steinmetz, E. Kilpatrick and D. Crosby

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story multiple-family dwelling with ground floor store; stuccoed brownstone facing; architectural detail removed from facade; retains roof cornice, height and scale of openings at upper floors.

Alterations Changes to the ground floor storefront; detail has been removed from facade; fire escape added.

HISTORY Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 874 (1400/16)

	Date	Architect		Owner
Erected	1871-72 by	F. S. Barus	for	Jackson & Steinmetz, E. Kilpatrick and D. Crosby

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story multiple dwelling with two story storefront; stuccoed brownstone facing; architectural detail removed from facade; retains original roof cornice, height and scale of openings at upper floors.

Alterations Changes to the ground floor storefront, addition of second story storefront; detail has been removed from facade.

HISTORY Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 876 (1400/17)

	DATE		Architect		Owner
Erected	1871-72	by	F.S. Barus	for	Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Original Style Italianate

Present Style None

Elements Four-story multiple dwelling with ground floor store; brownstone facing; architectural detail removed from facade; retains original roof cornice, height and scale of opening at upper floors.

Alterations 1936 - new storefront

HISTORY Built as four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street were built as part of the same project.

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

LEXINGTON AVENUE between 65th Street and 66th Street

No. 878-880 (1400/56)

	DATE	ARCHITECT	OWNER
Erected	1871-72	by F.S. Barus	for Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Style Italianate

Elements Two four-story multiple dwellings with ground floor stores; painted brownstone facing; retain original projecting windows lintels at the upper floors and the roof cornices.

Alterations 1922 - storefront added
1932 - new storefront
Nos. 878 and 880 have been combined on the interior and a fire escape has been added.

HISTORY Built as two four-story family tenements of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References New York City, Department of Buildings, Manhattan. Plans, Permits and Docket

LEXINGTON AVENUE between 65th Street and 66th Street

No. 882 (1400/57)

	DATE	Architect	Owner
Erected	1871-72	by F.S. Barus	for Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Original
Style

Italianate

Present
Style

None

Elements

Four-story multiple dwelling with two-story storefront; brownstone facing; architectural detail removed from facade. Retains original height and scale of openings

Alterations

1905-converted to three-family dwelling, office and workshop
1940-two-story storefront added

HISTORY

Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street West Side

No. 884-886 (1400/58)

	Date	Architect	Owner
Erected	1980-		

ARCHITECTURE

Style none

Elements Three-story brick taxpayer under construction

HISTORY

The site of two four-family tenements of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project. The original buildings were replaced in 1932 by a two-story store and office building; converted in 1949 to a funeral parlor which in turn was demolished in the early 1970s.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 66th Street and 67th Street

No. 898 (1401/1), the Seventh Regiment Armory, is described at 643 Park Avenue

LEXINGTON AVENUE between 68th Street and 69th Street

No. 930 (1403/1 in part)

	DATE		Architect		Owner
Erected	1912-14	by	C.B.J. Snyder	for	City of New York

ARCHITECTURE

Style Neo-Gothic

Elements Six-story school building which occupies the entire blockfront and extends westward to meet the main Hunter College Building; limestone facing; central tower on Lexington facade with projecting entry alcove flanked by windows and grouped under a crenellated cornice; central bay projects forward to height of fifth floor; four-centered arched window openings at first floor; windows in central bay have five-centered arches; flanking windows have drip moldings; pointed-arch windows at top of tower and in peaked end gables; crenellated parapet walls at roof and crenellated battlements at tower corners.

HISTORY

Built as a public school on the campus of the Normal College; replaced an 1872-74 school building by A. Macvay(?). It is now a part of Hunter College (See 695 Park).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p.228.

LEXINGTON AVENUE between 69th Street and 70th Street West Side

No. 954 (1404/157)

	DATE		ARCHITECT		OWNER
Erected	1898-99	by	S.B. Ogden	for	The Wm. E. Anderson Co.

ARCHITECTURE

Style Neo-Renaissance

Elements Three-story commercial building; brick facing; continuous lintel with projecting molding above the second floor windows; bandcourse serving as a lintel above the third story windows with corbeled sills; pressed metal roof cornice supported on corbelled brackets above dentils, egg and dart moulding, and a decorative frieze.

Alterations 1912 - window cut in side wall
1922 - converted to offices and dwelling

HISTORY Built as a small office structure on a portion of the rear lot of 136 East 70th Street.

References New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets

LEXINGTON AVENUE between 69th Street and 70th Street East Side

No. 955 (1401/52)

	DATE	ARCHITECT	OWNER
Erected	1923-24	by W.L.Rouse & L.A. Goldstone	for 955 Lexington Ave., Inc.

ARCHITECTURE

Style Neo-Renaissance

Elements Eleven-story apartment building; brick facing with stone detail above a one-story stone base; two-story pilasters flanking second- and third-story windows; bandcourse with rosettes above the third floor; tenth floor windows have scrolled bracketed lintels; dentilled roof cornice above a frieze with garlands and oval panels.

HISTORY

Built as an apartment building for 23 families and designed as the complement to the apartment building at 131 East 69th Street, which was also by Rouse & Goldstone. On this site was a vacant lot and two buildings, a French flathouse and a rowhouse built as one of a pair with No. 961.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 69th Street and 70th Street East Side

No. 961 (1405/51)

	DATE	ARCHITECT	OWNER
Erected	1871-72	by D. & J. Jardine	for Charles Huber

ARCHITECTURE

Original
Style

Italianate

Present
Style

None

Elements

Four-story residence with ground floor store; painted brownstone facing; architectural detail has been removed from the facade; retains original cornice, height, and scale of openings.

Alterations

Storefront has been added at ground floor; architectural detail has been removed from the facade.

HISTORY

Built as one house of a pair with No. 959 (which is now demolished).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 962 (1405/15)

	DATE		ARCHITECT		OWNER
Erected	1871-72	by	Robert Mook	for	H. Saulpaugh, builder, for Pearson H. Halstead

ARCHITECTURE

Original
Style

Italianate

Present
Style

None

Elements

Five-story residence with stores at first two floors; painted brownstone facing; architectural detail removed from facade; retains original cornice, height, and scale of openings.

Alterations

1919 - Stoop removed and areaway filled in
1927 - New storefront installed and windows at first two floors reconstructed

HISTORY

Appears to have been built as one of a pair with No. 960 (see 131 East 70th Street).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 964-966 (1405/16)

	DATE		ARCHITECT		OWNER
Erected	1871-72	by	unknown	for	Edward Knabaschuck

ARCHITECTURE

Original
Style

Italianate

Present
Style

None

Elements

Two four-story residences with stores at the first two floors; brownstone facing; architectural detail removed from facades; retain original cornices; height, and scale of openings at upper floors.

Alterations

1927 - No. 966 converted to stores and apartments and first two floors raised
1932 - Wall between two stores taken out

HISTORY

Built as two houses of a row of three (Nos. 964-968).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York City, Tax Assessment Records, Municipal Archives and Records Center.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 968 (1405/18)

	Date	Architect	Owner
Erected	1871-72 by	Unknown	Edward Knabaschuck

ARCHITECTURE

Original Style Italianate

Present Style None

Elements Four-story brownstone residence with stores at first two floors; brownstone facing; detail removed from facade; retains original cornice, height, and scale of openings.

Alterations 1928 - converted to store, show room, and apartments

HISTORY Built as a row of three houses (Nos. 964-968).

References New York City Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 970 (1405/157)

	Date		Architect	Owner
Erected	1871	by	Jonathan L. Scofield	for Josiah E. Dewey

ARCHITECTURE

Original
Style

neo-Grec

Present
Style

None

Elements

Four-story residence with stores at first two floors; brownstone facing; architectural detail removed from facade; retains original roof cornice, height and scale of openings.

Alterations

1922 - stoop removed and converted to multiple dwelling
stores have been added to first two floors.

HISTORY

Built as one single-family residence, four residences on 77th Street (Nos. 136-142) were built one year before this by the same owner.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 972 (1405/57)

	Date		Architect		Owner
Erected	1870	by	Jonathan L. Schofield	for	Josiah E. Dewey
Present Facade	1924	by	Benjamin C. Block & Walter Hesse	for	Justus Ruperti

ARCHITECTURE

Original
Style

neo-Grec

Present
Style

vernacular neo-Federal

Elements

Five-story multiple dwelling on a corner site with a two-story extension; stores at first two floors; English bond brick facing; plaques reading "1924" and "972 Lexington" at third floor; multi-paned casement windows; dentilled roof cornice.

Alterations

1924 - new front facade; new two-story extension on Lexington Avenue, replacing 1896 extension.

HISTORY

Originally built as two houses of a row of four facing 71st Street (Nos. 136-142) which extended to the Lexington Avenue corner.

References

New York City, Department of Buildings, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 963 (1405/22)

	Date	Architect	Owner
Erected	1887-88	by Thom & Wilson	for Jacob Schmitt & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence on a corner site with commercial ground floor; three-story extension; brick facing with stone detail; former entry, altered to window, features diminutive columns on stylized volutes which in turn support a canopy above; full enframements at second story windows; decorative terra-cotta panels above; two-story bay window at second and third floor; projecting chimney stacks with decorative brickwork; side street wall has variously placed large and small windows.

Alterations 1924 - stoop removed
1953 - alterations for apartments
1975 - basement and first floor altered for banking facilities

HISTORY Replaced a wooden house and a stable facing onto East 70th Street. Built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 965 (1405/121)

	Date	Architect	Owner
Erected	1887-88 by	Thom & Wilson	for Jacob Schmitt & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with stores at first two floors; brick facing with stone trim; splayed window lintels and bandcourse at the third floor; central window at fourth floor features pedimented lintels which extends up and is incorporated into the fifth floor window sill support; terra-cotta panels at the fifth floor.

Alterations 1930 - converted to multiple dwelling; first two floors have been altered.

HISTORY Replaced a wooden house and a stable facing onto East 70th Street. Built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 967 (1405/21)

	Date	Architect	Owner
Erected	1933	Sacchetti & Siegel	The Bank for Savings in City of New York

ARCHITECTURE

Style Art Deco - no significant architectural features except compatible height

Elements One-story commercial building; brick facing; curvilinear show windows flanking central entry; decorative geometric cornice panels; saw tooth and crenellated parapet wall.

HISTORY

Replaced one of the five Queen Anne rowhouses (1887-88) designed by Thom & Wilson for Jacob Schmitt & Co.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 969 (1405/120)

	Date		Architect		Owner
Erected	1887-88	by	Thom & Wilson	for	Jacob Schmitt & Co.
Present Facade	1919-20	by	Bradley Delehanty	for	Fanny Delehanty

ARCHITECTURE

Original Style Queen Anne

Present Style None

Elements Five-story residence with stores at first two floors; stuccoed facing; architectural detail removed from facade; retains original height.

Alterations 1919 - stoop removed, ornament removed from facade and facade stuccoed; second floor windows enlarged; converted to two-family residence.

HISTORY Replaced a wooden house and a stable facing onto East 70th Street; originally built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 971 (1405/20)

	Date	Architect	Owner
Erected	1887-88 by	Thom & Wilson	for Jacob Schmitt & Co.

ARCHITECTURE

Original Style Queen Anne

Present Style None

Elements Five-story residence with stores at first floors; stuccoed facing; architectural detail removed from facade; retains original height.

Alterations 1948 - converted to multiple dwelling. Architectural detail has been removed from facade and stores installed at first two floors.

HISTORY Replaced a house and a stable facing onto East 70th Street. Originally built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 973 (1405/53)

	Date		Architect		Owner
Erected	1872	by	Renwick & Sands	for	Moran & Armstrong

ARCHITECTURE

Original
Style

neo-Grec

Present
Style

None

Elements

Five-story residence with stores at first two floors; brownstone facing partially stuccoed; original window enframements with projecting sills and lintels at the third and fourth floors; retains original height.

Alterations

Stores have been installed at first two floors; detail removed from fifth floor.

HISTORY

Built as one of a row of six houses which extended to the 71st Street corner (Nos. 973-983).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 71st Street and 72nd Street East Side

No. 985-991 (1406/21)

	Date	Architect	Owner
Erected	1861-63	by unknown	for J. Michelbacker

ARCHITECTURE

Original Style Italianate

Present Style None

Elements Three- and four-story residences on a corner site with rear extensions of three and two stories; painted brownstone facade; stores at ground floor; detail removed from facades; retains original roof cornice, height, and scale of openings.

Alterations 1894 - two rear extensions added
1924 - converted to offices, apartments and stores; detail probably removed from facade at this time.

HISTORY One of the first buildings to be constructed in the district.

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.

ARCHITECTS' APPENDIX

This appendix lists all architects who designed new buildings within the district, those who made alterations substantial enough to affect the exteriors of existing buildings, and a few who made minor alterations but are otherwise of sufficient prominence to be noted.

Each entry lists the name of the architect or firm, birth and death dates if known, and addresses of buildings designed or altered within the district with dates and type of work. Source material for the entries are in the Landmarks Preservation Commission files. Bibliographic references are listed after each entry; complete bibliographic citations may be found in the Bibliography (pp.1373-1377).

LOUIS ALLEN ABRAMSON (b.1887)

32 East 64th Street

1926

alteration

Louis Allen Abramson began his architectural career as an office boy, and then draftsman, in the office of John Duncan, where he helped design several neo-French Classic town houses in midtown. From Duncan's office he went out West and worked several years in and around Seattle, before returning to New York City to set up the practice in which he continued until his retirement in 1973.

Abramson's architectural practice focused on hospitals and restaurants. Among the former are several post-World War II buildings for Long Island Jewish Hospital; Abramson was particularly concerned with designing efficient interiors, and the hospitals' exteriors are rather plain. His restaurants, however, were elegant Art Deco and Moderne creations designed in the 1930s and '40s. These include a Horn & Hardart Automat at West 181st Street in Washington Heights, opened shortly after the construction of the George Washington Bridge, with a glass ceiling with images of the Bridge, the New York skyline, and allegorical figures; six elegant Long-champs restaurants in Manhattan; a number of restaurants for the Brass Rail, including their outlets at the 1939 World's Fair; and Ben Marden's Riviera, a night-club/restaurant perched on the Palisades near the George Washington Bridge, overlooking the Hudson, with a ceiling that could be rolled back on clear nights so that the restaurant was opened to the sky. Abramson's work at 32 East 64th Street was an alteration of an apartment in the Verona to stores.

Personal interview

WILLIAM ADAMS (1871-1956)

111 East 70th Street

1911

new building

The earliest recorded work by William Adams is the remodelling of his own house, a handsome Greek Revival residence at No. 23 West 10th Street, in 1893. The following year he formed a practice, which lasted until at least 1911, with Charles P. Warren (see Adams & Warren) and, in association, Professor A.D.F. Hamlin, former head of the School of Architecture at Columbia University. Adams, in addition to the neo-Georgian house at No. 111 East 70th Street, also designed a number of schools and residences in Cedarhurst, Lawrence, and Woodmere, suburbs of New York on the south shore of Long Island in Nassau County.

Michigan Society of Architects Monthly, 30(April 1956), 11.

ADAMS & WARREN

William Adams (1871-1956)

Charles Peck Warren (1869-1918)

47 East 68th Street

1906-07

new building

no doubt was a major inspiration for Albro's own later designs in that style. Moreover, it was through this connection that Albro received his first independent commission for Gibson's house at Newport. In 1906, he established a partnership with Harrie T. Lindeberg whom he had met in the McKim, Mead & White office. This partnership lasted until 1914. The new facade of the house at 59 East 77th Street of 1907 and the carriage house of 1909 at 163 East 69th Street are representative of the firm's reworking of Georgian, Federal, and even American Colonial motifs to combine historical detailing with such modern tastes as large groups of windows, original handling of brick as in the basement of the carriage house, and a more severe treatment of the fenestration.

After the dissolution of the partnership in 1914, Albro continued to practice, specializing mostly in country houses and estate buildings. Lindeberg went on to work as an architectural consultant for the State Department. His most prominent designs were buildings for the legation in Helsinki and for a consulate in Shanghai. In this country he designed numerous country houses for wealthy clients including the Armours, Pillsburys and DuPonts.

Dictionary of American Biography, vol. I
New York Times, Jan. 11, 1959

AUGUSTUS N. ALLEN (1868? - 1958)

131 East 64th Street	1904	new building
57 East 66th Street	1901	new building
59 East 66th Street	1902	new facade
169 East 70th Street	1910	new facade
40 East 74th Street	1900	new facade

An 1891 graduate of Columbia University School of Architecture, Augustus N. Allen was active in residential design from c.1900 until his retirement in 1933. His early houses in the district, such as the pair on East 66th Street are typical reworking of neo-Italian Renaissance and neo-Georgian motifs. The Ionic portico and swagged window enframements of 57 East 66th Street attest to a freedom in design and eclectic attitude towards sources.

New York Times, March 26, 1958, p.34

GROSVENOR ATTERBURY (1869-1956)

119-21 East 62nd Street	1910	new front
22 East 65th Street	1897	new building
9 East 69th Street	1915-17	new building
131 East 70th Street	1909, 1940	facade alterations
105 and 107 East 73rd Street	1903	new facades

33 East 74th Street
865 Madison Avenue

1901
1937

new building
new building

Grosvenor Atterbury was educated at Yale University, Columbia School of Architecture, and the Ecole des Beaux-Arts in Paris. Although best known for his work in innovative housing projects after World War I, the first years of his practice were dominated by residential projects for wealthy clients and this period in his career is well represented in the district. The son of a prominent lawyer, Atterbury himself lived within the district in a rowhouse at the corner of 70th Street and Lexington Avenue. Its picturesque and somewhat idiosyncratic facade is the product of successive remodelings and shows a somewhat more whimsical mood than the refined neo-Georgian, neo-Italian Renaissance and neo-Federal style town houses Atterbury offered his clients. His earliest work in the district, the neo-Federal style town house at 22 East 65th Street was built in 1897, shortly after he began his practice, but he continued to design in this style--his latest house in the district 9 East 69th Street of 1915-17 is also neo-Federal in style--while working in the neo-Italian Renaissance and neo-Georgian at 33 East 74th Street in 1901. In 1903, he designed the two neo-Georgian facades on adjacent brownstones at 105 and 107 East 73rd Street. His refined use of the neo-Italian Renaissance style is best seen in two East Side buildings outside the district: the Barnes House at 10 East 79th Street (1901) in the Metropolitan Museum Historic District and the House of the Redeemer (originally the Edith Fabbri house), a designated New York City Landmark at 7 East 95th Street (1914-16).

Between 1907 and 1913, Atterbury was involved in the restoration of City Hall, most prominently in the Governor's Room and the Rotunda as well as the design of the new cupola in 1917. In 1924, he served as the restoration architect of the American Wing of the Metropolitan Museum of Art which included the installation of the 1823 Federal style facade of the old Assay office, a monument whose graceful proportions and elegant details echo throughout his own residential design on the East Side.

Atterbury's fame, however, derives chiefly from his involvement in grand housing schemes and new structural procedures for prefabrication. He was the architect for the important Forest Hills Garden Community, a project of the Russell Sage Foundation which brought the principles of Garden City planning to the problems of the rapidly growing New York City suburbs. In addition to the design of the Forest Hills railroad station and adjoining structure he designed a prefabrication system of hollow concrete blocks for the housing. Indeed, he was to make a specialty of industrial housing, model tenements, and hospitals. He served as architect to the Amsterdam Houses, a huge project of the West Side Housing Authority in 1938. His influence was furthered through the invention of the so-called Atterbury mechanized mass production manufacture of building units for low-cost housing, an early prefabrication system. In addition, he served as an architectural consultant on hospitals, notably at Johns Hopkins University in Baltimore and was an Associate Professor of Architecture at Yale. This combined interest in solving the urban housing problems of the city, as well as

designed some 50 memorials and monuments in conjunction with prominent sculptors such as Augustus St. Gaudens and Daniel Chester French, with whom he designed the Lafayette Memorial in Prospect Park, Brooklyn. In conjunction with the sculptor Karl Bitter, Bacon designed the monument to Carl Schurz which rises above Morningside Park at West 116th Street. Bacon also designed the original lamp posts for Central Park in 1907. His commissions for buildings reflect the ideals of his monumental works and his commitment to classicism adapted to the requirements of various types of buildings. The Union Mutual Savings Bank on Union Square represents the adaptation of his classicism to a commercial program and the New York grid pattern. Likewise, the house he designed at 36 East 67th Street (1905-06) represents an attempt to temper his monumental sense of classicism with the details reminiscent of the Georgian style of residential design.

American Architect, 125 (1924), 196
Architectural Record, 55 (March 1924), 274-276
Dictionary of American Biography, vol. 1
New York Times, Feb. 10, 1942
 Withey

HERBERT M. BAER (dates undetermined)

132 East 70th Street	1913	new building
962-970 Madison Avenue	1914	new building

Little is known about Baer. He maintained offices on West 45th Street at the time of his commissions within the district. These buildings display a preference for the classicizing styles popular in the early 20th century.

Trow's, 1911

DONN BARBER (1871-1925)

10 East 64th Street	1922-23	new facade
54 East 68th Street	1910	new front
8 East 73rd Street	1913	front extension
120 East 75th Street	1922-23	new building

Donn Barber is chiefly known for his advocacy of the French Beaux-Arts atelier system of education as the best method for training young American architects. Himself, a graduate of the Ecole des Beaux-Arts, Barber's architecture combines the clear organization and monumental effect of the French method with a sophisticated manipulation of a personal approach to neo-classicism which, in its severity and crispness foretells something of the classicist architecture of the late 1920s and 1930s and the late Art Deco which was to evolve out of the Beaux-Arts movement in this country.

After graduating from Yale in 1893, Barber entered the office of the architects Carrère & Hastings. Both graduates of the Ecole des Beaux-Arts and enthusiastic supporters of early attempts to conduct ateliers for American architectural students, they no doubt influenced Barber to travel to Paris in 1894. In 1895, he enrolled at the Ecole des Beaux-Arts, receiving his diplôme in 1898. The influence of this French training and his exposure to European design is evident throughout his work.

In addition to his role as a teacher and active promoter of the Beaux-Arts systems through the Society of Beaux-Arts Architects, Barber had a short but highly productive career. Important commercial, public, and institutional structures are prominent in his oeuvre, including the severe main building of the Manhattan school of Music (formerly Julliard School) of 1910 at 120 Claremont Avenue, Morning-side Heights, and a number of commercial structures in lower Manhattan, which no longer stand. Barber's monumental designs are best seen in the complex of buildings he designed in downtown Hartford Connecticut, including the Traveler's Insurance Building, Aetna Life Insurance Building, Hartford National Bank, the Connecticut State Library, and Supreme Court.

Barber's earliest residential work within the district, the house at 54 East 68th Street of 1910 reflects the popularity of the elegantly restrained neo-French Classic style during the first two decades of this century. But already the attenuated proportions, severity of detail and profile, and sensitivity to the wall plane as a sheer surface reflect his more severe public work. These characteristics are also to be seen in the late facade he designed for the house of 10 East 64th Street in 1922-23. The East 64th Street facade is a strikingly original handling of neo-French Classic motifs, remarkable for its composition of solids and voids and its play of restrained, crisply cut detail. In its assured but personal command of classical details it reflects both Barber's French training and his attempts to design in a style appropriate to an American urban concept.

American Architect, 127 (1925), 537-538
Dictionary of American Biography, vol. 2

BARNEY & COLT

John Stewart Barney (1869-1924)
Stockton Beekman Colt (1863-1937)

147 East 69th Street	1913	new facade
14 East 74th Street (Colt only)	1899	new facade

John Stewart Barney was born and educated in New York City and was a graduate of Columbia College and the Ecole des Beaux-Arts. In 1894, after returning to this country, he entered into partnership with Henry Otis Chapman (see). Their firm probably ended before 1912 when Barney worked in collaboration with Stockton B. Colt on the design for the Emmet Building at 95 Madison Avenue, a striking terracotta office building in neo-Gothic style. Colt was born into a

prominent family from Paterson, New Jersey, in 1863. After graduating from the Columbia School of Architecture, he joined the office of George B. Post. Between 1894 and 1897, Colt was a member of the firm of Trowbridge, Colt & Livingston which was responsible for one mansion within the district at 4 East 75th Street. Little is known of Colt's activities between the time he left Trowbridge & Livingston and 1912 when he joined Barney, other than the handsome neo-Georgian town house for Anna J. Rutherford at 14 East 74th Street.

A year after forming Barney & Colt, the firm was hired by the railroad magnate, Arthur C. James, to redesign his carriage house on East 69th Street. Although carriage houses were a necessity during the 19th century, only the very wealthy could afford to build and maintain their own. In the early 20th century, as automobiles replaced horses, the original carriage houses and stables were converted into garages with chauffeurs' residences above. No. 147 East 69th Street is a good example of this successful conversion and forms part of a distinguished block of former carriage houses.

AIA Journal, 14(1926), 46
American Architect, 151 (Sept. 1937), 158
New York Times, June 23, 1937
 Withey

FREDERICK BARUS (dates undetermined)

38 East 63rd Street	1880	new building*
110 East 64th Street	1874	new building
120-130 East 65th Street	1874	new buildings(6)*
129-131 East 65th Street	1871-72	new buildings(2)*
133 East 65th Street	1871-72	new building
783-785, 789-791 Madison Avenue	1871	new buildings(4)*
787 Madison Avenue	1871	new building
872-882 Lexington Avenue	1871-72	new buildings(6)*

* facades now altered

Manhattan architect Barus participated in the early development of the District. His earliest works in the district, a brownstone row on East 65th Street and the adjoining ten tenements on Lexington Avenue (six of which survive), are unpretentious middle class dwellings in the Italianate style. Barus also employed the neo-Grec style in later works.

Francis
 Trow's, 1871

WILLIAM A. BATES (1853-1922)

47 East 67th Street	1908	new facade
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A specialist in residential architecture, William Bates was especially sought out for his Queen Anne and Tudor Revival designs for affluent clients in exclusive New York suburbs such as Bronxville (where he himself lived), Lawrence Park, and Tuxedo Park. Bates was born in Brooklyn but raised and educated in Cleveland before beginning his career as a draftsman in the office of the firm of Herter Brothers. The neo-Georgian house at 47 East 67th Street with its handsome bow-fronted upper stories supported on Doric columns, is a fine example of a style favored by affluent clients for town residences in the beginning of this century.

New York Times, June 27, 1922 p.7

WILLIAM BAUMGARTEN (dates undetermined)

138 East 68th Street 1901 facade alterations

It is quite possible that the architect for the remodeling of the lower floors of No. 38 East 68th Street is the same William Baumgarten who was an interior decorator and furniture manufacturer for the Herter Brothers. However, little data has been found concerning William Baumgarten to either confirm or deny this.

New York Times, April 29, 1906
Trow's, 1901

CHARLES BAXTER (dates undetermined)

27-35 East 63rd Street 1877 new buildings(5)*
711-719 Madison Avenue 1877 new buildings(5)*

*facades altered, except
at 33 East 63rd, and 711-715
Madison

Charles Baxter, who later formed a partnership with his son, Charles, Jr., designed ten rowhouses within the district in the neo-Grec style, which he also employed when designing several rowhouses now included within the Mount Morris Park Historic District. Although Baxter apparently specialized in residential work, he also designed St. Nicholas Church and St. Anselm's Monastery in the Bronx.

Francis

BEATTY & STONE

W. Gedney Beatty (dates undetermined)
Frederick S. Stone (dates undetermined)

16 East 73rd Street 1906 new facade

The facade for this house was commissioned by A. Chester Beatty, a construction engineer and probably the brother of W. Gedney Beatty. Nothing is known about the education or training of either Beatty or Stone. However, it is known that Beatty began an independent practice in Manhattan in 1893 and designed an apartment house at 180 West 88th Street (now demolished) and a warehouse at 83 Warren Street (1899-1901). Stone began to practice in 1896, and was in partnership with Beatty by 1906 when the firm designed the handsome facade on East 73rd Street.

Francis.
Trow's, 1911.

CHARLES I. BERG (1856-1926)

15 East 70th Street 1909 new building
122 East 70th Street 1913 fifth story added

Charles Berg is best known as a partner of the important New York architectural firm of Cady, Berg & See, who designed such monumental Romanesque Revival structures as The American Museum of Natural History and many buildings for Presbyterian Hospital at its original 70th Street and Madison Avenue site.

Berg was born in Philadelphia and trained in architecture at the Ecole des Beaux-Arts where he was a member of the Atelier Andre. His partnership with J. Cleveland Cady was formed after his return to New York in 1880. Soon after the firm received the commission for the Metropolitan Opera House, which stood at Broadway and 39th Street until its demolition in the 1960s. Here Romanesque Revival forms are combined with a Renaissance compositional framework which reflects Berg's French training. The firm also designed a number of churches in both Manhattan and Brooklyn, as well as many chapels and additions to older churches, such as the Grace Episcopal Church (enlarged 1901-02) in Jamaica, Queens, a designated New York City Landmark.

Charles Berg also designed a number of buildings independently, both while he was with the firm and after Cady's death in 1919. Most important among these was the Gillender Building, an important early "skyscraper" of 20 stories topped by a handsome cupola which stood at Wall and Nassau Streets. Cady, Berg & See also designed houses in a Romanesque Revival style such as those at 57-65 East 90th Street in the Carnegie Hill Historic District, Berg's town house at 15 East 70th Street however draws on the same academic classical tradition as the Gillender Building and the Hotel Tauraine (both demolished).

In 1918 Berg was appointed as consulting architect for the design of the Presidential Palace in Havana, Cuba. This was to prove his last major commission before illness led to his retirement from architectural practice in 1926.

ALA Journal, 14(1926), 504
American Architect, 130(1926), 324
Who's Who in America, 1920

IRVING A. BERG (dates undetermined)

44-46 East 63rd Street 1953 new facade

Nothing is known about Irving Berg. The alteration he was commissioned to do for Nos. 44-46 East 63rd Street at least maintains the scale of the original two brownstone rowhouses.

Manhattan telephone directory, 1953

JOSEPH M. BERLINGER (dates undertermined)

20 East 63rd Street 1954 alteration

Berlinger's single commission within the District was for the conversion of a neo-Grec rowhouse to apartments. The facade is now sheathed in brick and contains modern tripartite windows.

American Architects Directory, 1956

ROBERT L. BIEN (b. 1923)

1 East 67th Street 1961 new building
812 Fifth Avenue 1961 new building
857 Fifth Avenue 1963 new building
900 Fifth Avenue(with Sylvan Bien) 1958 new building

Son of the architect Sylvan Bien, Robert Bien was educated at Cornell and Stanford Universities before joining his father's firm in 1949. A specialist in apartment and office buildings, Bien has had an active practice, concentrating on Midtown and the East Side of Manhattan.

American Architects Directory, 1962

SYLVAN BIEN (1893-1959)

3 East 67th Street	1937-38	new building
3 East 69th Street	1937-38	new building
4-8 East 70th Street	1937-38	new building
101-103 East 71st Street	1940	new building
28 East 73rd Street	1939	new building
20 East 74th Street	1944	new building
35 East 76th Street (Carlyle Hotel)	1929	new building
48-62 East 77th Street (with Harry M. Prince)	1930	new building
860 Fifth Avenue	1948-51	new building
900 Fifth Avenue (with Robert Bien)	1958	new building
910 Fifth Avenue (with Robert L. Bien)	1950	new building
923 Fifth Avenue	1948-51	new building
605 Park Avenue	1953-54	new building
710 Park Avenue	1947-48	new building

Born in Austria, Sylvan Bien's first work in this country was in San Francisco, where he assisted on the designs of the Panama-Pacific Exposition. In 1916, he came to the New York and in 1919, entered the office of Warren & Wetmore (see), a position he maintained until 1923 during which time he assisted on the design of the Mayflower Hotel in Washington, D.C.. Later, he worked on the design of public housing in association with the noted architectural firm Shreve, Lamb & Harmon. From the early 1930s Bien conducted his own lucrative practice, specializing in apartment buildings--of which many examples are to be found within the district--skyscrapers and hotels, including the elegant Carlyle Hotel. In the 1950s, his son Robert L. Bien (see) joined the firm and continued the firm's specialty in apartment houses and office buildings.

New York Times, May 13, 1959, p.37

CHARLES E. BIRGE (1871-1942)

167 East 69th Street	1908-09	new building
717-719 Madison Avenue	1923	alterations

Educated at Massachusetts Institute of Technology and the Ecole des Beaux-Arts, Charles Birge's earliest career was spent in Chicago, but he soon opened a practice in New York which he maintained until his retirement in 1937. Better known for his work for William Randolph Hearst and for Schrafft's Candy Stores, the handsome neo-Georgian stable on East 67th Street is a modest example of his work. At 717-719 Madison Avenue he combined two existing rowhouses, redid the fronts, and added shops. He also designed an office for the Bankers Trust Co. and the North River Savings Bank, which stood at 51 West 34th Street.

New York Times, Nov. 23, 1942, p.23

WILLIAM H. BIRKMIRE (1860-1924)

133-135 East 73rd Street 1889 new building

Born in Philadelphia, William Birkmire studied architecture with Samuel Sloan whose publications were very influential in late 19th century residential design. Sloan, influence is not especially evident in the town house Birkmire designed at 133 East 73rd Street, four years after he moved to New York. Indeed Birkmire's work generally focused on the engineering aspects of design. An authority on modern steel construction, he designed a number of office and loft buildings in the late 19th century as head of the construction department of Jackson Architectural Iron Works and after 1892 with the J.B. & J.M. Cornell Iron Works. Birkmire also worked on the steel details for the Astor Hotel in New York and the Mexican National Opera House in Mexico City.

New York Times, Feb. 10, 1924, p.23

PHILIP BIRNBAUM (dates undetermined)

45 East 72nd Street 1957-59 new building

Philip Birnbaum, one of New York's most prolific post-World War II builders, designed the 18-story apartment building at 45 East 72nd Street within the district. The structure is representative of his tall apartment building designs.

BLAKE & BUTLER

37 East 67th Street 1904 new facade

Unfortunately, we have been unable to discover anything about this firm; even the first names of the partners are undetermined. However, it is likely that Blake is not Theodore E. Blake who was associated with Carrère & Hastings until 1927. The facade the firm produced for No. 37 East 67th Street is a respectable design in keeping with the character of the area.

BLOCH & HESSE

Ben C. Bloch (1890-1977)
Walter Hesse (1891-1975)

972 Lexington Avenue 1924 new facade

Bloch & Hesse was a prolific firm that produced buildings for the Brooklyn Borough Gas Company; restaurants for Schraffts, Lundy's, Leone's, and the "21" Club; schools for the Board of Education; parts

of the Brooklyn Civic Center; the Mid-Manhattan branch of the New York Public Library; housing developments; private homes; and over 60 synagogues. Bloch graduated from the Cornell School of Architecture in 1912, and Hesse from the Columbia University School of Architecture.

No. 972 Lexington Avenue, originally two of a row of four neo-Grec houses facing 71st Street (Nos. 136-142) extending to Lexington Avenue, was converted to a five-story multiple dwelling with a neo-Federal facade designed by Bloch & Hesse in 1924.

New York Times, Nov. 8, 1975, Nov. 28, 1977

GEORGE & EDWARD BLUM

George Blum (dates undetermined)
Edward Blum (1876-1944)

20 East 73rd Street	1910-11	new building
23 East 74th Street	1911	new building
9 East 74th Street	1919	new facade
11 East 74th Street	1919	new facade
67 East 77th Street	1922-23	new facade
555 Park Avenue	1912-13	new building
791 Park Avenue	1924-25	new building

Nothing is known of George Blum. Edward Blum, born in Paris, was a graduate of Columbia University, and studied further in Paris. The firm's work includes the Henrick Hudson apartments, the Greeley Building, and the Marlborough-Lefcourt Building.

The firm designed several town houses in the Upper East Side district. No. 20 East 73rd Street is a very handsome Beaux-Arts style five-story limestone-faced residence with finely carved ornamental detail. No. 23 East 73rd Street is a seven-story brick residence in the neo-Georgian style. Nos. 9 and 11 East 74th Street, build c.1869, were given new facades by George Blum; to bring them up to date, Blum replaced their Italianate brownstone facades with neo-Italian Renaissance limestone fronts. To No. 67 East 77th Street, built as one of a row of eight houses in 1876-77, the Blums added a neo-Federal style facade in 1922-23. The Blums also designed two apartment houses in the district, Nos. 555 and 791 Park Avenue; the former, built in 1912-13, is a twelve-story building in a neo-Renaissance style, while the latter, built in 1924-25, is in a classicizing version of the Art Deco style just becoming popular in New York.

New York Times, March 28, 1944

BOAK & PARIS, INC.

Russell Boak (dates undetermined)
William Francklyn Paris (1871-1954)

132 and 134 East 64th Street	1934	new facades
3 East 66th Street	1933-34	new building
50 East 78th Street	1936	new building

Little is known about Russell Boak. He later formed a partnership with Thomas Raad (see). William Paris studied at the Art Students League in New York, and also in Paris, London, and Rome, and he received an honoray M.A. from New York University in 1921. He did architectural decorative work in the state capitols of Missouri, Minnesota, and West Virginia, and at several universities. Paris was a founder of the American Society of the French Legion of Honor in 1932, and its president in 1946-54; the U.S. director of Decorative Art at the Paris Exposition of 1900; an honorary delegate for the United States at the Antwerp Exposition in 1930; and a Knight of the Crown of Belgium and Italy. Among several books he wrote was Decorative Elements in Architecture, (1917).

Nos. 132 and 134 East 64th Street were two in a row of four neo-Grec style houses built in 1878 which were converted to multiple dwellings in 1934; Boak & Paris removed the stoops, cornices and other ornament from the facades. No. 3 East 66th Street is a ten-story brick apartment house with some Art Deco detail; No. 50 East 78th Street is a twelve-story apartment house in the same style.

American Society of the Legion of Honor Magazine, 25(Summer 1954), 121.
New York Times, June 8, 1954

BOAK & RAAD

Russell Boak (dates undetermined)
Thomas Raad (dates undetermined)

20-28 68th Street	1955	new building
886 Madison Avenue	1950	new building

Russell Boak and Thomas Raad were active within the district during the 1950s, designing apartment houses. Boak had formerly been in partnership with William Francklyn Paris (see Boak & Paris), and had designed two apartment buildings also included within the district.

American Architects Directory, 1962

ALBERT JOSEPH BODKER (dates undetermined)

40 East 62nd Street	1910	new building
24 East 71st Street	1910-11	new building
55 East 72nd Street	1924	new building

Bodker was a New York architect who apparently specialized in residential work. He designed several apartment buildings including those within the district and the Turin of 1909 on Central Park West.

Trow's, 1917.

WILLIAM ALCIPHON BORING (1859-1937)

14 East 73rd Street	1910-11	new building
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William A. Boring, was born in Illinois and began his architectural education at the University of Illinois. In 1883, he went to Los Angeles where he began practicing architecture, designing the first Los Angeles Times Building. In 1886, Boring arrived in New York and completed his architectural education at Columbia University. The following year he went to Paris where he pursued the course of the Ecole des Beaux-Arts for three years. Returning to New York in 1890, he entered the office of McKim, Mead, & White where he met Edward L. Tilton with whom he formed a partnership. Their first prominent work was the design of the buildings for U.S. Immigration Service on Ellis Island; won in competition and completed in 1898, the buildings are in an exuberantly rusticated neo-Baroque style for which they received a Gold Medal at the Exposition Universelle of 1900. This publicity brought the firm to considerable prominence. Also by the firm is the Casino of 1905 on Montague Street in the Brooklyn Heights Historic District, a handsome composition with a stepped gable evoking Brooklyn's Dutch origins.

Their later designs are more restrained and include the Cathedral Preparatory Seminary (originally St. Agatha's School) of 1908 at 87th Street and West End Avenue, the restrained Beaux-Arts design of the town house at 14 East 73rd Street of 1910, and a number of apartment houses, including No. 520 Park Avenue. Indeed, although none of Boring's apartment houses are within the district he was one of the earliest architects to provide the image of the apartment block which was to transform Park Avenue into an elegant residential street in the years around World War I.

After the First World War, Boring was to devote much of his attention to architectural education, an issue which concerned many of the American graduates of the Ecole des Beaux-Arts. In 1919, he became a professor of architecture at Columbia. Tilton continued to practice independently after Boring's retirement. Boring was also a founder and the first president of the Society of Beaux-Arts Architects, as well as a founder of the American Academy at Rome. Boring continued on the faculty of Columbia, and served as Dean of the School of Architecture until his retirement in 1933.

New York Times, May 6, 1937

Withey

sociation with E.E. Piderson for William B. Parsons, an engineer responsible for the planning and construction of New York City's first subway system (IRT), is an unusually wide neo-Federal town house with an entrance enframed by two Ionic columns carrying an entablature. No. 12 E. 69th Street is also an unusually wide house, neo-Classical in style, with a Greek Revival style entrance with flanking Doric pilasters supporting an entablature.

New York Times, June 5, 1966

WILLIAM LAWRENCE BOTTOMLEY (1883-1951)

14 East 68th Street	1925	new facade
34-36 East 70th Street	1924	facade alterations
18 East 73rd Street	1922	new facade
117 East 78th Street	1940	facade alterations

After graduating from Columbia University with a degree in architecture in 1906, William Lawrence Bottomley continued his education at the American Academy in Rome and the Ecole des Beaux-Arts in Paris. After returning to this country, he practiced with Edward S. Hewitt (see) until 1919. One of his buildings within the district, No. 34-36 East 70th Street, was designed for James P. Warburg, son of financier Paul Warburg. This house, one of the most singular in the area, is in the tradition of the romantic architectural styles popular at the time with textured sandstone facade and Florentine-like arcade at the fifth floor. Urban residences were not Bottomley's only commissions. He was responsible for a number of country houses and the City hall and Courthouse in Plainfield, New Jersey. Bottomley was also the author of Spanish Details (1924) and edited the two-volume study, Great Georgian Houses of America.

New York Times, Feb. 2, 1951.

JOHN B. BRAZIER (dates undetermined)

34 East 75th Street	1895-96	new building
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John B. Brazier practiced architecture alone and subsequently in partnerships, first as Brazier & Bedell and later, Brazier & Simonson. Among his works are the Union Methodist Episcopal Church in Manhattan and the Central Iron Works, in Newark, N.J. The Gerster residence on 75th street is a rather early example of the austere classical style which became very popular in the early 20th century.

Francis

BREEN & NASON

15 East 61st Street	1879-80	new building*
4, 12-18 East 62nd Street	1879	new building(5)*
41 East 67th Street	1878	new building*
155-157 71st Street	1881	new building(2)

*facades now altered

Breen & Nason were carpenters and builders. With the exception of the two brownstone houses on 71st Street, all the rowhouses erected within the district by Breen & Nason have been drastically altered. It is likely that the original facades were neo-Grec in style.

Trow's, 1872, 1881

CHARLES BRENDON (dates undetermined)

125 East 73rd Street	1909-1910	new building
55 East 77th Street	1902	new building

Brendon, a Manhattan architect who specialized in the construction of private residences and apartment buildings, also acted as a real estate developer. The two houses of his design within the district illustrate the shift of taste from the exuberant boldly-scaled Beaux-Arts style of the turn of the century at 55 East 77th Street to the more restrained, often English-inspired style of a decade later at 125 East 73rd Street.

Francis.

MARCEL BREUER & ASSOCIATES

Marcel Lajos Breuer (b.1902)

945 Madison Avenue (Whitney Museum)	1963-66	new building
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Marcel Breuer has long been recognized as one of the foremost "modern" architects. Born in Hungary, he studied art in Vienna and then joined the Bauhaus at Weimar. First a student, he later became a teacher and head of the furniture design section. Upon leaving the Bauhaus in 1928, Breuer practiced architecture in Berlin. Between 1935 and 1937, he worked in London with F.R.S. Yorke. Then he immigrated to the United States at the invitation of Walter Gropius. In addition to practicing with Gropius, he also taught at Harvard until 1946. After leaving Harvard, he moved to New York, and it was with his post-War designs that he began to achieve his international reputation. Among his works are the Unesco Building in Paris and St. John's Abbey in Collegeville, Minnesota. The Whitney Museum of American Art, within the historic district, with its asymmetrical massing and poured concrete forms has been praised as one of the most distinguished works of modern architecture in New York, despite the somewhat startling effect of its presence on Madison Avenue.

BROWN, LAWFORD & FORBES

Archibald Manning Brown (1881-1956)

Geoffry Noel Lawford (b. 1903)

Edwin M. Forbes (b. 1899)

113 East 73rd Street

1962

new facade

Although Archibald Manning Brown (see Peabody, Wilson & Brown), well-known for his designs of country residences and the first Federally-funded housing project in the country, the Harlem River Houses, had died six years before No. 113 East 73rd Street was begun, it is not uncommon for an architectural firm to retain the name of a deceased partner. The firm of McKim, Mead & White retained the names of the original partners long after the three men had stopped playing an active role in its operation. Edwin M. Forbes, born in Scranton, Pennsylvania, received his Bachelor of Architecture in 1920, from the University of Pennsylvania. Before joining Brown, Lawford & Forbes, he was a partner in Fuller & Forbes. Geoffry N. Lawford was born in England but educated at Cornell University in Ithaca, New York. Before joining with Brown and Forbes in 1946, he was a partner in Wilson & Lawford. He had been a member of the New York State Board of Examiners for Architects from 1954 to 1961, and was president and vice-president of the New York Chapter of the American Institute of Architects. A number of the principal works of the firm were student housing projects at Wesleyan University and Bennett College and the

J. Watson Art Reference Library at the Metropolitan Museum of Art. The projects the firm worked on within the district were for an academic institution, the Buckley School at East 73rd Street.

American Architects Directory, 1962

CLEMENT BENJAMIN BRUN (dates undetermined)

42 East 63rd Street	1911	facade alterations
128 East 70th Street	1905	new facade

Little is known of Clement B. Brun other than that he practiced with George H. Pierce between 1894 and 1897 and, from 1898 on, with Leo Hauser. The earliest recorded work is a handsome Beaux-Arts styled town house at 15 East 80th Street in the Metropolitan Museum Historic District, done by Brun & Hauser in 1899-1900. The new facade designed for T.J. McLaughlin at 128 East 70th Street is a competent rendering of the neo-Georgian style so popular at that time. The finest known building by the firm is the large free-standing frame house at 125 Buckingham Road in the Prospect Park South Historic District done in the Colonial Revival style.

Francis

BUCHMAN & DEISLER

Albert Buchman (1859-1936)
Gustav Deisler (dates undetermined)

114-118 East 65th Street	1899	new buildings(3)
47-59 East 74th Street	1898	new buildings(7)

The partnership of Buchman & Deisler was formed in 1887. Buchman, who later gained fame in the firms of Buchman & Fox and Buchman & Kahn (see), trained at Cornell and Columbia Universities; Deisler was trained in technical schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A.J. Schwarzmann, architect of the Centennial buildings.

Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway especially is dotted with their works, including several in the SoHo-Cast Iron Historic District. The firm also did residential work, however, including Jacob Schiff's residence on Fifth Avenue. Their houses in the Upper East Side district are part of two speculatively-built groups: 110-118 East 65th Street, of which only 114, 116, and 118 survive, and 47-61 East 74th Street, of which all but No. 61 survive. The former are in the Beaux-Arts style fashionable for the town houses of the well-to-do at the turn of the century. The latter are in the equally fashionable neo-Renaissance style and were commissioned by Jeremiah C. Lyons, an active real estate developer in the area.

Francis

History of Real Estate, p.697
Withey

BUCHMAN & FOX

Albert Buchman (1859-1936)
Mortimer J. Fox (1875?-1948)

21 East 63rd Street	1900	new facade
26 East 63rd Street	1901	new building
18 East 64th Street	1911-12	new facade
58 East 66th Street	1908	new building
5 East 73rd Street	1901	new building
115 East 73rd Street	1906	new building

Following his partnership with Gustav Deisler (see Buchman & Deisler), begun in 1887, Albert Buchman formed a new firm with Mortimer J. Fox. A native New Yorker, Fox had studied at City College and later the Columbia University School of Mines, the predecessor of the Architecture School, and joined Buchman shortly after graduation. Although Fox's career was quite varied--he gave up architecture in mid-life to become the vice-president of the Columbia Bank (later Manufacturers Trust Co.) in 1917, and later retired from banking to take up landscape painting, becoming fairly well-thought-of in the field--his partnership with Buchman lasted 17 years. The firm produced a great many fine designs for commercial buildings, including the old Bonwit Teller building at Fifth Avenue and 56th Street, and the Annex of the New York Times (1911) at 217-243 West 43rd Street. They also produced many residential designs, including the handsome Beaux-Arts apartment house at 1261 Madison Avenue (1900-01), a designated New York City Landmark, and two town houses in the Metropolitan Museum Historic District: 15 East 78th Street, and 24 East 81st Street.

Buchman & Fox's work in the Upper East Side district comprises three town houses, two new facades for older town houses, and a residential hotel, all designed in the first decade of this century, and all in variations of the conservative classical revival styles of the time. The three new buildings -- 5 East 73rd Street, 115 East 73rd Street, and 58 East 66th Street -- are large five-story structures, two in the Beaux-Arts style with limestone fronts, and one in the neo-Georgian style with a Flemish-bond brick front, and all with mansard roofs. Their two new fronts for older, four-story houses--21 East 63rd Street and 18 East 64th Street, -- are in much the same style as their new buildings -- stone fronts with, respectively, a Beaux-Arts and a neo-French Classic design. The 13-story apartment hotel, 26 East 63rd Street, is similar in inspiration: brick with limestone trim in a generally neo-Italian Renaissance design.

Francis
New York Times, May 17, 1948
Withey

BUCHMAN & KAHN

Albert Buchman (1859-1936)

Ely Jacques Kahn (1884-1972)

781 Fifth Avenue (in association with 1926-27 new building
Schultze & Weaver)

Albert Buchman's final partnership, following those with Gustav Deisler and Mortimer J. Fox (see Buchman & Deisler and Buchman & Fox), was with architect Ely Jacques Kahn.

Kahn, trained at Columbia (B.A. 1903, B. Arch 1907) and the Ecole des Beaux-Arts (Diploma 1911) set up practice in New York in 1911. His partnership with Buchman was succeeded by one with Robert Allan Jacobs, established in 1940; their most famous work is the Municipal Asphalt Plant (1941-44), a designated New York City Landmark.

Kahn today is best-known as a designer of Art Deco and Moderne buildings, including No. 2 Park Avenue (1927), No. 261 5th Avenue (1928-29), and the Film Center Building (1928-29) on Ninth Avenue between 44th and 45th Streets. In the 1920s and '30s his name was generally linked with those of Ralph Walker and Raymond Hood. Kahn also designed in more conservative styles, however, for instance the Bergdorf Goodman store (1927) on Fifth Avenue at 58th Street. The Sherry-Netherland Hotel, at 781 Fifth Avenue, designed by Schultze & Weaver in association with Buchman & Kahn, is also a conservative, eclectic design combining elements of the neo-Romanesque and neo-Gothic styles.

Francis

New York Times, Sept. 6, 1972, p.48

Withey

RICHARD W. BUCKLEY (d.1910)

14 East 64th Street	1879	new building
16 and 18 East 68th Street	1879	new buildings(2)
32-38 East 68th Street	1885-86	new buildings(4)
52-54 East 72nd Street	1887	new buildings (2)*
40-52 East 73rd Street	1885-86	new buildings(7)
55 East 73rd Street	1905	new facade
6 East 77th Street	1907	penthouse added
106-110 East 78th Street	1879	new buildings(3)
803-807 Madison Avenue	1876	new buildings(3)

* facade now altered

Richard W. Buckley was an active real estate developer as well as an architect. According to New York City business directories, he began his architectural practice in 1873, being briefly associated in 1875 and 1876 with John Davis Hatch and Clarence W. Smith. Although Buckley did not form a partnership with Robert McCafferty until 1880, he began designing houses for McCafferty as early as 1876. All of the residences Buckley designed within the district except for the new Beaux-Arts facade at 55 East 73rd Street, were carried out as real estate investments in association with Robert McCafferty. They were

FREDERICK T. CAMP (1849-1905)

132 East 71st Street	1884-85	new building
134 East 71st Street	1884-85	new building
55-57 East 76th Street	1882-83	new building

Little is known of this architect. His office in 1881-85 was at 1242 Third Avenue, between 71st and 72nd Streets, just outside the district. Nos. 132 and 134 East 71st Street are five-story residences. No. 132 was given a new, neo-Federal facade in 1928, but No. 134 still has its original Queen Anne style, brownstone facade, and shows what No. 132 must have looked like. Camp's slightly earlier building at 55-57 East 76th is an impressive seven-story, neo-Grec, brownstone-fronted flat house, intact except for alterations at the entrance.

Francis

ROSARIO CANDELA (1890-1953)

1 East 64th Street	1929-31	new building
16 East 64th Street	1952	interior alteration
1 East 66th Street	1948	new building
20 East 66th Street	1922	new facade
40-46 East 66th Street	1928	new building
2 East 67th Street	1927	new building
44 East 67th Street	1940	new building
2 East 70th Street	1927-28	new building
19 East 72nd Street	1936	new building
834 Fifth Avenue	1930	new building
955 Fifth Avenue	1937-38	new building
960 Fifth Avenue	1927-28	new building
720 Park Avenue	1928-29	new building
740 Park Avenue	1929-30	new building

The architect of many large luxury apartment houses on the Upper East Side, Rosario Candela designed in a variety of building types during his career. Born in Sicily, he came to the United States at the age of 19 and graduated from the Columbia School of Architecture in 1915. In addition to his many Manhattan apartment buildings, he also designed several public schools in Baltimore, Maryland. Among his most interesting projects was the former United States Embassy Building in London. The lower floors were the work of the noted architect, John Russell Pope, while the upper residential stories were by Candela. Also a cryptographer, Candela was the author of two books on the subject.

The six buildings designed by Candela on Fifth Avenue within the district -- these also include those at 1 East 64th Street, 1 East 66th Street, and 2 East 67th Street -- are typical of the apartment houses which transformed Fifth Avenue from a parade of distinguished houses to a nearly continuous sweep of masonry facades. While heralding an entirely new scale, Candela's apartment houses continue to draw on the details

and organizational methods of the neo-Italian Renaissance style, popular earlier in the district for town houses. With their rusticated basements, stories grouped by molding courses, and heavy projecting cornices these buildings emulate the palazzo-type facade organization long favored in designing tall buildings and pioneered on Fifth Avenue in McKim, Mead & White's 998 Fifth Avenue apartment house. Although the fundamentals of this organization continue in apartment house design into the post-World War I years, the stylistic expression tends toward a severe neo-classicism and the equally sleek, if more imagistic, Art Deco styles. Echoes of the Art Deco style can still be detected in the latest of Candela's apartment houses in the district, 1 East 66th Street of 1948. Here however are the motifs which would become the urban apartment vernacular in the Upper East side apartment boom of the post-War decades, especially east of Park Avenue.

Candela also undertook smaller apartment buildings and private residences on the side streets of the district, and even refaced older brownstone rowhouses, such a prominent feature of the re-fashioning of the East Side. An example of this may be seen in his use of a restrained neo-classically inspired style for the new facade he designed in 1922 for 20 East 66th Street.

New York Times, Oct. 7, 1953

EMILE L. CAPEL (dates undetermined)

129 East 69th Street	1915	new building
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Nothing is known about this architect. Of his work, only the neo-Georgian apartment house on East 69th Street has been discovered.

Trow's 1917

J. EDWIN R. CARPENTER (1867-1932)

59-61 East 65th Street (620 Park)	1923-24	new building
4 East 66th Street	1919-20	new building
105 East 67th Street	1923	new building
2 East 72nd Street	1915	new building
2 East 73rd Street	1921	new building
810 Fifth Avenue	1925-26	new building
825 Fifth Avenue	1926	new building
950 Fifth Avenue	1926	new building
550 Park Avenue	1916-17	new building
580 Park Avenue	1923	new building
610 Park Avenue	1925	new building
623 Park Avenue	1929	new building
630 Park Avenue	1916	new building
635 Park Avenue	1912-13	new building
640 Park Avenue	1913-14	new building
655 Park Avenue	1923-24	new building

One of the most noted architects of the many apartment buildings erected in New York City during the 1920s, J. Edwin R. Carpenter greatly influenced the character of the historic district, and especially Fifth and Park Avenues as they were developed in the 1920s.

Born in Columbia, Tennessee, he graduated from MIT in 1878, and then studied at the Ecole des Beaux-Arts, before establishing his own practice in Norfolk, Virginia. During the early years of his career, he designed a number of commercial buildings.

Carpenter's earliest known New York City work dates from 1912 and includes two Park Avenue apartment houses (Nos. 635, within the district, and 960) and also 3-5 East 85th Street. During the next twenty years, he established a considerable reputation as not only an expert on apartment design, but also as a successful real estate investor. In 1919, the Architectural Forum noted his important role in the development of the apartment house: "Mr. Carpenter stands as an unquestioned authority on this special phase of building development, it being the general custom of realty and financial men in the metropolis to first submit for his review any such projected improvement of property."

One of his most significant contributions to the design of the apartment house along Upper Fifth Avenue involved his fight against the earlier height restrictions on such buildings in this part of the City. Carpenter successfully defeated the seventy-five foot height restriction on apartment buildings and was, therefore, directly responsible for the present appearance of Upper Fifth Avenue.

Architectural Forum, 57(Aug. 1932), 20
New York Times, June 12, 1932

CARRERE & HASTINGS

John Mervin Carrere (1858-1911)
 Thomas Hastings (1860-1929)

118 East 62nd Street	1919	new facade
5 East 67th Street	1908	new building
35 East 68th Street	1899-1901	new building
48 East 68th Street	1919	new building
36 East 69th Street	1923	alterations to facade
39 East 69th Street	1916	new building
111 East 69th Street	1916	new building
1 East 70th Street (Frick Collection)	1913-14	new building (Landmark)
11 East 71st Street	1892; 1907	new building; interior alterations
9 East 72nd Street	1894	new building (Landmark)
58 East 79th Street	1898	new building
817-819 Madison Avenue	1892; 1922	new building; alterations for commercial use

The design philosophy of the Ecole des Beaux-Arts and the fashion for French styles in urban architecture received their most successful and prominent expression in the work of the leading architectural firm of the turn of the century, Carrère & Hastings. John Mervin Carrère and Thomas Hastings were both graduates of the Ecole des Beaux-Arts and employees in the office of McKim, Mead & White, forming their partnership in 1885. Carrère, born in Rio de Janeiro, of American parents of French descent, was educated in Switzerland and in 1877, entered the Ecole des Beaux-Arts and worked in several prominent ateliers including that of Leon Ginain, a proponent of the "neo-Grec." Hastings, born in New York, spent a short time at Columbia University before entering the Ecole des Beaux-Arts and serving an apprenticeship in the atelier of Jules Andre. The future partners met in Paris, both earned their diplomas-- Carrère in 1882, and in Hastings in 1884--and entered the office of McKim, Mead, & White. In 1885, the two formed a partnership, one of the first of many important architectural practices to emanate from McKim, Mead & White's studio.

Their first commissions, all for the real estate developer Henry M. Flagler in Saint Augustine, Florida, include the Ponce de Leon (1885-87) and Alcazar Hotels and a church and house for Flagler. All of these were designed in a Spanish Renaissance mode with certain Moorish elements, but the hotels in particular were innovative in their use of concrete. Although Flagler's patronage established their practice on sound footing, they came to especial prominence in New York with their success in the 1891 competition for the new Cathedral Church of St. John the Divine, in which their design was placed second after that of Heins & Lafarge. (The firm was later to design the neo-Italian Renaissance chapel of St. Ambrose in the chevet as redesigned by Ralph Adams Cram.) From their earliest work, the French Renaissance, which Carrère professed to be his favorite architectural style, and the more eclectic and decoratively rich Beaux-Arts style dominate their designs. Their success in the competition of 1897 for the New York Public Library (built 1898-1911) established them as one of the leading offices in the country, not only in the eyes of the public but also young architects desirous of a Beaux-Arts education.

The firm was very active in residential design. In addition to their city mansions and town houses for wealthy clients, so well represented in the historic district, the firm designed many estates, often for the same clients, including the Gambrill house at Newport, "Bellefontaine" for Giraud Foster at Lenox, Mass., and "Whitehall" for their early client Flagler, at Palm Beach, Fla. (1901). As early as 1891 in the Mail & Express Building on Broadway the firm established its interest in working at an urban scale, which was to manifest itself most prominently in their plans of 1901 for the Pan American Exposition of Buffalo, the entrances to the Manhattan Bridge, a designated New York City Landmark, and Carrère's active role on several city planning commissions, including that of Cleveland, which culminated in his book City Improvement from the Artistic Point of View (1908), a statement of the Beaux-Arts inspired City Beautiful movement. Indeed this concern with axial planning, control of spatial experience sequentially, and use of vistas was merely an extension of the firm's approach to architectural planning most brilliantly realized in the series of public spaces of the New York Public Library. Carrère lived

for many years on Staten Island, where the firm's work still dominates the approach to that borough from Manhattan; both the Borough Hall (1903-06) and County Court House (1913-1919) are by Carrere & Hastings. The original St. George Ferry Terminal, completed in 1904, was also the work of that firm.

At the height of the firm's success, in 1911, the year in which the Public Library finally opened, Carrère was killed in a collision between a tramcar and the taxi cab in which he was a passenger. Hastings continued to practice under the firm's name, continuing the firm's residential work but specializing in public monuments and office structures. Hastings also continued the firm's interest in English architecture, which is to be observed in many of their works, particularly in such church designs as the First Church of Christ Scientist on Central Park West (1899-1903) and even more apparently in the Fort Washington Presbyterian Church of 1914. In 1922, Hastings was awarded the Gold Medal of the Royal Institute of British Architects, an acknowledgement of the continued influence in Great Britain of the American development of an urban and urbane Beaux-Arts classicism. At the time of his death, Hastings was working with the prominent British architect C.H. Réilly, a great admirer of McKim, Mead & White, on designs for Devonshire House in London, as well as on the architectural treatment of the Tri-Borough Bridge in New York.

The many works of Carrère and Hastings within the Upper East Side Historic District offer an excellent resume of the firm's use of the neo-French Classic and Beaux-Arts styles to epitomize the life styles and aspirations of wealthy New Yorkers at the turn of the century. Certainly the Henry T. Sloane house at 9 East 72nd Street must count among their finest works.

Both the influence of their Ecole training and the interest of McKim, Mead & White in English Georgian sources (as transmitted to Carrere & Hastings) are to be seen in their earliest works in the district; 11 East 71st Street and 817-819 Madison Avenue, both of which combine English Baroque fenestration motifs, eared enframements and Gibbs-surrounds, and a French interest in organizing facades by the handling of the masonry and exquisite proportions. In fact, the exceptionally high quality masonry in all of Carrere & Hastings buildings reflect their French training.

Later works reflect the firm's preference for French Classic sources in all their variations from the severe Louis XVI facade of the Frick Mansion to the exuberantly detailed, yet no less monumental Sloane Mansion with its rich details, decorative use of a colossal enriched Ionic order, and mansard roof with large dormers. A more restrained version of the Beaux-Arts style was adopted for such town houses as that at 35 East 68th Street of 1899-1901.

As early as 1908, in the Valentine residence at 5 East 67th Street, the firm turned to a simpler classical style enlivened by rich surface carving. At No. East 67th Street, this takes the form of richly carved pilasters and panels on the oriel window and the carved enframements of the fourth floor while at 48 East 68th Street, built in 1919 after Carrère's death, the ornament is confined to very restrained low relief carving.

In the new facades for 111 East 67th Street (1916-17) and 118 East 62nd Street (1919), the firm used brick with stone trim. In the first instance, they produced a rare neo-Georgian design of great simplicity. The East 62nd Street building draws equally on French and English sources. The severity of these late designs reflects not only a change in the building economy but an increasing taste for clean lines and simplicity in architecture in the second and third decades of the century.

American Architect, 99(1911), 151-152; 136(1929), 55

Dictionary of American Biography, vols. 2 and 4.

New York Times, Oct. 23, 1929

Royal Institute of British Architects Journal, 18(1910-11), 352; 37(1929-30), 24-25.

JAMES E. CASALE (1890?-1958)

8 East 62nd Street	1945	altered for apartments
3 East 63rd Street	1936	new facade; altered for apartments
12 East 63rd Street	1957	new facade; altered for apartments
29 East 63rd Street	1955	altered for three-family residence
7½ East 64th Street	1946	penthouse added
111 East 64th Street	1953	facade alterations; altered for apartments
20 East 65th Street	1957	altered for apartments
44 East 65th Street	1944-46	altered for apartments
18 East 68th Street	1942-46	altered for apartments
47 East 68th Street	1954	altered for offices
107 East 70th Street	1953	altered for offices
7-15 East 73rd Street	1934	altered for apartments
38 East 73rd Street	1945	stoop removed
8 East 74th Street	1945	altered for apartments
42 East 75th Street	1923	front remodelled; altered for apartments
12 East 76th Street	1946	new facade
57 East 77th Street	1952	facade changes; altered for apartments
827 East Madison Avenue	1923	new facades; altered for stores and apartments

Born in Villarosa, Italy, James Casale came to this country in 1900, and received his architectural training at Cooper Union and Columbia University. Casale was a specialist in remodeling residences into apartments, offices, and for commercial uses, and estimated the year before his death that he had remodeled some 3000 city houses, mostly on the East Side. Indeed every one of Casale's works in the district is such a conversion. His most prominent conversions were those of the Villard Houses, designated New York City Landmarks, into the offices of the Roman Catholic Archdiocese (now part of the Palace Hotel), the conversion of the Pulitzer mansion at 7-15 East 73rd Street

into apartments, and the conversion of the Lamont house at 107 East 70th Street into the Headquarters of the Visiting Nurse Service of New York. Although James E. Casale was a major figure in the transformation of the district from a largely affluent residential area of urbane mansions to a vibrant neighborhood of "mixed use," his work was carried out almost exclusively on the interiors of buildings and thus is rarely apparent to passersby. Very minor conversions and alterations carried out by Casale are not on the above list.

New York Times, July 2, 1958

EDWARD PEARCE CASEY (1864-1940)

154 East 70th Street	1906-07	new building
25 East 73rd Street	1907	facade alteration

Edward Pearce Casey was born in Portland, Maine, and educated as a civil engineer at Columbia University and as an architect at the Ecole des Beaux-Arts in Paris. In 1891, he opened an office in New York City, but his first major work was his appointment in 1892 to supervise completion of the Library of Congress in Washington, originally designed by the firm of Smithmeyer & Pelz. This led to a number of commissions in Washington, D.C., including the Memorial Continental Hall of the Daughters of the American Revolution (1904-07), the Connecticut Avenue Viaduct, the General Grant Memorial (1905) and the Commodore Barry Monument (1910). Casey also designed the New York State Battle Monuments at Antietam, Maryland (1920) and Gettysburg, Pennsylvania (1924).

The house which Casey designed for the noted art collector Stephen C. Brown at 154 East 70th Street of 1906-07 is in a severe version of the Tudor Revival style and reflects his Beaux-Arts training in its strict symmetrical composition and organization of the facade by means of large units. Slightly earlier, Casey had combined formal compositional principles with Tudor and Jacobean details in the more eclectic and picturesque brick and stone facade of the H. Percy Silver Parish House of the Church of the Incarnation at 205 Madison Avenue, where Tudor fenestration is combined with a richly ornamented portal. The altered facade at 25 East 73rd Street is considerably more severe than this Tudor style.

Architectural Record, 87(Feb. 1946), 116, 118
New York Times, Jan. 3, 1940

CAUGHEY & EVANS
 _____ Caughey (dates undetermined)
 _____ Evans (dates undetermined)

71 East 77th Street	1928	new building
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WALTER B. CHAMBERS (1866-1945)

54 East 64th Street (with Ernest Flagg)	1906-1907	new building
12 East 65th Street	1908-1909	new building
124 East 65th Street	1911	stoop removed; rear extension
45 East 67th Street	1911	new building
43 East 68th Street	1927	interior alterations and rear extension
7 East 72nd Street (with Ernest Flagg)	1898-99	new building (Landmark)
815 Madison Avenue	1926	new facade
563 Park Avenue	1909-1910	new building

Walter B. Chambers was raised in Brooklyn and educated at Yale University, the Ecole des Beaux-Arts in Paris, and in Munich. Returning to New York, Chambers was employed in the recently organized architectural office of Ernest Flagg, first as a draftsman and from 1895, as Flagg's partner. Their partnership lasted until 1906, and was responsible for some of the finest works of both architects including the exuberant and luxuriously detailed Oliver Gould Jennings Residence at 7 East 72nd Street, the Firehouse at 44 Great Jones Street both designated New York City Landmarks, and the neo-Federal Jenks town house at 54 East 64th Street.

In 1906, Chambers established his own practice, designing a number of private houses but achieving notice as a designer of apartment houses, such as that of 1909-10, at 563 Park which received the annual award of the Down-Town League of New York in 1912.

Like the later designs of his former partner, Flagg, the late residential works of Chambers reflect a taste for greater severity and simplicity in details and overall composition. The Gavin residence of 1908-1909 at 12 East 65th Street still employs elements from the Beaux-Arts design vocabulary and a sense of the mass and plasticity of the wall, but this is all handled with a greater restraint and an appreciation of the unarticulated wall surface which is nowhere to be found in the earlier Jennings Residence. The Sheffield residence of 1911 at 45 East 67th Street continues this tendency with a new novelty of composition and lightness.

In the later years of his practice Chambers also produced designs for several commercial buildings in New York and dormitory and classroom at Yale and Colgate Universities.

Francis
New York Herald Tribune, April 21, 1945
Withey

HENRY OTIS CHAPMAN (1862-1929)

952 Fifth Avenue	1923	new building
940 Madison Avenue	1921	new building

Henry Otis Chapman was born in Otisville, New York, and educated

in the offices of Richard Upjohn which he left in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. For the next 32 years Clinton practiced alone until he joined with William Hamilton Russell in 1894. Russell, also a native New Yorker, had studied at the Columbia School of Mines before joining the firm of his great-uncle, James Renwick, in 1878. Five years later, he became a partner in the firm and remained with it until 1891.

Although both men trained with this country's most important Gothic Revival architects, there is little specific reference to the Gothic style in their work. The country estate "Glenview" for James Bond Trevor in Yonkers which was designed by Clinton and built in 1876-77 has some Victorian Gothic elements. But this is an exception. Russell seems only to have retained a sensitivity for verticality, an elemental characteristic of the Gothic.

Most of Clinton's important buildings during the long period that he practiced independently were office buildings based on Italian Renaissance prototypes. A strong design feature of all these works was a pronounced layering of the facade into horizontal sections with monumental pilasters or piers carrying cornice bands, a usual rendering of the tall building during the 19th century. Clinton did not stylistically express the verticality of tall buildings until he formed his partnership with Russell. A Clinton & Russell office building is generally brick and masonry with a base consisting of two horizontal sections, a shaft characterized by a monumental arcade which makes a strong vertical statement either at the central bays or across the full facade and, finally, a prominent roof entablature crowned with additional stories. The use of the monumental arcade which was often seven stories high seems to be the result of Russell's influence, the element of verticality retained from his years in the Renwick firm.

The residential buildings for which the firm is noted are also monumental and include a number of features found in their commercial skyscrapers. Their most famous apartment houses, the Graham Court Apartments (1901) at West 116th Street and Seventh Avenue, the Astor Apartments (c.1905) at 2141-2157 Broadway, and the Apthorp (1908) at 2101-2119 Broadway, were all built for the Astors. The Astor connection with the firm dates from about 1898 when Clinton & Russell designed a splendid group of four French Renaissance-inspired town houses for William Astor on the northeast corner of Fifth Avenue and East 56th Street which extended along the side street. The firm also produced the famous Beaux-Arts styled Astor Hotel, now demolished, which was long one of Times Square's most famous buildings.

Another building type which Clinton & Russell produced was the armory. The 71st Regiment Armory, one of the most impressive armories ever built in the city, was by the firm and occupied the blockfront on the east side of Park Avenue between East 34th and 33rd Streets. This armory, now demolished, a massive pile of brick and masonry encrusted with machicolations, boasted circular towers and a soaring central tower suggested by medieval Italian prototypes. The firm was not unfamiliar with this building type because the Seventh Regiment Armory (1877-80) on Park Avenue between East 66th and 67th Streets had been designed by

Charles Clinton before he joined with Russell.

The town houses that the two men produced, both within the district and in other parts of Manhattan, reflect the popular styles for domestic architecture at the period--the neo-Federal and neo-Renaissance. The houses are quite different from their other works not only in scale, but in design, plan and arrangement which, while always of the highest quality and standards, follow the traditions for the New York City rowhouse.

Architectural Record, 7(Oct.-Dec., 1897), 1-61
New York Times, July 25, 1907, p.7; Dec. 2, 1910, p.9

JACK PICKENS COBLE (b.1910)

158 East 70th Street 1970 facade alterations

Jack Coble, born in Greensboro, North Carolina was educated at Cornell University (B. Arch. 1934). He became a junior draftsman with Gehron & Ross (1929-31), a draftsman-designer with Walker & Gillette (see) (1936-38), and then went out on his own in Greensboro as Jack C. Coble, Architect, in 1938-41; in 1945-50 he was an architect-designer with Raymond Loewy Associates; in 1951-54 with James C. Mackenzie, Architect. Principal works include: Montaldo Shop Building, Greensboro (1941); Marc Friedlaener Residence, North Carolina, (1942); Cole Porter Residence, Williamstown, Massachusetts, (1954); Frank Duncan Residence, Middletown, Rhode Island, (1955); Roland Langay Residence, Woodbury, Connecticut (1957); Partners Dining Suite, Carl M. Loeb, Rhoades and Company, Wall Street, New York (1960).

In 1970, Coble converted a five-story Italianate style residence at 158 East 70th Street to a two-family dwelling, at which time the window sash was changed and the ornament stripped.

American Architects Directory, 1956, 1970

OGDEN CODMAN (1863-1951)

11 East 60th Street 1912 new facade; altered for
apartment
46 East 65th Street 1906-07 new facade
5 East 68th Street 1911 interior alterations
131 East 71st Street 1910 facade changes

Ogden Codman was well known for his residential designs in the neo-French Classic style and for many fine interior alterations. Although he was born in Boston, he was raised in France where he was greatly influenced by French architecture. In 1882, he returned to the Boston area and began practice as an architect. In 1893, he opened an office in New York City where he received numerous commissions. Codman executed many prestigious residential commissions in Newport, Boston, and Long Island, as well as in New York. He worked for such prominent families as the Rockefellers and the Vanderbilts, for whom he did the interior decoration for the "Breakers", the Vanderbilt home in New-

port, Rhode Island. Codman espoused his architectural philosophy in a book on interior decoration which he wrote in cooperation with the well-known writer Edith Wharton in 1897. Titled The Decoration of Houses, this book offered advice to the layman concerning the harmonizing of interior decor with architectural style. Codman gave expression to his preference for French architecture of the 16th through the 18th centuries in this book. He felt that interior decoration was "a branch of architecture" and that "our life is more closely related to the tradition of ... France" and thus French architecture was the most suitable for New York living. One of the many town houses designed in neo-French Classic styles by Codman is that at 18 East 79th, in the Metropolitan Museum Historic District, in which Codman adapted scale drawings of an 18th-century house in Bordeaux to a New York City lot. Also the group of three town houses on East 96th Street (Nos. 7, 15 and 18) attest to his fluency in French architectural styles. The house at 7 East 96th Street, a designated New York City Landmark, built by the architect in 1912-13 for his own use, recalls Parisian Louis XV style houses.

In 1910, Codman made changes to the front and interior of an earlier rowhouse at 131 East 70th Street for Elsie de Wolfe, generally considered the founder of the interior decorating profession in the United States. Rather than being a complete redesign, the house retains elements of the earlier brownstone front. This kind of alteration proved very influential in the 1910s and '20s and was undoubtedly encouraged by Codman and de Wolfe for their fashionable clients.

Codman was also a prolific designer in the popular American Colonial and neo-Federal styles. These predominate in his country and suburban work but are also to be seen in several urban commissions as well, notably the facade Codman designed in 1906 for Eleanor Blodgett's house at 46 East 65th Street, with its somewhat severe handling of the elements of that fashionable style. His 1912 redesign of an earlier rowhouse at 11 East 60th Street for the Metropolitan Club shows his facility to adapt elements of the Italian Renaissance style.

F. Codman, The Clever Young Boston Architect, private printing, 1970.

COFFIN & COFFIN

H. Errol Coffin (b.1891)
Kenneth Ford Coffin (b.1896)

129 East 64th Street 1937 new facade

H. Errol Coffin was born in Binghamton, New York, and educated at Cornell University. He worked as a draftsman with the firm of Tooker & Marsh until 1917 when he formed his own firm which lasted for two years until his younger brother, Kenneth, joined him.

Kenneth Ford Coffin was born in Bath, New York, and educated at Rutgers and Cornell. After graduating from Cornell, he became a partner with his brother. The principal works by the firm are schools which include: the Colegio Maria Alvarado in Lima, Peru (1930); the Agricultural Engineering Building at Cornell (1954); the High School at Saratoga Springs (1926); and the Centenary Junior High School at Hackettstown, New Jersey (1949), among others. They also designed the Mariners Harbor Houses (1954) on Staten Island. The only work that the firm did in the district was the modernization of the facade of 129 East 64th Street.

American Architects Directory, 1956, 1962.

SAMUEL COHEN (dates undetermined)

59 East 75th Street 1920 facade and interior alterations

All that is known of Samuel Cohen's life and career is that he undertook alterations for Morris Zucker at 59 East 75th Street.

Trow's, 1917

HENRY MARTYN CONGDON (1834-1922)

8 East 63rd Street 1878 new building

Henry Congdon graduated from Columbia College in 1854, and apprenticed himself to John Priest, M.A. a fellow-member of the Ecclesiological Society of which Congdon's father was a founder. In 1859, Congdon and John Littell opened an office. The greatest part of Congdon's 63 years of practice, however, were spent without a partner. In 1907, he took his son Herbert into the firm. Congdon's works include St. Andrew's Church, Harlem; the House of Mercy, Inwood; St. Mary's Free Hospital for Children, New York City; and a number of churches in Connecticut, Pennsylvania, and New Hampshire. Congdon was still in practice at the time of his death.

Nothing is known of the original appearance of Congdon's only building in the Upper East Side district, a five-story structure built in 1878 which was given a new facade in 1898-99 by C.P.H. Gilbert (see).

AIA Journal, 10(1922), 134
Francis

CONKLIN & ROSSANT

William J. Conklin (b.1923)
James Stephen Rossant (b.1928)

58-66 East 78th Street 1978 new building

William Conklin was born in Nebraska, received his B.A. from Doane College in 1944, and his B. Arch. from Harvard's School of Design in 1950. James Rossant, born in New York City, was educated at the University of Miami (1946-47) and Columbia University, (1948-1949); he studied further at the University of Florida (B. Arch. 1951) and Harvard (Master of City and Regional Planning 1953). Conklin was a principal in the firm of Whittlesey & Conklin from 1961 to 1969; the firm became Whittlesey, Conklin & Rossant in 1966-67; and finally Conklin & Rossant organized in 1967.

Having received some 50 design awards, the firm of Conklin & Rossant is preparing the Urban Design Plan for the New Capital of Tanzania, and designing a new center for Oklahoma City. New York City buildings that reflect the firm's preservationist sensitivity include the Butterfield House on West 12th Street in Greenwich Village, the Premier at 333 East 69th Street, and the Painters Union Building on 14th Street, constructed of bronze, in a style reflective of its cast-iron neighbors.

No. 58-66 East 78th Street is the Ramaz School, still under construction. It has a pewter-colored metal facade.

American Architects Directory, 1970.

JOHN CORREJA, JR. (dates undetermined)

147 East 69th Street 1880 new building, facade altered

Little is known of this architect. He was apparently active in New York from c.1850 to c.1890, as a partner in Field & Correja from 1850-55, and on his own from then on. His one other known building is an enormous cast-iron warehouse, built 1879-80, at 462-468 Broadway in the SoHo-Cast Iron Historic District, and it is one of the most impressive such buildings there. No. 147 East 69th Street, built at the same time as 462-468 Broadway, was originally a stable, with living quarters in the uppermost floor; its facade was changed in 1913, and no record remains of the original.

Francis.

RALPH ADAMS CRAM (1863-1942)

861-863 Madison Avenue
(St. James' Episcopal Church)

1923

new facade

No architect is so closely identified with the Gothic Revival in 20th-century American ecclesiastical and collegiate architecture as Ralph Adams Cram. Deeply religious, Cram was almost a latter-day Pugin in his combination of a prolific architectural practice with writing and lecturing aimed to explain and foster his point of view. Like Pugin, Cram visualized the middle ages as representing a way of life unblemished by the harsher aspects of industrialized society and sought to realize an image of his faith and beliefs in innumerable churches. His philosophy is best expressed in The Gothic Quest, one of his countless publications, in which he described Gothic architecture as "a mental attitude, the visualizing of a spiritual impulse."

The son of a Unitarian clergyman, Cram later became converted to Anglo-Catholicism during a midnight mass in Rome. Cram began his practice in Boston at the age of 24 in partnership with Charles Wentworth. Later Frank Ferguson and Bertram Goodhue, who had joined the firm in 1889 and 1891 respectively, were made partners. From the start the firm specialized in church design and favored English and French Gothic styles. Both of these styles can be seen in what is, no doubt, Cram's most famous work in New York, the nave and chevet of the Cathedral Church of the St. John the Divine and the several buildings in the cathedral precinct. Cram had taken over the cathedral project after the death of George L. Heins of the original architectural firm of Heins & LaFarge. Their Romanesque Revival design, which was largely obscured by Cram's Gothicization after 1907, can still be detected in the domed crossing. While the cathedral is generally 13th-century French Gothic in conception and detail the unusual arrangement of the nave elevation and lighting effects reflect a certain interest in Spanish Gothic. In contrast to the monumental forms of the Cathedral, the Deanery and Bishop's House are rendered in a personal interpretation of late English Gothic design. The fieldstone walls, mullioned windows and stone trim are motifs frequently encountered in Cram's numerous works for universities -- including the Graduate College at Princeton and many of the buildings at the United States Military Academy at West Point. This style can also be witnessed in the Chapel of the Intercession and its Vicarage at Broadway and West 155th Street (1911-14), both designated New York City Landmarks.

Although many of Cram's works, such as the exceptionally fine church of St. Thomas at Fifth Avenue and 53rd Street, show his particular knowledge of and affection for French Gothic, the spirit of his work continues in the tradition of the late work of the great English architect, George Frederick Bodley (1827-1907). Cram's admiration for Bodley, made explicit in his writing, is apparent in the preference for the attenuated verticals of late

Gothic styles, finely worked stone, and taste for refined decorative detail. The remodelling of St. James Church, while it reflects Cram's style, is not a representative work. His hand is best seen on the refined interior details. The exterior, while it displays some of Cram's favored motifs, is an amalgam of the work of R.H. Robertson, the original designer, and Cram.

Cram continued in an active practice until his retirement in 1930, after which he spent most of his time at his country estate "Whitehall" at Sudbury, Massachusetts. Again reminiscent of Pugin's private world at Ramsgate, Kent, Cram also built a small 13th-century chapel on his estate where he could realize a personal version of his professional passions.

New York Herald Tribune, Sept. 23, 1942

New York Times, Sept. 23, 1942

W. & W.F. CROCKETT (dates undetermined)

134 East 74th Street 1928 facade alterations

All that is known about this firm is that they were builders who altered the facade of an earlier rowhouse at 134 East 74th Street.

Trow's, 1920.

CROSS & CROSS

John Walter Cross (1878-1951)

Eliot Cross (1884-1949)

36-38 East 62nd Street	1916	new facade
36 East 63rd Street	1929	new building
118 East 65th Street	1914	rear extension and interior alterations
4 East 66th Street	1919	new building
46 East 70th Street	1920	interior alterations
35 East 72nd Street	1930	new building
36-38 East 74th Street	1920	new facade
45-49 East 75th Street	1924	new building
1002 Madison Avenue	1930	new building

Born in South Orange, New Jersey, John W. Cross received his undergraduate education at Yale from which he was graduated in 1900. After spending two years at the Columbia School of Mines, he continued his architectural training at the Ecole des Beaux-Arts. On completing his studies in Paris in 1907, he returned to New York and began his career in partnership with his younger brother, Eliot, who had recently graduated from Harvard. Their firm, Cross & Cross,

D. Crow, trained as a mechanical engineer and joined the firm after his graduation from Lafayette College in 1925. The firm specialized in the design of institutional structures, especially hospitals, with 200 credited to the firm at the time of Wick's death. Among their works were buildings on the University Heights campus of New York University, the Children's Court Building, Doctors Hospital, French Hospital, the Spellman Building of St. Vincent's Hospital, all in Manhattan; Jewish Hospital in Brooklyn; St. Barnabas Home in the Bronx; and St. Josephs Hospital in Rockaway, Queens. Within the historic district they designed a school building at 48-50 East 62nd Street, made alterations to a rowhouse at 110 East 64th Street for the Central Presbyterian Church, and designed a new modified neo-Federal facade for an earlier rowhouse.

Mich. Soc. of Architects Monthly Bull., 29(Feb. 1955), 35
New York Times, Oct. 5, 1953, April 12, 1963, Oct. 11, 1965
Who's Who in New York, 1929

CUTHBERTSON CONTRACTING COMPANY

Walter A. Cuthbertson (1876?-1950)

18 East 65th Street 1926 new facade

Col. Walter Ambrose Cuthbertson was an army officer and construction engineer. In 1926, the Cuthbertson Contracting Company redid the front of No. 18 East 65 Street, a house originally built in 1926, as part of its conversion to a rooming house.

New York Times, May 24, 1950
Trow's, 1930

DeForest traveled extensively in Egypt, Syria, and Greece, before going to India in 1881, where he founded workshops at Ahmedabad for the revival of woodcarving. He wrote several works on the arts of the Orient, organized many exhibitions, and collected much of the Tibetan work now in the Metropolitan Museum of Art.

At 6 East 74th Street, DeForest altered the first story windows and added an angular oriel to the second story.

American Art Annual, vol. 29(1932)
Francis.

DELANO & ALDRICH

William Adams Delano (1874-1960)
Chester Holmes Aldrich (1871-1940)

11 East 61st Street	1923	new facade
2 East 62nd Street(Knickerbocker Club)	1913	new building(Landmark)
107 East 64th Street	1924	facade alterations
4 East 65th Street	1923	interior alterations
45 East 65th Street	1930	interior alterations
37 East 68th Street	1913	new building
60 East 68th Street	1919	new building
11 East 69th Street	1923-24	new building
121 East 70th Street	1910	new building
161 East 70th Street	1911	new building
134 East 71st Street	1923	facade alterations
7 East 75th Street	1917	rear extension and interior alterations
120 East 78th Street	1930	new building
564 Park Avenue(Colony Club)	1914-16	new building
583 Park Avenue(Third Church of Christ Scientist)	1922-24	new building
686 Park Avenue	1917-19	new building(Landmark)
701 Park Avenue(Union Club)	1932-33	new building

The firm of Delano & Aldrich, a favorite of many affluent New York families in the 1910s and 1920s, designed some of the finest neo-Federal style buildings in the district. Indeed the popularity of this style in residential and commercial architecture might be partially attributed to the often elegant and meticulously-detailed works of Delano & Aldrich who made this style a specialty and almost a firm trademark.

William A. Delano (1874-1960) was educated at Yale where he received his bachelor's degree in 1895. He then went to work in the firm of Carrère & Hastings before going to Paris to complete his architectural training at the Ecole des Beaux-Arts. After returning to the United States he began teaching at the School of Architecture at Columbia University (1903-11) and in the same year formed a partnership with Chester H. Aldrich, a native of Providence, Rhode Island,

who had studied architecture at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts, from which he received a diplôme in 1900. Aldrich had met Delano in 1895 when they both were working in the firm of Carrère & Hastings. At that time, Aldrich was assisting Thomas Hastings in running an atelier based on the Parisian system as an adjunct to the architectural training at Columbia's School of Architecture from which Aldrich himself had graduated in 1893.

Delano & Aldrich's first important commission came in 1904-05, with the Walters Art Gallery in Baltimore, a monumental neo-Italian Renaissance style building which perhaps reflects their Parisian training more than the contemporary work of Carrère & Hastings. They also designed such important buildings as the Post Office Department Building (1933) and the Japanese Embassy in Washington, D.C., the American Embassy in Paris, and the Marine Air Terminal (1939) at LaGuardia Airport.

Delano & Aldrich are, however, primarily noted for their residential work for wealthy clients in New York City and its suburbs. Among their suburban residences were the estate of John D. Rockefeller at Pocantico Hills, the summer home of Otto Kahn at Cold Spring Harbor, Long Island, the Vincent Astor residence at Port Washington, Long Island, the Mrs. Dwight Morrow residence in Englewood, N.J., and the Osgood Field residence at Lenox, Massachusetts.

Delano & Aldrich made a major mark within the historic district with their designs for affluent clients. These designs include the neo-Federal Elbridge Stratton residence (1923) at 11 East 61st Street, the neo-Federal Marshall J. Dodge residence (1913) at 37 East 68th Street, the neo-Italian Renaissance Harold Pratt residence (1919) at 60 East 68th Street, the neo-French Classic J. Henry Lancashire residence (1923-24) at 11 East 69th Street, the neo-Federal residence (1910) at 121 East 70th Street for Howard C. Cushing, the noted portrait painter, the neo-Federal Marion Hague residence (1911) at 161 East 70th Street, the neo-Federal Harry Winthrop Rogers residence (1930) at 120 East 78th Street, and the neo-Federal William Sloane residence (1917-19) at 686 Park Avenue which relates in its design to the Percy Pyne house at 680 Park Avenue (1910-12), designed by McKim, Mead & White. Other distinguished residences of neo-Federal design by Delano & Aldrich were built for Willard Straight at 1130 Fifth Avenue (1913-15) (Delano & Aldrich also designed Willard Straight Hall (1925) at Cornell University) and for Francis F. Palmer at 75 East 93rd Street (1917-18). In 1928, this latter house was purchased by George F. Baker who then commissioned Delano & Aldrich to enlarge the house and also to design the smaller neo-Federal rowhouse (1931) at 67 East 93rd Street. All are now designated New York City Landmarks.

Delano & Aldrich also contributed three notable club buildings to the district: the Knickerbocker Club (1913) at 2 East 62nd Street, the Colony Club (1914-16), at 564 Park Avenue, both in the neo-Federal style; and the imposing neo-English Renaissance Union Club (1932-33) at 701 Park Avenue. Their Third Church of Christ Scientist (1922-24) at 583 Park Avenue, also of neo-Federal design, makes an important contribution to the Park Avenue streetscape.

Like many other architects active in the 1920s and '30s Delano & Aldrich also made relatively minor facade alterations to earlier rowhouses in the district and also carried out interior alterations.

In 1935, Chester Aldrich took a leave of absence from the firm to serve as head of the American Academy in Rome, a post which he held until his death in 1940. Aldrich was also an artist, and his paintings were exhibited at the Fogg Art Museum at Harvard and the Rhode Island School of Design. Delano retired from the firm in 1950. In 1953, he received the Gold Medal of the American Institute of Architects, its highest honor.

Dictionary of American Biography, Supp.2
New York Times, Dec. 27, 1940, Jan. 13, 1960
Withey

BRADLEY DELEHANTY

John Washington Bradley Delehanty (1887?-1965)

170 East 70th Street	1925	alterations
969 Lexington Avenue	1919-20	new facade

Bradley Delehanty, a New York architect, graduated from Cornell University in 1910, and spent several years at the Ecole des Beaux-Arts. His office was at 2 Park Avenue and his home at 444 East 57th Street. Delehanty designed various country homes in Florida; Nassau, British West Indies; Greenwich, Conn.; Brookville, N.Y.; and Glen Head, L.I.

In 1925, Delehanty converted a Beaux-Arts style stable at 170 East 70th Street, designed in 1901-02 by C.P.H. Gilbert, into a private school, with no effect on the building's exterior. At 969 Lexington Avenue, Delehanty converted a five-story rowhouse into a two-family residence; in the process he removed the stoop and facade ornament, and covered the front with stucco.

New York Times, June 9, 1965

DENBY & NUTE

Edwin N. Denby (1872-1957)
Frank S. Nute (dates undetermined)

41 East 67th Street	1909	new facade
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Although nothing is known of Frank S. Nute, his partner, Edwin H. Denby, was born in Philadelphia and educated at the Polytechnikum in Dresden between 1890 and 1892. He continued his studies at the Ecole des Beaux-Arts and received his diplôme in 1897. After returning to this country, he opened an architectural office in New York City in 1900 and, four years later, began his partnership with

FRED H. DODGE (dates undetermined)

39 East 68th Street	1913	new facade
19 East 73rd Street	1908	new facade

Fred H. Dodge, a Manhattan architect, undertook alterations of two relatively modest brownstone rowhouses within the district; for these alterations he employed the neo-Renaissance and neo-Federal styles popular in the early 20th century.

Trow's, 1913

DODGE & MORRISON

Stephen W. Dodge (dates undetermined)
Robert B. Morrison (1869-1958)

14 E. 67th Street	1920	new facade, interior alterations
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Little is known about Stephen Dodge. Robert Morrison, who was a partner in Dodge & Morrison for 40 years, was a designer of commercial buildings, churches, hospitals, and public buildings in Brooklyn and New Jersey, including the Christ Lutheran Church on Lafayette Avenue, Brooklyn. For many years he served on the New Jersey Board of Architecture. He retired from practice in 1938, and moved to California. In 1932, at the age of 63, he had set a record for crossing the George Washington Bridge on a bicycle.

No. 14 East 67th Street is something of an oddity. Three stories high, it was originally a Queen Anne style brownstone-fronted residence. Its neighbor, No. 16, built in the same style at the same date, was given a new facade by John H. Duncan (see) in 1905. Jeremiah Milbank later bought both buildings, and in 1920 commissioned Dodge & Morrison to give No. 14 a facade harmonizing with Duncan's design for No. 16, which is two stories taller. At the same time, the buildings' interiors were combined; they are now known jointly as No. 14-16 East 67th Street.

New York Times, July 27, 1958, p.25
Trow's, 1920

WILLIAM F. DOMINICK (1870-1945)

125 East 64th Street	1924	facade alterations
123 East 69th Street	1930	facade alterations

A native and life-long resident of Greenwich, Connecticut, William F. Dominick maintained an office in New York and divided his practice between the two cities. He was educated at Yale and Columbia, and is said to have studied architecture in Europe as well. Small houses were his specialty, and he remodelled a number of country houses as well as city houses with great discretion.

New York Herald Tribune, Jan. 17, 1945

FRANK W. DRISCHLER (dates undetermined)

149 East 69th Street 1895-96 new building

In 1894, Frank W. Drischler opened an architectural firm with Herman William Hoefler, then began practice on his own the following year. The handsome carriage house with Romanesque Revival and Flemish Renaissance detail at 149 East 69th Street, built for financier Charles T. Yerkes, must have been one of the first commissions he received after opening his own office.

Francis

JOHN H. DUNCAN (1855-1929)

8 East 62nd Street	1902	new building
15 East 63rd Street	1901	new building
20 East 64th Street	1898	alterations
22 East 64th Street	1903	alterations
40 East 64th Street	1900	interior alterations
4 East 67th Street	1901	new building
16 East 67th Street	1905	new building
52 East 68th Street	1900	interior alterations
6 East 69th Street	1887-88	new building
11 East 70th Street	1909-10	new building (Landmark)
16-18 East 71st Street	1910	new building
19 East 71st Street	1905	interior alterations
15 East 72nd Street	1898	new building
14 East 77th Street	1920	story added

John Duncan was very active as the architect of a great many residential and commercial structures throughout Manhattan, but his reputation was largely the result of his designs for two important New York City monuments: the Soldiers' and Sailors' Memorial Arch on Grand Army Plaza in Brooklyn (1889-92) and the very imposing neo-Classical Grant's Tomb in Manhattan (1891-97). These two monuments, both designated New York City Landmarks, were prestigious commissions for Duncan and attested to his commitment to neo-Classical design. In both cases, his designs were chosen in competition with many others and his success in these competitions must certainly have helped him considerably in establishing a clientele of notable New Yorkers for his residential and commercial work. Duncan designed many residences in a variety of neo-Classical styles. Among these are the neo-French Classic town house at 11 East 70th Street, a designated New York City Landmark, and several fine town houses in the Metropolitan Museum and Central Park West - 76th Street Historic Districts.

Some of Duncan's finest residential designs in the Beaux-Arts manner are among the most noteworthy buildings in the district. The unusual and richly composed detailing of the residence at 15 East 63rd Street shows the freedom Duncan brought to his private commissions

was for the World War I memorial at Thiancourt in France. Ellett is chiefly remembered for two buildings in New York City: the restrained Classical Bronx Post Office (1935-37), a designated New York City Landmark, and the Cosmopolitan Club, mostly distinguished for its unusual use of a tall elegant cast iron balcony. In 1933, Ellett received the second Gold Medal of the Architectural League of New York for this design. His alterations to the building at 129 East 65th Street were also for the Cosmopolitan Club.

AIA Journal, 17(1952), 71-73
New York Times, Nov. 25, 1951

AYMAR EMBURY II (1880-1966)

41 East 70th Street	1928-29	new building
45 East 70th Street	1928-29	new building
40-46 East 71st Street	1928-29	new buildings(4)
55 East 75th Street	1937	facade alterations

An avowed traditionalist in architectural design, Aymar Embury designed not only numerous residences, but many park and recreation facilities in New York City. Born in New York, he earned a civil engineering degree in 1900 and a master's degree in 1901 from Princeton University where he taught architecture during the early years of his practice in New York. From the start Embury favoured neo-colonial and neo-classical styles in residential design. Two houses of 1913 in the Park Slope Historic District in Brooklyn at 234 Eighth Avenue and 563-67 Third Street represent early works in the fashionable neo-Federal style. In such grand designs as the Arthur Lehman House at 45 East 70th Street of 1928-29, he employed an imaginative synthesis of classical styles handled with a severity suggestive of the rising taste for clean lines and minimal ornamentation in the architecture of the late 1920s and 1930s. However, Embury eschewed both the International Style imported to this country from Germany and the more traditional modern imagery of the popular Art Deco style. "Modernists," he said, "believe that the essence of their work is to do something that has never been done before. They leave off all ornamentation because, they say, the ornaments do not aid the structure to do its job. I suppose some of these architects do not use neckties or buttons when they dress." Indeed, he continued, like his contemporary Mott B. Schmidt (see), to design in the neo-Federal style as can be seen in the row of brick town houses on East 71st Street, and the large town house at 41 East 70th Street, all designed in 1928. These five houses, as well as the Lehman house, were built on property previously owned by the Presbyterian Hospital.

But Embury was not merely an architect for the wealthy and indeed his influence in New York is perhaps more dramatically felt in his designs for the Triborough (1936) and Bronx-Whitestone Bridges (1939), done in association with the engineer O.H. Ammann. Moreover, his confident and sympathetic handling of brick is often observed in the numerous small structures he designed for the City's Parks Department, especially during the active period of building under the WPA

in the mid-1930s. Fine examples of such designs are the buildings of the Prospect Park Zoo in Brooklyn and those of the Crotona Play Center in Upper Manhattan.

Although Aymar Embury maintained that architecture is primarily intended to please and foster emotions, such later designs as the New York City Building at the World's Fair of 1939-40 and the Donnell Library (New York Public Library) on West 53rd Street show a feeling for abstract composition and clean lines which reflect both the aesthetics and economics of post-War architecture. In 1956, Embury retired from active practice although he continued to serve as a consultant to the firm continued by his son, Edward Coe Embury, until his death in 1966.

New York Times, Nov. 15, 1966, p.47

WILLIAM EMERSON (1874-1957)

130 East 70th Street	1910	alterations to mansard
159 East 70th Street	1908	new facade

A great-nephew of Ralph Waldo Emerson and a relative of the prodigious architect of domestic structures, William Ralph Emerson (d.1917) of Boston, William Emerson was educated at Harvard and studied architecture at Columbia and the Ecole des Beaux-Arts. Emerson practiced in New York in 1901-1919 and specialized in bank buildings and model tenements. After service in Red Cross construction in France he collaborated with Georges Cromort on several books including The Uses of Brick in French Architecture. Certainly, the facade he designed in 1908 for the house at 159 East 70th Street reflects a desire to use brick as both a structural and ornamental material. In 1919, Emerson became Dean of the School of Architecture at the Massachusetts Institute of Technology and ceased his New York practice.

New York Times, May 5, 1957

EVANS & DELEHANTY

Randolph Evans (b. 1901)
William Edward Delehanty (b.1901)

44-46 76th Street	1965	new building
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Born in Birmingham, Alabama, Randolph Evans was educated at the University of Alabama. His early training in architecture included working as a draftsman for George Price (1923-24) and employment with Faurot & Luiandais (1924-26) and with Ludlow & Peabody (1926-28) before beginning an independent practice in 1929. William E. Delehanty was born in Southbridge, Massachusetts, and studied at the Massachusetts Institute of Technology. He was first employed in the offices of

Starrett & Van Vleck (see) in 1924, soon after graduating from the Massachusetts Institute of Technology. Two years later, he joined the firm of Harvey Wiley Corbett and remained with him until 1937. Evans and Delehanty did not form their partnership until 1942 when they were also joined by Henry Otis Chapman, son of the well-known architect of the same name. The firm concentrated on school buildings and among their best known works are: Brooklyn College (1938) in association with Corbett, Harrison & MacMurray; Cornell University dormitories (1955); Aviation Trades High School in New York City (1957); and Gould Academy in Bethel, Maine (1955). Interestingly, they were also the restoration architects for Sagamore Hill in 1953. In 1965, the firm was hired by the Hewitt School to design their neo-Federal building on East 76th Street.

American Architects Directory, 1956, 1962.

JAMES FEE (dates undetermined)

173-175 East 71st Street	1869	new buildings(2) (facades now altered)
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We know nothing about the life and career of James Fee, an early architect-developer to work in the district. The two houses he is responsible for have been given new facades so we cannot even say in what style he designed them.

HYMAN ISAAC FELDMAN (1896-1981)

30 East 62nd Street	1955	new building
65 East 76th Street	1948-49	new building
135 East 71st Street	1955	new building

Hyman I. Feldman, born in Lemberg (now Lwow U.S.S.R.) in 1896, was brought to New York in 1900. He studied at Cornell, Yale, and Columbia, and began practice in New York in 1921. Over the course of a long career he designed well over 4000 residential and commercial buildings, including many hotels and apartment houses; he also wrote articles on economics, real estate, and architectural problems. In 1932, the Brooklyn Chamber of Commerce presented him with its 1st Award for best apartment house design (for the Granlyn apartments).

Many of Feldman's most interesting designs were for Art Deco style apartment buildings in the Bronx and elsewhere. His buildings in the Upper East Side district, however, date from after World War II and reflect the blander styles which became popular for apartment houses in the 1950s and '60s.

Who's Who in American Jewry, 1938-39
New York Times, January 27, 1981, p.B19

JACOB M. FELSON (1886-1962)

42 East 74th Street 1920-21 new facade

Jacob Felson was brought to New York from Russia by his parents in 1888. He studied at Cooper Union, and began to practice architecture in 1910. Felson designed many early movie houses in New York, as well as many apartment houses, including several fine Art Deco style buildings on the Grand Concourse in the Bronx. In 1938, he became president of Fleetwood Enterprises, Inc., of Bronxville, New York, which specialized in multi-story apartment buildings. He also designed private homes in Westchester County and in New Jersey.

Felson's work in the District was the design in 1920 of a new front for No. 42 East 74th Street, originally an Italianate rowhouse to which he added a neo-Federal style facade.

New York Times, Oct. 19, 1962

MANTLE FIELDING (1865-1941)

740 Madison Avenue(27 East 64th St.) 1901 new facades

Mantle Fielding was an architect and writer. Born in New York, he went to Germantown Academy in Pennsylvania, spent a year at the Boston School of Technology, and established a practice in New York in 1889. In his career as a writer, Fielding was known as one of the foremost authorities on early American engravings and paintings, especially portraits of George Washington. He also produced the Dictionary of American Painters, Sculptors and Engravers (1926). His architectural works include the Page Memorial Chapel in Oswego, New York, the Y.M.C.A. Building in Germantown, the Terry Office Building in Roanoke, Virginia, and residences in various cities.

Fielding's one work in the district was to convert a neo-Grec style rowhouse (27 East 64th Street, one of five, Nos. 19-27 East 64th Street) into a neo-French Renaissance town house, with new facades on both East 64th Street and Madison Avenue.

New York Times, March 28, 1941

ERNEST FLAGG (1857-1947)

54 East 64th Street(with Chambers)1906-07 new building
9 East 66th Street 1909 new building
15 East 67th Street 1907 new building
39 East 67th Street 1903 new facade
7 East 72nd Street(with Chambers)1898 new building(Landmark)

Ernest Flagg made major contributions to most aspects of architecture in New York City during his long architectural career. Trained at

the Ecole des Beaux-Arts, his studies financed by his relative Cornelius Vanderbilt, Flagg brought the stylistic elegance, design principles, and urban values of the French academic design method to the problems of a dynamically growing American city. Raised in Brooklyn, Flagg graduated from the Ecole in 1888 having studied in the atelier of Henri Blondel. He achieved considerable success but was denied the Grand Prix as he was too old to enter the final concours in Paris for that prestigious prize. He established a practice in New York in 1891. Soon thereafter, he hired the Paris and Munich trained architect Walter B. Chambers (see) as head draftsman, and in 1895, the two men formed a partnership which lasted until 1906. The design of St. Luke's Hospital on Morning-side Heights was the first major declaration of the freedom and bravura with which this firm confidently approached historical styles. It is appropriate that Flagg's first major commission should have been for a hospital where both a monumental public image and careful planning for the requirements of health care, ventilation, and sanitation were required. Flagg's career would continue to be characterized by a dichotomy between elegant commissions for affluent clients and an innovative approach to commercial structures and the pressing needs of New York City mass housing. As architect for the City and Suburban Homes Company, Flagg prepared advanced tenement designs as early as 1900 which were influential in the framing of the New Law Tenement Act of 1901. Examples of his housing survive in the "model" tenements at 42nd Street and Tenth Avenue and in Greenwich Village at the Mills House at 160 Bleecker Street (1896), designed as a home for indigent men. Flagg also played a major role in the development of Staten Island. Reputed to be the largest real estate owner on the island, he built his own Dutch Colonial style mansion -- a designated New York City Landmark -- there in 1898. (His city house at 109 East 40th Street recently has been demolished). In that same year Flagg and Chambers designed two of their finest Beaux-Arts style buildings: the boldly-scaled Firehouse at 44 Great Jones Street and the house for Oliver Gould Jennings at 7 East 72nd Street, both designated New York City Landmarks. Flagg's earliest work in the historic district, the Jennings residence, exhibits a fairly straight-forward use of the rich decorative motifs and boldness of scale which Flagg would later adapt for the design of the Singer Tower on lower Broadway (1907-08, now demolished), his most famous building and the world's tallest steel-frame structure at the time of its completion. Certainly the traditional notions of propriety in the ornamental treatment and materials employed on different building types inform Flagg's varied oeuvre. He designed many buildings for the Singer Sewing Machine Company, including its offices in Leningrad and the earlier Singer Building of 1904 with its functional but elegant exposed-frame facade in the Soho-Cast Iron Historic District. The curved wrought-iron arch of this facade was a favorite motif of Flagg's, already handled monumentally in stone in his Firehouse of 1898, and it served as the organizing motif of the shopfront of his Scribner Building at 597-599 Fifth Avenue of 1913. Scribner was Flagg's brother-in-law and an important patron. The publishing firm's earlier building (1893-94) at 153-157 Fifth Avenue, a designated New York City Landmark was also designed by Flagg. In 1903 Flagg designed the chaste Beaux-Arts facade of the house at 39 East 67th Street for Arthur Scribner. Although the architectural forms are similar to those of the earlier Jennings residence, they are more

severely treated, and the very deep sculptural treatment of the wall-fully rusticated at 72nd Street--has given way to a much more subtle exploitation of the surface. In the house at 9 East 66th Street (1909-12), which Flagg designed for Arthur Scribner's brother, Charles Scribner, this preference for a more severe classicism has been carried further. The crisply carved Renaissance details and moldings are nonetheless alleviated by the contrast between brick and stone trim and a playful mixture of eclectic details. The Cortland Field Bishop house (now the Regency Whist Club) of 1904 at 15 East 67th Street draws on the neo-French Classic style in both detail and composition, while the Jenks house (1906-07) at 54 East 64th Street is neo-Federal in style.

Flagg continued in practice until 1940, designing not only private residences and model tenements but also monumental public buildings. His early designs for the U.S. Naval Academy at Annapolis and for the Corcoran Gallery in Washington, D.C., established his national reputation for monumental public design. In 1911, he was invited to Olympia, Washington, to design the new Washington State Capitol building. Although professional and governmental disputes eventually led to the awarding of the design in competition to Wilder & White, Flagg's design clearly served as an important source for their design.

One of Flagg's latest commissions is the housing development in the Bay Ridge section of Brooklyn named Flagg Court in his honor. Its advanced features represent the continued innovative aspect of Flagg's designs which nonetheless never abandoned a delight in historical detail and fine workmanship.

Dictionary of American Biography, supp.3
New York Times, April 11, 1947.

JOHN J. FOLEY (dates undetermined)

132 East 73rd Street 1913 new facade

All that is known concerning John J. Foley is that he altered the facade of 132 East 73rd Street for Blanche P. Taylor. A city directory of 1913 lists Foley as an engineer.

Trow's, 1913

FOSTER, GADE & GRAHAM

Mortimer Foster (dates undetermined)
John Allyn Gade (1875-1955)
Robert Dun Graham (dates undetermined)

133 East 62nd Street	1902	new facade
135 East 62nd Street	1902	new facade
7-15 East 73rd Street	1904	rear extension
17 East 73rd Street	1905	new facade
105-107 East 73rd Street	1905	one story added to No. 105
122-124 East 78th Street	1911-12	new building

FOSTER & GADE

11 East 67th Street	1913	new facade
121 East 71st Street	1916	new facade

Mortimer Foster initially practiced in the Richmond Hill section of Queens between 1894 and 1899, the year he entered the offices of McKim, Mead & White as a sanitary expert. Soon after leaving that prestigious firm in 1901, he formed a partnership under the name of Foster, Gade & Graham which ended about 1912. Robert Dun Graham had begun practice in 1897 and had been associated with Ernest Flagg (see) before joining with Foster and Gade.

Although born in Cambridge, Massachusetts, John Allyne Gade received his early education in Norway, the Royal Ducal Gymnasium in Brunswick, Germany, and at the Lycee Ste. Barbe in Paris. His undergraduate work was done at Harvard from which he received his baccalaureate degree in 1896. He was a man of varied interests, contributing constantly to periodicals and writing several books including Luxembourg in the Middle Ages, The Life and Times of Tycho Brahe, and a book about Spanish cathedrals. He received several awards from foreign governments among which was Knight of the First Class of the Order of St. Olaf from Norway, and he served as trustee of the American Scandinavian Foundation. During World War I, he was a member of the American Committee for Relief in Belgium and, while in the Navy, was appointed to the U.S. Commission of Baltic Provinces. He had also served as the naval attache to the American Legation in Copenhagen. Eventually, Gade changed careers and entered the banking field, joining the firm of White, Weld & Co. Late in his life he returned to school and entered Columbia University from which he received his master's degree in 1948, and his Ph.D. in 1950 at the age of 75.

Foster, Gade & Graham's earliest work within the district was the redesign in 1902 of two adjacent neo-Grec rowhouses at 133 and 135 East 67th Street. No. 133 was given a Beaux-Arts facade, executed in limestone and brick, while No. 135 was given a neo-Georgian facade. The use of brick unifies the two facades, but the stylistic detail lends them individual distinction. In 1904, the firm added a rear extension to the Joseph Pulitzer mansion at 7-15 East 73rd Street, and the following year Pulitzer's son, Ralph, commissioned them to redesign the facade of the adjacent house at No. 17. Executed in a neo-Renaissance style it relates to the design of McKim, Mead & White's Pulitzer mansion. In 1911-12 the firm designed the wide neo-Georgian house at 122-124 East 78th Street with its open round-arched arcade at the ground floor. This unusual treatment was not found on residential buildings during the 1820s, but it was popular for commercial buildings of the period, particularly along Pearl Street. However, unlike the arcade at 122-124 East 78th Street, the prototypes on the

original Federal buildings would have been glazed. Two other town houses in the district with this type of ground floor are at 43 and 49 East 68th Street. Also designed by the firm is an elegant neo-Georgian facade of 1906 at 4 East 81st Street within the Metropolitan Museum Historic District.

After Graham left the firm, Foster & Gade continued to design elegant town houses. The austere and refined rowhouse at 11 East 67th Street (1913) reflects the movement away from architectural ornament that was becoming popular before the outbreak of World War I. By contrast, No. 121 East 71st Street (1916) is a modified version of the neo-Federal style with its interesting use of the single bay at the third floor which is a departure from the conventional fenestration of the New York rowhouse.

Francis

New York Times, August 17, 1955

Who's Who in New York, 1918

JAMES ALEXANDER FRAME (1841-1917)

956-960 Madison Avenue 1877 new buildings(3)

James A. Frame was an active builder/architect/developer during the 19th century. During his long career which began in the 1870s, Frame was responsible for the erection of many substantial buildings. In the late 1880s, he built mainly on the Upper East Side. His work included apartment houses and rowhouses such as the three on Madison Avenue as well as a row of seven at 130-142 East 79th Street for which Thom & Wilson were the architects (Nos. 130 and 142 survive).

Deeply involved in the affairs of the Presbyterian Church, he was an elder of the church at the time of his death. He had also been active in civic and business affairs, serving as president of the Northeastern Dispensary, director of the United States Savings Bank, and a member of the Society of Mechanics and Tradesmen of the City of New York.

History of Real Estate, p.223

New York Times, July 3, 1917, p.9

ULRICH FRANZEN (b.1921)

800 Fifth Avenue 1977-78 new building

Born in the Rhineland, Germany, Ulrich Franzen studied at Williams College and received a Bachelor of Fine Arts in 1942. He also earned a degree from the Graduate School of Design at Harvard six years later. After completing his academic training, Franzen worked as project architect for I.M. Pei & Associates. His present firm, Ulrich Franzen & Associates, was formed in 1955. Among his works, for which he received a number of awards, are included: new plant and offices for the Barkin-Levin Company in Long Island City (1958); new offices and several plants for Guilford Woolen Mills (1959); the Philip Morris Research Center in

Primarily a real estate developer and builder, French relied on his chief architect H. Douglas Ives (1888-1945) for his designs, most notably the headquarters of the firm: The Fred French Building at 551 Fifth Avenue of 1927 with its skillfull setbacks and colorful mosaic and faience decorations. The facades of the town houses at 17 and 19 E. 66th St. are more traditional in design, drawing on the neo-Federal and neo-Renaissance details popular in the preceding decade. The apartment house at 21 East 66th Street, a more typical French project, uses Adamesque detail to articulate its brick facade. The company, however, used all the various stylistic appliques current in 1920s apartment design. Their apartment building at 910 Fifth Avenue (later modernized) displayed the forms of neo-Italian Renaissance design as does their apartment building at 1010 Fifth Avenue in the Metropolitan Museum Historic District.

New York Times, Aug. 31, 1936

FREDERICK G. FROST (1877-1966)

44 East 68th Street 1921 new building

Frederick Frost divided his long architectural practice between the design of elegant town houses in Manhattan and residences in Westchester and the planning and design of large municipal housing projects. In 1902-04, Frost studied in Paris, then establishing his own practice in New York in 1917. The elegant Michael Friedman house of 1921-22 at 44 East 68th Street is a fine example of his work. In association with Henry Churchill (see) and Burnett C. Turner he worked with William Ballard on the design of the Queensbridge Houses, Long Island City, in 1939. He also was a designer on the Brownsville Houses in Brooklyn. This interest in public housing was carried on by the successor firm of Frederick G. Frost, Jr. & Associates, run by Frost's son, Frederick G. Frost, Jr., and grandson, A. Corvin Frost.

New York Times, July 31, 1966, p.72.

JOSEPH J. FURMAN (dates undetermined)

19 East 71st Street 1937 new facade

Little is known about Joseph Furman, but he did design a one-story garage in SoHo and also made the insensitive alteration to No. 19 East 71st Street.

Manhattan telephone directory, 1937

SAMUEL EDSON GAGE (?-1943)

16 East 64th Street	1902-04	new facade
116 East 64th Street	1910	facade alterations
117 East 64th Street	1930	alterations
16 East 65th Street	1917	new facade
120 East 65th Street	1902	new facade
63 East 66th Street	1923	new facade
34 East 67th Street	1910	new facade
29 East 69th Street	1919	new facade
123 East 69th Street	1904	alterations
125 East 69th Street	1905	new facade and rear extension
127 East 69th Street	1919	new facade
143 East 69th Street	1912	facade alterations
119 East 71st Street	1919	new facade
173 East 71st Street	1911	new facade
177 East 71st Street	1909	new building
179 East 71st Street	1909	new building
48 East 73rd Street	1916	new facade
48 East 74th Street	1911	new facade
19 East 75th Street	1926	one-story addition
125 East 78th Street	1925	alteration
127 East 78th Street	1907	alteration
823 Madison Avenue	1926	new facade
606 Park Avenue	1919-20	new building

WALLACE & GAGE

Samuel Edson Gage
 William J. Wallace (dates undetermined)

126 East 66th Street	1895	new building
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Born in Dover, New Jersey, Gage was educated in local schools, in Italy and in England. He attended college at the Flushing Institute in Queens and, later, the Columbia School of Mines from which he graduated in 1887. He began his practice in 1892 in Flushing and maintained an office there until 1898 although five years earlier he had opened an office in Manhattan. By 1895, he began an association with William J. Wallace but it lasted only a short time. Little is known about Wallace; however, it is known that between 1891 and 1893, he was practicing in partnership with Henry W. Thayer in Brooklyn and that he designed the Perry Tiffany estate in Westbury, Long Island, and the Water Tower that once stood on Eastern Parkway near the Brooklyn Museum. The only building Gage & Wallace worked on together within the district is a handsome carriage house and residence designed in the Romanesque Revival style for H.O. Havemeyer, a very wealthy New Yorker whose distinctive mansion was on the northeast corner of Fifth Avenue and East 66th Street. After their partnership broke up, Gage continued to practice in Manhattan and became one of the most prolific architects within the district.

The styles employed by Gage were those that were popular during the period he was actively practicing, the neo-Federal, neo-Georgian, Adamesque and the neo-Italian Renaissance among others. Nearly half of his listed commissions were based on Georgian architecture. One of his finest designs is No. 125 East 69th Street, an Adamesque facade with a handsome second floor bay inspired by the window in the Boodles Club (1775) in London by Robert Adams. Gage also designed the adjoining No. 127 East 69th Street which, again, is Adamesque with an unusual second floor treatment. In fact, a number of the facades he produced before the First World War are marked by a departure from the conventional fenestration of the New York rowhouse which invariably consisted of two or three windows per floor. Gage often placed a single wide bay at a floor level, creating a large expanse of glass, a feature associated with the later modern movement. The single bay is also indicative of a change in the traditional rowhouse floor plan, one large room now occupied the same space that had previously been divided into two rooms.

Gage enjoyed a long and productive career that lasted for 53 years and included, not only the numerous buildings on the Upper East Side, but also commercial buildings, particularly several structures for the old Corn Exchange Bank.

Francis
New York Times, Nov. 1, 1943, p.17
Trow's, 1900

GAY & NASH

Charles M. Gay (d.1937)
Arthur C. Nash (1871-1969)

120 East 70th Street 1903 new building

Charles Merrick Gay graduated from Harvard in 1893 and the Massachusetts Institute of Technology in 1895, then attended the Ecole des Beaux-Arts in Paris. Between 1902 and 1906, he was in partnership with Arthur C. Nash (see) in New York City. Their one building within the historic district was given a new facade by another firm in 1930. During World War I Gay served in the Army Engineer Corps. He joined the faculty of the University of Pennsylvania in 1927, and also became assistant director of the Franklin Institute in Philadelphia.

New York Times, Dec. 19, 1937

JULIUS F. GAYLER (1873-1948)

117 East 69th Street 1928-29 new building

Julius Gayler's two fine neo-Federal town houses on the East Side were both erected for members of the Winthrop family. In addition to the house on East 69th Street for Beekman Winthrop, Gayler had earlier designed the particularly handsome neo-Federal house at 15-19 East 81st Street, in the Metropolitan Museum Historic District (1919-21) for Winthrop's brother Greenville Winthrop, whose country house at Lenox, Mass., was also designed by Gayler.

Gayler graduated from the Massachusetts Institute of Technology and then trained in the prestigious architectural firm of Carrère & Hastings before starting his own practice. Other works by him include a large country residence for E.H. Harriman in Arden, New York, and one for Senator Hamilton Fish Kean in New Jersey. Gayler was also known as an experienced etcher.

New York Times, Feb. 24, 1948, p.25

GEORGE B. de GERSDORFF (1866-?)

171 East 70th Street	1911	new facade
158 East 71st Street	1908	alteration (new roof)
19 East 77th Street	1910	new facade

George B. de Gersdorff was born in Salem, Massachusetts, and educated at Harvard (1888) and the Massachusetts Institute of Technology. After graduating in 1890, he traveled to Paris to study at the Ecole des Beaux-Arts where he remained for four years. On returning to this country, he joined the firm of McKim, Mead & White until 1903 when he began an independent practice. The new facades he provided for 171 East 70th Street and 19 East 77th Street are competent renderings of the then popular neo-Federal style.

Who's Who in America, 1911, 1924

ROBERT WILLIAM GIBSON (1854-1927)

15 East 77th Street	1895	facade alterations
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Born in Essex, England, in 1854, Gibson studied architecture at the Royal Academy of Arts where upon graduation he was presented with the prestigious Soane Medallion. Following his studies he spent a year travelling through Europe before he set sail for the United States in 1880. Upon arrival Gibson established an architectural practice in Albany, New York, where he soon entered the celebrated competition for the design of the Episcopal Cathedral. Gibson's Gothic design was eventually selected over the Romanesque entry by the acknowledged master of that style Henry Hobson Richardson. Although Gibson also worked on many residential and commercial buildings during his years in the state's capital, religious structures seemed to remain a particular specialty. Over the years he was responsible for the designs of Episcopal churches in Rochester, Olean, Ossining, Gloversville,

Corning, and Mechanicsville, New York. In 1888, Gibson moved to New York City where he established a practice at 38 Park Row and a residence in fashionable Murray Hill. In the four years previous to his 1892 design for the Church Missions House, a designated New York City Landmark, on Park Avenue South and East 22nd Street, Gibson was awarded about ten important commissions in the city including St. Michael's Church on Amsterdam Avenue, and the West End Collegiate Church and School; a designated New York City Landmark. By 1892, when he worked on the design of the Church Missions House, Gibson had moved his practice to 18 Wall Street and his new bride out to the less urbanized region of St. Nicholas Avenue. Three years later, he moved again, to No. 15 East 77th Street where he remodelled the ground floor. Gibson was enthusiastically accepted into New York social circles which, undoubtedly, helped him in obtaining the commission for the Morton F. Plant mansion (1903-05), now Cartier's and a designated New York City Landmark, on the Southeast corner of Fifth Avenue and East 52nd Street. He was a member of the Seawanhaka-Corinthian Yacht Club and the Century Association. In addition he was a director of the American Institute of Architects and acted as President of the Architectural League for two terms.

Francis

National Cyclopedia of American Biography, vol. 11, p.324
Who's Who in America, 1910-11

BRADFORD LEE GILBERT (1853-1911)

35 East 67th Street 1905 new front

Bradford Gilbert was trained in the office of J.C. Cady and went on to become a specialist in the design of railroad stations. As official architect of the New York, Lake Erie, and Western Railroad he designed a number of stations including that at Saint Paul, Minnesota. In 1898, Gilbert redesigned the Second Empire style Grand Central Station in a neo-Italian Renaissance style. Ten years earlier he designed the fifteen-story Tower Building on lower Broadway, one of the earliest completed steel-frame structures in the city. Gilbert's work is very varied stylistically. In addition to the Romanesque Revival style Tower Building, he designed the firehouse of Engine Co. 258, Ladder Co. 115 in Queens in 1903 which features an exuberant Netherlandish Baroque style stepped gable. The restrained neo-classicism of his house at 35 East 67th Street perfectly suits the elegant taste of early 20th century East Side residents.

American Architect, 100(Sept. 20, 1911), 3
Francis

CHARLES PIERREPONT H. GILBERT (1861?-1952)

15 East 62nd Street	1900-01	new facade
8 East 63rd Street	1898	new facade
57 East 64th Street	1905	new building
11 East 66th Street	1905	new facade
10 East 67th Street	1898	new facade

18 East 68th Street	1904-05	new building
45 East 68th Street	1911-12	new building
31 East 69th Street	1917	new building
42 East 69th Street	1919-21	new building
40 East 70th Street	1917-18	new building
163 East 70th Street	1901	new building
165 East 70th Street	1901	new building
170 East 70th Street	1901-02	new building
22 East 71st Street	1922	new building
3 East 75th Street	1904	new building
925 and 926 Fifth Avenue	1898-99	new building(2)
926 Fifth Avenue	1902	mansard added

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecole des Beaux-Arts. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson (see Kimball & Thompson), and in the late 1880s, he designed several Romanesque Revival buildings located within the Park Slope Historic District. During the late 1890s, he began to receive commissions from prominent members of New York society.

No doubt the Francois I-style Isaac D. Fletcher mansion which still dominates the corner of 79th Street and Fifth Avenue and the more modest house in the same style at 3 East 78th Street--both in the Metropolitan Museum Historic District -- brought considerable attention to Gilbert's imaginative and fanciful compositions, his command of historical detail, and his provision of generous and elegant interiors. Moreover, C.P.H. Gilbert was equally comfortable, like so many architects of his generation, designing in a variety of styles, according to the tastes and desired image of his wealthy clients. With equal success he used a Beaux-Arts idiom at the Delamar Mansion, 233 Madison Avenue, of 1902-05 and created a refined and subtly detailed neo-Italian Renaissance mansion for Otto Kahn at East 91st Street, which he designed in 1913-18 in conjunction with the English architect J. Armstrong Stenhouse. Many of his clients also employed him to build their country houses, such as "Pembroke" on Long Island for Delamar. In addition to working for wealthy clients, Gilbert worked often with the builder/developer Harvey Murdock, whose own house stood at 323 Riverside Drive. C.P.H. Gilbert's diversified stylistic manners--all united by the Beaux-Arts approach to composition and planning and a French engendered concern for finely worked stone--are well represented in the historic district. His two earliest works in the district, both of 1898 are new facades on older structures, in keeping with the trend of the period. His client, Jules S. Bache, for one of these houses, at 10 East 67th Street also commissioned a stable from Gilbert at 163 East 70th Street.

The Francois I style with its combination of French late Gothic and Renaissance details was perhaps Gilbert's most popular and personal manner. He continued to use its details on smaller houses but without the profusion or richness of the Fletcher and Warburg

mansions. Such characteristics of the style as the fenestration types and restrained decorative detail maybe seen in the Nichols house at 57 East 64th Street. Few of Gilbert's works are as austere as the Arthur Sachs house at 42 East 69th Street, a late work of 1919-21 where minimal late Gothic moldings and panelled windows are used in a strictly symmetrical composition dominated by large expanses of unarticulated wall plane and the crisp profiles of its fenestration and gabled silhouette. Despite the obvious classicist principles of such a design, Gilbert preferred a battery of more overtly classical approaches from the richly-detailed neo-Italian Renaissance style of the Henry T. Sloane mansion (1904-1905) at 18 East 68th Street with its Beaux-Arts reminiscences to the neo-Federal detailing of the Frelinghuysen house at 45 East 68th Street of 1911, and even a rather straightforward adaptation of the neo-Georgian style in the large brick residence at 31 East 69th Street for Augustus G. Paine, Jr. of 1917. The connecting garage at 40 East 70th Street was also for Paine. Here client's taste seems to predominate as both brick and English neo-Georgian are not as natural a medium for Gilbert's talents as the French-inspired manners with which he is more commonly associated. But Gilbert's attention to detail and his flexibility in matters of style made him one of the most productive architects of the turn of the century. In the vagaries of architectural fashion he even survived the disruptions of the First World War, although his name appears with increasing rarity. Gilbert retired in his later years to his home in Pelham Manor, New York. When he died at age 92 in 1952, he was the one of the oldest living members of the American Institute of Architects.

Francis
LPC files

RALEIGH COLSTON GILDERSLEEVE (dates undetermined)

14 East 60th Street	1902-1905	new building, wing added
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Raleigh C. Gildersleeve established his office in 1892. Nothing is known of his education and little of his career. In 1896, he received a commission from Princeton alumnus Moses Taylor Pyne to design two neo-Tudor dormitories, Upper and Lower Pyne, on Nassau Street for Princeton University. His building within the historic district is a handsome Beaux-Arts hotel, now converted for use as offices.

Francis

PERCIVAL GOODMAN (b.1904)

5-7 East 62nd Street

1956

new building

After completing his studies at the Beaux-Arts Institute of Design in New York, Percival Goodman spent five years (1925-30), in Paris at the Ecole des Beaux-Arts. In 1936, he began independent practice and specialized in synagogue and school design. His schools include: P.S. 126 on the Lower East Side (1966) and P.S. 92 on West 134th Street in Harlem, both among the better designed of the modern city schools; Queensboro Community College master plan (1970-75), and the Administration Building (1977). Mr. Goodman has designed synagogues for congregations across the country. In Providence, Rhode Island, he is responsible for Temple Beth El (1950); in Albany, New York, Congregation Beth Emeth (1958); Temple Mishkan Tefila in Newton, Massachusetts (1959); and Congregation Emanuel in Denver, Colorado (1960), among others. The building by him within the district is also a synagogue, the Fifth Avenue Synagogue which has a limestone facade pierced by small oval windows.

American Architects Directory, 1956, 1962, 1970

GOODWIN, BULLARD & WOOLSEY

Philip L. Goodwin (1885?-1958)

Roger Harrington Bullard (1884-1935)

Heathcote M. Woolsey (d.1957)

123 East 64th Street

1917

new facade

Philip L. Goodwin, born in New York City, received his B.A. from Yale in 1907, studied at the Columbia School of Architecture in 1909-1912, and in Paris from 1912 to 1914. He belonged to the firm of Goodwin, Bullard & Woolsey from 1916 to 1921, and then practiced alone. His most famous work was the collaboration with Edward Durrell Stone (see) which produced the Museum of Modern Art on West 53rd Street. Goodwin was also the author, with H.O. Milliken (see Milliken & Bevin), of French Provincial Architecture (1924).

Roger H. Bullard, born in New York City, was educated in public schools and graduated from the Columbia School of Architecture in 1907. In 1908 and 1909, he was architect working for the Auxiliar Obras Publicas of the Cuban government; then he spent six years in the office of Grosvenor Atterbury. In 1917, he became a partner in the firm of Goodwin, Bullard & Woolsey, leaving in 1921 to set up his own office at 607 Fifth Avenue. Bullard designed numerous country clubs and private homes in New York City and Long Island, as well as an apartment house at 400 East 57th Street which received honorary mention from the AIA in 1931. In 1933, he won the Gold Medal from Better Homes and Gardens.

Heathcote M. Woolsey, was the son of a professor of international law at Yale and grandson of a former president of that university. He graduated from Yale in 1907, and then studied architecture at Columbia and at the Ecole des Beaux-Arts. His work includes Rye High School in Rye, New York, Sharon Hospital, and several residences in Westchester County.

In 1917, the firm of Goodwin, Bullard & Woolsey altered a four-story house at 123 East 64th Street, originally a neo-Grec house built as one of a row of ten (Nos. 115-133), by adding a new story, a rear extension, a new entrance (stoop and iron railings removed), and a new mansard roof.

New York Times, March 3, 1935, Feb. 8, 1957, Feb. 14, 1958
Trow's, 1920

GORDON, TRACY & SWARTWOUT

James Reily Gordon (1863-1937)
Evarts Tracy (1869-1922)
Egerton Swartwout (1871-1943)

780 Madison Avenue 1907 new building

In 1904, the firm of Tracy & Swartwout (see) was joined by James Reily Gordon who, early in his career, had worked for his father, a civil engineer, and spent two years in the engineering corps of the International and Great Western Railroad. He also served as a draftsman and supervisory architect for 17 years in Washington, D.C., at the office of the U.S. Supervising Architect. Gordon also designed the Texas Pavilion at the Columbian Exposition of 1893, in Chicago and was the architect for the Arizona State Capitol (1899-1900). Although he only stayed with Tracy & Swartwout for 7 years before establishing an independent practice in New York, it was during these years that the firm achieved prominence with a series of important public commissions beginning with the Denver Post Office and Courthouse building (1908-14). Gordon, both in conjunction with his partners and alone after 1912, designed some 72 Courthouses. The hotel building they designed at 780 Madison Avenue, which draws heavily on the Italian Renaissance for its inspiration, is the only building within the district by the firm.

American Architect, 121(1922)168; 150 (March 1937), 143.
New York Herald Tribune, Feb. 19, 1943
New York Times, March 17, 1937
Withey

CHARLES GRAHAM & SONS COMPANY

Charles Graham (1811?-1892)

34-38 East 70th Street	1884	new building(3) Nos. 34-36 altered
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THOMAS GRAHAM (1866-1938)

126-130 East 71st Street	1894-96	new buildings(3)
164-166 East 71st Street	1894-95	new building(2)

The firm of C. Graham & Sons, Company was one of the principal residential builder/developers in Manhattan in the late 19th century. The business when established in 1852 by Charles Graham (1811-1892) was involved with staircase construction and interior trim. Several years later John and Thomas Graham, the builder's sons, joined the firm which expanded its operations in 1880, and was incorporated, after severe financial difficulties, in 1888. Thomas Graham (1866-1938) trained as an architect in the offices of Jardine & Thompson and provided the designs for many of the buildings erected by C. Graham & Sons, Co., before establishing his own business in 1890. Despite Thomas' expansive activities, he, too, found himself in financial difficulty in 1891. The Graham firm was responsible for much residential development and many major buildings, including the Church of the Divine Paternity in the Central Park West - 76th Street Historic District and the Graham Apartment House (1891) at Madison Avenue and 89th Street, one of the first apartment hotels on the East Side. Of the many residences constructed by the Grahams on the East Side, the row of six on the south side of 78th Street in the Metropolitan Museum Historic District are representative examples.

No. 38 East 70th Street is equally representative of the firm's neo-Grec designs of these years; such houses once lined many city blocks on the East Side. The later neo-Renaissance houses on East 71st Street at Nos. 126-130 and Nos. 164-166 were designed in 1894 by Thomas Graham alone.

Francis

History of Real Estate, pp.224-225, 326-327

HARRY F. GREEN (dates undetermined)

700 Park Avenue	1959	new building
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Manhattan architect Harry F. Green joined the American Institute of Architects in 1946. He was associated with Kahn & Jacobs and Paul Resnick in designing 700 Park Avenue.

American Architects Directory, 1950, 1962

a partnership with Allmon G. Fordyce. As a firm, Hamby & Fordyce designed industrial buildings such as the IBM Corporation buildings in Lexington, Kentucky, the Singer Sewing Machine Company distribution center at Syosset, Long Island, and the Fairchild Engine and Airplane Corporation's Aircraft Plant and Office Building in Hagerstown, Maryland. It is because of the many years that Hamby was associated with Sherman Fairchild's aviation business, both as a designer and manager of plant operations, that he and Nelson received the commission to design Fairchild's town house on East 65th Street. The house, designed in the International Style, is presently undergoing alterations for French & Co. by architect Michael Graves.

American Architects Directory, 1956, 1962

ROBERT HANBY (dates undetermined)

9,11,13 East 77th Street 1879 new buildings (3)

Little has been discovered about Robert Hanby other than that he designed a row of six neo-Grec style houses on East 79th Street of which three altered buildings remain.

HARDE & HASSELMAN

Francis George Hasselman (dates undetermined)

_____ Harde (dates undetermined)

61-65 East 77th Street 1916 new building
52-54 East 78th Street 1916 new building

Concerning Mr. Harde, we have no information, and it is unlikely that he is Herbert S. Harde who was in partnership with Richard Thomas Short in 1916 (see Harde & Short). Francis G. Hasselman began his practice in Manhattan in 1899 and for a brief period was associated with George H. Pierce. It has not been determined when he established his partnership with Harde but it was after 1900 and before 1916, the year they produced the tall neo-Federal building at 61-65 East 77th Street for the Finch School, later Finch College. The twelve-story school building on East 78th Street built the same year as the building on East 77th Street was also erected as part of Finch but in a neo-Gothic style.

Francis
Trow's, 1915, 1916

HARDE & SHORT

Herbert Spencer Styne-Harde (1873-1958)
Richard Thomas Short (dates undetermined)

45 East 66th Street 1906-08 new building (Landmark)

The architectural firm of Harde & Short was responsible for many deluxe apartment houses throughout the city. Several of these buildings still stand today and are among the most distinguished examples of this early type of apartment design. Herbert Spencer Styne-Harde studied architecture in London. Returning to New York, Harde set up practice in 1894 and designed a number of tenement houses. Between 1898 and 1900 he worked with both James E. Ware Associates and Ralph Townsend on tenements located on the Upper West Side. Harde was listed as the owner of two of these properties. Richard Thomas Short established an architectural practice in Brooklyn in 1894, moving to Manhattan in 1898. In a 1900 housing exhibition, Short won first prize for his model tenement design. The first building known to have been designed by the firm of Harde & Short was "Red House," an apartment house erected in 1903-04 at 350 West 85th Street. Lavishly ornamented with features which recur in the later work of the firm, "Red House" still stands. The Gothic window detail of this building is quite similar to that used a few years later at 45 East 66th Street.

In 1906, Charles F. Rogers, president of Parkview Real Estate Company, commissioned Harde & Short to design the apartment house at 45 East 66th Street. Completed two years later, the building originally had two apartments per floor. The extensive use of large windows, combined with the exuberant terra-cotta Gothic detail, gives 45 East 66th Street an unusually handsome appearance. One of the most distinctive features of this apartment house, its corner tower, recalls Parisian apartment buildings of the time and was repeated in another of the firm's impressive works, Alwyn Court.

Erected in 1908-09, Alwyn Court, like 45 East 66th Street, is magnificently ornamented with terra-cotta detail. Also a designated New York City Landmark, Alwyn Court was designed by Harde & Short in the neo-French Renaissance style and displays such characteristic features as the crowned salamander, the official symbol of Francois I. Alwyn Court was named for Alwyn Ball, Jr., a member of the syndicate responsible for the building as well as for another apartment house by Harde & Short, known as The Studio. Strongly Gothic in character, The Studio, at 44 West 77th Street within the Central Park West-76th Street Historic District, was completed the same year as Alwyn Court. The original features of The Studio -- such as the series of traceried arches elaborately crowned by crockets -- closely resembled those at 45 East 66th Street. Much of this fine detail was removed from The Studio in 1944, so that now 45 East 66th Street is the only Harde & Short apartment house which displays such a profusion of intricate Gothic ornament.

Short also worked independently of Harde and designed a variety of building types, including a police station (1907-08), which still stands

Haydel & Shepard designed the five-story Beaux-Arts style limestone and brick residence at 11-13 East 62nd Street for Mrs. Margaret Louisa Vanderbilt Shepard, daughter of William H. Vanderbilt; Mrs. Shepard commissioned the Shepard Memorial Church (c.1895) in Scarborough Heights, New York, from the same architects, which suggests that she and Augustus Shepard might have been relatives. No. 11-13 East 62nd Street is one of the finest Beaux-Arts style houses in the historic district.

Francis
New York Times, Oct. 2, 1955, p.87

HEINS & LA FARGE

George Louis Heins (1860-1907)
 Christopher Grant LaFarge (1862-1938)

5 East 63rd Street	1900	new building
7-9 East 68th Street	1905-07	new building
22 East 73rd Street (Heins only)	1900-01	new building

LA FARGE & MORRIS

Christopher Grant LaFarge (1862-1938)
 Benjamin Morris (1870-1944)

168-170 East 71st Street	1910	alteration to facade
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George L. Heins was born in Philadelphia and educated in that city's public schools before attending the Massachusetts Institute of Technology. After graduating, he practiced briefly in Minneapolis-St. Paul before moving to New York City where, in 1886, he maintained an office in the Studio Building at 51 West 10th Street. Christopher Grant LaFarge had offices in the Studio Building at the same time but the firm of Heins & LaFarge was not formed until 1888.

The Studio Building was an important center for the arts in the United States during the 19th century. It was built by John Taylor Johnson, a railroad executive, art collector and a founder of the Metropolitan Museum of Art, as a place for artists to work. Taylor commissioned Richard Morris Hunt to design the building in 1857, two years after his return from Paris. Hunt, himself, maintained a studio in the building and trained there such noted American architects as George B. Post, Frank Furness, Charles Gambrill, Henry Van Brunt and William R. Ware. Among the important American artists who had studios in the building were: Frederick E. Church, Winslow Homer, Eastman Johnson, Augustus St. Gaudens, and John LaFarge, the father of Christopher. Undoubtedly, his father's connection with the Studio Building enabled Christopher to obtain space there.

Christopher Grant LaFarge was born in Newport and, at an early age, assisted his father in decorative work and painting. In 1880 he decided to study architecture, entering the Massachusetts Institute of Technology whose school of architecture was founded by William Ware, and spent two

years there before joining the offices of Henry Hobson Richardson in Brookline, Mass. After LaFarge moved to New York City and established a partnership with Heins, the two men began practicing under the name of Heins & LaFarge at the Temple Court Building on Beekman Street in 1888.

Fame for the two young architects came quickly. In 1888, they won the prestigious nation-wide competition for the proposed Episcopal Cathedral of St. John the Divine. Their winning design was chosen from a field of 60. The Choir, part of the Crossing, and the Chapels of St. Savior and St. Columba of the present cathedral are by Heins & LaFarge and are in the Romanesque Revival style. The rest of the building is by Cram & Ferguson in a style inspired by the English and French Gothic. The firm of Heins & LaFarge is best known for its ecclesiastic work which includes: St. Matthew's in Washington, D.C.; the Chancel and the Clergy House of Grace Church on Broadway; the Fourth Presbyterian Church on West 91st Street and West End Avenue; and the Roman Catholic Chapel at West Point. One of their other well-known commissions in the city is the control houses and the stations of the first New York subway system.

There are two town houses within the district designed by the firm. One, No.5 East 63rd Street, designed for Clarence Winthrop Bowen, a founder of the American Historical Society and president of the New York Genealogical and Biographical Society, was originally crowned with a mansard which was removed in 1942. The other house, a singular Beaux-Arts mansion for Mrs. George T. Bliss at 9 East 68th Street, is notable for its monumental Ionic columns. In 1900, George Heins designed No.22 East 73rd Street for E.W. Herzog also in the Beaux-Arts style which was so popular at the turn-of-the-century. After the death of Heins in 1907, LaFarge continued to practice, producing many of the buildings in the Bronx Zoo before he entered into partnership with Benjamin W. Morris.

Morris was born in Portland, Oregon, the son of the Episcopal Bishop of Oregon. He was educated at St. Paul's School, Trinity College, Columbia and the Ecole des Beaux Arts. After he returned from Paris, he worked in the offices of Carrere & Hastings briefly before establishing his own practice. LaFarge and Morris formed their partnership in 1910. During the five years that the firm lasted, they designed the J.P. Morgan House in Glen Cove, the Williams Memorial Library at Trinity College, the Roman Catholic Cathedral of St. James in Seattle, and St. Patrick's Church in Philadelphia. They also altered the interior and facade of No.168-70 East 71st Street. Between 1915 and his death in 1938, LaFarge worked under the firm names of LaFarge, Warren & Clark; LaFarge, Clark & Creighton; and, finally, LaFarge & Son.

American Architect, 92(1907), 105
Architectural Forum, 11(Jan. 1939), 45 supp.
New York Times, Nov. 5, 1944
Who's Who in New York, 1911

FRANCIS (FRANK) W. HERTER (1854-1933)

114-116 East 71st Street

1900

new building

Francis William Herter (who generally practiced under the name of Frank W. Herter) had arrived in America from Germany sometime between 1880 and 1884 and went into practice with his brother Peter under the firm name of Herter Brothers (not to be confused with the cabinet makers and design firm of the same name, founded by Gustave and Christian Herter). Frank and Peter Herter were especially active as the designers of tenements, for which they acted as their own developers, in lower Manhattan. In 1886-87 they designed the impressive Moorish Revival Eldridge Street Synagogue, a designated New York City Landmark. In 1893 the firm was subject to creditor suits totalling more than \$30,000, and in 1895 each brother went into independent practice. Frank Herter practiced architecture until 1926, continuing to specialize in apartment house designs. The neo-Renaissance apartment house with its distinctive rounded bays at 114-116 East 71st Street is the only example of his work within the historic district. For this commission he also acted as his own developer.

Francis

Landmarks Preservation Commission, Eldridge Street Synagogue Designation Report (LP-1107), report prepared by Susan Upton Lawrence, July 8, 1980

HERTS BROTHERS (?)

18 East 76th Street

1906

new facade

The records of the Buildings Department show that the facade of No. 18 East 76th Street was altered in 1906 by Herts Brothers. There was no architectural firm by that name practicing during the early 20th century. The architect Henry B. Herts was in 1906 in partnership with Hugh Tallant in the firm of Herts & Tallant. Directories of the period list a Herts Brothers decorating firm, which had been founded by Henry B. Herts' father (also Henry B. Herts). It is possible, although the practice would be somewhat unusual, that the decorating firm altered the facade to its present neo-Classical/Beaux-Arts form.

Francis

Trow's, 1906, 1911

HERTS & TALLANT

Henry Beaumont Herts (1871-1933)

Hugh Tallant (1870-1952)

40 East 75th Street

1910

facade alterations

Herts & Tallant were celebrated theater architects, particularly

active in the Times Square area, although they also carried out commissions for domestic architecture. Herts, the son of Henry B. Herts who had established the decorating firm of Herts Brothers, had studied at the Columbia University School of Mines, while Tallant received two degrees from Harvard College. They became friends while students at the Ecole des Beaux Arts in Paris and worked together on student projects. Also a talented painter, Herts exhibited at the Paris Salon of 1898. Returning to New York, the two formed the firm of Herts & Tallant in 1897 which quickly began to achieve a reputation in theater architecture. Among theaters which the two designed were: the New Amsterdam (1902-03, for Klaw & Erlanger) and the Lyceum (1903, for Daniel Frohman, brother of Charles Frohman, a member of the Theatrical Syndicate), both designated New York City Landmarks; the Liberty (1904, also for Klaw & Erlanger), the Gaiety (1909, now the Victoria), the Folies-Bergere (1911, later the Fulton and now the Helen Hayes), the Booth (1913, Henry B. Herts alone), the Longacre (1913, Henry B. Herts alone), the Shubert (1913, Henry B. Herts alone), all in Times Square; and the Brooklyn Academy of Music (1908). In the New Amsterdam, they pioneered the use of cantilever construction to create theater balconies without supporting pillars that would obstruct the vision of those in the lower seating area. This innovation is generally credited to Herts. The partners were also talented acousticians, and Tallant wrote extensively on the subject. Careful attention to fireproof construction and extensive stage facilities were other hallmarks of Herts & Tallant theaters. Tallant also wrote a series of articles on "The American Theater: Its Antecedents and Characteristics." As an architect Tallant was especially anxious to understand the precedents offered by Greek, Roman, and Renaissance theaters and to incorporate these precedents into the firm's designs. The firm dissolved in 1911, and each partner went on to other architectural associations.

Herts & Tallant's work at 40 East 75th Street comprised alterations to the ground floor and the addition of a bay window, mansard roof, and new cornice, all in the Beaux-Arts style.

Francis

Landmarks Preservation Commission, New Amsterdam Theater Designation Report (LP-1026), report prepared by Marjorie Pearson, October 23, 1979.

ELIAS K. HERZOG (dates undetermined)

9 East 75th Street

1951

new facade

Elias K. Herzog was born in Olo, Austria, and educated in that country, receiving his diploma for Architects and Engineers in Vienna in 1918. He first worked for Rolla & Neffi in Vienna before immigrating to this country and serving as chief draftsman for William I. Hohauser (see). He practiced independently from 1930. In 1951, Herzog provided a new brick front for the building at 9 East 75th Street.

American Architects Directory, 1962

1930s Hewlett's architectural offices were located in Manhattan. For insurance executive Edwin C. Jameson he redesigned the facade of No. 13 East 69th Street in a neo-Classical style.

Francis
Manhattan telephone directory, 1929 ff

HILL & STOUT

Frederick P. Hill (dates undetermined)
Edmund C. Stout (dates undetermined)

110 East 71st Street	1916	new building
129 East 71st Street	1909	rear extension

Little is known of Hill & Stout. The architects had offices in Manhattan and were involved with general architectural work. Their building at 110 East 71st Street was designed in the popular neo-Federal style.

Key to Architects, 1901

HISS & WEEKES

Philip Hiss (1857-1940)
E. Hobart Weekes (1867?-1950)

6 East 65th Street	1900-02	new building
8 East 65th Street	1900-02	new building
9 East 67th Street	1912	new facade
2 East 75th Street	1910, 1919	alterations

The firm of Hiss & Weekes was formed in 1899. Philip Hiss, born in Baltimore, received his early education there, then traveled in Europe and studied in Paris before returning to New York to join E. Hobart Weekes in their 34-year-long partnership. Weekes, a native New Yorker studied architecture and sculpture in the United States and also in England, France, Italy, and Greece. He worked as a draftsman for McKim, Mead & White, from 1886 to 1899, before joining Hiss.

The firm's major commissions in New York were the Gotham Hotel (1902-05) and the Belnord Apartment block (1908-09), a designated New York City Landmark; both are large luxury buildings in a neo-Italian Renaissance style. A handsome neo-French Classic style town house designed by the firm still stands at 19 East 54th Street. Other buildings by the firm include the Church of Bethesda by the Sea, in Palm Beach, Florida, the Elizabeth Arden Building in Chicago, and private homes in Long Island, New Jersey, and Pennsylvania.

Nos. 6 and 8 East 65th Street, Hiss & Weekes's two new buildings in the district, were built for the same owner, and while they are different

in design they are somewhat unified by their ground-floor treatment and common second-floor balcony and roof cornices. Both are Beaux-Arts in style; No. 6 is an unusually large, elegant townhouse. The firm's new facade for 9 East 67th Street is neo-French Renaissance in style. Their work at 2 East 75th Street consisted of the addition of a new facing at the basement level in 1910, and the addition of a rear penthouse in 1919.

New York Times, Dec. 16, 1940, Dec. 18, 1950

FRANCIS BURRALL HOFFMAN, JR. (1882-1980)

36 East 75th Street 1915 new facade

Hoffman, born in New Orleans, was a member of a socially prominent "Knickerbocker" family. His parents' home at 58 East 79th Street is within the district. He graduated from Harvard in 1903 and from the Ecole des Beaux-Arts in 1907, establishing an architectural firm in 1910. His most notable commission was for the Villa Vizcaya, the estate of John Deering of International Harvester, in Miami. Although the design of the Villa Vizcaya was based on Renaissance prototypes, Hoffman favored the neo-Georgian style for his New York City designs, such as the house at 36 East 75th Street, and the 17 East 90th Street House, a designated New York City Landmark. With architect H.C. Ingalls he designed the Little Theater (1912) and Henry Miller's Theater (1917); both are in the neo-Georgian style. One of his last works was the design, with Mott B. Schmidt and Edward Coe Embury, of a two-story wing for Gracie Mansion (1966).

New York Times, Nov. 28, 1980, p. B12

WILLIAM I. HOHAUSER (1896-?)

870 Fifth Avenue 1948-49 new building

William I. Hohausser was educated at Cooper Union and Columbia University, from which he graduated in 1917 with a B.S. in Civil Engineering. He was Naval Architect at the Brooklyn Navy Yard 1916-17. Among his principal works are a series of housing projects including the Fort Greene Houses (1942) in Brooklyn, the Stephen Foster Houses (1950) in New York, and the Bronx River Houses (1952) in the Bronx. Other works include the Universal Steel Factory in Long Island City (1951), the Stuyvesant High School in New York (1954), and the Normandie Theatre in New York. He won numerous citations, including a New York State Association of Architects award, 1949, for the apartment house at 870 Fifth Avenue. Hohausser's only building in the district, No. 870, is a massive 21-story apartment house which, although designed in 1948, shows some late Moderne influence.

American Architects Directory, 1962

ARTHUR CORT HOLDEN (1890-?)

57 East 78th Street 1925 facade alteration

HOLDEN, MC LAUGHLIN & ASSOCIATES

Arthur Cort Holden (1890-?)

Robert McLaughlin (1900-?)

131 East 65th Street 1949 facade alterations

After receiving his early education at the Collegiate School in New York City, Arthur C. Holden attended Princeton and graduated with honors in 1912. He continued his education at Columbia University studying architecture and economics, and, upon graduating in 1915, he joined the offices of McKim, Mead & White. After five years with that notable firm, Holden began an independent practice under the firm name of Arthur Holden & Associates. In 1930, the firm became Holden, McLaughlin & Associates. A major interest of his was low-income housing. In 1922, he published The Settlement Idea, a Vision of Social Justice, and the firm designed the Sussex Garden Apartments (1938) in Rye and the General Charles Berry Houses (1948-49) on Staten Island. He also designed faculty houses in Princeton (1948-52), served as Consultant Architect for the post-war plan of White Plains (1944-46), and was with the redevelopment agency of the City of Norwalk, Connecticut.

Robert McLaughlin did his undergraduate and graduate work at Princeton and, in 1952, became the Director of the School of Architecture at the University. His principal works include: the First Plymouth Congregational Church in Lincoln, Nebraska (1953), the Ferris Thompson Houses at Princeton (1949), and the Wilbur Peck Houses in Greenwich, Connecticut (1953).

Of the projects in the district, the earlier one on East 78th Street which consisted of the removal of the stoop at No. 57 which was also Holden's home, was done with a sensitivity to and respect for the original architectural integrity of the facade, unlike the more extensive work which was done at No. 131 East 65th Street.

American Architects Directory, 1956, 1962
Who's Who in America, 1960-61

LANSING C. HOLDEN (1858-1930)

14 East 69th Street 1893 new building

Active in New York between 1886 and his death in 1930, Lansing C. Holden designed a number of residential and commercial structures. After receiving his Masters degree from Wooster College, Ohio Holden opened an office in Scranton, Pa., where he built his earliest known work, the Moses

Taylor Hospital (1884-91) with I.C. Perry. He relocated to New York City and opened an office at 2 West 14th Street in 1886. One of his first commissions in New York came from Mrs. M.V. Phillips of Brooklyn in 1887. The residence he designed for her was a striking Romanesque Revival mansion with Queen Anne details at 70-72 Eighth Avenue in the Park Slope Historic District. This residence demonstrates Holden's firm command of massing and his talented treatment of materials. His sensitivity to materials was again shown in one of his important commercial commissions, the New York headquarters of the Delaware, Lackawana & Western Railroad Co. (completed in 1892) on Exchange Place and William Street in the financial district where his handling of the surface of the limestone facing added greatly to the success of the building. The one house which Holden designed within the district at 14 East 69th Street for Mary J. Buchanan was built in the same year his office building for the railroad was completed. The house is a singular design with Francois I details and picturesque roofline. Holden was also involved with the affairs of the architectural profession and served as president of the Architectural League and the New York Chapter of the American Institute of Architects, and, in 1916, was appointed to the State Board of Architectural Examiners. His son, Lansing C. Holden, Jr., was also an architect.

American Architect, 138(July 1930), 118

Francis

New York Times, May 6, 1930

RAYMOND HOOD (1881-1934)

48 East 66th Street

1922

facade alterations

The development of a skyscraper aesthetic in New York is closely connected with the career of the architect Raymond Hood. A graduate of Brown University and the Massachusetts Institute of Technology, Hood worked as a draftsman for the important neo-Gothic firm of architects Cram, Goodhue & Fergusson of Boston for six months before travelling to Paris. In 1911, he received his diplome from the Ecole des Beaux-Arts and returned to the United States, practicing first in Pittsburgh. In 1914, Hood moved to New York but the outbreak of the First World War delayed his success. In 1921, he established a partnership with the architect J. Andre Fouilhoux with whom he was to be associated for the next ten years. It was his winning entry in the Chicago Tribune Tower competition of 1922, in association with John Mead Howells, which rocketed Hood to national prominence and led to a whole series of important skyscraper designs in New York City. The Tribune tower successfully combines the traditional approach to skyscraper design with delicate neo-Gothic detail learned in Ralph Adam Cram's office as well as the compositional and planning principles embodied in the Beaux-Arts tradition as taught at the Massachusetts Institute of Technology and in Paris. The academic composition of the tower with its historic details was seen by many as a sign of American traditionalism, and resistance to more avant-garde European development, but Hood went on to combine his academic training with a desire for a modern expression of the skyscraper as an American building type. The American Radiator Building on West 40th Street continues the principles of the Tribune Tower, but is especially

noteworthy for the brilliant colorations of its fanciful top. The Daily News and McGraw-Hill Buildings, however, reflect a much more streamlined approach to design, especially in their effort to replace the traditional tripartite organization of the skyscraper facade with a more direct expression of the nature of the modern skyscraper, be it the accumulation of horizontals in the McGraw-Hill or the soaring verticals of the Daily News. Both buildings continue nonetheless to reflect Hood's interest in the expressive and decorative application of different colored materials. The culmination of Hood's career was his role as a consulting architect in the design of Rockefeller Center.

Although primarily known for this series of spectacular skyscrapers which still enliven the streets and skyline of New York, Hood also worked on a number of smaller commissions, including apartments and private residences. Both the Beaux-Arts apartment at 307-310 East 44th Street of 1930 and the apartment house at 3-5 East 84th Street in the Metropolitan Museum Historic District reflect Hood's interest in sleek lines, smooth surfaces, and colored materials. Despite their modern detailing, the approach to composition and massing still recalls Hood's academic training. The remodeling of the house at 48 East 66th Street is interesting not only as an example of Hood's simplification of the lower stories of a more straightforward Beaux-Arts design, but also as a testimony of the type of small-scale work which sustained his practice until the Chicago Tribune Building commission, won in the same year that he carried out this alteration.

Landmarks Preservation Commission, McGraw-Hill Building Designation Report (LP-1050), report prepared by Anthony W. Robins, September 11, 1979
New York Times, Aug. 15, 1934

HOPPIN & KOEN

Francis L.V. Hoppin (1867-1941)

Terence A. Koen (1858-1923)

124 East 64th Street	1919	new facade
45 East 65th Street	1910	new building
15 East 66th Street	1916-18	new building
115 East 69th Street	1902-03	new building
16 East 76th Street	1902	alteration
793 Madison Avenue	1907	facade alterations

HOPPIN, KOEN & HUNTINGTON

Francis L.V. Hoppin (1867-1941)

Terence A. Koen (1858-1923)

Robert Palmer Huntington (?-1949)

10 East 62nd Street	1905-07	new building
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Francis L.V. Hoppin, born in Providence, R.I., was a military man and a painter as well as an architect. After studying architecture at M.I.T. for two years, 1884 to 1886, he went to Paris and passed the entry exam at the Ecole des Beaux-Arts, but apparently chose not to attend.

He returned to New York instead, and joined the firm of McKim, Mead & White as a draftsman. While there he met Terence A. Koen, and the two formed their partnership in 1894. Robert Palmer Huntington (not to be confused with Franklin B. Huntington, a great-great-grandson of Benjamin Franklin who worked for the firm but was never a partner) joined the firm in 1904/05, but his length of tenure there is unclear.

Hoppin & Koen worked on a number of public buildings, including the former Police Headquarters Building at 240 Centre Street (1905-09), a designated New York City Landmark; a number of other police stations; and a dozen firehouses. The firm also designed a great many town houses, including three in the Riverside-West 105th Street Historic District and two in the Metropolitan Museum Historic District. Hoppin retired shortly after Koen's death.

The Police Headquarters Building is an extraordinary Edwardian Baroque design; many of their other buildings, however, and most of their town houses reflect the Renaissance Revival, neo-Georgian and neo-Federal designs of McKim, Mead & White.

AIA Journal, 11(1923), 374-375

Francis

New York Herald Tribune, Sept. 10, 1941

New York Times, May 17, 1923; March 13, 1949, p.76:5

GEORGE E. HORNUM (dates undetermined)

53 East 75th Street 1923 new facade

No information has come to light concerning the education, training or practice of George E. Hornum. The neo-Federal facade he designed in 1923 on East 75th Street is in keeping with the character of the district.

HUNT & HUNT

Richard Howland Hunt (1862-1931)

Joseph Howland Hunt (1870-1924)

109 East 73rd Street 1911-12 new building

RICHARD HOWLAND HUNT (1862-1931)

5 East 66th Street 1898-1900 new building

2 East 75th Street 1893-95 new building

Richard and Joseph Hunt were the sons of Richard Morris Hunt, dean of the American architectural profession through the last half of the 19th century and designer of ~~buildings~~ buildings for many of the wealthiest and most prominent people in America. The senior Hunt was active in the area of the Upper East Side and his work did much to define its character at the turn of the century. First were two notable institutional buildings, both

financed by James Lenox: the Presbyterian Hospital (1870-72) covering the block between Madison and Park Avenues, 70th and 71st Streets, and the Lenox Library (1871-77) at Fifth Avenue and 70th Street. Some ten years later as the area began to become desirable for affluent New Yorkers, Hunt also undertook residential commissions, beginning with the triple residence (1881-84) for Henry G. Marquand at Madison Avenue and 68th Street. This was followed by the Maturin Livingston residence (1887-88) on the south side of 69th Street near Fifth Avenue, the adjacent Ogden Mills residence (1885-87) at the corner of Fifth Avenue and 69th Street, the William V. Lawrence residence (1890-91) at the southeast corner of Fifth Avenue and 78th Street, the Elbridge T. Gerry residence (1891-95), now the site of the Pierre Hotel, at Fifth Avenue and 61st Street, the Josephine Schmid residence (1893-95) at Fifth Avenue and 62nd Street (now the site of the Knickerbocker Club), and the double residence built in 1893-95 at Fifth Avenue and 65th Street for Caroline Schermerhorn Astor and her son John Jacob Astor. The designs of these houses were inspired by the French Renaissance sources which Hunt had popularized in his design for the William K. Vanderbilt mansion (1879-82), 660 Fifth Avenue. All have been demolished.

Richard Howland Hunt, the oldest son of Richard Morris Hunt, studied architecture at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts. In 1887, he joined his father's office as a draftsman and later became an associate. The house at 2 East 75th Street, built in 1893-95 for Henry R. Hoyt, technically should be considered a work of Richard Morris Hunt since Richard Howland Hunt did not set up an independent practice until after the death of his father in 1895. Nonetheless, Richard H. Hunt appears listed as the architect on the building permit, and the refined design of the house with its Francois I-inspired details appears more like the work of the son than that of the father. The younger Hunt completed the central unit of the Metropolitan Museum of Art, facing Fifth Avenue, after his father's death, and began to distinguish himself as the architect of private residences for wealthy families, in many cases the same clients for whom his father had designed. The impressive Beaux-Arts mansion at 5 East 66th Street, one of the finest in the district and now the home of the Lotos Club, is such an example. Built in 1898-1900, it was commissioned by Margaret Vanderbilt Shepard, a daughter of William Henry Vanderbilt, as a wedding gift for her daughter and son-in-law Maria and William Schieffelin. Mrs. Shepard's brothers, William K. Vanderbilt, Cornelius Vanderbilt, and George W. Vanderbilt, had all commissioned mansions from Richard Morris Hunt during the previous 20 years.

In 1901 when Richard Howland Hunt was joined by his younger brother Joseph Howland Hunt, they formed the firm of Hunt & Hunt. Joseph had studied at Harvard College, the School of Architecture at Columbia University, and the Ecole des Beaux-Arts. Together they continued a highly successful practice, designing distinguished country residences at Newport, Tuxedo Park, and on Long Island for such notable families as the Vanderbilts, Goulds, Belmonts, and Goelets, as well as many educational and institutional buildings. Among their commissions were the 67th Regiment Armory at Lexington Avenue and 25th Street, the site of the famous Armory Show of 1913, and the Old Slip Police Station, a designated New York City Landmark. They also designed Kissam Hall at Vanderbilt University, and Quintard and Hoffman Halls at Sewanee University. For George W. Vanderbilt they designed the

"Marble Twins" (1902-05) at 645 and 647 Fifth Avenue; No. 647 survives and is a designated New York City Landmark. Within the district Hunt & Hunt designed the neo-Italian Renaissance town house at 109 East 73rd Street for lawyer Charles Howland Russell, a cousin on their mother's side of the family. Twenty years earlier, in 1891, Richard Morris Hunt and Richard Howland Hunt had made alterations to a house at 129 East 34th Street for Russell.

Architectural Forum, 55(Aug. 1931), 19

Architectural Record, 56(1924), 578

Paul R. Baker, Richard Morris Hunt (Cambridge, Mass: MIT Press. 1980)
Withey

HARRY HURWIT (d.1963)

5 East 63rd Street	1942	facade alterations and additions
31 East 73rd Street	1928	facade alterations

A graduate of Cooper Union, Harry Hurwit seems to have specialized in the design of institutional buildings and apartment houses. Among his works are the Bialystoker Home for the Aged on the Lower East Side and the temple of the Hin Sing Tong in Chinatown. His work in the historic district consisted of modifying the facades of two rowhouses and making interior changes to convert them into apartments.

New York Times, Sept. 9, 1963, p.27

JOHN W. INGLE (dates undetermined)

38 East 75th Street	1926	new facade
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Ingle, a member of the American Institute of Architects and of the Architectural League, practiced architecture in the early 1890s in partnership with Van Campen Taylor (d. 1906). By 1896, he had formed a new partnership with Raymond F. Almirall. Among their more important commissions were the City Hall at Binghamton, New York, and the Ormonde Hotel in Florida. At No. 38 East 75th Street, Ingle "modernized" the facade.

Francis

Key to Architects, 1901

Trow's, 1917

GAGE INSLEE (dates undetermined)

16-20 East 63rd Street	1876	new buildings (3)*
710-718 Madison Avenue	1871	new buildings (5)

*No.20 altered

Inslee, who established his architectural practice in 1844, belongs to the earliest generation of builders and architects represented within the district. Interestingly, the Italianate/neo-Grec row of five houses on Madison Avenue has not been subject to extensive alteration and its original architectural character is clearly discernible.

Francis

ARTHUR C. JACKSON (1865-1941)

119 East 64th Street	1917	new facade
115 East 65th Street	1919-20	new facade
17 East 70th Street	1909-11	new building
45 East 78th Street	1913	new building

Born in Utica, New York and educated at the Utica Academy, Arthur C. Jackson entered Harvard in 1884. After receiving his Bachelor's degree in 1888, he studied architecture at Columbia University before completing his training in Paris at the Ecole des Beaux-Arts where he studied at the Atelier Durer. After returning to this country, he joined the noted architectural firm of Carrere & Hastings (see) in 1898 and remained with them until 1907. While at their office he worked on the plans for the New York Public Library. For a brief period prior to establishing his own office in 1911, Jackson worked with the firm of LaFarge & Morris (see Heins & LaFarge). The next 30 years of his career were devoted mainly to the design of city and country houses. He died at the age of 75 while visiting the Florida home of Albert Rathbone whose house at 45 East 78th Street he had designed in 1913. This early independent commission is a fine reworking of the New York Federal style of the 1820s. No.115 East 65th Street, now the headquarters for the Palestinian Liberation Organization, is another handsome example of Jackson's reinterpretation of the style which was so popular at that time.

New York Times, April 8, 1941, p.26

HARRY ALLEN JACOBS (1872-1932)

12 East 62nd Street	1915	new facade
14, 16 East 62nd Street	1916	new facades (2)
19 East 62nd Street	1917	new facade
20 East 64th Street	1920	new facade
22 East 64th Street	1920	new facade
52 East 64th Street	1901	rear extension
15 East 65th Street	1916	new building
13 East 67th Street	1920	new building
22 East 67th Street	1908	new facade
6,8,10 East 68th Street	1919	new facades (3)
50 East 68th Street	1927	new facade
17 East 71st Street	1918	new facade
10 East 73rd Street	1916	new facade

12 East 73rd Street	1920	new building
52 East 73rd Street	1916	new facade
129 East 73rd Street	1907	new building
820 Park Avenue	1925	new building

Raised and educated in New York City, Harry Allan Jacobs began his architectural training at the Columbia School of Mines and, after graduating in 1894, continued his studies at the Ecole des Beaux-Arts. In 1896, he was awarded the Prix de Rome by the American Academy in Rome. On returning to this country, he began his own architectural practice in New York, designing hotels and commercial buildings, early examples of which are a Beaux-Arts styled loft building at 133 Mercer Street of 1900-01 and the Seville Hotel at Madison and East 29th Street, an ebullient brick and limestone structure of 1901-04. The strong influence of the training he received at the Ecole is evident in these early independent designs and that influence continued through his later works although they exhibit greater individuality.

His earliest residential building within the district, the Charles Guggenheimer residence at 129 East 73rd Street, is a handsome limestone town house based on Italian Renaissance prototypes but with a typical Beaux-Arts tripartite division of the facade, analogous with the base, shaft and capital of a classical column. Many of Jacobs' later houses stylistically refer to this early commission, repeating some of the architectural elements and design techniques first used here. An interesting element in Jacobs' works and in those of many of his contemporaries working within the district at the time of the First World War, is the movement away from architectural ornament. Even on the Guggenheimer house one can see the importance that Jacobs placed on unadorned sheer planar wall surface. It was to become an increasingly important element in his designs. An example of this could be seen at Nos. 6, 8, and 10 East 68th Street which he had designed for Otto Kahn in 1919. With the exception of sills and shallow ornament in the tympana of the three central windows, there was no ornament on the facades. Unfortunately, two of these buildings were later altered by an unsympathetic addition.

As with most of the architects of the period, Jacobs produced facades in various styles from neo-French Classic to the neo-Federal. One of his most distinctive town houses was commissioned by James J. Van Alen: No. 15 East 65th Street is a refined Adamesque residence for the man the newspapers of the period dubbed "the American Prince of Wales." Undoubtedly the high quality of Jacobs' work and the prominent social standing of some of his clients helped to make his practice one of the most extensive within the district.

New York Times, Aug. 22, 1932, p.15

HARRY P. JAENIKE (dates undetermined)

59 East 64th Street 1940-41 facade alteration

Little is known of Jaenike's career, apart from the commission to alter No.59 East 64th Street,

American Architects Directory, 1956, 1962

D. & J. JARDINE

David Jardine (1830-1892)

John Jardine (dates undetermined)

9-21 East 62nd Street	1870-76	new buildings (7)*
7-11 East 63rd Street	1879	new buildings (3)*
8-20 East 64th Street	1878-79	new buildings (6)*
35 East 64th Street	1871-72	new building*
59-63 East 64th Street	1878-80	new buildings (3)*
120-126 East 64th Street	1876	new buildings (4)*
32,34,40 East 67th Street	1877	new buildings (3)*
39 East 67th Street	1876	new building*
51-53 East 67th Street	1878	new buildings (2)
52-56 East 68th Street	1879	new buildings (3)*
30-50 East 74th Street	1870	new buildings (11)*
961 Lexington Avenue	1871-72	new building
770 Madison Avenue	1883	rear extension
927-931 Madison Avenue	1870	new buildings (3)

* these buildings have been replaced or have new facades

JARDINE, KENT & JARDINE

John Jardine (dates undetermined)

William W. Kent (1860?-1955)

George E. Jardine (d.1903)

36 East 69th Street 1903 new facade

The Jardine brothers were among the most active architects in the initial residential development of the Upper East Side. Born in Scotland, David Jardine was trained under his father before immigrating to America at the age of 20. In New York he first practiced alone and then with the architect Edward Thompson. After the Civil War his brother John immigrated to New York, and the Jardines formed the partnership which was especially active in residential development in the 1870s. Earlier examples of their Italianate and French Second Empire style brownstone houses are within the Greenwich Village and SoHo-Cast Iron Historic Districts. In the Upper East Side Historic District the majority of their work fell victim to the turn-of-the-century practice of remodelling rowhouses in the Beaux-Arts, neo-

Georgian, and neo-Federal styles, Even those facades which survived the refashioning of the first decades of this century were altered in more piecemeal fashion in later years, Largely intact examples of their work may be seen at 51 and 53 East 67th Street and 927-931 Madison Avenue.

After the death of David Jardine, his brothers John and George--who is recorded as practicing alone in 1887--joined with William Kent to form the firm of Jardine, Kent & Jardine. Their work continued the rowhouse formulas worked out by the Jardines in the 1870s but added more contemporary stylistic expression, as can be seen in a late work (1903) at 36 East 69th Street.

In addition to houses, David Jardine designed a number of churches--he himself was a staunch Presbyterian--and charity buildings. In 1876 D. & J. Jardine designed the original B. Altman Co. building at 19th Street and the Avenue of the Americas. Their firm achieved especial prominence in the 1880s and designed many warehouses, office buildings, and apartment houses.

American Architect, 36(June 1892), 175
Francis
History of Real Estate, p.685

FRANCIS Y. JOANNES (1876?-1952)

854-860 Madison Avenue 1924 new building

Francis Y. Joannes studied at the Art Institute and Armour Institute in Chicago before enrolling at Cornell University where he earned a B.S. degree in architecture in 1900. After working in an architectural office in Virginia he sought further training in Paris at the Ecole des Beaux-Arts receiving his diplome in 1906. Returning to New York he was successively the office manager for Francis H. Kimball (see) and Donn Barber (see). In 1913-14, he worked with Ross & MacDonald on the design of Union Station in Montreal, before establishing his own practice in New York. One of his earliest projects was for government industrial housing at Hilton Village, Virginia. He also did institutional work in New York State and Canada. The building he designed at 854-860 Madison Avenue is a small commercial structure.

New York Times, June 22, 1952

JOHNSON & PORTER

Carlisle H. Johnson (dates undetermined)
Hugh Clinton Porter (1900?-1964)

11 and 13 East 63rd Street 1937 new facades

Little is known about Carlisle Johnson. Hugh Porter graduated from

the School of Fine Arts at the University of Pennsylvania in 1922, and was associated with various architectural firms, as well as heading his own office; at one time he was associated with Alfred Easton Poor; in 1947 and 1948 he was a corporate engineer for R.H. Macy and Company. Towards the end of his career he designed several buildings for Syracuse University, as well as various other offices and institutional structures.

Johnson & Porter stripped the facades of two houses at 11 and 13 East 63rd Street and covered them over with stucco in 1937.

New York Times, March 13, 1964

PHILIP C. JOHNSON (b.1906)

112-114 East 64th Street (Asia House) 1958 new building

Philip Johnson, one of the foremost practitioners of architecture in the United States today, was born in Cleveland of a prosperous family and graduated from Harvard College in 1927. Joining the newly-formed Museum of Modern Art he became head of the architecture department, where he was responsible for numerous, very influential architecture shows in the 1920s and '30s. The most famous of these was the "Modern Architecture: International Exhibition"; in conjunction with this he co-authored the book The International Style (1932) with Henry-Russell Hitchcock. As a result of his exposure to contemporary architectural currents Johnson decided that he wanted to practice architecture himself, and so returned to Harvard in the 1940s as an architecture student. His first major work was his own "Glass House" (1949) in New Canaan, Connecticut. An admirer of Mies van der Rohe about whom he wrote a book in 1947, Johnson was able to collaborate with him on the design of the Seagram Building (1956). Other major New York City works are the New York State Theater (1964) at Lincoln Center and the headquarters of the American Telegraph and Telephone Co., now under construction, a prominent statement of "post-modern" architecture. Johnson's practice is nationwide, and in recent years he has designed major office buildings for Minneapolis and Houston. He was the recipient of the Gold Medal of the American Institute of Architects, its highest honor, in 1978.

Johnson's building for the Asia Society on East 64th Street reflects the Miesian idiom with its dark glass curtain wall. Despite its modern design the building conforms to the height and plane of the rowhouses on the street.

Who's Who in Architecture

BASSETT JONES (dates undetermined)

709-711 Park Avenue 1882-85 new buildings (2)

Little is known of the life or work of Bassett Jones. Between 1873 and 1876 he practiced with Alexander F. Oakey (1850-1916) under the firm name of Oakey & Jones. He then established his own firm which continued

in practice at least until the early 20th century. Within the historic district Jones designed a row of ten Queen Anne houses on the east side of Park Avenue between 69th and 70th Streets. Two of these survive at Nos. 709 and 711; the designs are mirror images of each other.

Francis

Key to Architects, 1901

Trow's, 1881

KAHN & JACOBS

Ely Jacques Kahn (1884-1972)

Robert Allan Jacobs (b.1905)

13 East 65th Street	1962	interior alterations
8-18 East 66th Street	1961	new building
700 Park Avenue	1959	new building
733 Park Avenue	1969	new building

The firm of Kahn & Jacobs was formed in 1940. For Kahn, see Buchman & Kahn. Robert Allan Jacobs, son of architect Harry Allan Jacobs (see), was born in New York City; he took his A.B. from Amherst in 1927 and graduated from the Columbia University School of Architecture in 1934. In 1934-35, he worked as a designer and draftsman for Le Corbusier in Paris, and in 1935-38, having returned to New York, was a designer and draftsman for the newly formed partnership of Harrison & Fouilhoux. In 1938, he joined Ely Jacques Kahn's firm, and became a partner in 1940.

The firm maintained a broad practice, including commercial, industrial and institutional commissions, as well as research and development, housing and airport design. Building upon European precedent, they were leaders among American architects who introduced new architectural forms to this country. Kahn's "modernism" before World War II was of the Art Deco-Moderne variety, as in his office building at 2 Park Avenue. Jacobs's "modernism," however, was very much a product of the influence of Le Corbusier. Kahn & Jacobs's most famous work, the Municipal Asphalt Plant located off the East River Drive between East 90th and 91st Streets, reflects Jacobs's "modernism." Designed 1941-44, it is constructed of reinforced concrete in the form of a parabolic arch. The building is a designated New York City Landmark.

Kahn & Jacobs's work in the district includes a school for Temple Emanuel, two 19-story Park Avenue apartment houses, and interior alterations to a house on East 65th Street. The school, at 8-18 East 66th Street, is a very austere six-story limestone-faced building with three-story high paired arched openings; the upper three stories are set back from the lot line. Nos. 700 and 733 Park Avenue are bland apartment buildings, with granite bases and brick upper floors.

American Architects Directory, 1962

Landmarks Preservation Commission, Municipal Asphalt Plant Designation Report (LP-0905), report prepared by Marjorie Pearson, January 27, 1976

Before construction began on Trinity College, Kimball traveled to England where he visited mediieval churches and consulted with William Burges, apparently serving a sort of second apprenticeship with that master of High Victorian design. In fact the designs of Trinity College were only partially executed and much altered by Kimball, but no doubt the robust forms and bold French-inspired details of Burges's style made a lasting impression on Kimball. Certainly an understanding and sympathy of both the High Victorian aesthetic and Burges's view of French Gothic architecture inform much of Kimball's later work.

In 1879 Kimball relocated his practice to New York where he had received the commission to undertake a remodeling of the Madison Square Theatre. In the same year he formed a partnership with the English-born architect Thomas Wisedell who is said to have been an architect "of Gothic predilection and training," and thus the natural partner for Kimball after his exposure to the English source of those ideas in American architecture. This partnership lasted until Wisedell's death in 1884 and was especially active in theater design, most importantly, the extravagant Moorish Revival style Casino Theatre which stood on Broadway at 39th Street. Except for a brief partnership with Henry S. Ihnen in 1886, Kimball practiced alone until 1892. Some of his finest designs date from these years, including the Catholic Apostolic Church on West 57th Street in the Gothic style, the Emmanuel Baptist Church in Brooklyn in an early French Gothic mode, and the fanciful Venetian Gothic Montauk Club in the Park Slope Historic District. All of these buildings, as well as the earlier theaters designed in conjunction with Wisedell, are important for their use of terra-cotta ornament which was to become a particular hallmark of the architecture of Kimball & Thompson, most particularly in the facade they designed for the terminal of the Reading Railroad which still stands on East Market Street in Philadelphia.

If the influence of Burges is clearly discernable in the details and handling of the wall surfaces of the Emmanuel Baptist Church (1886-87), a designated New York City Landmark, there is already a taste for a more profuse decorative treatment that is especially apparent in such works as the Montauk Club and the rich French Renaissance-inspired carving and detailing of the Waldo mansion and town house.

Kimball's career entered a new phase in 1892 when he began his partnership with a former employee, George Kramer Thompson. Thompson had come to New York at the age of 20 to study with the English-born architect F.C. Withers. After three years, Thompson left Withers to work as a draftsman for Kimball & Wisedell, a position which he held for one year before forming a short-lived partnership with the prominent architect C.P.H. Gilbert (see). Between 1884 and 1892, Thompson practiced independently specializing in country houses in the New York area. Despite their individual backgrounds in theater, residential, and ecclesiastical design, Kimball & Thompson became prominent and pioneering designers of tall commercial structures, mostly in lower Manhattan. The Manhattan Life Insurance Company Building was the beginning of a whole series of tall buildings in which steel skeletal frames were combined with a masonry shell and skillfully adapted to difficult, often very narrow, downtown sites. Few of these buildings survive, but particularly noteworthy are the twin Trinity and U.S. Realty Buildings at 111 and 115 Broadway of 1906 which overlook Trinity Churchyard and use Gothic

details and fenestration types to articulate and enliven the facades, echoing both Upjohn's famous church and Kimball and Thompson's background in Gothic Revival practices. Although Francis Kimball died in 1919, Thompson continued to practice architecture until his retirement in 1927.

American Architect, 147(Sept, 1935), 116
Architectural Record, 7(1897-98), 479-518
Francis

RICHARD ARTHUR KIMBALL (b.1899)

861-863 Madison Avenue 1950 alteration

Kimball, born in Oberlin, Ohio, transferred to Yale after spending a year at Oberlin College. He received his baccalaureate from Yale College in 1922 and a Bachelor of Fine Arts from the University in 1927. While continuing his graduate work, Kimball worked as a draftsman in the office of Thomas Harlan Ellett (see). For seven years after graduating from Yale, he was draftsman and junior partner with James Gamble Rogers (see). His principal works include: Memorial Assembly Hall at St. Paul's School in Concord, New Hampshire (1952); dormitories for the Medical School at Yale (1955); and the Dining Hall at Miss Porter's School in Connecticut (1953). Kimball also served as director of the American Academy in Rome between 1960 and 1965. In 1950, Kimball was commissioned by St. James P.E. Church on Madison Avenue to replace the crumbling tower with the present spire.

American Architects Directory, 1956, 1962

FREDERICK RHINELANDER KING (1887-?)

117 East 70th Street 1931 new building

A native of New York City, Frederick R. King was educated at St. George's School, Newport, Rhode Island; Harvard, from which he graduated cum laude in 1908; and the Columbia School of Architecture. After completing Columbia, he spent three years, 1911 to 1914, at the Ecole des Beaux-Arts in Paris. On his return to New York, he joined the firm of McKim, Mead & White and remained with them for three years. In 1920, he began a long professional association with Marion S. Wyeth which led to a partnership in 1934 (see Wyeth & King).

The Redmond House at 117 East 70th Street is a handsome neo-French Classic design that is stylistically similar to the buildings of Harry Allen Jacobs and Donn Barber within the district. All show a severity of detail and profile and a sensitivity to the wall plane as sheer surface, stylistic elements introduced before World War I and which became increasingly popular after the war. Among King's other works are the Seaman's Church in Newport, Rhode Island (1930) and the Women's National Republican Club at 3 West 51st Street (1933).

American Architects Directory, 1956, 1962

later studied at the Ecole des Beaux-Arts. He began the practice of architecture in a partnership with Cary S. Rodman that lasted from 1899 to 1911; on Rodman's death he joined Robert D. Kohn's firm, which later became Butler, Kohn and Addison Erdman. Butler served as president of the New York chapter of the American Institute of Architects and of the New York State Board of Examiners of Architects; he was also active in the National Council of Architectural Registrations Boards. He was especially known for the design of hospitals, such as the Children's Hospital (1909) at Johns Hopkins University in Baltimore; he also designed buildings for the Department of the Interior in Washington, D.C.

Clarence Stein is best known for his work as a planner of housing projects, neighborhoods, and new towns. Radburn, New Jersey, finished in 1928, stands today as his greatest achievement, a 'new town' suburb with separated pedestrian and vehicular traffic. His other work includes the planning of Greenbelt, Maryland, Greendale, Wisconsin, Greenhills, Ohio, and Baldwin Hills Village in Los Angeles, all modeled on the Radburn plan, as well as Hillside Homes in the Bronx, and Sunnyside Gardens and the Phipps Garden Apartments in Queens. Before Stein's career as a planner took shape, however, he worked briefly as an architect. After studying at the Ecole des Beaux-Arts from 1908 to 1911, he returned to New York to work in the office of Bertram G. Goodhue, where he eventually became chief designer. Among the projects he carried out in Goodhue's office were the Church of St. Bartholomew's on Park Avenue, buildings at the 1915 San Diego Exposition, and buildings in the mining town of Tyrone, New Mexico.

Among the various projects on which Kohn, Butler and Stein collaborated were the Fieldston schools of the Ethical Culture Society (1926) in Riverdale, the Bronx (Stein and Kohn), and the Fort Greene Houses (1944) in Brooklyn (Butler and Stein, along with Rosario Candela, Andre Fouilhoux (see), Wallace K. Harrison, Albert Mayer, Ethan Allen Dennison, William I. Hohauser (see), Ely Jacques Kahn (see), and Henry Churchill).

No. 46 East 74th Street is a five-story Beaux-Arts style town house designed by Kohn alone in 1901-02. No. 840 Fifth Avenue is Temple Emanuel, designed by Kohn, Butler and Stein in association with the firm of Mayers, Murray & Philip (see); Stein had earlier been associated with both Mayers and Murray when all three had been employed in the office of Bertram Goodhue. The building, constructed between 1927 and 1929, houses one of the most important religious institutions in the city.

AIA Journal, 65(Dec. 1976), 17-33

New York Times, June 5, 1953, June 17, 1953, Feb. 8, 1975

Who's Who in New York, 1929

JOHN M. KOKKINS (b.1902)

650 Park Avenue

1962-63

new building

KOKKINS & LYRAS

John M. Kokkins (b.1902)

Stephen C. Lyras (dates undetermined)

30-38 East 65th Street

1959

new building

All that is known about Stephen C. Lyras is that he became a member of the American Institute of Architects in 1948. John M. Kokkins was born in Karpathos, Greece, and educated at Columbia, graduating from the School of Architecture in 1930. Between 1929 and 1933, he worked as designer and draftsman with the firm of A. Hopkins & Associates. From 1937 until he formed the firm of Kokkin & Lyras in 1946, Kokkins worked for the New York City Department of Parks. Among Kokkins's principal works, besides the two large white brick apartment houses within the district, are: the Pan-Arcadian Hospital (1949) and the Ahepa Hospital (1950) in Greece and fourteen health centers in various parts of Greece (1950); the Cooper Hills Apartments in New Rochelle, New York (1951); and St. Gerasimos Greek Orthodox Church (1951) on West 105th Street.

American Architects Directory, 1956, 1962

NATHAN KORN (1893?-1941)

944 Fifth Avenue

1925-26

new building

956 Fifth Avenue

1924-25

new building

Educated at Cooper Union and Columbia University, Korn is responsible for two handsome neo-Italian Renaissance apartment houses on Fifth Avenue and a number of buildings along Central Park West. Little else is known about his life or career.

New York Times, Nov. 23, 1941

OTIS E. KURTH (dates undetermined)

783 Madison Avenue

1923

new facade

785 Madison Avenue

1923

new facade

All that is known about Kurth is that he maintained offices at 9 East 59th Street. In 1923 he modernized the facades of two adjacent buildings on Madison Avenue.

Trow's, 1934

LOUIS KURTZ (dates undetermined)

7½ East 64th Street

1939

new building

All that is known about Kurtz is that his offices were at 2 West 47th Street in the 1930s. Within the district he designed the small nondescript house at 7½ East 64th Street.

Manhattan telephone directory, 1936

LA FARGE & MORRIS (see HEINS & LA FARGE)

LAMB & WHEELER

Hugh Lamb (1848?-1903)

Lorenzo B. Wheeler (d.1899)

12 East 67th Street	1879	new building*
14 East 67th Street	1878	new building*
18 East 67th Street	1879-80	new building*
22 East 67th Street	1879	new building*
8-10 East 68th Street	1881-82	new buildings (2)*
12-14 East 68th Street	1878-79	new buildings (2)*
32-34 East 69th Street	1880	new buildings (2)*
52 East 69th Street	1881	new building*
821 Madison Avenue	1880-81	new building*
823 Madison Avenue	1880	new building*
827 Madison Avenue	1880-81	new building*

* facades now altered

Hugh Lamb and Lorenzo Wheeler were partners briefly between 1878 and 1882. Lamb, born in Scotland, later went on to be senior partner in the better known firm of Lamb & Rich, whose works include a number of houses in the Park Slope, Henderson Place, and Hamilton Heights Historic Districts, designed in the 1880s and 1890s in the Romanesque Revival, Queen Anne, and neo-Gothic styles. Wheeler, although he began his practice in New York, soon found he had so much work in the South, especially Atlanta and Memphis where he kept offices, that he moved to St. Louis in the early 1890s, remaining there until ill health forced his return home to Connecticut. Wheeler's works in Atlanta included the Kimball House and the Constitution Building. In Memphis he built the Cossitt Library and a public library in East St. Louis.

Among the works of the short-lived firm of Lamb & Wheeler are two interesting "French Flats" built in 1878 at 67 and 69 Perry Street in the Greenwich Village Historic District.

The firm built a number of row houses in the Upper East Side district, but not one retains its original facade. The style of Nos. 12, 14, 18, and 22 East 67th Street, and No. 823 Madison Avenue, between East 68th and East 69th Streets, is known to have been Queen Anne; nothing is known of the original appearance of the others. Nos. 12 and 14 East 68th Street were originally part of a row of five houses (Nos. 12-20); Nos. 32 and 34 East 69th Street were built as a pair; No. 52 East 69th Street was once one of a row of five houses (Nos. 50-58); and Nos. 821, 823 and 827 Madison Avenue were originally part of a row of four houses (Nos. 821-827). The others were built singly.

American Architect, 63(March 18, 1899), 82

Francis

New York Times, April 4, 1903, p.9

MORRIS LAPIDUS (b.1902)

54 East 72nd Street

1949

new facade

Morris Lapidus, born in Odessa, Russia, in 1902, was brought to New York the following year. After receiving his primary education in New York City public schools, Lapidus studied at New York University in 1921-23, and received his B.Arch. from Columbia University in 1927. He began his career as a draftsman and junior designer in the office of Warren & Wetmore (see) in 1926; in 1928-30 he worked for Arthur Weiser (see). Lapidus later joined the firm of Ross-Frankel, Inc., New York City, as chief architect; when he became a member it was renamed Ross-Frankel, Inc.-Morris Lapidus Associated. In 1943 he formed his own architectural firm, Morris Lapidus, New York City, which was reorganized successively with different partners. The firm opened a Miami Beach office in 1954. Lapidus's works include many different kinds of building commissions: stores and shopping centers, apartment houses, urban redevelopment projects, office buildings, schools, hospitals, and religious institutions, but he is best known for his extravagant designs for luxury hotels. His first hotel was the Sans Souci (1949) in Miami Beach, followed there by the Fountainebleau (1954), the Eden Roc (1955), and the Americana (1956); the Aruba Caribbean Hotel (1956) in Aruba, Netherlands Antilles; the Arawak Hotel (1957), later the Jamaica Hilton, in Jamaica; in New York City the Summit Hotel (1960), the Sheraton Motor Inn (1961) and the Americana Hotel (1961), now the Sheraton Centre; the Americana of San Juan (1966) and the El Conquistador Hotel (1968), in Fajardo, both in Puerto Rico; and the Paradise Island Hotel (1967) in Nassau, in the Bahamas. Related work in Miami Beach is the design of the Lincoln Road Mall, the first shopping mall in a city in the United States. Mr. Lapidus has written several books on architectural practice, and has been active in zoning and development in Miami Beach.

The 54 East 72nd Street House, originally built in 1887-89 as part of a row, was given a modern facade of Roman brick with large glass openings in 1949.

National Cyclopedia of American Biography, Vol. L, p.446

JOSEPH LAU (dates undetermined)

59 East 78th Street

1950

new facade

Lau was a member of the American Institute of Architects and maintained offices in downtown Manhattan. Within the district he "modernized" the front of an earlier rowhouse.

American Architects Directory, 1956

LAWLOR & HAASE

Joseph Lawlor (1865?-1955)

William J. Haase (dates undetermined)

27 East 62nd Street	1912	new building
103-109 East 75th Street	1912-13	new building

Nothing is known of William Haase. Joseph Lawlor, who practiced for 40 years until the firm was dissolved in 1935, designed a number of apartment houses in New York City, and many buildings at the Rensselaer Polytechnic Institute in Troy, New York, including Walker Laboratory and the Students Association Hall. No. 27 East 62nd Street, built in 1912, is a nine-story apartment building with neo-Italian Renaissance details.

New York Times, Aug. 8, 1955

Trow's, 1920

WILLIAM LESCAZE (1896-1969)

3 East 64th Street	1951	interior alterations
124 East 70th Street	1940	new building
32 East 74th Street	1934-35	new building
36-38 East 74th Street	1948	interior alterations and facade changes

William Lescaze was one of the leading figures in the transplantation of European modernism to the more conservative American architectural community in the late 1920s and the early 1930s. Born in Geneva, Switzerland, and trained under the influential modernist Carl Moser at the Polytechnic School in Zurich, Lescaze went to France in 1919. There he was first employed in designing buildings to meet the urgent post-war housing needs which were to prove such an impetus to European architects in formulating a functional style adapted to and expressive of modern life styles and industrialized building techniques. In 1920 Lescaze immigrated to America, working first with the conservative architectural firm of Hubbel & Benes in Cleveland.

In 1923 he was offered a remodeling job in New York and took the opportunity to open his own practice in this city. Lescaze's practice was slow to develop during the 1920s, but he kept in touch with European developments by return visits, notably in 1922 and in 1927 when he met Le Corbusier and saw his work, as well as that of Mies van der Rohe and others at the important exhibition of the German Werkbund, the Weissenhof Siedlung, at Stuttgart. This housing as well as the contemporary work of the Dutch architect J.J.P. Oud were important influences on both the theory and formal expression of Lescaze's architecture. Indeed the smooth planar surfaces, rejection of ornamentation, and horizontal grouping of windows of Le Corbusier's architecture of the 1920s--to be seen in his projects from the Citrohan model for cheap mass housing to the luxurious Villa Savoie--are clearly reflected in Lescaze's earliest works in this country, the Capital Bus Terminal of 1927 (demolished by 1932) and more importantly the Oak Lane Country Day School of 1929 in the Chestnut Hill section of Philadelphia. In its abstract, yet functional, arrangement of solid and void, play of clearly expressed volumes, and its use of wide expanses of glass and

thin post supports, this school was truly expressive of the aesthetics of the so-called European "International Style," an aesthetic which was crystallized and sustained in this country by the International Exhibition of Modern Architecture held at the Museum of Modern Art in 1932 and the accompanying book written by the organizers of the exhibition, Henry-Russell Hitchcock and Philip Johnson. Lescaze disagreed with the term "International Style," for he, like his European counterparts, maintained that their architecture was the logical manifestation of the application of rational procedures rather than the manipulation of forms to achieve a certain aesthetic or "style." Nonetheless his architecture clearly marks him as a pioneering and leading exponent of a decidedly new method of building and composition.

In 1929, Lescaze accepted the invitation of the prominent Philadelphia architect George Howe to form a partnership, and in the same year the new firm was commissioned to build the new 33-story headquarters of PSFS (the Philadelphia Savings Fund Society), no doubt the most important and influential design of Lescaze's career. The sharp contrast between this building and the contemporary Empire State Building in New York City has often been drawn, and indeed this building remained a startling monument to a new aesthetic which was not fully assimilated in American architecture until after the Second World War and even then largely in the hands of European-born architects.

Howe and Lescaze's partnership lasted until 1936 and produced a number of noteworthy designs including several movie theaters in New York City. As early as the design of the architect's own house of 1933-34, a designated New York City Landmark, at 211 East 40th Street, Lescaze began to take on private commissions, and from 1936 until his death in 1969 he practiced independently. The Lescaze house with its carefully proportioned yet functionally expressive facade, pioneering use of glass brick, and ingenious adaptation of a modern house to the confinements of the lot size of a 19th-century city grid plan, made a tremendous impression on the architectural community and no doubt impressed the clients of No. 32 East 74th Street and No. 124 East 70th Street who commissioned Lescaze to do their houses. These two houses are essentially reworkings of the Lescaze house itself. The motifs of recessed ground floor entry below cantilevered upper stories of painted brick, continuous horizontal bands of windows, and a sweeping curve to emphasize the entry are all reused in the R.C. Kramer House which Lescaze began in 1934, the year in which his own house was completed. The Edward Norman House was not built until 1940 but it continues a similar treatment of the facade, although the interior arrangements are an even more open and flowing treatment of the space within the narrow configurations of the New York City building lot. Indeed it was the solution of the awkward space limitations and the clever planning of the interiors which were most frequently praised in these much-published houses. The Norman House was included in the first "Built in USA" exhibition at the Museum of Modern Art in 1944. Despite the startling newness of these facades there is a recognition of context in the use of strong horizontals which continue the dominant lines of the Manhattan street fronts. Although the careful proportioning and detailing of these facades continue to distinguish them, their influence is noticeable throughout the city not only on later town house facades, but even on stark apartment blocks.

Landmarks Preservation Commission, Lescaze House Designation Report (LP-0898), report prepared by Dr. Ellen W. Kramer, January 27, 1976
New York Times, Feb. 10, 1967

LIENAU & NASH

S. August Lienau (1853?-1906)
Thomas L. Nash (1861-1926)

37 East 68th Street 1898 facade alterations

J. August Lienau, son of the noted architect Detlef Lienau, and Thomas Nash, a graduate of Columbia University, formed their partnership in 1892. The firm was appointed architects of Trinity Parish in New York City, and in that capacity designed the Doctor Morgan Dix Memorial Chapel at Trinity Church. After Leinau's death, Nash specialized in the restoration of old houses, among them the Grebe house in Woodbury, Conn. Within the historic district the firm extended the front and enlarged the windows of an earlier rowhouse, which was later given a completely new facade.

American Architect, 89(May 12, 1906), 151
Francis
Withey

FREDERICK R. LONEY (dates undetermined)

161 East 69th Street 1915-16 new building

Loney maintained offices at 15 West 38th Street at the time he designed the garage and apartment at 161 East 69th Street.

Trow's, 1917

LORD, HEWLETT & HULL

Austin Willard Lord (1860-1922)
James Monroe Hewlett (1868-1941)
Washington Hull (1866-1909)

163 East 71st Street 1905 rear extension
8 East 75th Street 1899 new facade

The firm of Lord, Hewlett & Hull was formed in 1897, two years before receiving one of its most famous commissions, the Senator William A. Clark mansion that once stood on the northeast corner of Fifth Avenue and East 77th Street. It was a singular Beaux-Arts structure reputed to contain 130 rooms. A much more modest example of their work done in the same year as the Clark mansion, again in the Beaux-Arts style, is to be seen at 8 East 75th Street.

Austin Lord, born in Rolling Stone, Minnesota, and educated in local schools, entered the Massachusetts Institute of Technology in 1884 to study architecture. Four years later, upon graduating, he won the prestigious Rotch Traveling Scholarship which enabled him to spend two years of study abroad. In 1892, two years after he returned to this country, Lord briefly

formed a firm with Albert Leverett Brockway. Their association lasted only a few months, after which Lord joined the offices of McKim, Mead & White. During the year that he was with them, 1893, he is said to have worked on the designs for the Brooklyn Museum and Columbia University. In 1893, Lord was appointed for two years the Director of the American School of Architecture which had recently been founded by Charles Follen McKim. This school became the American Academy in Rome. Later in his career, Lord was a professor at and director of the School of Architecture at Columbia University (1912-15), architect of the Isthmian Canal Commission (1912), and chairman of the City Planning Commission of Columbus, Ohio. While serving as Director of the American School in Rome in 1895, he also opened an office with James Monroe Hewlett at 123 East 23rd Street in New York.

Hewlett had recently returned from Paris where he had spent four years at the Ecole des Beaux-Arts. He had been raised in Brooklyn and educated at the Brooklyn Polytechnic Institute and the Columbia School of Mines from which he graduated in 1890. Washington Hull, who joined the firm in 1897, had, like Hewlett, studied at the Brooklyn Polytechnic Institute and Columbia School of Mines but had graduated three years before Hewlett in 1887. After completing Columbia, Hull served in the offices of Charles Coolidge Haight as a draftsman while Haight was producing the General Theological Seminary in Chelsea and the New York Cancer Hospital. After leaving Haight's office, Hull joined the firm of McKim, Mead & White where he probably met Austin Lord.

During the life of the firm (1897-1909), a number of designs were produced including: the Grace Church parish house in Brooklyn Heights; the Clark residence; the Brooklyn Masonic Temple; the neo-Classical wings (1904 and 1907) of the Westchester County Courthouse in White Plains; and the boldly geometric Second Battalion Armory of the New York Naval Militia (1904) in the Sunset Park section of Brooklyn. The extension added to the house at 163 East 71st Street in 1905 was for Austin Lord who owned the house between 1905 and 1910. After Hull's death in 1909--he was lost at sea--Lord and Hewlett continued an active practice.

American Architect, 121(March 1922), 168

Francis

New York Times, January 15, 1922, p.15; Oct. 19, 1941

Withey

GUY LOWELL (1870-1927)

126 East 66th Street

1911

facade alterations

Guy Lowell was born in Boston, a member of a distinguished New England family that included Amy Lowell and James Russell Lowell, the poets; Percival Lowell, the astronomer; and A. Lawrence Lowell, a former president of Harvard. After his early education in private schools, Lowell entered Harvard, graduating in 1892. He continued his studies at the Massachusetts Institute of Technology and spent four years at the Ecole des Beaux-Arts. After completing his studies in Paris in 1899, he returned to Boston and opened his own office.

RUDOLF LUDWIG (dates undetermined)

50 East 66th Street 1926 new facade

Rudolf Ludwig is one of many architects who worked within the district about whom little is known. The one example of his work, on East 66th Street, is the replacement of the original facade of No. 50 with the present one which, at least, maintains some semblance of the original scale of the house.

Manhattan Telephone Directory, 1925

LUND & GAYLER

Walter Lund (dates undetermined)
Julius F. Gayler (1873-1948)

601 Park Avenue 1919 new building

Walter Lund and Julius F. Gayler (see) apparently practiced together for a short time. Little is known of Walter Lund, other than that he had also practiced with William E. Bloodgood between 1895 and 1897. The house Lund & Gayler designed on the northwest corner of Park Avenue and East 64th Street is a competent expression of the neo-Federal style which was so popular at the time.

Francis

J.G. & R.B. LYND

James G. Lynd (dates undetermined)
Robert B. Lynd (dates undetermined)

12-14 East 63rd Street 1872 new buildings (2)*

ROBERT B. LYND (dates undetermined)

40-42 East 72nd Street 1881 new buildings (2)*
39-41 East 72nd Street 1881-82 new buildings (2)*

* facades altered except at
No. 14 and No. 41

James G. and Robert B. Lynd were builders and real estate developers. Within the district they employed the Italianate and neo-Grec styles, both popular during the 1870s and early 1880s.

Trow's, 1872

ROBERT T. LYONS (dates undetermined)

25 East 67th Street	1926	new building
112 East 74th Street	1916-17	new building
565 Park Avenue	1912-13	new building

Lyons specialized in apartment and hotel design, but also designed town houses and commercial buildings. He apparently favored the neo-Renaissance style, but also employed the more florid Beaux-Arts and more severe neo-Federal styles. Among his more important commissions are The Coronet apartment house (1901), West 58th Street; The Lorington apartment house (1908) and The St. Urban apartment house (1904), both on Central Park West; the Tammany Central Association Clubhouse (1902), East 32nd Street; the City Athletic Club building (1906), West 54th Street; the Mela Building at the corner of Spring and Crosby Streets; and the town house at 70 East 91st Street, now within the Carnegie Hill Historic District. The three buildings he designed within the district are all apartment houses.

Francis

JAMES CAMERON MACKENZIE (1887-1963)

123 East 78th Street	1921	new facade
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Born in Lawrenceville, New Jersey, and educated at Columbia University and the Ecole des Beaux-Arts, Mackenzie began his professional career working as a draftsman in the offices of McKim, Mead & White between 1913 and 1916. In 1916, he entered the military and served with Pershing on the Mexican border. During World War I, he was with the Field Artillery of the American Expeditionary Forces, rising to the rank of major. Mackenzie remained active in the military, helping to organize the 17th Regiment of the New York State Guard during World War II and, in 1949, achieved the rank of Brigadier General.

After the First World War, he began his own practice under the firm name of James C. Mackenzie. Among his principal designs are: the neo-Georgian corporate headquarters of the Reader's Digest in Chappaqua, N.Y. (1937); the Harlem Branch of the Y.M.C.A. (1932); two low-income housing projects, Sheepshead Bay (1937) and Jacob Riis (1949) Houses for the New York Housing Authority; the redevelopment of Liberty Island (1950); and a number of projects for the military, including the Naval Air Base, Port Lyautey, Morocco (1953), and the Naval Training Center, Memphis, Tennessee. His work within the district was to modernize the facade of an earlier rowhouse at 123 East 78th Street.

New York Times, April 1 1963, p.36

HOWARD MAJOR (1883-?)

17 East 75th Street

1919

new facade

A native of New York City, Howard Major studied at Pratt Institute and the Atelier Hornbostel. After working for Charles A. Rich as head draftsman for ten years, he established an independent practice in 1914. The only work Major did in the district was the "modernization" of the Queen Anne facade of 17 East 75th Street. The author of many articles in popular magazines, Major also wrote The Domestic Architecture of the Early American Republic,

American Architects Directory, 1962

SAMUEL LEWIS MALKIND (1896-?)

14 East 64th Street

1958

new facade

Born in New York City, Malkind was educated at the New Jersey School of Industrial Arts (1913), Pratt Institute in Brooklyn (1915), and at local ateliers for two years between 1915 and 1917. Between 1916 and 1922 he was head draftsman for three different architects: Thomas W. Lamb, Louis Abramson (see), and William Lawrence Bottomley (see). In 1922, Malkind began independent practice. Among his principal works are: the Bensonhurst National Bank (1955); the Mayflower Motel in Atlantic City (1958); and the Spring Valley General Hospital, Spring Valley, New York (1959). His work within the district consisted of stripping some of the detail from the brownstone facade of an early rowhouse.

American Architects Directory, 1956, 1962

HORACE BORCHSENIUS MANN (1868-1937)

608 Park Avenue

1898

new building

Horace B. Mann was born in Orange, New Jersey, and educated at the Columbia School of Mines. After graduating in 1890, he became associated with J.C. Cady (see Charles I. Berg), a prominent New York architect during the last quarter of the 19th century. In 1892, he was awarded a fellowship from Columbia which enabled him to travel and study in Europe. Upon his return he joined the firm of Snelling & Potter and later became a partner, with Perry MacNeille (1872-1931), in the firm of Mann & MacNeille. Between 1917 and 1919 Mann was employed by the U.S. Shipping Board which was actively engaged in a large-scale building program to house workers in war-related shipping industries. Mann & MacNeille produced a number of innovative duplex row-houses in Crown Heights and Park Slope. Their work also included churches, schools, apartment houses, and commercial buildings.

New York Times, July 16, 1937, p.19

IRVING MARGON (1888?-1958)

5 East 64th Street	1950	new building
965 Fifth Avenue and 2 East 78th Street	1937	new building

Little is known of Margon, an architect in New York for over 50 years who died in the Bronx. One of his last works was the remodeling of the former Elks Building at 141 West 93rd Street for the new headquarters of the American Theater Wing.

Margon designed two buildings in the district, an eighteen-story apartment house at 965 Fifth Avenue in a classicizing modern style, and a neo-Classic style three-story house at 5 East 64th Street which, although built in 1950, was the first building constructed on the site.

New York Times, Sept. 24, 1958

HENRY RUTGERS MARSHALL (1852-1927)

27 East 63rd Street	1906	new facade
53 East 77th Street	1900	new building

Henry Rutgers Marshall was born in New York City and received both his B.A. and M.A. degrees from Columbia University. In 1878, three years after leaving Columbia, he began his own practice. During this early period of his career, Marshall also lectured on architectural subjects at Yale and Princeton. Over the years, he was commissioned to design a number of public buildings including the Library at Rutgers University, the Brearly School on West 44th Street, and the Bryn Mawr School in Baltimore. He also designed a striking commercial building (1892) for the old New York drug firm of Tarrant & Co. at Warren and Greenwich Streets. Several of his commissions were for country houses and estates, among them the Rudyard Kipling house in Brattleboro, Vermont. Marshall was also the author of several books, served as president of the New York Chapter of the American Institute of Architects (1902-1905) and was a member of the New York City Art Commission (1902-05).

Of the two buildings within the district, only one remains as Marshall designed it, No. 27 East 63rd Street. The brick facade, in the then popular neo-Federal style, replaced an earlier 1877 brownstone front—a method of "modernizing" an old house frequently used within the district. Marshall's rather handsome Beaux-Arts style facade at 53 East 77th Street fell victim to this same practice in 1926-27.

AIA Journal, 15(1927), 222
American Architect, 151(1927), 16, 18
Francis
Withey

JOHN W. MARSHALL (dates undetermined)

17,19,25,31 East 73rd Street	1871	new buildings (4)*
21,27,29 East 73rd Street	1871	new buildings (3)
924 Madison Avenue	1871	new building

* facades now altered

John W. Marshall was a builder who received commissions within the district from real estate developer James E. Coburn. Marshall at times worked independently and at times in partnership. He was a member of the following firms during the 1870s, 1880s and 1890s: Marshall & Hoffmann; Marshall & Nisbet; Marshall, Knowlden & Smith; Marshall & Knowlden; Brigaldi, Marshall & Co.; Marshall & Walter; and Marshall & Berger. Marshall served as superintendent of Construction for the U.S. Federal Building of 1892-99, now a designated New York City Landmark.

Francis

MAYERS, MURRAY & PHILIP

Francis Laurie Spencer Mayers (1886-?)
Oscar Harold Murray (1882-1957)
Hardie Philip (1887?-1973)

840 Fifth Avenue (Temple Emanuel, in association with Robert D. Kohn, Charles Butler, and Clarence Stein)	1927-29	new building
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Francis Mayers was born in Barbados and educated at McGill University in Montreal (B.A. 1908). In 1908-1914 he was a draftsman for Cram, Goodhue & Ferguson, and from 1914 to 1924 he was Bertram Goodhue's office manager, at the same time that Clarence Stein was the office's chief draftsman. Mayers became a partner in the firm of Bertram C. Goodhue Associates in 1924, and so remained until forming the firm of Mayers, Murray & Philip. On the dissolution of the latter, in 1940, he went out on his own as the firm of Francis L.S. Mayers. Principal works include Dolan Junior High School (1948), St. Mary's School and Convent (1950), and an addition to the Manhattan School of Music (1954).

Oscar Murray was born in England and educated at the Municipal School of Art and Technology in Birmingham, England. After a period of foreign travel he came to New York and worked with Cram, Goodhue & Ferguson, where he would have met Francis Mayers and also Clarence Stein. Murray's principal works were churches, including Christ Church in Michigan. At the time of his death his office was at 23 Mill Street in Rhinebeck, New York.

Less is known of Hardie Philip. Some of his work was commissioned in the West, including several buildings at the California Institute of Technology, and the University of Hawaii. In New York City he is credited as the designer, for the firm, of the Church of the Heavenly Rest (1927-29), at Fifth Avenue and

East 90th Street, in a very severe, almost modern, Gothic style. Philip was known for designs incorporating old styles, especially Gothic, with new forms.

No. 840 Fifth Avenue is Temple Emanu-El, designed in collaboration with Robert D. Kohn, Clarence Stein, and Charles Butler (see); as noted above, Mayers and Murray both worked in Goodhue's office at the time that Stein was there. Temple Emanu-El is one of the most important religious institutions in the city.

American Architects Directory, 1956, 1962
New York Times, Oct. 13, 1973

J. LEWIS MAYERS (dates undetermined)

36 East 73rd Street 1941 new facade

Mayers maintained architectural offices in midtown Manhattan. His only work within the district was to "modernize" the facade of an earlier row-house at 36 East 73rd Street.

Manhattan telephone directory, 1940

MAZZA & SECCIA

Theodore A. Mazza (dates undetermined)
Eugene M. Seccia (dates undetermined)

125 East 70th Street 1961-66 new building

Little information has been found about the firm of Mazza & Seccia. Judging from their work for Paul Mellon at 125 East 70th Street, they were architects who worked in traditional styles at a time when modernism was the watchword in architecture. For Mellon they designed a French-inspired town house that harmonizes well with the later 19th- and early 20th-century buildings on the block. Such a traditional design would have been expected if the house had been built in the 1920s, but is unusual for the 1960s.

American Architects Directory, 1970

JOHN MC COOL (dates undetermined)

115-125 and 129 East 64th Street 1876 new buildings (7)*

* facades now altered

John McCool was a builder who acted as an architect and a real estate developer. The row of houses within the district on East 64th Street was constructed by him in this capacity. Judging from the evidence of the surviving neo-Grec elements on No. 115 East 64th Street, he worked in popular styles

of the period,

Trow's, 1881

A. WALLACE MC CREA (1873-1954)

10 East 63rd Street	1922	new façade
35 East 63rd Street	1922	new façade
34 East 68th Street	1920	facade alterations
16 East 69th Street	1929-30	new facade
34 East 69th Street	1928-30	new facade
160 East 70th Street	1925	interior alterations
174 East 70th Street	1925	new facade
40 East 73rd Street	1939	interior alterations
128-130 East 73rd Street	1928	new facade
10 East 74th Street	1920	facade alterations
18 East 74th Street	1921	new facade
133 East 74th Street	1921	new facade

MC CREA & SHARPE, INC.

A. Wallace McCrea (1873-1954)

_____ Sharpe (dates undetermined)

119 East 65th Street	1926	new facade
133 East 74th Street	1921-23	new facade

Little is known of McCrea, nothing of Sharpe. McCrea was a specialist in residential architecture, and helped to design the approaches to the Brooklyn Bridge after its completion.

McCrea, and McCrea & Sharpe, seem to have handled only alterations and new facades in the district, never new buildings. At 35 East 63rd Street, 119 East 65th Street, 34 East 68th Street, 174 East 70th Street, and 10 East 74th Street, McCrea (and McCrea & Sharpe) merely removed the stoops and stripped the facades of their ornament. At 10 East 63rd Street, 16 East 69th Street, 34 East 69th Street, 128-130 East 73rd Street, 18 East 74th Street, and 133 East 74th Street, however, McCrea (and McCrea & Sharpe) designed new, conservatively-styled facades for older brownstone rowhouses; the new facades are respectively neo-Classical, neo-Georgian, neo-French Classic, neo-Georgian, neo-Italian Renaissance, and neo-Federal in style.

New York Times, April 27, 1954

J.B. MC ELFATRICK & SONS & DERAUD

John Bailey McElfatrick (1828-1906)
John Morgan McElfatrick (1853-1891)
William H. McElfatrick (1854-1922)
Halsey C. Debaud (dates undetermined)

13 East 63rd Street 1884-85 new building (now altered)

John B. McElfatrick was born in Pennsylvania and began his practice in St. Louis. Little is known of his work before coming to New York but soon after arriving here, about 1883, the firm designed the Bijou Theatre which stood on Broadway between 30th and 31st Streets. The firm was to specialize in theater design with examples of their work both here and across the country. The oldest continually operated theater in the city, the Victory on West 42nd Street, is by McElfatrick.

For a very brief time after their arrival in the city, McElfatrick & Sons were joined by Halsey C. Debaud. Their association lasted only one year and Debaud seems only to have been connected with the firm's domestic commissions such as 13 East 63rd Street. This house, now stripped of all its architectural ornament, and Nos. 16-20 East 80th Street in the Metropolitan Museum Historic District, also by the firm, were designed for Anthony Mowbray, a developer who was quite active on the Upper East Side during the last quarter of the 19th century.

Francis
New York Times, June 7, 1906; Sept. 30, 1922

MC KENZIE, VOORHEES & GMELIN

Andrew C. McKenzie (1861-1926)
Stephen Francis Voorhees (1878-1965)
Paul Gmelin (1857-1937)

713 Park Avenue 1915-16 new building

McKenzie, Voorhees & Gmelin is one of the many versions of an architectural firm which has been among the most prominent in New York City since the 1870s.

Andrew McKenzie, born in Dunkirk, New York, and educated in Buffalo, came to New York City in 1884 and worked for the firm of Babb, Cook & Willard. He later became associated with Cyrus L.W. Eidlitz, son of the prominent 19th-century New York architect Leopold Eidlitz, and the two formed the partnership of Eidlitz & McKenzie in 1902. That firm's major work was the New York Times Building at Times Square which still stands, although its exterior cladding was destroyed in a remodeling in 1965. Eidlitz retired in 1910, and McKenzie formed the new partnership with Stephen F. Voorhees and Paul Gmelin. While practicing architecture, McKenzie also served as a member of the City Planning and Survey Committee. On McKenzie's death in 1926, the firm became Voorhees, Gmelin & Walker. The new partner, Ralph Walker, became known as

one of the city's major architects in the 1920s and 1930s, with a series of Art Deco office buildings. From Leopold Eidlitz's day down to Ralph Walker's, the firm has always been in the forefront of New York's architectural life.

Stephen Voorhees was born on a farm near Rocky Hill, New Jersey, and was a descendant of a Dutch family which settled in Flatlands, Brooklyn, in 1660. Educated as a civil engineer at Princeton University, he worked in that capacity in Newark, New Jersey, from 1900, the year of his graduation, until 1902. That year, he joined the newly formed partnership of Eidlitz & McKenzie as a civil engineer and superintendant of construction; one of his first jobs was to supervise the laying of the foundations of the New York Times Building. Besides his work in the firm, Voorhees was a president of the A.I.A. in 1936 and 1937, and chairman of the board of design, chief architect, and vice president of the New York World's Fair of 1939-40. As an engineer, he believed that architects should be closer to the processes of construction; he was a founder in 1921 and later president of the New York Building Congress. Voorhees retired from the firm in 1959, at which time it was known as Voorhees, Walker, Smith, Smith & Haines.

Paul Gmelin was born in Ulm, (West) Germany, and studied in Stuttgart. As a young man he came to this country to be a draftsman for The Bridge Builders Magazine. Charles Follen McKim (see McKim, Mead & White) asked him to make perspective drawings of the firm's Boston Public Library. Shortly afterwards he joined the firm of Babb, Cook & Willard, where he must have met Andrew McKenzie. He and McKenzie won a competition in 1885 for a proposed telephone building in New York; the first structure of its kind in the United States, it was the first of a long series of telephone and telegraph company buildings designed by the firm in its various incarnations.

McKenzie, Voorhees & Gmelin's work included the West Street building of the New York Telephone Company, telephone buildings in Albany and Buffalo, the Brooklyn Edison Company building, and the Brooklyn Municipal Building. The firm's finest work, completed just after McKenzie's death, was the Barclay-Vesey Telephone Company Building, one of the finest Art Deco skyscrapers in lower Manhattan; its design is generally credited to Ralph Walker, although he had not yet become a partner.

No. 713 Park Avenue is one of the few private residences designed by the firm. It is a five-story, neo-French Classic style town house with a limestone facade.

American Architect, 130(Oct.-Dec. 1926), 402
New York Herald Tribune, Nov. 21, 1937
New York Times, Jan. 25, 1965, p.37

MC KIM, MEAD & WHITE

Charles Follen McKim (1847-1909)

William Rutherford Mead (1846-1928)

Stanford White (1853-1906)

1 East 60th Street	1892	new building
4 East 60th Street	1904	new building
25 East 62nd Street	1928	new building
7-15 East 73rd Street	1901	new building
127 East 73rd Street	1902	new building
680 Park Avenue	1909-11	new building
684 Park Avenue	1925-26	new building
691-695 Madison Avenue	1928	new building

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of this country's architecture in the late 19th and early 20th centuries. Slowly breaking with the Richardsonian Romanesque of the 1880s in which both McKim and White were trained, the firm played a leading role in promoting the popularity of classically-inspired forms in the last decades of the 19th and the first decades of the 20th centuries. Both the Colonial Revival and neo-Italian Renaissance styles are products of the long career of this firm.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrill & Richardson. During his year in H.H. Richardson's office in New York, McKim assisted in the design of the Brattle Square Church in Boston as well as in the preliminary designs of Richardson's most famous early work, the great Trinity Church on Copley Square in Boston. McKim soon rented his own office and began collaboration with Mead in 1872. In 1878 the firm of McKim, Mead & Bigelow was established, William Bigelow being replaced in 1879 by Stanford White, who had succeeded McKim as head draftsman in Richardson's office.

William Rutherford Mead (1846-1928) was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis' office. Mead was largely involved with the management of the firm, leaving design to McKim and White and, after McKim's retirement, to a number of talented young architects who became partners in the firm.

Stanford White (1853-1906) joined the office in 1879 and achieved fame even greater than that of the firm not only for his prolific work in residential design, but also because of the public scandal which surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He had wanted to be an artist but instead joined the firm of Gambrill & Richardson in 1872 at the age of nineteen. White stayed with Richardson until 1878, becoming quite adept in the Richardsonian Romanesque style and contributing greatly to many

of Richardson's designs, especially in residential work and in interior design and ornament on public commissions. In 1878 he left the firm to travel in Europe, staying for over a year in Paris with the noted American sculptor, Augustus Saint Gaudens (1848-1907), with whom he would collaborate on many occasions in later years. Upon his return he joined McKim and Mead and the firm of McKim, Mead & White was begun.

The remarkable success and influence of this firm in the reintroduction of classical styles and design to America have been noted by both critics and admirers. The architectural historian, Leland Roth, wrote in the 1973 reprint of the Monograph of the Work of McKim, Mead & White:

The use of such classicism for civic, public, commercial, residential, and industrial buildings spread until by the time of Mead's death in 1928 there was virtually no village or town in the U.S. that could not boast a bank or courthouse in some variant of the classic theme. During the early years of the twentieth century the influence of the firm extended even to England... (p.12).

The confluence of the contrasting personalities, talents, and aesthetic sensibilities of Charles McKim and Stanford White achieved a quality of design and functional planning which characterized the firm's work in several styles. The classicism of McKim, whose French Beaux-Arts training led him to seek a clarity of plan expressed in the careful proportions and organization of the facade, was mediated by the more richly decorative proclivities of White. Trained in the office of Richardson, White was not without awareness of the precision of Beaux-Arts planning, but was more interested in the architectural expression of color, form, and texture. This more romantically-inclined approach to architecture, in combination with the more precise classicism of McKim, the practical capabilities of Mead, and the frequent collaboration of prominent muralists and sculptors resulted in an astonishingly rich variety of buildings. Although the architects' early reputation resulted from their Shingle Style country houses, many in the Newport area, their lasting fame and influence is associated with the revival of Renaissance forms. The Henry Villard Houses of 1882-1886 and the Boston Public Library of 1887-1895 on Copley Square are the two most important monuments which reintroduced the Renaissance style to American architecture. The influence on architectural styles in New York was dramatic, and was continued by later works of the firm. The Villard Houses, designated New York City Landmarks, were designed in the manner of a 16th-century Italian Renaissance palazzo. The palazzo mode, one of several classically-inspired styles initiated by the firm, played a dominant role in American classicism. The University Club (1897-1899), a designated New York City Landmark at 1 West 54th Street, is perhaps McKim, Mead, & White's finest work in this mode. With the Villard Houses, the restrained and well-ordered classicism of the firm was defined. The influence of this style is apparent in both the Pulitzer Mansion and the Metropolitan Club, both within the District.

McKim, Mead & White's national reputation and influence are largely attributable to the World's Columbian Exposition of 1893 in Chicago. This Exposition known as "The Great White City," presented America with a

vision of the neo-Classical city with its monumental buildings designed by such important architects as McKim, Hunt, and Louis Sullivan. It ushered in a new era in American urban planning known as the City Beautiful Movement and assured the prominence of neo-Classicism in American architecture for many years. With the Exposition, monumental architecture more Roman than Italian Renaissance in inspiration also gained popularity. McKim, Mead & White, in addition to their work at the fair, also designed such grand buildings as the Low Memorial Library at Columbia University (1895-97) and the U.S. Post Office (1910-1913) on Eighth Avenue, both designated New York City Landmarks which reflect the grandeur of turn-of-the-century American classicism.

A sense of classicism prevailed throughout the many stylistic variations that the firm employed until the retirement of Mead in 1920. The Percy Pyne house at 680 Park Avenue and the Charles Dana Gibson house at 127 East 73rd Street are fine examples of the neo-Georgian and neo-Federal styles, two of the several English and Colonial American stylistic modes which the firm practiced. Italian Renaissance principles also underlie the carefully ordered designs of 998 Fifth Avenue and the Payne Whitney and Cook mansions, also on Fifth Avenue, within the Metropolitan Museum Historic District.

The influence of McKim, Mead & White in New York was especially strong. They designed numerous buildings in and around the city, of which nearly 75 have been designated as New York City Landmarks or are located in designated Historic Districts.

The firm's prominence continued well into the 20th century. Stanford White was the victim of a shot fired at the summer roof garden of the old Madison Square Garden by Harry Thaw in a dispute involving Thaw's wife. His death brought popular renown, quite ironically, to the firm. The scandalous story of the murder of White atop one of the firm's most famous buildings, in which White resided in a luxurious apartment set in the 300-foot high tower, captured the attention of the entire nation. McKim, deeply disturbed by the incident, retired from practice in 1907 and died two years later. The firm was continued for many years, first under the leadership of Mead, and then under the many talented young architects who joined the office. Mead retired in 1920 and returned to Europe where he died in 1928. Other partners had played a very significant role in the work of the firm from the start. Joseph M. Wells (1853-1890), McKim's "right-hand man," brought his preference for Italian Renaissance forms to the firm and helped shape the influential early style. William Mitchell Kendall (1856-1941) became a partner of the firm in 1906 after many years as a draftsman. After Mead's retirement in 1920, Kendall became the senior member of the firm. He was responsible for many aspects of some of the most important designs and supervising architect on many projects.

The prominence of McKim, Mead & White in the history of American architecture can hardly be exaggerated. Not only did their work mark the full maturity of American architecture, but it was also an important force in turn-of-the-century architectural fashion. This prestigious partnership also set the way for the larger architectural firms which dominate the architectural field today.

Dictionary of American Biography

Francis

LPC files

Withey

WILLIAM MC NAMARA (dates undetermined)

115-119 East 65th Street	1869	new buildings (3)*
158-160 East 70th Street	1872	new buildings (2)*
162-164 East 70th Street	1872	new buildings (2)
128-132 East 73rd Street	1879	new buildings (3)*
134-136 East 73rd Street	1879	new buildings (2)
629 Park Avenue	1869	new building
631 Park Avenue	1869	new building*

* facades now altered

William McNamara practiced in New York between 1856 and 1879. He was active in the district just as it was beginning to be developed, designing rows of houses in the Italianate and neo-Grec styles. Most of these were given new facades in later years but examples of his Italianate designs survive at 162-164 East 70th Street and 629 Park Avenue, and neo-Grec examples may be seen at 134-136 East 73rd Street.

Francis

NATHAN CLARK MELLEN (dates undetermined)

2 East 64th Street	1893-96	new building
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Nathan Clark Mellen entered architectural practice in New York City in 1889 with Hubert Westell and Henry P. Kirby under the firm name of Mellen, Westell & Kirby, but Westell died in that same year. In 1891 Mellen formed a practice with William A. Boring (see) and Edward Tilton, then established his own office in 1893. That year he designed for coal magnate Edward J. Berwind the handsome residence at 2 East 64th Street; this must have been one of his first independent commissions, and it is his most frequently cited work. The residence, at the corner of Fifth Avenue, is a neo-Venetian Renaissance design, reflecting the aesthetic sensibilities of the period.

Francis

E.P. MELLON & W.L. SMITH

Edward P. Mellon (1875-1953)

W.L. Smith (dates undetermined)

134 East 74th Street	1930	new facade
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Little is known about the education and training of Edward P. Mellon. However, it is known that he designed the tomb of President Warren G. Harding in Marion, Ohio, a Presbyterian Church in East Orange, New Jersey, and a hospital in Pittsburgh, Pennsylvania. He was also a trustee of the American Academy in Rome. Nothing is known about his

partner, W.L. Smith. Their work on the houses at 134 and 136 East 74th Street combined by them into one building and given the common address of No. 134 is typical of the modernizing trends of the 1920s and '30s.

New York Times, April 12, 1953, p.88

ROBERT MOOK (dates undetermined)

114-124 East 62nd Street	1869-70	new building*
962 Lexington Avenue	1871-72	new building*
1000 Madison Avenue	1869-70	new building*

* facades altered except
at No. 116 East 62nd Street

Although little is known of Robert Mook's architectural career, he is well represented within the city's historic districts. He designed a number of rowhouses in the French Second Empire and Italianate styles, now located in the Greenwich Village Historic District, and several commercial buildings now included in the SoHo-Cast Iron Historic District. Only one of Mook's designs in the Upper East Side district retains its original facade—the Italianate rowhouse at 116 East 62nd Street.

Francis

WILLIAM E. MOWBRAY (dates undetermined)

32 East 64th Street	1907-08	new building
9,11,17 East 75th Street	1887-89	new buildings (3)*
13-15 East 75th Street	1887-89	new buildings (2)

* facades now altered

The Mowbray family—William E., Anthony, and Louis M.—were builders and real estate developers active both in Manhattan and Brooklyn during the 1880s through the early 20th century. Within the district on East 75th Street, William Mowbray acted as builder of a row of five Queen Anne houses, and Anthony Mowbray as the owner-developer. Apparently the Mowbrays specialized in residential work. Other houses by them are located in the Hamilton Heights, the Park Slope, and the Metropolitan Museum Historic Districts.

Francis

BERNARD MULDOON (dates undetermined)

17-21 East 67th Street	1879	new buildings (3)*
		* facades now altered

Muldoon was a builder and real estate developer who maintained offices on East 69th Street, just outside the District.

Francis
Trow's, 1881

MULLIKEN & MOELLER

Harry B. Mulliken (1871?-1952)
Edgar J. Moeller (1873?-1954)

115 East 64th Street	1915	facade alterations
124 East 74th Street (Moeller only)	1922	facade alterations

Both Mulliken and Moeller graduated from Columbia University in 1895; their practice lasted until Mulliken's retirement in 1949 and encompassed some 50 years of commissions, many for New York City apartment houses. Buildings include the Court at Central Park West and West 85th Street, the Lombard at West End Avenue and West 76th Street, the Chepstow at Broadway and West 101st Street, and the Terminal Building at Park Avenue and East 41st Street. Their offices were at 103 Park Avenue in 1920.

The firm's only work in the district involved alterations to what originally was a neo-Grec four-story rowhouse built in 1876-77. They removed the front stoop, provided a basement entrance, and removed the details of the facade, which they covered with stucco. Moeller performed a similar operation on 124 East 74th Street in 1922.

New York Times, June 21, 1952; May 26, 1954

KENNETH MACKENZIE MURCHISON (1872-1938)

127 East 64th Street	1919	rear extension
131 East 64th Street	1919	interior alterations

Kenneth Murchison was an architect active in New York during the first three decades of this century, who became better known as a fixture in the social life around New York architecture in the 1930s.

Born in New York City, Murchison graduated from Columbia in 1894, spent the years from 1897 to 1900 at the Ecole des Beaux-Arts in Paris, and opened his own office in New York in 1902. Over the next 20 years he designed a series of railroad stations including the Lackawanna ferryhouse, Hoboken, New Jersey; the Delaware, Lackawanna & Western station, Scranton, Pennsyl-

modern facade, which replaced the original Queen Anne style front of the house.

American Architects Directory, 1970

ARTHUR C. NASH (1871-1969)

41 East 63rd Street	1914	new facade
108 East 78th Street	1919	facade alterations

Arthur C. Nash, born in Geneva, New York, was educated at Harvard (A.B. cum laude 1894), the Massachusetts Institute of Technology (1894-95), and the Ecole des Beaux-Arts (diplôme, 1900) where he won three medals. Returning to the United States, he taught at Cornell University in 1900-02, and then became a partner with Charles M. Gay in the firm of Gay & Nash (see). Between 1906 and 1922 he practiced independently, then moved to Chapel Hill, North Carolina, practicing in the firm of Atwood & Nash in 1924-30. He was a consultant architect in Washington, D.C., in 1930-53. While at Chapel Hill, Nash received several commissions from the University of North Carolina, including the Stadium in 1927, and the Library in 1928. He was also a member of the Faculty Committee on Buildings at the University from 1924 to 1953.

Nash's work in the district comprises two new facades for two neo-Grec rowhouses dating from the early 1880s; No. 41 East 63rd Street which he remodeled in the neo-Georgian style, and No. 108 East 78th Street in a modified neo-Classical mode.

American Architects Directory, 1956

THOMAS NASH (d.1926)

4 East 65th Street	1914-15	new building
6 East 65th Street	1915	extensions
123 East 71st Street	1904	facade alterations

Very little is known about Thomas Nash. He joined the American Institute of Architects in 1915. In 1900 his office was at 62 Cedar Street and his home at 37 West 53rd Street; in 1914 his office was at 1170 Broadway.

At 123 East 71st Street, an Italianate house dating from the 1860s, Nash removed the stoop, replaced the parlor-floor door with a window, and inserted a new front door and a new servants' entrance in place of a basement window. His one new building in the district, No. 4 East 65th Street, is a seven-story neo-Federal style residential building. At the same time, at 6 East 65th Street, a six-story Beaux-Arts style residence, Nash added extensions at the rear and on the top of the building.

AIA Journal, 14(1926), 130
Trow's, 1900

ADOLPH E. NAST (dates undetermined)

108 East 66th Street	1926	new building
898 Park Avenue (with John Sloan)	1923	new building

Adolph E. Nast was in practice at least between 1917 and 1926, when he produced the apartment house on East 66th Street. In 1923, he also worked with John Sloan (see Sloan & Robertson) on the design of No. 898 Park Avenue. Unfortunately, nothing has been discovered about his background or other works.

Trow's, 1917

EDWARD NECARSULMER (1874?-1959)

5 East 74th Street	1917	new facade
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Active in practice in New York from 1903 until his retirement in 1942, Edward Necarsulmer is perhaps best known as architect of the Fifth Avenue front of the former Franklin Simon Store at 414-420 Fifth Avenue, and associate architect of the YMHA building on Lexington Avenue and East 92nd Street. Trained in architecture at Columbia University, Necarsulmer spent six years at the Ecole des Beaux-Arts and traveling in Europe on a McKim Traveling Fellowship before opening an independent practice in 1903. The new front he designed for 5 East 74th Street is a rather chaste interpretation of Beaux-Arts principles.

New York Times, Dec. 8, 1959, p.45

FRANK EASTON NEWMAN (dates undetermined)

706-08 Madison Avenue	1921	new building
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Little is known of Newman's architectural career. Prior to 1921, he was in partnership with James R. Harris. The neo-Federal bank building he designed for the Bank of New York harmonizes well with the early 20th-century rowhouses within the District.

Trow's, 1917

NOËL & MILLER

Auguste L. Noël (1886-1964)

G. Macculloch Miller (dates undetermined)

25 East 69th Street	1929	new facade
155 East 71st Street (Noël alone)	1925	rear extension
44 East 73rd Street (Noël alone)	1922	new facade

After training at the Ecole des Beaux-Arts in Paris, Noël began his

career with the prominent New York architectural firm of Carrère & Hastings (see). In 1920 he began to practice under his own name. A few years later he joined with G. Macculloch Miller about whom little is known to form the partnership of Noël & Miller. In 1931, the firm remodeled three Greek Revival rowhouses (Nos. 8, 10, 12) on West 8th Street into a private residence and private art galleries for Mrs. Gertrude Vanderbilt Whitney. Five years later, Noël & Miller was again hired by Mrs. Whitney to make further alterations to the buildings, transforming them into public galleries--the Whitney Museum of American Art. The museum remained on West 8th Street until its new facilities at 22 West 54th Street, also designed by Noël, were opened in October, 1954. Noël's work at 44 East 73rd Street for Clarkson Potter was similar to the Whitney commission--modernizing a neo-Grec rowhouse to suit contemporary tastes. He also added a rear extension to the rowhouse at 155 East 71st Street. In 1929 the firm designed a neo-Georgian facade for the house at 25 East 69th Street. Among Noël's important commissions were the design for Bailey's Beach at Newport, R.I., a popular daytime gathering place for the resort's summer colony, and the National Museum of Racing at Saratoga Springs, New York. Shortly before his death at the age of 78, Noël had completed designs for the pavilions of the Republics of the Sudan and New Guinea at the 1964 New York World's Fair.

National Cyclopaedia of American Biography, Vol. 51, p.334

KENNETH BERKLEY NORTON (1890-?)

680 Madison Avenue	1950-51	new building
746 Madison Avenue	1938	facade alterations

Born in New York City, Norton was educated at Columbia College (B.S. 1912), the Columbia School of Architecture (B.Arch. 1914, M.A. 1918), and the Ecole des Beaux-Arts in 1914. Norton worked for Warren & Wetmore in 1914-17, was an associated architect with J.E.R. Carpenter in 1919-20, and the architectural advisor to the Manufacturers Trust Company in 1931-36. He formed his own firm in 1937. Norton's work, primarily residential and commercial, includes: the Columbia Broadcasting Building (1927) on Madison Avenue, and the Lincoln Building (1929) on East 42nd Street, both done in association with J.E.R. Carpenter; Midland Gardens (1939) in Bronxville, New York; the John Murray House (1940) on Madison Avenue; and the Continental Casualty Company (1953) on William Street, New York City. He was a supervising architect for Manufacturers Trust Company from 1937, Prudential Savings Bank from 1940, and the Estate of William Waldorf Astor from 1950. Norton's work in the district includes the alteration of a small commercial building at 746 Madison Avenue in 1938, and the design of the Carlton House, 680 Madison Avenue, a neo-Georgian, sixteen-story apartment building.

American Architects Directory, 1956, 1962

JAMES W. O'CONNOR (1875-1952)

132 East 78th Street	1923	new building
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A graduate of Columbia University and the Ecole des Beaux-Arts, O'Connor

began his own architectural firm after his return from Paris in 1903. He designed many private residences on Long Island, in Maryland, Virginia, and Connecticut, and made the design of indoor tennis courts one of his specialties, producing over 20 of them including those for the Piping Rock Club. In 1927, he formed a partnership with James F. Delaney and the firm was responsible for many schools, convents, and churches. In 1937, they won the prize for the best-designed building in downtown Manhattan--the offices of the Grace Steamship Lines--from the Architectural League. The firm also designed the Morrisania Housing Project in the Bronx; St. Nicholas of Tolentine (1928), the Bronx; the convent and one of the hospital buildings for St. Vincent's Hospital in Greenwich Village; and planned a large tuberculosis and cancer hospital on Roosevelt Island. During his career, O'Connor received a number of awards for his work. His one building in the historic district, the Allen-Stevenson School at 132 East 78th Street, is typical of his work.

New York Times, Nov. 18, 1952, p.31

WILLIAM O'GORMAN (1846?-1903)

169 East 70th Street	1871	new building*
171 East 70th Street	1871	new building*
173 East 70th Street	1871	new building
175 East 70th Street	1871	new building
152 East 71st Street	1871	new building
154 East 71st Street	1871	new building*
156 East 71st Street	1871	new building
158 East 71st Street	1871	new building
160 East 71st Street	1871	new building
162 East 71st Street	1871-72	new building*

* new facade added at
a later date

William O'Gorman, born in Ireland, came to New York at the age of 17. He obtained employment with Daniel Crimmins, the father of John Daniel Crimmins (see 40-42 East 68th Street, home of John Daniel Crimmins), and rose to become his superintendant. He studied architecture and started business in 1866 in Yorkville. In 1875 he moved his operations up to the Bronx and formed a partnership with Hermann Stursburg which lasted until shortly before the turn of the century.

O'Gorman built two rows of Italianate brownstones in the same block, seven houses at 150-162 East 71st Street and six houses at 165-175 East 70th Street. Three of the houses have been demolished, and four have been given new facades.

Francis
New York Times, June 26, 1903

CORNELIUS O'REILLY (1834?-1903)

101 East 63rd Street . 1881 new building

Cornelius O'Reilly and his brother William F. O'Reilly were the principals of the O'Reilly Brothers, a building and architectural firm. O'Reilly was born in Ireland. The firm did general work, including warehouses and offices, but is best known for its involvement in the construction of the Roman Catholic Church of Our Lady of Lourdes (1902-04) at 467 West 142nd Street. The church, which still stands, was created out of the remains of three major New York buildings: the National Academy of Design (1865, Peter B. Wight), the former residence of department store millionaire A.T. Stewart, and the Madison Avenue end of St. Patrick's Cathedral which was replaced by the Lady Chapel. O'Reilly had been a trustee of St. Patrick's, which might explain his access to its discarded walls. He died in a fall during construction of the Lourdes Church. He had also been chairman of the Building Committee of Grant's Tomb. O'Reilly built No. 101 E. 63rd Street as a stable with residential quarters in 1881; it was given a modern glass curtain wall front in 1966-68 by Paul Rudolph (see).

Francis
New York Times, April 30, 1905, p.2

S.B. OGDEN & CO.

Samuel B. Ogden (dates undetermined)
John H. Tomlinson (dates undetermined)

954 Lexington Avenue 1898-99 new building

Alfred B. Ogden established the firm of A.B. Ogden & Son with Samuel B. Ogden in 1885. The father and son were in partnership until 1896 and designed numerous buildings within the Greenwich Village and Carnegie Hill Historic Districts, as well as a row of houses in the Mount Morris Park Historic District. They specialized in rowhouse and apartment design and employed the Queen Anne, Romanesque Revival and neo-Renaissance styles. In 1897, presumably upon the retirement or death of Alfred Ogden, his son established the firm of S.B. Ogden & Co. in association with John H. Tomlinson. The firm maintained offices at 954 Lexington Avenue, the neo-Renaissance building they designed within the district.

Francis

EDWIN OUTWATER (dates undetermined)

135 East 65th Street 1903-04 new building

Edwin Outwater was a general contractor who usually did masonry and carpentry work. He began as a carpenter contractor in 1881 and expanded his business to include the complete overhaul and alteration of existing

buildings, although he also built mercantile and office buildings. Outwater was also involved with Nos. 6 and 8 East 76th Street; the carpentry work at the Gill Building, Nos. 9, 11, and 13 Maiden Lane; and the neo-Federal building on the northwest corner of Lexington Avenue and East 65th Street.

History of Real Estate, p.341
Trow's, 1902

PARISH & SCHROEDER

Wainwright Parish (1867-1941)
J. Langdon Schroeder (1869-1949)

41 East 68th Street	1910-11	new building
5-7 East 76th Street	1898	new buildings (2)
6-8 East 76th Street	1895	new buildings (2)

The firm of Parish & Schroeder was formed in 1894 and practiced actively until the mid-1930s. Wainwright Parish was trained as a civil engineer at Renssaeler Polytechnic Institute and spent his early years supervising projects such as the erection of a railroad bridge across the Ausable Chasm, in upstate New York, experience recalled in the firm's design of the former YMCA on West 57th Street between Eight and Ninth Avenues. This building incorporated the longest steel trusses used up to the date of its completion in the early 1900s. J. Langdon Schroeder, an 1889 graduate of Columbia's Architecture School, was a specialist in institutional buildings. In addition to work for Bellevue Hospital and Princeton University, the firm designed the handsome Thompson Memorial Hall at Teachers' College on West 120th Street (1904).

The five houses by the firm in the historic district all reflect their interest in Italian Renaissance style sources imaginatively and picturesquely combined with other details. Characteristic is their use of decorative relief panels such as those set between the windows of 41 East 68th Street. This house, designed in 1910, is a particularly fine example of their work. Its restrained lower stories give way to an imaginative composition of decorative details at the roofline where the panels are successfully combined with a Greek Doric frieze, pedimented dormers and a mansard roof with bull's-eye windows.

Francis
New York Times, Oct. 2, 1941; Feb. 15, 1949

GURDON S. PARKER (1878?-1941)

111 East 73rd Street	1922	new building
41 East 74th Street	1941	facade alterations

Gurdon Parker was educated at Harvard (B.A. 1900). Little is known

of his career. His work in the district includes a five-story limestone-fronted house at 111 East 73rd Street, with some Renaissance forms and details, and a new facade for a house at 41 East 74th Street, now stucco-faced with some classical detail.

New York Times, June 4, 1941, p.23

W.P. & A.M. PARSONS

William P. Parsons (dates undetermined)
Ambrose M. Parsons (dates undetermined)

3 East 63rd Street	1880	new building*
105,109-113 East 64th Street	1881	new buildings (4)*

* facades now altered

Little has been discovered about the Parsons but they were active builders in the district. All their remaining buildings in the district, however, have had their facades altered.

ANTHONY M. PAVIA (1907-?)

27-31 East 65th Street	1959	new building
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Pavia was born in Stamford, Connecticut, and educated at Cooper Union (graduated 1933); he became president of his own firm, Anthony M. Pavia, in Bridgeport, Connecticut. His work includes apartment houses in Bridgeport and New York. No. 27-31 East 65th Street is a seventeen-story blue brick apartment house.

American Architects Directory, 1970

JOHN PAYNE (dates undetermined)

120-124 East 71st Street	1879	new buildings (3)*
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* facades now altered

Little has come to light about the background or career of John Payne other than that he designed the group of three, originally neo-Grec style rowhouses on East 71st Street. He appears to have been a carpenter rather than a trained architect.

Trow's, 1879

PEABODY & STEARNS

Robert Swain Peabody (1845-1917)

John G. Stearns (1843-1917)

5 East 68th Street	1894-96	new building
8 East 69th Street	1892-93	new building

Peabody & Stearns was one of the most prominent firms active in New England in the latter decades of the 19th and early decades of the 20th centuries. Although a great deal of their work was constructed in Boston, much was also done in St. Louis, and some in New York. They were singled out in the late 19th century by architectural critic Russell Sturgis as one of the few nationally prominent firms not based in New York. Peabody, born in Bedford, Massachusetts, studied at Harvard and later at the Ecole des Beaux-Arts in Paris; while a student in Paris he was a close friend of Charles Follen McKim (see McKim, Mead & White). Stearns, born in New York City, also studied at Harvard, and spent time in the Boston office of New York-trained Ware & Van Brunt, before joining Peabody. Peabody's expertise was primarily in design and drawing, while Stearns, with more of a technical background, handled building and construction. The firm, formed in 1870, lasted until the death of both partners in 1917.

Peabody & Stearns's buildings conformed, by and large, to conservative stylistic notions. Most reflected one aspect or another of the neo-Italian Renaissance style, while some were designed in versions of the Romanesque, Classical Revival, and Queen Anne styles.

The firm's work in New York included the Queen Anne style Union League Club on Fifth Avenue near 39th Street (demolished), a house on Madison Avenue, and the two houses in the Upper East Side district, No. 5 East 68th Street and No. 8 East 69th Street, both designed in the early 1890s, and both examples of the conservative neo-Italian Renaissance style. Shortly after their construction they were considered, by New Yorker Russell Sturgis, to be somewhat reminiscent of Boston houses by virtue of their partly bowed fronts and their roof parapets.

AIA Journal, Sept. 1917

American Architect, 112(1917), 272

"Boston Architects: Peabody & Stearns," Architectural Record, Great American Architects Series (July 1896)

Dictionary of American Biography, Vol. 7

PEABODY, WILSON & BROWN

Julian L. Peabody (1881-1935)

Albert Wilson (1879-?)

Archibald Manning Brown (1881-1956)

134 East 62nd Street	1920	facade and interior alterations
132 East 74th Street	1911	new facade

Julian Peabody, born in New York City, was educated at Groton before at-

tending Harvard from which he graduated in 1903. He continued his education at the Ecole des Beaux-Arts in Paris, studying at the atelier of Henri Deglane for four years. Albert Wilson, also born in New York, graduated from Columbia University in 1904, the year in which he also worked as head draftsman in the office of Grosvenor Atterbury (see). Brown, a classmate of Peabody's at Groton, Harvard and, probably, at the Ecole from which he received his diplôme in 1910, joined Peabody and Wilson in 1911. Shortly before they formed their firm, Peabody and Wilson won their first important commission, the Huntington Town Hall (1912). The firm became known for their designs of large country houses including: the Charles M. Pratt estate, Seamoor (1926), at Glen Cove; the Lucien N. Tyng house in Southampton (1931); and the George Bacon house. In 1935, the firm was dissolved after Peabody drowned off the coast of New Jersey when the steamer "Mohawk" sank. That same year, Brown was appointed by the New York City Housing Authority to head a team of eight architects to plan the first Federally-funded housing project in the city, the Harlem River Houses, a designated Landmark complex on Macombs Place and 151st Street.

In 1911, the year of its founding, the firm designed a new facade for a house belonging to Julian Peabody, one of the partners. Formerly an Italianate house built as one of a row of 28 in 1871-75, No. 132 East 74th Street was given a neo-Federal brick front with limestone lintels and a mansard roof with dormer. The only other work in the district by the firm was facade and interior alterations in 1920 at 134 East 62nd Street.

American Architects Directory, 1956
Architectural Record, 77(1935), 219
New York Times, Jan. 25, 1935; Nov. 30, 1956

GEORGE FREDERICK PELHAM (1866-1937)

8 East 63rd Street	1936	alterations for apartments
29 East 64th Street	1922	new building
35 East 64th Street	1928	new facade
37 East 64th Street	1926-27	new building
142 East 71st Street	1927	new building
44 East 74th Street	1904-05	new building
21-27 East 75th Street	1925	new building
36 East 75th Street	1892-93	new building*
115 East 78th Street	1905-06	new facade
828-850 Madison Avenue	1925	new building
575 Park Avenue	1926	new building

* facade now altered

GEORGE FREDERICK PELHAM, JR. (dates undetermined)

785 Park Avenue	1939-40	new building
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George F. Pelham was born in Ottawa, Canada, and received his early education in that city. He was brought to New York City as a child by his father, George Brown Pelham, an architect who opened an office here in

1875 and served as architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, young Pelham opened his own office in 1890. His earliest known commission is for an apartment house in Greenwich Village at 53 West 11th Street (1891); he specialized in apartment house design during the 43 years he actively practiced.

Within the district there are examples of town houses, apartment houses, and one commercial building by Pelham. There is also an apartment building by his son, George F. Pelham, Jr., who also became an architect. The two town houses, at 44 East 74th Street and 115 East 78th Street, were designed by Pelham in the Beaux-Arts style which was then quite popular. No. 44 East 74th Street is an elegant rendition of the style in limestone, and the house on East 78th Street displays a combination of brick and limestone. Both houses have full swelled fronts. His apartment houses were all built during the 1920s, a period when many of the town houses in the area were either converted to or replaced by multiple dwellings. Their styles vary, some based on the Renaissance, others on the Gothic and Federal styles.

Francis

New York Times, Feb. 9, 1937, p.23

HENRY C. PELTON (1867-1935)

18 East 62nd Street	1903	new facade
12 East 63rd Street	1915	facade alterations
18 East 67th Street	1925	new facade
50 East 69th Street	1917-18	new building
2 East 75th Street	1907	rear addition
10 East 75th Street	1917	new facade

Henry C. Pelton graduated from the Columbia School of Mines (predecessor to the School of Architecture) in 1889. His most famous work is probably Riverside Church (Henry C. Pelton and Allen & Collens, 1930), commissioned by John D. Rockefeller. He also designed the Park Avenue Methodist Episcopal Church and the Park Avenue Baptist Church (later the Central Presbyterian Church). While a trustee of Columbia University in 1931-36, he was head of a committee to make changes in the construction of dormitories.

Pelton worked in conservative classical styles. His new facades for No. 18 East 62nd Street (1903), No. 10 East 75th Street (1917), and No. 18 East 67th Street (1925) are respectively neo-Renaissance, neo-French Classic, and neo-Classical in design; No. 50 East 69th Street (1917-18) is a five-story, stone-faced neo-French Classic style residence. Pelton's work at No. 2 East 75th Street was a rear addition.

American Architect, 147 (Sept. 1935), 116

Francis

HALL PLEASANTS PENNINGTON (1889-1942)

45 East 63rd Street	1920	new facade
36 East 72nd Street	1926	new building
123 East 73rd Street	1926	alterations to roof
53 East 77th Street	1926	alterations to roof
66 East 79th Street	1925	new building

The son of a well-known and socially prominent Maryland architect, Hall Pleasants Pennington was born in Baltimore and did his undergraduate work at Princeton. Upon graduation, he continued his studies at the Ecole des Beaux-Arts for three years. During the First World War, he designed hospitals in France for the Red Cross. After the War, in 1918, he entered practice in his native city with his father, Josias. On relocating to New York City during the early 1920s, Pennington joined with two other architects to form the firm of Pennington, Lewis & Miller. The firm specialized in the design of apartment houses, erecting many throughout the city including those at 36 East 72nd Street and 66 East 79th Street. In association with Cross & Cross (see), the firm designed the Federal Building at 90 Church Street in lower Manhattan.

New York Times, April 3, 1942

E. RITZEMAN PERRY (dates undetermined)

37 East 63rd Street	1941	facade alteration
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Of Mr. Perry's career, we know nothing. His work in the district consisted of stripping the 19th-century ornament from the facade of No. 37 East 63rd Street, a popular method of "modernizing" an old facade.

Trow's, 1934

PICKERING & WALKER

Arthur D. Pickering (1861-?)

Harry L. Walker (1877-1954)

23 East 64th Street	1907-08	new facade
127 East 64th Street	1907-08	new building
113 East 65th Street	1906-07	new building
167 East 71st Street	1906	story added
21 East 73rd Street	1903	facade alterations

Little is known about Arthur Pickering, except that he established a New York City architectural practice in 1886. Harry Walker was born in Chicago, and studied at the Armour Institute of Technology and the Art Institute in that city, before going on to the Massachusetts Institute of Technology where he received his B.S. in Architecture in 1900. From 1902 to 1910 he practiced architecture in Atlanta, then moved to New York. Walker was also a lecturer, on such topics as medieval churches, ecclesiastical

symbolism, and early American architecture. His works include the First Presbyterian Church of Passaic, New Jersey; the Proctor Memorial Bridge at Proctor, Vermont; the Public Library (of which he was president of the board of trustees) and the Reformed Church of Bronxville, New York; and the Community Homes in Penney Farms, Florida.

In 1907-08 the firm did a new facade for 23 East 64th St., a neo-Grec style rowhouse originally built in 1879-80; the lower portion of the house was altered again in 1926, but the upper two floors still show the neo-Federal detail of the firm's design. The same year Pickering & Walker used the neo-Federal style in a new house at 127 East 64th Street, as they had in 1906-07 for a house at 113 East 65th Street. At 167 East 71st Street the firm added a story with a mansard roof in 1906; at 21 East 73rd Street they replaced the ground floor in 1903.

Francis
New York Times, Jan. 7, 1954

CHARLES ADAMS PLATT (1861-1933)

47-49 East 65th Street	1907-08	new building
119 East 65th Street	1904	floor added
125 East 65th Street	1904-05	new building
155 East 70th Street	1920	front extension and facade changes

The son of a well-to-do New York lawyer, Charles Adams Platt turned to architecture only late in life after having established himself as a painter and etcher. He had studied in the Paris atelier of Julian and had also worked under the prominent Academic painters Boulanger and Lefebvre, between 1882 and 1885. Returning to New York after successes at the Paris Salon, Platt specialized in landscape paintings and in etchings which reflect a certain Whistlerian influence. In 1888 Platt began spending his summers at Cornish, New Hampshire, where Augustus Saint-Gaudens had already established a summer home and studio. Soon an artistic colony was gathering there composed not only of Platt but the painters Kenyon Cox, T.W. Dewing, and Maxfield Parrish among others. After a tour of Italian gardens with his grother William, Platt became somewhat of an expert on the villa style and its accompanying luxurious gardens, many of which are recorded in his publication Italian Gardens of 1894. Beginning with his own summer "villa" at Cornish, Platt slowly began practicing architecture and developing the style of restrained elegance which characterizes his work. He was concerned with creating a harmonious relationship between the house and its landscape, often an Italian garden skillfully laid-out by Platt. His fame spread largely by personal contact and he soon became known as an architect to the well-to-do. In the first two decades of the century he built some fifty estate houses and gardens in the wealthy suburbs of New York, Boston, and Philadelphia.

Although Platt's style was a personal one, informed by his own artistic training, it reflected the popularity of the neo-Georgian, Colonial Revival, and Italian Renaissance manners in contemporary domestic design. Both the

double town house for the Roosevelts at 47-49 East 65th Street and the house at 125 East 65th Street are variations of the neo-Georgian style. His elegantly proportioned and detailed apartment house at 131-135 East 66th Street, a designated New York City Landmark, reflects Platt's ability to adopt Italian Renaissance design elements to a new urban scale. Indeed, Platt also designed a number of monumental civic and institutional structures in restrained Italian Renaissance and neo-Georgian styles. Most of these, such as his rebuilding of Phillips Academy in Andover, Mass., continued the successful integration of architecture and landscape design. Even his Florentine-Renaissance style Freer Gallery in Washington, D.C. (1923) is set in the ample surroundings of the Mall. In New York City he created a number of buildings which demonstrate his ability to design in an urban context, respecting surrounding buildings and in confined sites. Apart from the McMillan Memorial Fountain (1912) in Bryant Park, the majority of his urban commissions were for wealthy private clients, most importantly Vincent Astor. Between 1911 and his retirement in 1928 Platt designed a great number of houses and apartment buildings as well as the original Waldorf Hotel and the Astor Building at Broadway and Vesey Streets for the Astor Estates.

American Architect, 143(Nov. 1933), 125
Architectural Record, 74(1933), 338
Dictionary of American Biography, Vol. 8
Francis

POLHEMUS & COFFIN

Henry M. Polhemus (dates undetermined)
Lewis A. Coffin (dates undetermined)
James C. Mackenzie (1887-1963)

119 East 74th Street	1923-24	new building
11 East 75th Street (Polhemus only?)	1923	new facade
821 Madison	1922	new facade

Little is known about this firm. Their office in 1920 was at 15 East 40th Street. For Mackenzie, a partner at one time in the firm, see entry for James C. Mackenzie.

The neo-Federal facade Polhemus is listed as having designed at 11 East 75th Street is in keeping with the character of the area. No. 119 East 74th Street is a narrow, six-story neo-Georgian brick-faced building originally constructed as a private sanitorium called the Endural Hospital. No. 821 Madison Avenue, a five-story residence built in 1880-81 by Lamb & Wheeler (see), was given a neo-Federal facade by Polhemus & Coffin in 1922.

Trow's, 1917, 1920

JOHN RUSSELL POPE (1874-1937)

24 East 64th Street	1925	interior alterations
1 East 70th Street	1933	alterations to convert house to museum
10-12 East 71st Street	1931-33	new building

John Russell Pope was a New York City architect best known for his monumental designs in the grand Classical manner. He studied at the Columbia School of Mines, predecessor of the Architecture School; the American School of Architecture in Rome, as the winner of the Rome Prize competition; and the Ecole des Beaux-Arts in Paris. Returning to New York in 1900 he entered the office of Bruce Price, where he remained until 1903, at which time he opened his own practice.

Although he also designed four churches, and laid out master plans for several universities, the great bulk of Pope's work was residential and monumental. Among his elegant, classical-inspired houses is the former Mrs. Graham Fair Vanderbilt House (1930-31) at 60 East 93rd Street, a designated New York City Landmark. Pope is best known, however, for his Classical monuments: in New York City the Roosevelt Memorial portion (1936) of the Museum of Natural History (a designated New York City Landmark), and in Washington, D.C. a series of what are now among the capital's most famous buildings--the Scottish Rite Temple (1915), Constitution Hall (1929), the National Archives Building (1935), the National Gallery of Art (completed 1939), and the Jefferson Memorial (his last project, completed after his death in 1941).

Aside from interior alterations in 1925 to the house at 24 East 64th Street, Pope's work within the district involves the buildings housing the Frick Collection and Reference Library. In 1933, Pope converted Henry Clay Frick's residence, designed by Carrère & Hastings, at 1 East 70th Street into a museum for the industrialist's art collection. In 1931-35, adjacent to the house, he designed the six-story, neo-Italian Renaissance style Frick Reference Library, 10-12 East 71st Street, founded by Miss Helen C. Frick in memory of her father. Both the Frick Mansion and the Library are designated New York City Landmarks.

Dictionary of American Biography, supp. 1

ALBERT V. PORTER (1856-1909)

51 East 76th Street	1900	new building
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Albert V. Porter began his practice in Brooklyn in 1886 with an office on Montague Street. Six years later he also opened an office in Manhattan and became architect for the Metropolitan Street Railway Company. Besides work for the Railway Company, Porter was also the architect of the St. Catherine's School on East 69th Street between First and York Avenues. The large neo-Georgian building he designed on East 76th Street was originally a stable for the New York Cab Company. It has been converted to a garage for the Carlyle Hotel. Stylistically, the building blends in well with the rowhouses on the surrounding streets.

Francis
Withey

GEORGE B. POST & SONS

George Browne Post (1837-1913)

James Otis Post (?-1951)

William Stone Post (1866-1940)

107 East 64th Street	1939	facade alterations
113 East 73rd Street	1906-08	new building (now altered)
6 East 69th Street	1936	new facade
817 Fifth Avenue	1924	new building

George Browne Post was born in New York City, a descendant of old colonial families from New England. He was educated at Churchill Military School in Ossining, New York, and, in 1858, received a degree in civil engineering from New York University. After graduation, he entered Richard Morris Hunt's atelier in the Studio Building at 51 West 10th Street for about two years until 1860. The Studio Building was an important center for the arts during the 19th century. Designed by Hunt in 1857, two years after his return from Paris, it was built for John Taylor Johnston, a railroad executive, art collector and a founder of the Metropolitan Museum of Art, as a place for artists to work. In addition to noted American architects such as Frank Furness, Charles Gambrill, William R. Ware and Henry Van Brunt who were trained by Hunt in his studio, an impressive number of important American artists also maintained studios in the building: Frederick E. Church, Winslow Homer, Eastman Johnson, Augustus St. Gaudens and John LaFarge.

In 1861, Post and Charles D. Gambrill formed a partnership and established their offices at 93 Liberty Street. The firm did not last long because Post was called to serve in the Civil War, eventually achieving the rank of major and serving as an aide to General Burnside at the Battle of Fredericksburg. After the dissolution of the firm, Gambrill worked for six years in collaboration with Henry H. Richardson and Post practiced alone.

One of the first commissions Post received after his discharge from the Army was work as a consultant with Gilman & Kendall on the Equitable Life Assurance Society building (1868) on Broadway and Cedar Street. A major design of his career that broadened his reputation was the Williamsburgh Savings Bank on Broadway in the Williamsburgh section of Brooklyn. Completed in 1875, the building is an early example of the neo-Classical style and has the added distinction of a large cast-iron dome. With the completion of Chickering Hall that same year, his practice began to increase. Among the major buildings in the city by Post were: the Long Island Historical Society (1878); the New York Produce Exchange (1881); the New York Cotton Exchange (1883); the New York Times building on Park Row (1889); and the Pulitzer or World Building (1889). Post also designed the mansion of Cornelius Vanderbilt at the northwest corner of 57th Street and Fifth Avenue (1889 and 1895) and the Huntington Residence (1890-94) on the southeast corner of 57th Street and Fifth Avenue, two important commissions from very prominent clients. The largest exhibition hall at the World's Columbian Exposition in Chicago (1893) was Post's Manufactures and Liberal Arts Building. In 1897 he won the competition for the City College of New York which occupies an imposing site in Upper Manhattan.

In 1905, soon after being hired to design the New York Stock Exchange, Post took his two sons, James Otis and William Stone, into partnership and organized the firm of George B. Post & Sons. William was educated at St. Mark's School and the School of Art and the School of Mines at Columbia which he left in 1890. After traveling for a year, he joined his father's firm and collaborated with him on the plans for City College and the New York Stock Exchange. His brother, James, had also studied at Columbia and received a diplôme from the Ecole des Beaux-Arts. James worked with his father on the plans for the Wisconsin State Capitol (1906-17). After the death of their father in 1913, the sons continued the practice and designed a number of hospitals and hotels. The firm is credited with developing the "modern" hotel plan with vast numbers of rooms each with its own bath and large, income-producing public spaces on the lower levels. They did the Statler hotels in Cleveland, Detroit, St. Louis, Boston and Buffalo and the Hotel Roosevelt in New York. Only the handsome neo-Italian Renaissance apartment house on Fifth Avenue, of those buildings within the district, indicates the ability and talent of the firm.

Dictionary of American Biography, Vol. 8

Francis

New York Times, July 9, 1940; April 22, 1951

JOHN G. PRAGUE (dates undetermined)

11 East 61st Street	1876	new building*
111 East 62nd Street	1873-74	new building*
113-115 East 62nd Street	1873-74	new building
117-121 East 62nd Street	1873-74	new buildings (3)*
125-127 East 62nd Street	1873-74	new building*
129 East 62nd Street	1873-74	new building
17 East 64th Street	1879-80	new building*
23-25 East 64th Street	1879-80	new buildings (2)*
50 East 64th Street	1883-84	new building
40-48 East 65th Street	1876-77	new buildings (5)*
51 East 65th Street	1875	new building*
53 East 65th Street	1875	new building
6 East 68th Street	1880-81	new building*
51-53 East 73rd Street	1885-86	new buildings (2)
55 East 73rd Street	1885-86	new building*
57-59 East 73rd Street	1885-86	new buildings (2)
124-126 East 74th Street	1871-75	new buildings (2)*
128-130 East 74th Street	1871-75	new buildings (2)
132-134 East 74th Street	1871-75	new buildings (2)*
136-140 East 74th Street	1871-75	new buildings (3)
53-55, 59-61 East 75th Street	1881-82	new buildings (4)*
38-42 East 76th Street	1881-82	new buildings (3)
10-12, 16-18 East 76th Street	1881-82	new buildings (4)*
15-17 East 77th Street	1878	new buildings (2)

19 East 77th Street	1878	new building*
127-131 East 78th Street	1874	new buildings (3)
673-679 Madison Avenue	1871	new building
740 Madison Avenue	1879	new building*

* facades now altered

John G. Prague was one of the most prolific architects within the historic district. He designed numerous rows of houses, employing the popular styles of the period--neo-Grec and Italianate in the 1870s, and Queen Anne in the 1880s. Most often these houses were constructed in collaboration with real estate developers, such as Warren Beeman who commissioned 28 Italianate houses on East 74th Street, and John McCool who erected 22 houses on property bordered by East 61st Street and Madison Avenue.

Many of Prague's designs have since been drastically altered, but a number of well-preserved examples do survive: No. 129 East 62nd Street is a good example of the architect's neo-Grec style and Nos. 57-59 East 73rd Street of his Queen Anne.

Prague maintained offices in Manhattan from the late 1860s through the 1890s. In 1871, he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. Prague was a member of the American Institute of Architects from 1879 to 1898. His work appeared in the architectural periodical, American Architect and Building News, which illustrated in 1875 (Sept. 7, Vol. 4, No. 141) his rendering for the Hotel Brighton, Coney Island, a large Stick Style resort hotel, and in 1891 (July 11, Vol. 33, Nos. 811, 821) Queen Anne rowhouses on East 86th Street and on Fifth Avenue.

Francis

PRESCOTT & SCOTT

William O. Prescott (dates undetermined)

David C. Scott (dates undetermined)

19 East 65th Street	1928-29	new building
21 East 65th Street	1929	new facade
32 East 68th Street	1927	new facade

Although little has been discovered about the education and training of either Prescott or Scott, the firm was active in Manhattan and Brooklyn at least between 1920 and 1939. In 1922, they were hired by Adele Hoecker to design two small houses for property she owned on Eighth Street in the Park Slope section of Brooklyn. Their best known work is a row of eight, two-story high houses designed and built for Sailors' Snug Harbor in 1939 on Washington Mews in Greenwich Village. The two buildings on East 65th Street are both simplified versions of the neo-Federal style.

Trow's, 1920

HENRY BROOKS PRICE (1872-1936)

117 East 78th Street

1906

story added

Henry Brooks Price, born in Baltimore, was educated in that city's public schools and Johns Hopkins University. He later traveled to Paris to study architecture at the Ecole des Beaux-Arts from which he received his diplôme in 1895. On returning to his native city, he joined the firm of J.E. Sperry, one of the leading architects in Baltimore at the time. After relocating to New York City, Price worked for three architectural firms: Cauldwell & Morgan, Warren & Wetmore (see), and Hunt & Hunt (see). It was while he was working for Hunt & Hunt that Price designed a number of alterations for Philip A. Minis' residence at 117 East 78th Street. Before retiring to Washington, D.C., in about 1931, he had designed a number of public buildings in New York and its surrounding area. The most prominent among those within the city were additions he provided for the Hispanic Museum and the Numismatic Society, two important cultural institutions in the Audubon Terrace Historic District. Price was also a member of the New York Chapter of the American Institute of Architects and the Society of Beaux-Arts Architects.

New York Times, Feb. 22, 1936

HARRY M. PRINCE (1899-?)

13 East 65th Street

1946

interior alterations

838 Fifth Avenue

1950 and 1958

new building; three-story
addition

A native of New York City, Prince was educated at the Cooper Union Institute of Arts and Sciences, the Carnegie Institute of Technology, and, after serving in World War I, studied for a year in France. Much of his work in New York City was in the field of housing and he was involved in the design of Colonial Park Houses (1952) and Coney Island Houses (1955). Between 1934 and 1941, he was Commissioner with the Department of Housing and Buildings and co-author of the New York City Housing Laws. During the Second World War, he served as a member of the U.S. Commission to Europe for Civil Defense (1941) and as Chief Civilian Protection Advisor for the U.S. Office of Civil Defense (1940-45).

Within the district he made alterations for a vestry at Temple Emanu-El at 13 East 65th Street, and designed the new building for the Union of American Hebrew Congregations across from Temple Emanu-El. Eight years later he enlarged the same building by adding three stories.

American Architects Directory, 1962

ARCHIE PROTOPAPAS (b.1896)

51 East 65th Street

1946-47

new facade

Born in Greece in 1896, Archie Protopapas was educated at the University of Maine (1923-24) and received his B.S. in Architecture in 1928 from the Massachusetts Institute of Technology. From 1929 to 1932 he worked as a draftsman in the office of York & Sawyer (see); in 1933-38 he was an assistant architect for the New York City Board of Transportation; from 1938 to 1945 he was Director of Housing Research for the New York City Housing Authority; in 1943-44 he was with the Board of Water Supply; and he formed his own firm, Archie Protopapas, in 1945. Among his works are several private houses in East Rockaway (1946), an apartment building in New York (1947), St. George Greek Orthodox Church in Asbury Park, N.J. (1952), St. George Greek Orthodox Church in Trenton, New Jersey (1954), and St. Sophia Greek Orthodox Cathedral in Washington D.C. (1955).

In 1946-47, Protopapas removed most of the detail from the front of a neo-Grec style house at 51 East 65th Street, at the same time covering it with stucco.

American Architects Directory, 1956

JOSEPH LAWRENCE RAIMIST (dates undetermined)

969 Fifth Avenue

1925

new building

Listed as an architect and engineer for the neo-Renaissance apartment house at 969 Fifth Avenue, Raimist was in practice until at least 1934. Nothin is known about his education, training or practice.

Trow's, 1925, 1934

MICHAEL REID (1832-1918)

116 East 70th Street

1899

facade alterations

At the time of his death in 1918, Michael Reid was one of the oldest builder/contractors in the city. Among the buildings erected (although not designed) by him were: the Ritz-Carlton Hotel, the Imperial Hotel, and eleven Carnegie Libraries. The house at No. 116 East 70th Street was Reid's home which he extensively altered in 1899.

New York Times, Dec. 11, 1918, p.15

RENWICK & SANDS

James Renwick, Jr. (1818-1895)
Joseph Sands (d.1879)

115 East 74th Street (Church of the Resurrection)	1869	new building
973 Lexington Avenue	1872	new building—now altered

James Renwick, Jr., one of the most prominent of 19th-century New York's architects, was born in New York City, the son of James Renwick, an engineering professor at Columbia College. The younger Renwick graduated from Columbia in 1836 and joined the engineering staff of the Erie Railroad. He also worked as superintendent for the construction of the distributing reservoir (later the site of the New York Public Library) of the Croton Aqueduct. His entrance into the architecture field was heralded by winning the design competition in 1843 for the new Grace Church, home of New York's wealthiest and most fashionable congregation. Grace Church, a designated New York City Landmark, still stands at 800 Broadway. Its Gothic Revival design helped to establish the use of that style for church architecture in New York City. Another early church commission was for Calvary Church (1846) at 21st Street and Park Avenue South in the Gramercy Park Historic District. In 1853 Renwick was chosen by Archbishop John J. Hughes to be the architect for the new St. Patrick's Cathedral on Fifth Avenue. This project was to occupy a portion of the next 35 years of his career. The cornerstone was laid in 1858, the cathedral was dedicated in 1879, but the spires were not completed until 1887. Other work for the Roman Catholic archdiocese in New York included the early Romanesque Revival St. Stephen's Church (1854) at 149 East 28th Street, and St. Michael's Chapel, built in 1858-59 as a chancery office for Old St. Patrick's Cathedral at 266 Mulberry Street. Renwick also continued to do work for the Episcopal Church, designing the Victorian St. Ann's Church (1869) at Clinton and Livingston Streets in Brooklyn Heights; the Victorian Gothic Church of the Resurrection (1869), originally the Church of the Holy Sepulchre, within the historic district on 74th Street; and the first St. Bartholomew's Church (1872) at Madison Avenue and 44th Street.

In 1846 Renwick was appointed architect for the Smithsonian Institution in Washington, D.C. His early Romanesque Revival design for that building (1846-55) is generally credited with introducing the style to the United States. Similarly, his Corcoran Gallery (1859-61), now the Renwick Gallery, in Washington is credited with introducing the French Second Empire style to this country. Another important institutional commission was for the Free Academy, later City College, of the City of New York, built in a Romanesque Revival-Gothic Revival style in 1848-49 at Lexington Avenue and 23rd Street. During the 1860s Renwick served as supervising architect for the Commission of Charities and Correction, designing buildings on Blackwell's (now Roosevelt), Randall's, and Ward Islands.

Renwick was also active in the field of residential construction. The rowhouse which survives, although in altered state, at 973 Lexington Avenue was built as part of a group of six houses which extended to the 71st Street corner.

Because of the size of his practice Renwick had several partners during his career and the firm was known by several names. He joined with Richard T. Auchmuty and the firm was known as Renwick & Auchmuty in 1858-59. When Joseph Sands joined them in 1860, the firm name was Renwick, Auchmuty & Sands until 1861. Between 1862 and 1877 the firm name was Renwick & Sands. In 1883 Renwick took in one of his wife's cousins, James Lawrence Aspinwall, and William H. Russell, later of Clinton & Russell, and the firm was Renwick, Aspinwall & Russell until 1891. Then a nephew, William W. Renwick, joined in 1892, and the firm was Renwick, Aspinwall & Renwick, until James Renwick's death in 1895.

Dictionary of American Biography, Vol. 8
Francis

PAUL RESNICK (1907-1966)

16 East 64th Street	1952	alteration
116 East 66th Street	1954	new building
35 East 75th Street	1958	new building
700 Park Avenue	1959	new building

Paul Resnick was born in Brooklyn and trained as a draftsman, an occupation he held for many years until passing the registration examinations to practice architecture in 1945, after which he went into partnership with Rosario Candela. Resnick enjoyed a prolific practice, completing more than 100 buildings, many of them on the East Side of Manhattan. He was also responsible for No. 980 Fifth Avenue (1966) which was built on the site of the Brokaw mansion.

New York Times, June 18, 1966, p.31

R.H. ROBERTSON

Robert Henderson Robertson (1849-1919)

4 East 64th Street	1893	new building
23 East 67th Street	1882	new building
13 East 71st Street	1884	new building
861-863 Madison Avenue	1884	new building

ROBERTSON & POTTER

Robert Henderson Robertson (1849-1919)

Robert Burnside Potter (1869-1934)

33 East 67th Street	1902-03	new building
110 East 70th Street	1905	new facade
123 East 73rd Street	1903-04	new building

R.H. ROBERTSON & SON

Robert Henderson Robertson (1849-1919)

Thomas Markoe Robertson (1878-1962)

121 East 69th Street

1910-11

new facade

R.H. Robertson was a distinguished New York architect active during the last three decades of the 19th and the first two decades of the 20th century. His designs reflect the major styles current during those years--the High Victorian Gothic of the 1870s, the Romanesque Revival in the 1880s, and the free Classic or neo-Renaissance style evolved for early skyscrapers during the next two decades--but even during his lifetime the freedom and individuality of his stylistic approach was recognized and admired. Robertson was briefly associated with William A. Potter towards the beginning of his career (in the firm of Potter & Robertson, not to be confused with the firm of Robertson & Potter), with William's nephew Robert Burnside Potter at the turn of the century (Robertson & Potter), and with his own son, T. Markoe Robertson, from 1908 until R.H. Robertson's death, but for the greater part he worked alone.

Robertson, born in Philadelphia, studied at Rutgers College, graduating in 1869. His first employment came in the Philadelphia office of Henry Sims, a designer of country estates and Gothic churches. Further training came in the New York office of George B. Post (see), although exactly when is unclear. In 1871 Robertson opened his own New York office, and published several designs for seaside cottages and country churches, and a competitive design for New York Hospital. The Phillips Presbyterian Church, on Madison Avenue, was built to his design in 1871. By 1873, Robertson was working in the office of Edward T. Potter, where he met William A. Potter, with whom he formed the firm of Potter & Robertson in late 1874 or early 1875. William A. Potter had recently succeeded A.B. Mullett as Supervising Architect of the Treasury. The partnership lasted until 1880, and produced 34 known designs of which 25 were executed. Among these were several college buildings and a hotel at Princeton University, and several country churches, including a particularly interesting one at Clifton Springs, New York, in 1876. Throughout the 1870s, both in his independent practice and in his partnership with Potter, Robertson designed in the currently fashionable High Victorian Gothic style. The Phillips Presbyterian Church, mentioned above, several country "cottages," including one for Commodore Baldwin in Newport, Rhode Island, and especially the buildings designed in collaboration with Potter, one of the nation's most prominent practitioners of the style, are all fine examples of the High Victorian Gothic.

In the 1880s, Robertson fell under the influence of the Romanesque Revival sparked by the work in Boston of Henry Hobson Richardson. Robertson's version, however, owed little to Richardson, being rather a very free interpretation of the Romanesque style. The Madison Avenue M.E. Church (1884) at East 60th Street and Madison Avenue; St. James's Episcopal Church (1887) at East 71st Street and Madison Avenue; Rutgers Riverside Church (1889) at West 73rd Street and Broadway; and St. Luke's (1892) on Convent Avenue (the only one of the four still extant), all showed the individuality of Robertson's approach. Secular works in the same style included the Mott Haven train station in the Bronx (mid-1880s, demolished), a simpler version of that de-

sign for the New York Central Station at Canandaigua, New York (1888), a YWCA at 15th Street (1883), and a Studio Building at West 55th Street (1883). According to Montgomery Schuyler, "the Romanesque, or at least the Romantic, phase of Robertson's design seems to be so much the more characteristic and important as to constitute artistically the bulk of his work."

In the 1890s, Robertson designed several country houses, including a very fine one for A.S. Bushnell in Springfield, Ohio, in the Romanesque style, and a house in Irvington, New York, for Dr. Warner, designed in 1896 in a style based on late English Gothic examples. The bulk of his work at this time, however, began looking to the free Classical or neo-Renaissance style coming into fashion. Several row houses on upper Fifth and Madison Avenues, and St. Paul's Methodist Episcopal Church (1896) at West 86th Street and West End Avenue (still standing as the Church of St. Paul and St. Andrew) reflect the style, but Robertson's use of it was more apparent at the time in a series of skyscrapers he designed in lower Manhattan. The Lincoln Building (1885), the Mowhawk, the McIntyre, the Corn Exchange Bank (1893-94), the Park Row Building, and the Tract Society Building (1894-95), all designed in the base-shaft-capital formula of the early skyscraper, are essentially large blocks to which classical-style ornament has been applied.

In 1902, Robertson, who had remained a friend and associate of William A. Potter over the years, took in Potter's nephew, Robert Burnside Potter, as a partner. The younger Potter had received his diploma from the Ecole des Beaux-Arts in 1900, and probably had been in William A. Potter's office thereafter. Among their commissions was the conversion of Edward T. Potter's Nott Memorial at Union College into a library (1902-03).

In 1908, Robertson took in his son Thomas Markoe Robertson as partner, and the firm of Robertson & Son continued until the elder Robertson's death in 1919. T. Markoe Robertson had graduated from Yale in 1901, and received his diploma from the Ecole des Beaux-Arts in 1903. In the 1920s and 1930s, with his partner John Sloan in the firm of Sloan & Robertson (see), the younger Robertson designed a number of major skyscrapers in the Art Deco style, including the Women's House of Detention in Greenwich Village (1929-31; demolished), the Graybar Building (1927) in the Grand Central Terminal complex, and the Chanin Building (1927-29), a designated New York City Landmark.

Many of R.H. Robertson's best buildings have disappeared in the century since their construction. Of his many works--mostly churches and town houses--on the Upper East Side, only four remain, and of these, two have lost their original fronts. The earliest of the three surviving houses, No. 23 East 67th Street (1882-83) was given a neo-Federal facade in 1919. No. 13 East 71st Street (1891-92) is a five-story town house designed in a sedate version of the Queen Anne style. No. 4 East 64th Street, built in 1893 for a vice-president of the Equitable Life Assurance Society, has a neo-French Classic facade, but, treated in Robertson's typically idiosyncratic manner, the front projects out over a projecting entrance, a very unusual way of handling such a design. St. James Protestant Episcopal Church still stands at 861-863 Madison Avenue, but it

now wears a Gothic Revival facade designed for it in 1923-24 by Ralph Adams Cram.

Robertson & Potter designed two new houses on the Upper East Side and one new facade for an older house. No. 33 East 67th Street, designed in 1902-03 for bank director Hugh D. Auchincloss, is a neo-Georgian five-story town house of rusticated limestone on the ground floor with brick above. No. 123 East 73rd Street, also in the neo-Georgian style, was designed in 1903-04 for R. Burnside Potter and his wife Elizabeth. In 1905 the firm designed a simplified Beaux-Arts style facade at 110 East 70th Street for an Anglo-Italianate rowhouse originally built in 1869.

R.H. Robertson & Son has one design in the district, the new neo-Georgian facade (1910-11) at 121 East 69th Street added to a row house built in 1872-73.

Sarah Bradford Landau, Edward T. and William A. Potter: American Victorian Architects (New York: Garland Publishing, Inc., 1979), pp.70-78
New York Times, June 5, 1919, p.13
Montgomery Schuyler, "The Works of R.H. Robertson," Architectural Record, 6(Dec. 1896), 184-219

JAMES GAMBLE ROGERS (1867-1947)

12 East 67th Street	1920	new facade
164 East 70th Street	1911	facade changes
120 East 73rd Street	1913	facade changes
921-923 Madison Avenue	1916-17	new building
600 Park Avenue	1910-11	new building

One of the most productive architects of the first part of the 20th century, James Gamble Rogers is especially noted for his institutional designs. His work, whether Gothic or Classical in style, has left a major imprint on an impressive number of universities, most notably his alma mater Yale which in some respects is largely the product of Rogers' "collegiate Gothic." Rogers had graduated from Yale in 1889 and went to Chicago where he received his earliest architectural training in the office of William LeBaron Jenney, a pioneer designer of skyscraper commercial structures. In 1893 Rogers went to Paris and spent six years at the Ecole des Beaux-Arts where he received several medals and a diploma with highest honors. Returning to Chicago he opened his own office and designed a number of residences and warehouses, including the first steel-framed warehouse in the country. In 1904 he opened a practice in New York with Herbert D. Hale (see Hale & Rogers), who retired in 1907. The Harkness house at 1 East 75th Street is a product of their partnership. Rogers first came to national attention in 1911 when he won the competition for a new post office on the Green in New Haven, a building which both declared his somewhat severe monumental classical style and inaugurated a long involvement with New Haven. In the same year he won a competition for a group of buildings at Tulane University in New Orleans.

The Bulkey Mansion at 600 Park Avenue of this same time (1910-11) is an excellent example of Rogers' style as formed in Paris. Large in scale and severe in detail, the house is characterized by its feeling for broad unarticulated wall planes and an original handling of French Classic and Italian Renaissance details.

Despite his early prominence in residential design, Rogers is chiefly noted for his work for institutions. Not only did he combine steel structures with handsome stone carving to transform much of New Haven into a collegiate complex evocative of the ancient English universities, but in New York he strove, although without equivalent success, to combine technical advantages with traditional means of establishing a building's "character" in his design for Columbia University's new library, South Hall (now Butler Library) whose severe Ionic colonnade dominates the southern section of the Columbia Campus. Rogers also was an important architect of hospitals; his designs included the Memorial Hospital for the Treatment of Cancer & Allied Diseases at York Avenue and 67th Street (1939 with Henry C. Pelton (see)) and the original buildings of the Columbia-Presbyterian Medical Center. An example of his institutional work in the district may be seen in the parish house of the Madison Avenue Presbyterian Church, 921-923 Madison Avenue.

After his retirement in 1947, Rogers' firm was continued by his son Francis Day Rogers in conjunction with Jonathan Fairchild Butler (see Rogers, Butler & Burgun).

New York Herald Tribune, Oct. 2, 1947
New York Times, Oct. 2, 1947

ROGERS, BUTLER & BURGUN

Francis Day Rogers (b.1912)
Jonathan Fairchild Butler (b.1904)
Joseph A. Burgun (b.1925)

49 East 73rd Street 1974 new building

Francis Day Rogers, son of James Gamble Rogers, and Jonathan F. Butler formed the firm of Rogers & Butler in 1947 as a successor firm to that of James Gamble Rogers (see). Francis D. Rogers studied at Yale University and received a B.Arch. from New York University in 1941. He had begun working as a draftsman and designer in his father's office in 1937. Jonathan F. Butler received architecture degrees from Cornell and Columbia University; he practiced on his own before joining with Rogers. Joseph Burgun, a graduate of the Columbia University School of Architecture, joined the Rogers & Butler firm in 1960, and his name was added to the title in 1965.

The firm has specialized in the design of institutional buildings, in many cases continuing associations that had been established by James Gamble Rogers. Among their major works in New York City have been ad-

ditions to the Brooklyn Hospital, the Lenox Hill Hospital, the Columbia-Presbyterian Medical Center, and the Appellate Division Court-house. On 73rd Street, adjacent to the Madison Avenue Presbyterian Church (for which James Gamble Rogers did the parish house), is Lenox House, a Presbyterian nursing home. This building, while not of exceptional design, reflects contemporary architectural idioms.

American Architects Directory, 1970

WILLIAM J. ROGERS (dates undetermined)

21 East 70th Street 1918-19 new building

The sophisticated elegance of No. 21 East 70th Street with its restrained and simple facade and minimal detail is indicative of a new modernism which began to appear in New York about the time of the First World War. The house, now a designated New York City Landmark, was designed by William J. Rogers about whom, unfortunately, nothing has been discovered.

CHARLES WILLIAM ROMEYN (1854-1942)

61-63 East 64th Street 1910 new facade
159 East 69th Street 1882 new building

Born in Kingston, New York, Romeyn is said to have received his architectural training in the offices of William B. Olmsted, Calvert Vaux, and others. He opened his first office in 1880 and remained in active practice until 1913. At various times during his career, Romeyn was associated with another architect, Arthur Jay Stever under the firm names of Charles W. Romeyn & Co. and, in the 1890s, Romeyn & Stever.

Of the two projects within the district by Romeyn, No. 159 East 69th Street is the more interesting. It is a carriage house built for John Sloane, one of the founders of W. & J. Sloane home furnishings store. Stables were a necessary part of urban life during the 19th century, but only the very wealthy could afford to build and maintain a private carriage house such as this one. This building is a fine example of the type, a number of which are still extant in the area and had originally belonged to the rich families living on or near Fifth Avenue.

New York Times, Feb. 6, 1942, p.19

ROSE & STONE

Charles Frederick Rose (dates undetermined)
Howard Colton Stone (dates undetermined)

14-20 East 72nd Street	1893	new buildings (4)
22 East 72nd Street	1893	new building
49 East 79th Street	1893-94	new building

Charles Frederick Rose and Howard Colton Stone established their firm in 1887. Their most famous work was the neo-French Renaissance mansion built in 1887-88 for Isaac V. Brokaw at the northeast corner of Fifth Avenue and 79th Street. In 1905, Rose designed two Francois I style town houses at 984 and 985 Fifth Avenue for Brokaw's sons. All are now demolished. Within the district Rose & Stone designed a row of five neo-Renaissance houses, although as two commissions, on East 72nd Street in 1893. These are among the few residences which survive on this street. No. 49 East 79th Street is a Romanesque Revival carriage house which has been converted to use as a garage. The partners separated and set up individual offices in 1895.

Francis

EMERY ROTH & SONS

Emery Roth (1871-1948)
Julian Roth (dates undetermined)
Richard Roth (b.1904)

2 East 60th Street	1959	new building
28 East 70th Street	1926	new building
875 Fifth Avenue	1939-40	new building
880 Fifth Avenue	1946-48	new building
930 Fifth Avenue	1940	new building
945 Fifth Avenue	1947-48	new building
570 Park Avenue	1915-16	new building
715 Park Avenue	1948-49	new building
785 Fifth Avenue (Richard Roth)	1959-62	new building
10 East 70th Street (Richard Roth)	1960	new building

Orphaned at the age of 13 in Czechoslovakia, Emery Roth immigrated first to Chicago and then to Bloomington, Illinois, where he found employment as an office boy with an architect's firm. In 1889-90, he was an apprentice draftsman in an architect's office in Kansas City. For three years, 1890 to 1893, Roth was associated with the famous firm of Burnham & Root and later, after the death of Root, with D.H. Burnham & Co. In 1890, the World's Columbian Exposition was incorporated in Chicago with John Root as Consulting Engineer and Daniel H. Burnham as Chief of Construction. The Exposition, held in 1893, had a profound

effect upon American architecture. While Roth was working for D.H. Burnham & Co., the firm was responsible, not only for the completion of the Exposition, but also for a number of important buildings such as the Monadnock Building (first section, 1891), the Woman's Temple for the Women's Christian Temperance Union (1891), and the Old Annex of the Marshall Field Store (1892), all in Chicago. Roth left Burnham and came to New York in 1893 and joined the firm of Richard Morris Hunt. Roth may have met Hunt during the Columbia Exposition for which Hunt had designed the Administration Building. During the period Roth was with Hunt, the last two years of Hunt's life, Roth worked on the interiors of a number of residences. At the time, Hunt was involved with "The Breakers" for Cornelius Vanderbilt, "Biltmore" for George W. Vanderbilt, and the Metropolitan Museum of Art.

In 1895, Roth opened his own office at 248 West 16th Street which he continued for only three years; he then formed a company with Theodore G. Stein and E. Yancey Cohen. The one known building which this firm produced is the Irving Place Theater (1899-1900). Soon after the turn of the century, Roth began an independent practice. In 1932 his sons Richard, and later Julian, joined him and the firm became Emery Roth & Sons.

During his long career, Roth specialized in apartment house design and produced a number of notable examples in Manhattan including: the San Remo (1930), 145-146 Central Park West; the Beresford (1929), 211 Central Park West; the Ardsley (1931), 320 Central Park West; the Normandy (1939), 140 Riverside Drive; and No. 434 East 52nd Street for which he was given an award by the First Avenue Association. The apartment houses within the district by Roth, all on Fifth Avenue, were done between 1939 and 1949, some in a simplified Art Deco style and others in a classicizing Modern style, yet they all maintain the "tone" of the Avenue. After the death of Emery Roth in 1948, his sons continued the firm and have enjoyed a prolific practice. No. 785 Fifth Avenue is an example of the type of apartment design the firm has produced in Manhattan. However, they have also been involved in a number of prominent office buildings including the World Trade Center.

American Architects Directory, 1956, 1962, 1970
New York Times, Aug. 21, 1948

SAMUEL ROTH (dates undetermined)

120-122 East 62nd Street	1954	new facades
12 East 64th Street	1951	alterations to facade and interior
52 East 76th Street	1952	new facade

Nothing has been discovered about Samuel Roth. His facade changes to the buildings listed above are not at all sympathetic to their original character, but at least the scale has been retained.

Manhattan telephone directory, 1953

ROUSE & GOLDSTONE

William L. Rouse (1874?-1963)

Lafayette A. Goldstone (1876-1956)

43-47 East 62nd Street	1914	new building
131 East 69th Street	1923-24	new building
4 East 72nd Street (Goldstone only)	1928	new building
31 East 72nd Street	1916	new building
50 East 72nd Street (Goldstone only)	1927	new building
125 East 74th Street (Goldstone only)	1927	new building
116 East 78th Street	1909	new building
955 Lexington Avenue	1923-24	new building
746 Madison Avenue	1917	new building
754-760 Madison Avenue (Rouse only)	1929	new building
925 Madison Avenue (Rouse only)	1935	new building
730 Park Avenue (Goldstone only)	1928	new building
755 Park Avenue	1913-14	new building

William L. Rouse and Lafayette A. Goldstone are best known for their designs of luxury apartment houses, including some of the earlier cooperative apartment houses on the Upper East Side. Born in Poughkeepsie, Goldstone came to New York City at the age of 15 with no formal training to seek work with an architect, and managed to obtain a job briefly in the office of William A. Bates (see) and then with the firm of Cleverdon & Putzel. After service in the Spanish-American War he found employment with a real estate developer and builder active in erecting "old law" tenements on the Lower East Side, before moving on to the firm of Norcross Brothers. Finally in 1902 he opened his own practice, which at first was devoted largely to designs of "new law" tenements, but soon he began to receive commissions for apartment houses. From 1909 to 1926 he was in partnership with William Laurence Rouse.

Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. He began winning architectural competitions at the age of 19. After setting up his practice, he began to design apartment buildings. The Hendrik Hudson at Riverside Drive and 110th Street of 1907 is one of his most successful early works with its adaptation to an irregular site and its exuberantly decorated Italianate belvederes at the roof line.

Until the end of the First World War, the work of the partnership of Rouse & Goldstone was centered on the rapidly developing Upper West Side, but with the small apartment building at 116 East 78th Street of 1909 and with the Montana Apartments of 1912 at Park Avenue and 52nd Street, the architects established an early foothold in the apartment re-development which altered the appearance and character of the district in

the years between the World Wars. The buildings within the district are representative of Goldstone's and Rouse's attempts to give the sense of luxury and character of the East Side town house to massive buildings housing many families of disparate tastes. The firm often attempted to integrate their works--the tall scale of which inevitably seemed out of character with the low scale of 19th-century neighborhoods--with existing buildings by careful attention to composition, selection of materials, and adaptation of historical ornamental details. Their apartment house at 43-47 East 62nd Street of 1914-15 was given a medal by the New York Chapter of the American Institute of Architects for its handsome brick and marble facade. After 1926, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design.

New York Times, June 23, 1956; Aug. 20, 1963, p.33

PAUL RUDOLPH (b.1918)

101 East 63rd Street

1966

new facade

Paul Rudolph is one of the major post-war architects working in the United States, influential both as a practitioner and an educator. Born in Elkton, Kentucky, Rudolph was educated at the Alabama Polytechnic Institute (B. Arch. 1940), and after a stint working as a draftsman for Van Keuren & Davis (1940-41) went on to Harvard University (M. Arch. 1947). After traveling abroad in 1948 on a Wheelwright Traveling Fellowship, he joined the firm of Twitchell & Rudolph, practicing in Florida. It was in that state that he designed several beach houses, such as the Healy and Walker guest houses, which received national attention. Rudolph organized his own firm, Paul Rudolph, Architect, in 1952. After designing several more buildings in Florida, including the Sanderling Beach Cabana Club in Sarasota (1953), the Umbrella House (1954), and the Riverview High School, Sarasota (1957), Rudolph had his first large commission, the Jewett Arts Center for Wellesley College (1958) in Wellesley, Massachusetts, which attempted to blend with the Collegiate Gothic style of the campus. That same year he became chairman of the Yale University School of Architecture, a position which he held for seven years. While at Yale his influence was felt both as an educator and an architect; he designed the Greeley Memorial Laboratory (1959), a parking garage for downtown New Haven, and a new building for the Architecture School (1961-63), a highly controversial example in concrete of the so-called New Brutalism in architecture. The school building later burned and had to be reconstructed. Other commissions during Rudolph's tenure at Yale included a building for Blue Cross-Blue Shield, and the Tuskegee Institute Interdenominational Chapel (1969). Rudolph also has been involved in overscaled city planning proposals, such as the unbuilt New York Graphic Arts Center (1967) and the Boston Government Services Center.

Within the historic district Rudolph completely redesigned a stable at 101 East 63rd Street into a contemporary glass-fronted residence.

American Architects Directory, 1956, 1962, 1970
Who's Who in Architecture

RUSSELL & WRAY

L.D. Russell (dates undetermined)
Joseph B. Wray (dates undetermined)

34 East 62nd Street	1881	new building
51 East 75th Street (Wray only)	1883-84	new building

Little has been discovered about the lives and careers of L.D. Russell and Joseph B. Wray. They had established their firm by 1881 and were working together in 1888-89 in the Carnegie Hill section of the Upper East Side. The work they did within the district and in Carnegie Hill indicates that they were competent members of the profession.

Trow's, 1881, 1884

MORRIS B. SANDERS (dates undetermined)

11 East 77th Street	1936	facade alterations
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Morris B. Sanders was apparently influenced by the International style and the growth of modernism in the 1930s. His facade alteration of the house at 11 East 77th Street expresses this trend. Another example of his work may be seen in the house at 219 East 49th Street (1935).

AIA Guide, p.160
Trow's, 1933-34

JAMES SANTON (dates undetermined)

110-116 East 70th Street	1869	new buildings (4)
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James Santon was one of the early architects to work in the district during its first period of development before the Panic of 1873. Of the five houses he designed, only Nos. 112 and 114 retain most of their original fabric. They are relatively late and rare surviving examples of the Anglo-Italianate style.

SCACCHETTI & SIEGEL

Lawrence Scacchetti (dates undetermined)
John Scacchetti (dates undetermined)
Max Siegel (dates undetermined)

967 Lexington Avenue	1933	new building
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Nothing has been discovered about this architectural firm. The building they designed at 967 Lexington Avenue is a small one-story Art-Deco style taxpayer.

Trow's, 1934

GILBERT A. SCHELLENGER (dates undetermined)

17 East 64th Street	1895	new facade
48 East 66th Street	1903-04	new facade
700 Madison Avenue	1900	story added

Little is known about this architect. Schellenger designed numerous rowhouses in Manhattan during the 1880s and '90s, largely in the Romanesque Revival style, but some also in the Queen Anne and neo-Renaissance styles. His work includes Romanesque Revival style houses at 56-62 East 91st Street in the Carnegie Hill Historic District; 28-38 and 39-51 West 76th Street, houses designed in the Romanesque Revival style with neo-Grec elements, in the Central Park West-76th Street Historic District; and in Greenwich Village, several early apartment houses: "The Unadilla" at 128 West 11th Street (1899) with neo-Renaissance details, "French Flats" at 400 Bleecker Street (1888) in the Queen Anne style, and 296 West 11th Street (1899) a five-story apartment house with neo-Renaissance details.

In his work in the Upper East Side district, Schellenger followed contemporary stylistic trends. To No. 17 East 64th Street he gave a neo-Renaissance front, to No. 48 East 66th Street a Beaux-Arts style front.

Francis

WILLIAM SCHICKEL (1850-1907)

12 East 69th Street	1883-84	new building-now altered
153 East 69th Street	1883-84	new building
835 Madison Avenue	1884	new building

SCHICKEL & DITMARS

William Schickel (1850-1907)

Isaac Edward Ditmars (1850-1934)

40-42 East 68th Street	1897-98	new facade
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William Schickel is said to have received his initial architectural training in his native Germany before immigrating to New York City at the age of 20. In New York he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt. Hunt's office, organized along the lines of a Parisian atelier such as the one he had worked in during his years at the Ecole des Beaux-Arts, was one of the few places in America where a young

architect could receive an academic architectural education. In 1873, Schickel established his own practice, relying initially on the patronage of German immigrants for important commissions. Most notable in this regard was the patronage of Oswald Ottendorfer, noted philanthropist and publisher of the German language New Yorker Staats Zeitung. Schickel served as architect for the two philanthropic institutions founded by Oswald and Anna Ottendorfer: the German Dispensary (now Stuyvesant Polyclinic) and the Freie Bibliothek and Lesehalle (now the Ottendorfer Branch of the New York Public Library). Both of these buildings were constructed in 1883-84 on lower Second Avenue and are today designated New York City Landmarks. Schickel was especially prominent as an architect of commercial structures. The interest of these buildings lies not only in their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. In addition to his work in the SoHo-Cast Iron Historic District, Schickel designed the Constable building (1893) on Fifth Avenue, the Jefferson Building on West 23rd Street, and the original building of the Century Illustrated Magazine at 33-37 East 17th Street. In this last building, which overlooks Union Square, Schickel's characteristic meticulous handling of brick and terra-cotta ornament--perhaps reflecting in part his German background, although thoroughly consistent with American architectural developments--is combined with an obvious awareness of contemporary English design. The "Ipswich" oriel window no doubt derives from Richard Norman Shaw's influential commercial structure, New Zealand Chambers in Leadenhall Street, London, of 1871-73 (now demolished). Schickel also designed a number of houses in the American version of the English-inspired Queen Anne style such as the handsome and imaginatively composed town house at 835 Madison Avenue of 1884. This picturesque facade seems a marked contrast to the disciplined, almost severe framework of the Freie Bibliothek facade of the same year. The combination of Renaissance compositional motifs, smooth wall surfaces, and subtle polychromatic effects is ultimately derived from the style of the important Bavarian architect Friedrich von Gärtner and is best seen in his Bavarian State Library of 1834-40. The taste for smooth surfaces and color and the more picturesque design of the Queen Anne are synthesized in such small works as the handsome carriage house at 153 East 69th Street. The carriage house at 180 East 73rd Street, a designated New York City Landmark, combines elements of Schickel's interest in the Italian Renaissance style with polychromatic brick work.

With the expansion of his practice in the late 1880s Schickel began to enlarge his office, forming a partnership, known as William Schickel & Company, in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. Kafka soon left the firm to practice again on his own, but Schickel & Ditmars was an active firm from 1896 into the first decade of the 20th century. Isaac Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. The firm designed buildings for the Lenox Hill Hospital, the successor to the German Hospital for which Schickel had designed the dispensary on the Lower East Side in 1883. Ditmars continued to design buildings for the hospital after Schickel's death. Schickel & Ditmars also designed a number of impressive Roman Catholic churches, including several in Brooklyn and the severe neo-Classical St. Ignatius Loyola Church (1895-1900), on Park Avenue, a designated New York City Landmark. Ditmars designed the

Cathedral of the Sacred Heart in Newark, New Jersey,

Architectural Forum, 60(April 1934), 24

Francis

Landmarks Preservation Commission files

Withy

MOTT B. SCHMIDT (1889-1977)

15 East 61st Street	1919	new facade
39 East 63rd Street	1917	facade changes
24 East 64th Street	1919-20	new facade and floor added
48 East 65th Street	1921	new facade and rear extension
46 East 66th Street	1919	new facade
53 East 66th Street	1923	new building
60 East 66th Street	1919	new facade
20 East 67th Street	1925	new building
46 East 69th Street	1925	new building
43 East 70th Street	1928-29	new building
40 East 76th Street	1922	facade alterations

Mott B. Schmidt, who Philip Johnson has called "the last of the academic Georgian architects of our time," was a specialist in city and country houses for wealthy clients. His urban designs are particularly well represented in the historic district. Born in Middletown, New York, and raised in Brooklyn, Schmidt was educated at Pratt Institute. After a two-year period of traveling and a short period in another architect's office, he established his own practice around 1912. In the years after World War I until the early 1920s, he received numerous commissions to remodel older town houses, providing new interior layouts which have been praised for their functional planning and re-designing the facades in the neo-Georgian style which was one of the most popular of several stylistic models favored by affluent clients in the first two decades of the century. According to Erin Drake and Christopher Gray, Schmidt's earliest extant work is the Grenville T. Emmet house at 39 East 63rd Street, designed in 1917. Typical of these new facades is that at 48 East 65th Street, done for John L. Webster in 1921, where Schmidt used the neo-Georgian style so popular throughout the district, but with a restraint which gives it a modern and personal cast. This sensibility also informs his urban designs which were inspired by the English Regency style, such as the facade of No. 39 East 63rd Street, and one of the his grandest designs in the district, as well as his latest, the house he built at 43 East 70th Street in 1928-29 for Walter E. Hope. Schmidt also used the motifs of the neo-Federal style in many houses, notably at No. 15 East 90th Street, a designated New York City Landmark, and at No. 850-852 Carroll Street, Brooklyn, in the Park Slope Historic District.

Schmidt worked largely for affluent clients, executing residential designs, an unusual exclusiveness for a 20th-century architect. He

built houses for the Morgan and Vanderbilt families on Sutton Place in 1921 (No. 1 and No. 3) as well as the Regency-inspired house of 1927-28 for Vincent Astor at 130 East 80th Street, a designated New York City Landmark.

Schmidt remained faithful to his stylistic predilections until his death in 1977, a stance which reveals a depth of commitment and a sense of personal style which has recently brought his work renewed appreciation (exhibition at the Katonah Gallery, and the National Academy of Design, 1980). As early as 1931 Schmidt designed the Municipal Building in Mount Kisco, an excursion into the public sector which culminated in his design in 1965 of the annex to Gracie Mansion, the official residence of the mayor of New York City.

Mott B. Schmidt: An Architectural Portrait (Katonah, N.Y.: Katonah Gallery, 1980)

New York Times, Feb. 21, 1980, p.C20

EUGENE SCHOEN (dates undetermined)

131 East 62nd Street 1915 new facade

Little has come to light about the background and work of Eugene Schoen, but he did provide No. 131 East 62nd Street with a new neo-Georgian facade which was in keeping with a popular architectural trend taking place within the district at the time.

Trow's, 1915

SCHULTZE & WEAVER

Leonard Schultze (1877-1951)

Spencer Fullerton Weaver (1879-1939)

781 Fifth Avenue (in associa- 1926-27 new building
tion with Buchman & Kahn)

795 Fifth Avenue 1929-30 new building

909 Madison Avenue 1931 new building

Leonard Schultze, born in Chicago, studied at the College of the City of New York, and the architectural school of the Metropolitan Museum of Art. Entering the profession in 1900, he was named chief of design for Grand Central Terminal in 1903, remaining in that position until 1911 when he was put in charge of the design and construction of all buildings relating to the terminal. Spencer Fullerton Weaver, born in Philadelphia, was on his paternal side a great-great-grandnephew of President James Buchanan. He graduated from the University of Pennsylvania in 1902, and later moved to New York where he organized and became president of the Fullerton Weaver Realty Company, which constructed, among others, the Park Lane apartment hotel.

The firm of Schultze & Weaver was formed in 1921, and lasted until Weaver's death in 1939, at which time Schultze changed the firm's name to Schultze and Associates. The partnership developed a wide reputation for hotel designs. Their New York work includes, besides the Sherry Netherland and Pierre hotels at 781 and 795 Fifth Avenue, the Waldorf-Astoria (1929) and the Lexington hotels. The firm also designed the Breakers in Palm Beach, the Atlanta Biltmore in Atlanta, the Los Angeles Biltmore in Los Angeles, and the Sevilla Biltmore in Havan. Other work included housing developments, offices, and private clubs.

The firm's work in the district comprises 909 Madison Avenue, a neo-Federal style four-story bank building, and two of New York's best-known luxury hotels: the Sherry-Netherland and the Pierre. The Sherry-Netherland (781 Fifth Avenue) is a 38-story building designed in a combination of neo-Romanesque and neo-Gothic styles; its setbacks and slender tower, suggestive of Art Deco massing, might show the influence of Buchman & Kahn (see), who were associated with Schultze & Weaver on this commission. The Pierre (795 Fifth Avenue), built three years later by Schultze & Weaver alone, is a brick- and stone-faced building, 41 stories high, with a conservative neo-Renaissance style design.

National Cyclopedia of American Biography, Vol. 33, pp.449-450
New York Times, Jan. 2, 1939, p.23; April 26, 1951, p.76
Who's Who in New York, 1929

SCHUMAN & LICHTENSTEIN

Sidney Schuman (dates undetermined)
 Sam Lichtenstein (dates undetermined)

23 East 64th Street	1946	interior alterations
17-19 East 67th Street	1948	new facade
115-117 East 71st Street	1965	new building
52 East 72nd Street	1950	new facade
112 East 75th Street	1964-68	new building

Nothing is known about the training and education of the partners in the firm. By 1970, the firm added a partner and was known as Schuman, Lichtenstein & Claman. They are responsible for No. 2 Lincoln Square (1975) in Manhattan and the Montefiore Apartments II (1972), an impressive building which is one of the tallest in the Bronx. They were also associated with the design of the North Central Bronx Hospital (1976).

American Architects Directory, 1970
AIA Guide, pp.179, 340

CARL SCHWARTZ (dates undetermined)

801 Madison Avenue	1970	new facade
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Carl Schwartz was responsible for the redesign of an earlier brown-stone rowhouse on Madison Avenue, giving it its present sleek glass front.

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
 Arthur Gross (1877-1950)

105 East 63rd Street	1922	new building
47-51 East 64th Street	1928-29	new building
33 East 70th Street/30 East 71st Street	1928-29	new building
30 East 72nd Street	1926	new building
40-42 East 72nd Street	1928	new facade
19 East 74th Street	1930	new facade
23 East 74th Street	1924	new facade
14-24 East 75th Street	1928-29	new building
10 East 76th Street	1907-08	new facade
20 East 76th Street	1925	new building
25 East 77th Street	1926	new building
70 East 77th Street	1916	new building
111-113 East 75th Street	1925	new building
113 East 78th Street	1928	new facade
912 Fifth Avenue	1925	new building
1000 Madison Avenue	1916	new facade
631 Park Avenue	1929	new building
885 Park Avenue	1926-27	new building

Although one of the firms whose numerous apartment houses have so shaped the face of the Upper East Side, Schwartz & Gross were active throughout the city. Both graduates of the Hebrew Technical Institute, Simon Schwartz and Arthur Gross formed their lucrative partnership in 1902. From the beginning they specialized in both apartments and hotels, including the Windermere on West End Avenue, the Grosvenor, the Croydon, the Lincoln, and the Victoria. Schwartz & Gross generally designed luxury apartments whose ample plans and large spaces have often fallen victim to subdivision. The firm worked in all parts of the city and their typical early buildings with stone-faced bases and brick upper floors can be seen throughout Morning-side Heights, as in the two buildings flanking the intersection of 116th Street and Riverside Drive which are particularly handsome and imaginative responses to the Manhattan street pattern. Although many of their buildings contain original features, their production was too large to avoid the anonymity and repetition inherent in apartment house design. Increasingly, however, as can be seen in their designs of the late 1920s, the firm began to respond to a desire for a more "modernistic" image in apartment design, abandoning the traditional tripartite compositions and ornamental overlays of a building such as the Coliseum at 435 Riverside Drive to the sleeker lines and large windows of the buildings such as that at 25 East 77th Street.

New York Times, Nov. 7, 1950; April 25, 1956

JONATHAN L. SCOFIELD (dates undetermined)

136-138 East 71st Street	1870	new buildings (2)*
970 Lexington Avenue	1871	new building*
972 Lexington Avenue	1870	new building*

* facades now altered

Jonathan L. Scofield was a carpenter and wood worker who apparently branched out into the building field, a not uncommon practice in the 19th century before architecture was fully established as a profession. The buildings he constructed within the district were neo-Grec rowhouses which have now been altered.

Francis
Trow's, 1868-1872

JOHN SEXTON (d.1904)

126-132 East 62nd Street	1871	new buildings (4)
134 East 62nd Street	1869	new building
109-111 East 69th Street	1872-73	new buildings (2)*
121-127 East 69th Street	1872-73	new buildings (4)*
128 East 70th Street	1869	new building*
130 East 70th Street	1869	new building
134 East 70th Street	1869	new building*
136 East 70th Street	1869	new building
161-171 East 71st Street	1866-67	new buildings (6)

* facades now altered

Little is known about architect John Sexton; he began the practice of architecture in 1850. Like so many other brownstone rowhouses designed in the Upper East Side district in the 1870s and 1880s, those by Sexton were mostly part of long rows of identical Italianate buildings, some with Second Empire details. Only a few have not had their fronts replaced. The original rows to which the survivors belonged were Nos. 126-132 East 62nd Street (No. 134 was a separate commission), No. 107 East 69th Street to the corner of Lexington Avenue (No. 944), Nos. 128-136 East 70th Street, and Nos. 161-171 East 71st Street, the only row which survives intact. Like the work of other designers of rowhouses in the district in those years, Sexton's houses were all commissioned within a few years of each other.

Francis
New York Times, Feb. 20, 1904

WILLIAM SHARY (1889-1952)

126 and 126A East 64th Street	1921	facade alterations
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William Shary, a resident of the Bronx, had been educated at Columbia University. After working as a steel inspector for the New York City Department of Housing and Buildings, he began practicing architecture. His only other known design, besides the work at 126 and 126A East 64th Street, is an apartment house on the Grand Concourse at No. 1221-27, between 167th and 168th Streets.

New York Times, June 27, 1952

EDWARD ISAAC SHIRE (1874-?)

126 East 70th Street	1927	new facade
121 East 73rd Street	1906-08	new building
126 East 74th Street	1925-26	new facade
128 East 74th Street	1925	facade alterations

Born in New York City, Edward Shire was educated at City College (1889-93), Columbia University (Ph.B., 1896), and the Ecole des Beaux-Arts, Paris (1898-1900). Formerly in the firm of Shire & Kaufman, he started his own firm, Edward I. Shire, in 1900. He was also associated with Bloch & Hesse (see). His work included residential, commercial, industrial, religious, educational, recreational, and health facilities, as well as public and mortuary structures, and interior design.

Shire's earliest work in the district is the neo-Federal style house, with a steep mansard roof and a rusticated limestone base, at 121 East 73rd Street (1906-08). His new facade for 126 East 74th Street (1925-26) has some classical detail; that at 126 East 70th Street is neo-Georgian in style. His work at 128 East 74th Street comprised the addition of a story and the removal of a stoop.

American Architects Directory, 1956

H. MERWIN SHRADY (dates undetermined)

702-704 Madison Avenue	1940	new facade
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H. Merwin Shradly, about whom we know very little, may have been the son of the noted American sculptor of the same name. The only example of Shradly's work within the district is an harmonious extension to the Bank of New York on Madison Avenue.

New York Times, April 13, 1922

SHREVE, LAMB & HARMON

Richmond Harold Shreve (1877-1946)

William Frederick Lamb (1883-1952)

Arthur Loomis Harmon (1878-1958)

16 East 74th Street	1933	alterations to facade
30 East 76th Street	1928-29	new building

Although the firm of Shreve, Lamb & Harmon produced a great many buildings over a number of years, it will always be remembered for the design of the Empire State Building.

Richmond Shreve was born in Cornwallis, Nova Scotia, son of a former Dean of Quebec Cathedral. He studied architecture at Cornell University,

graduated in 1902, and spent the next four years on the faculty of the College of Architecture there. While at Cornell he supervised construction of Goldwin Smith Hall, designed by Carrere & Hastings (see), and at the conclusion of the work joined the firm. William F. Lamb, son of New York builder William Lamb, was born in Brooklyn. After graduating from Williams College in 1904, he studied at the Columbia University School of Architecture, and then went to Paris to study at the Atelier Deglane. Having received his diploma from the Ecole des Beaux-Arts in 1911, he returned to New York and joined Carrere & Hastings. In 1920, both Shreve and Lamb became partners in the new firm of Carrere & Hastings, Shreve & Lamb. Four years later they broke away to form Shreve & Lamb, and in 1929 they were joined by Arthur Harmon to form Shreve, Lamb & Harmon. Harmon, born in Chicago, had studied at the Art Institute there, and graduated from the Columbia University School of Architecture in 1901. From 1902 to 1911 he was a designer in the office of McKim, Mead & White (see), in 1912-13 an associate of the firm of Wallis & Goodwillie, and then practiced under his own name until joining Shreve & Lamb. Harmon's work alone included battle monuments at Tours, Cantigny and Somme-Py in France; he also designed a YMCA in Jerusalem, and the award-winning Shelton Hotel.

Of the three architects in the firm, Lamb was generally acknowledged to be the designer, and Shreve more the administrator. Lamb designed the Empire State Building, but Shreve's organizational skills were generally credited with enabling the building to be constructed in just one year. Harmon, who joined the firm after work on the Empire State had begun, took no credit for it; the three partners agreed, however, that the firm's masterpiece should be considered the joint work of all three.

Outside of the firm's work, Shreve was interested in housing and slum clearance. After its formation in 1933, he was the director of the Slum Clearance Committee of New York, and chief architect of the group preparing plans for the Williamsburg Housing Project, as well as chief architect of the Vladeck Houses on the Lower East Side and also of Parkchester in the Bronx.

Shreve & Lamb were architects for a General Motors building in Manhattan; their connection with John J. Raskob, a top official at General Motors, led to their later selection for the Empire State Building, as Raskob was a vice president of the Empire State Building Corporation. Shreve, Lamb & Harmon's other works included a building for the Bankers Trust Company; No. 14 Wall Street; the Acacia Mutual Life Insurance Company building in Washington, D.C.; the office building at 500 Fifth Avenue; the Best & Company store at Fifth Avenue and 51st Street; and an addition to the New York Times Annex on West 43rd Street. The firm expanded in 1943, and was renamed Shreve, Lamb, Harmon & Associates.

Aside from their commercial buildings, the firm did a number of estates and residences in the suburbs of New York, generally in neo-Tudor and other similarly popular styles of the 1920s. They also designed several apartment houses in Manhattan, such as 130 East 57th Street, a plain brick building with some Classic detailing.

No. 30 East 76th Street is a sixteen-story apartment house built in

1928-29; its red brick facade is in a neo-Venetian Renaissance style. The firm's work at 16 East 74th Street involved removing the stoop and facade detail in 1933 from an Italianate rowhouse.

New York Times, Sept. 11, 1946, p.7; Sept. 9, 1952, p.31; Oct. 18, 1958, p.21
Withey

OSCAR I. SILVERSTONE (b.1903)

691-695 Madison Avenue 1950 alteration and addition

Silverstone, born in Brooklyn, did his undergraduate and graduate work at Columbia University. In 1927, after completing his academic training, he joined Cornelius Callaghan as a designer but remained with Callaghan for only one year before joining Philip Freshman. In 1931, Silverstone organized his own firm and among his principal works are: the Santander Hotel in Asbury Park, New Jersey (1931); housing at Mitchell Airforce Base in Hempstead, Long Island (1952); and the Jamaica National Bank (1954) in Jamaica, Queens, for which he won an award from the Queens Chamber of Commerce. The commercial building which Silverstone redid on Madison Avenue is one of the most interesting on the Avenue, enhancing the visual excitement of that fashionable shopping street.

American Architects Directory, 1956, 1962

JOHN T. SIMPSON (1870?-1962)

120-122 East 74th Street 1917 new building

Educated at Lehigh University, Simpson worked for the Carnegie Steel Company before establishing his own office in Newark, New Jersey. He designed several types of buildings including churches and schools, as well as bridges. The one building he did in the district is the Buckley School which is stylistically derived from Renaissance architecture.

New York Times, April 12, 1962

SLEE & BRYSON

John Slee (1875-1947)
Robert Bryson (1875-1938)

33 East 63rd Street 1913 alterations

The firm of Slee & Bryson, founded c.1905 by John Slee and Robert Bryson, designed buildings in Brooklyn for over a quarter century. Slee was born in Maryland and studied at the Maryland Institute before coming to

New York. Bryson was born in Newark, New Jersey, and educated in Brooklyn. Early in their careers both men worked for architect John J. Petit in Prospect Park South. After forming a partnership Slee & Bryson became active throughout Brooklyn. They designed freestanding Colonial Revival and neo-Tudor houses such as those in Prospect Park South, Ditmas Park, and Fiske Terrace, and also on Lincoln Road in the Prospect-Lefferts Gardens Historic District. The firm was most active in the design of early 20th-century neo-Federal and neo-Georgian rowhouses. Among their finest designs in these styles are Albemarle Terrace in the Albemarle-Kenmore Terrace Historic District, 828-836 St. Marks Avenue in Crown Heights North, 1329-1337 Carrol Street in Crown Heights South, and the rows on Midwood Street and Rutland Road in Prospect-Lefferts Gardens. At 33 East 63rd Street, on the Upper East Side, the firm removed the stoop of a neo-Grec rowhouse and designed a new entrance.

Landmarks Preservation Commission, Prospect-Lefferts Gardens Historic District Designation Report (LP-1024), October 9, 1979

JOHN SLOAN (1888-1954)

898 Park Avenue (with Adolph E. Nast)	1923	new building
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SLOAN & ROBERTSON

John Sloan (1888-1954)
T. Markoe Robertson (1878-1962)

21 East 69th Street	1926	new facade
895 Park Avenue	1929	new building

Sloan & Robertson was one of the major New York architectural firms of the 1920s and '30s. John Sloan studied architecture at New York University, then supervised construction for the U.S. Army in various capacities between 1908 and 1920. In private practice in 1920, he received the commission for the Pershing Square Building, 100 East 42nd Street. He formed a partnership in 1924 with T. Markoe Robertson who had been educated at Yale University and the Ecole des Beaux-Arts in Paris, and who had briefly worked in partnership with his father, architect R.H. Robertson (see). The firm was responsible for the Chanin Building, a designated New York City Landmark, at 122 East 42nd Street; the Graybar Building, 420 Lexington Avenue; the Maritime Exchange Building, 80 Broad Street; the 29 Broadway Office Building; the Plaza Building, 625 Madison Avenue; apartment buildings at 1 Beekman Place and 895 Park Avenue; and alterations, modernization, and an annex for the St. Regis Hotel. The firm was also active in the design of buildings for hospitals and institutions, including the House of Detention for Women at 10 Greenwich Avenue, the Ward's Island Sewage Disposal Plant, the Rikers Island Penitentiary, buildings for the Harlem Hospital, and the Southampton Hospital. Architectural plans for the West Side Elevated Highway between Canal and 72nd Streets and the New York State exhibit building, marine amphitheater and stage at the 1939 New York World's Fair were also carried out by the firm. Most of their

buildings from the late 1920s and 1930s are Art Deco in style.

No. 898 Park Avenue, by John Sloan in collaboration with Adolph E. Nast (see), is a 14-story, neo-Romanesque style apartment building, designed just a year before Sloan joined Robertson in partnership. No. 21 East 69th Street, originally a Queen Anne style house built in 1885-86, was given by Sloan & Robertson a new, neo-Georgian style facade in 1926. No. 895 Park Avenue is a 19-story apartment building in a classicizing Art Deco style, a cross between the modernistic style favored in 1929 with the conservative classicism typical of Park Avenue.

New York Times, June 26, 1954; Aug. 4, 1962

SMALL & SCHUMANN

Franklin M. Small (dates undetermined)
Charles H. Schumann (dates undetermined)

62 East 66th Street 1901 new facade

Although it has not been determined where either Small or Schumann were educated and trained, we do know that by 1890 Franklin M. Small was engaged in independent practice with an office at 198 Broadway. It was not until 1894 that Schumann joined the office, and they practiced until at least 1901. After that year, when they designed the current Beaux-Arts facade for No. 62 East 66th Street, we have no information about the firm.

Francis

LUCIAN E. SMITH (1877-?)

16 East 68th Street 1921-22 new building

Lucian E. Smith was born in Evanston, Illinois, on June 12, 1877. He studied at the Armour Institute of Chicago in 1896 and 1897 before working as a draftsman at the office of the important Chicago architectural firm of Holabird & Roche in 1898-99. He received a Bachelor of Science degree from Columbia University in 1901, the year he began to work for Donn Barber (see). Leaving Barber in 1905, he spent three years at the American Academy in Rome. On his return, he worked with Cass Gilbert until 1912 when he appears to have entered private practice, but little is known of his work other than the design of No. 16 East 68th Street. The house, done in a restrained Adamesque style, reflects some of the characteristics of Donn Barber's works such as the treatment of the wall plane as sheer surface and severity of detail.

American Architects Directory, 1962

MORRELL SMITH (dates undetermined)

720-726 Madison Avenue

1932

new building

Morrell Smith was particularly active in the borough of Queens between the two World Wars although he had established his office in Far Rockaway in 1896. Examples of his early designs are unknown but, about 1920, he became the architect for the branch offices of the Bank of Manhattan, now Chase Manhattan Bank. Among these were: the Jamaica branch (1921) at 162nd Street and Jamaica Avenue; the Jackson Heights branch (1922) at 82nd Street and Roosevelt Avenue; and the Queens Plaza office building (1927) at 29-27 41st Avenue, the tallest building in Queens when completed. Smith also designed a branch office of the Jamaica Savings Bank (1938) on the corner of Jamaica Avenue and Sutphin Boulevard. One of his finest known works was the neo-Tudor office building designed for the Queensboro Corporation (1929) on 82nd Street and 37th Avenue in Jackson Heights. This building was designed as part of a group of commercial structures that were an early planning attempt to integrate the commercial area of a neighborhood with its surrounding residential community. Within the historic district, he is responsible for the very handsome neo-Georgian bank on the southwest corner of Madison Avenue and East 64th Street. This building, too, was a branch of the Manhattan Bank when first opened and was also designed in an effort to blend with its surrounding residential area. The building still contributes to and enhances the architectural quality of Madison Avenue.

AIA Guide, p.505

Francis

JOHN B. SNOOK SONS

John B. Snook (1815-1901)

James Henry Snook (1847-1917)

Samuel Booth Snook (1857-1915)

Thomas Edward Snook (1863-1953)

41 East 62nd Street

1946

new facade

154 East 71st Street

1915 and 1927

new facade and penthouse
added

John B. Snook Sons, one of the oldest architectural firms in New York City, was established by John B. Snook. Snook himself, born in England, was an extremely prolific architect-builder, whose work includes over 500 buildings comprising commercial structures, houses, tenements, schools, and churches. Beginning his career in 1837, he designed among other major buildings the A.T. Stewart Store at Chambers Street (later the Sun Building), in 1846 the country's first department store and first major Italianate commercial structure, and also the first Grand Central Station, 1869-71.

Instead of retiring, Snook took his three sons and a son-in-law (John W. Boyleston) into his office, and changed its name to John B. Snook Sons in 1887, the fiftieth anniversary of the firm's founding. The firm continued well into the next century.

John B. Snook Sons' work in the district comprised the designs for two new facades for older buildings. The firm gave a town house at 154 East 71st Street a new neo-Georgian front in 1915, and added a pent-house to it in 1927. In 1946, they designed a neo-Federal front for 41 East 62nd Street, a former stable.

AIA Journal, 3(May 1915), 203-204

Francis

Mary Ann Clegg Smith, The Commercial Architecture of John Butler Snook
(Ph.D. diss., Penn State University, 1974)

ELDRIDGE SNYDER (1901-1967)

124 East 62nd Street 1938 new facade

Eldredge Snyder was born in New York and received his undergraduate education at Princeton. After receiving his Master of Architecture from the University of Pennsylvania, he continued his studies at the American Academy in Rome in 1927-28. Much of his work was done in the Caribbean, and he maintained an office in the Bahamas. In fact, he designed the branch offices of the First National City Bank in Nassau, Trinidad, and Central America. The work he did in the district consisted of updating an earlier rowhouse in 1938.

New York Times, March 28, 1967, p.39

ZAREH SOURIAN (1903?-1967)

32 East 69th Street 1946 facade alterations

Zareh Sourian was an architect and artist whose degree in architecture was from the Massachusetts Institute of Technology. His architectural work includes an apartment house at 116 Central Park South, the Armenian Cathedral Diocesan House at 34th Street and Second Avenue, and several restaurants. His paintings included landscapes and still-lives. He was a trustee of the Institute of Architectural Education. His office was at 37 West 57th Street.

In 1946 he altered the facade of a four-story house at 32 East 69th Street for use as an art and antiques gallery.

New York Times, April 17, 1967

SQUIRES & WOOLLEY

Anson (?) Squires (dates undetermined)

John (?) Woolley (dates undetermined)

60-74 East 79th Street 1882 new buildings (5)

It is believed that Squires & Woolley were builders who later claimed the profession of architect. In 1881 a builder named Anton (sic) Squires living on Fourth Avenue near 78th Street appears in the Trow's city directory, while from 1896 on an architect named Anson Squires appears in Brooklyn commercial directories. They could well be the same person. John Woolley first appears listed as an architect in Manhattan commercial directories in 1892. The buildings designed by Squires & Woolley within the district are a row of five neo-Grec brownstone rowhouses.

Francis
Trow's, 1881

CHARLES STEGMAYER (dates undetermined)

137 East 73rd Street 1898 new building

No information has been discovered about the education and training of Charles Stegmayer, but he was operating an independent practice in 1890. His only work within the historic district is the neo-Italian Renaissance flat house on the corner of East 73rd Street and Lexington Avenue.

Francis
Key to Architects, 1901

STERNER & WOLFE

Frederick Sterner (1862-1931)
John Wolfe (dates undetermined)

2 East 63rd Street	1919	new building
16 East 64th Street (Sterner only)	1921	interior alterations
52 East 64th Street (Sterner only)	1916-17	new facade
23 East 67th Street	1919	new facade
49 East 67th Street	1919	new facade
46 East 70th Street (Sterner only)	1912	new building
132 East 71st Street	1919	stoop removed

Sterner was a native of England who came to this country in the 1870s. He settled in Denver, Colorado, where, in partnership with Ernest Varian, and later George H. Williamson, he practiced architecture for nearly thirty years. Among his important commissions were the Denver University and Athletic Clubs, the Antlers Hotel and a castellated mansion called "Glen Eyrie" both in Colorado Springs, and the Greenbrier Hotel in White Sulphur Springs. In 1909 Sterner moved to New York where he received many commissions for the remodeling of town houses. His designs often included charming little "Italian" gardens, and the addition of picturesque details to the facades, such as Spanish patterned tiles and delicate iron railings. Many of his clients were artists, among them George Bellows

and Robert Chanler. He remodeled several town houses on "Beauty Row," East 19th Street, within the Gramercy Park Historic District. He designed his own house, at 139 East 19th Street, which has a tile roof and shows the influence of Spanish prototypes. Sterner later moved uptown to 154 East 63rd Street, which he remodeled, across the street from the Barbara Rutherford Hatch house, another Sterner design and a designated New York City Landmark. At about the same time he also remodeled the houses at 151 and 152 East 63rd Street, creating a small enclave much as he had done several years earlier on East 19th Street. Between 1918 and 1920 Sterner was in partnership with John Wolfe about whom no information has been discovered.

Nos. 2 East 63rd Street, 23 and 49 East 67th Street, and 132 East 71st Street were all done by Sterner & Wolfe in 1919. No. 2 East 63rd Street is a three-story neo-Italian Renaissance style town house built for William Ziegler, president of the Royal Baking Powder Company. Nos. 23 and 49 East 67th Street were rowhouses from the 1880s to which the firm gave new neo-Federal style facades. Their work at 132 East 71st Street was the removal of a stoop. No. 16 East 64th Street, built in 1878-79 and given a new front in 1902-04, was purchased by Sterner for his own use; he lived in the house in 1921 and 1922, and carried out interior renovations. In 1916-17, Sterner extended the front of No. 52 East 64th Street, originally built sometime before 1879, to the building line, and designed a new limestone facade for it with some classical elements. Sterner's seven-story residential building at 46 East 70th Street was designed in 1912 in a picturesque neo-Jacobethan style for Stephen C. Clark, art patron and former director of the Metropolitan Museum of Art.

Architectural Forum, 55(Dec. 1931), 22
New York Times, Nov. 14, 1931

HARVEY STEVENSON & EASTMAN STUDDS

Harvey Stevenson (b.1894)
Eastman Studds (dates undetermined)

119 East 78th Street 1936 new facade

Little is known of Eastman Studds. Harvey Stevenson, born in Groton-on-Hudson, took his A.B. at Yale in 1917, and then traveled abroad. He worked as a draftsman for Tracy & Swartwout (see), 1919-1920, for Murphy & Dana, 1920-21, and for McKim, Mead & White (see), 1921-23. Following his association with Studds, he was a partner in the firm of Morris & O'Connor-Harvey Stevenson, and then established his own firm. At one time he was associated with Rogers & Butler (see). Stevenson did all kinds of work, including various private residences and the Administration Building at the 1939 New York World's Fair. The firm's one commission in the Upper East Side district was a new facade, in a neo-Classical style, for a house at 119 East 78th Street.

American Architects Directory, 1956

FRANCIS G. STEWART (dates undetermined)

111 East 78th Street 1910 new facade

Francis G. Stewart had his offices at 103 Park Avenue. His neo-Georgian design for 111 East 78th Street is his only known commission and is a good example of the style.

Trow's, 1911

EDWARD DURELL STONE (1902-1978)

130 East 64th Street 1956 new facade
41 East 65th Street 1960 interior alterations

Born in Fayetteville, Arkansas, and educated in Boston, Edward Durell Stone became one of New York City's best-known post-war architects. Although he began his career in the 1930s as a doctrinaire modernist, he developed a highly romantic, personal style of architecture after 1950, under the influence of Maria Elena Torchio, his second wife.

Stone received his first architectural training in Arkansas, and then moved to Boston as an apprentice to Henry R. Shepley, a Beaux-Arts trained architect. In 1925-27 he studied at the Massachusetts Institute of Technology and Harvard, and from 1927-29 he traveled in Europe on a Rotch Traveling Fellowship. On his return to New York he found work with the Associated Architects, an association of three firms working on the design of Rockefeller Center. Stone's first major experience was on the design of the interior of Radio City Music Hall. His work for the next two decades, however, was in a completely different vein. Stone's first residential commission was a concrete and glass-box house in Mount Kisco, New York, in 1933. In 1939, in association with Phillip L. Goodwin, he designed the original West 53rd Street building for the Museum of Modern Art, as well as the Long Island home of A. Conger Goodyear, the Museum's president. His last major modernist work was a white slab-like structure for the El Panama Hotel in Panama City in 1946. In 1953, a few years after divorcing his first wife, Stone met and married Maria Elena Torchio, a fashion writer; his new wife preferred a more ornate style of building, and under her influence Stone began to develop a sharply different kind of architecture. His first major building in the new style was the U.S. Embassy in New Delhi, a large white rectangular building surrounded by a white grille. This type of grille became a trademark of Stone's work. He first used it, however, when he renovated a brownstone house for himself at 130 East 64th Street, within the district. The embassy was followed in the 1960s by the elaborately grilled Huntington-Hartford Gallery of Modern Art (the only building on Columbus Circle which respects its curve), and the marble-coated General Motors office building on Grand Army Plaza (the first building set back from the line of the Plaza); Stone's last major work was the John F. Kennedy Center for the Performing Arts in Washington D.C.; like the Lincoln Center before it, it is an enormous collage of modernist and classicist notions. Stone's work is still too close and controversial for a final judgment to be rendered.

American Architects Directory, 1956, 1962, 1970
New York Times, Aug. 8, 1978

Styles was a builder and developer who specialized in rowhouse design. He was active in the early development of the Upper East Side in both this district and the Metropolitan Museum Historic District. His buildings display Italianate and neo-Grec styles.

Francis
Trow's, 1872

B. ROBERT SWARTBURG (dates undetermined)

61 East 66th Street 1924-25 new facade

Little is known of Swartburg other than that he maintained offices in midtown Manhattan in the 1930s. His work at 61 East 66th Street added a new facade with classically-inspired detail to an 1877-78 rowhouse.

Trow's, 1934

TAYLOR & LEVI

Alfredo S.G. Taylor (dates undetermined)
Julian Clarence Levi (1874-?)

32 East 70th Street 1910 new building

Little is known of Alfredo Taylor. Julian Levi, born in New York City, was the son of Augustus Levi, one of the founders of the Society for Ethical Culture. Levi received his A.B. from Columbia University in 1896, studied from 1895 to 1897 with Prof. William R. Ware at the Columbia School of Architecture, and trained at the Ecole des Beaux-Arts in 1898-1904 in the Atelier Ginain-Scellier de Gisore. On his return to New York he worked as a designer for six months in the office of Herbert D. Hale (see); from 1905-06, in association with Francis H. Kimball (see), he designed the J. and W. Seligman office and banking building; and in 1907 he formed the partnership of Taylor & Levi. Principal works include: the Chandler Building, the Kesner department store, the No. 160 East 72nd Street cooperative apartment house, all in New York City; the Church of the Immaculate Conception in Norfolk, Conn.; the Eclair moving picture studio in Ft. Lee, N.J., the first movie studio in the United States; a great number of private residences in New York and elsewhere; and also an addition to the Osborne apartments at 205 West 57th Street. Levi was an associate architect for the United States Pavilion at the Paris exposition of 1937 and for the Rumanian house at the New York World's Fair of 1939. Besides his activity as a designer of buildings, Levi, as secretary of the committee on foreign building cooperation of the American Institute of Architects, organized the first exhibition abroad of U.S. architecture (1921); was founder and first chairman of the French traveling fellowship of the A.I.A.; and was founder and first chairman (1930-35) of the architects' emergency committee which found jobs for unemployed architects. He received many awards and citations in the United States and abroad. Levi was also active as a painter and etcher.

No. 32 East 70th Street is a five-story residence with an ashlar limestone facade in a neo-French classic style; built in 1910 it is a severe, handsome design.

National Cyclopaedia of American Biography, Vol. E., p.446

THOM & SPAULDING

Arthur M. Thom (dates undetermined)
Bernard Spaulding (dates undetermined)

2 East 65th Street	1880-81	new building*
		* facade now altered

Bernard Spaulding was a real estate developer who commissioned a row of four houses on East 65th Street from Arthur Thom (see Thom & Wilson). It is unlikely that Spaulding was involved with the design of these buildings.

Francis

THOM & WILSON

Arthur M. Thom (dates undetermined)
James W. Wilson (dates undetermined)

37-41, 45, 49 East 63rd Street	1882-84	new buildings (5)*
43,47 East 63rd Street	1882-84	new buildings (2)
13 East 65th Street	1882-83	new building*
55-57 East 65th Street	1892	new buildings (2)
7-11 East 67th Street	1881-82	new buildings (3)*
35-37 East 67th Street	1880-81	new buildings (2)*
15,19 East 71st Street	1889-90	new buildings (2)
17 East 71st Street	1889-90	new building*
59 East 72nd Street	1886-87	new building*
108-114,118 East 73rd Street	1884-85	new buildings (5)
116 East 73rd Street	1884-85	new building*
105 East 73rd Street	1881	new building
107 East 73rd Street	1881	new building*
39-43 East 75th Street	1880-81	new buildings (3)
38-44 East 75th Street	1881-82	new buildings (4)*
50-52 East 76th Street	1883-84	new buildings (3)*
51 East 78th Street	1893-94	new building
963-965 Lexington Avenue	1887-88	new buildings (2)
969-971 Lexington Avenue	1887-88	new buildings (2)*
793-799 Madison Avenue	1881	new buildings (4)
801 Madison Avenue	1881	new building*
837 Madison Avenue	1884	new building

* facades now altered

Thom & Wilson were very active architects within the district, working in collaboration with real estate developers such as Daniel Hennessey and Bernard Spaulding (see Thom & Spaulding). They designed numerous row-houses, French flats and small apartment buildings in Manhattan, employing the popular styles of the later 19th century—neo-Grec, Romanesque Revival, and Queen Anne. A number of their buildings are included within the Greenwich Village and Metropolitan Museum Historic Districts. They also designed the Harlem Courthouse of 1891-93 in an interesting interpretation of the Romanesque Revival style; it is now a designated New York City Landmark.

Francis

ANDREW JACKSON THOMAS (1875-1965)

115 East 67th Street	1930	new building
12 East 68th Street	1913-14	new facade
116 East 68th Street	1930	new building

Andrew Jackson Thomas is a most important figure in the development of the modern apartment house. Credited as the developer of the "garden apartment," he perfected a system of block ventilation and an apartment plan that served as a model for later state and federal housing programs.

Born in lower Manhattan, the son of a diamond broker, Thomas was orphaned at the age of 13 and began a series of jobs that took him from the gold fields of the Yukon to collecting rents in the slum tenements along Columbus Avenue. It was while working as a timekeeper for a building contractor that Thomas began to study construction plans which prompted his study of architecture, which was self-taught.

One of his earliest known buildings is the neo-Federal rowhouse at No. 12 East 68th Street. It was the apartment house, however, not the rowhouse, with which he usually dealt. Some of his first were done while he was on the Board of Design of the U.S. Shipping Board during World War I. Other members of the Board were Daniel Kohn, Frederick Ackerman, and Henry Wright. After the war, he became one of the three architects employed by the Queensboro Corporation which was then developing its large tract of farmland in Queens. It was while working for Queensboro that Thomas developed his version of the "garden apartment" which was to serve as the model of all his future work.

About 1922, the Metropolitan Life Insurance Company which provided much of the mortgage money for the Queensboro Corporation, hired Thomas as the architect for their first housing projects, all of which were built in Queens. While Thomas was working for Queensboro in Jackson Heights and for Metropolitan Life in Sunnyside, Ackerman and Wright, with whom Thomas had worked during the war, were beginning their famous housing development, "Sunnyside," with Clarence Stein. When Stein and Wright created Radburn in New Jersey, Thomas was commissioned to design the only apartment house in that model community.

Thomas' work caught the attention and interest of John D. Rockefeller who hired him to design the award-winning Dunbar cooperative apartments in Central Harlem and the Thomas apartments on the Grand Concourse in the Bronx. During his long career, Thomas worked indefatigably for the improvement of the housing conditions of the working poor and built a number of model projects in New York, Bayonne, New Jersey and Brooklyn. A testimony to the quality of his work and the esteem in which it was held by his contemporaries is the fact that New York City's first publicly funded housing project, the "First Houses," follows the typical Thomas block plan. Later in his career, Thomas served as the State Architect of hospitals and designed a number of buildings including Coney Island Hospital in Brooklyn. At the time of his death, at the age of 90, he was living in the Lavoisier, 116 East 68th Street, which he had designed in 1930. No. 115 East 67th Street, which adjoins No. 116 East 68th Street at the rear, is its twin.

New York Times, July 27, 1965, p.33

TRACY & SWARTWOUT

Evarts Tracy (1869-1922)
Egerton Swartwout (1871-1943)

20 East 65th Street	1907	alterations
43 East 68th Street	1903	new front

The firm of Tracy & Swartwout was begun in 1900. Both Evarts Tracy and Egerton Swartwout were trained at Yale and the Ecole des Beaux-Arts and served as draftsmen in the office of McKim, Mead & White. Tracy formed his own practice in 1896, initially in a partnership with George A. Ballantine and then with H. Van Buren Magonigle. But his chief success, in the realm of monumental public architecture, came after 1900 when his partnership with Swartwout was formed.

In 1904, they were joined by James Reilly Gordon (see), an architect from Texas of some repute. Although he only remained in the firm for seven years, it was during those years that the firm achieved prominence with a series of important public commissions beginning with the Denver Post Office and Courthouse building (1908-14). Indeed, public buildings were specialties of the firm, yet most of their important buildings are to be found outside New York City. The most prominent work by the two is the Missouri State Capitol, a commission won in a nationwide competition; it is considered an excellent example of neo-Renaissance architecture.

During the First World War, Tracy served with the Engineering Corps and later was promoted to the rank of Lieutenant-Colonel and awarded the Distinguished Service Cross. When the war ended, Tracy remained in France aiding in the reconstruction until his death in Paris in 1922. Swartwout continued the practice until his retirement in 1941. During his career, Swartwout was awarded the American Institute of Architects Gold Medal (1920) and served three terms as president of the New York Chapter. He was also an Honorary Member of the French Society of Beaux-Arts Architects, an As-

sociate of the American National Academy of Design and Director of the New York Federation of Fine Arts. He spent most of his professional career defending the competition system, believing that it fostered undiscovered talent. For many years, he worked to perfect the competition code of the A.T.A.

The new facade that the firm designed for Frederick Brooks in 1903 at 43 East 68th Street is a handsome and unusual rendering of the neo-Federal style. The unusual feature is the ground floor arcade, based on a type of design used for commercial, rather than residential, architecture in the 1820s. However, unlike the open arcade at No. 43, the prototypes on the Federal style buildings would be glazed. Tracy & Swartwout's particular reinterpretation of the Federal style was imitated ten years later by Trowbridge & Livingston when they designed No. 49 East 68th Street, three houses east of No. 43.

AIA Journal, 10(1922), 94

American Architect, 121 (March 1, 1922), 168

New York Times, Feb. 19, 1943, p.19

TREANOR & FATIO

William A. Treanor (1888-1946)

Maurice Fatio (dates undetermined)

31 East 63rd Street	1938	stoop removed
8 East 64th Street	1922-23	new facade
54 East 68th Street	1938	penthouse addition
64 East 77th Street	1925	new facade

Although little is known of the background and training of Maurice Fatio, Treanor studied engineering at Pratt Institute in Brooklyn before entering the School of Architecture at Columbia. He first practiced in the office of William Welles Bosworth (see) and, later, with Harrie T. Lindberg. The date he formed the partnership with Fatio is unknown, but the firm was active for at least sixteen years between the World Wars. Within the district, the two facades designed by the firm are in the popular architectural styles of the time—Adamesque and neo-Colonial. Treanor went on to develop a prestigious clientele among society notables, producing suburban and vacation residences for them on Long Island and in Palm Beach. Among his clients were the Duchess of Marlborough (Consuelo Vanderbilt); George, Harold S., and William K. Vanderbilt; the Marquis de Cuevas; Otto Kahn; and Mrs. Mortimer Schiff. The Indian Creek and Palm Beach Gold Clubs were by Treanor as was the Copacabana Hotel in Brazil.

New York Times, Aug. 31, 1946

TROWBRIDGE, COLT & LIVINGSTON

Samuel Beck Parkman Trowbridge (1862-1925)
Stockton Beekman Colt (1863-1937)
Goodhue Livingston (1867-1951)

4 East 75th Street 1895 new building

This firm lasted for only a brief period, between 1894 and 1897, before it dissolved and the members went on to other things (see Barney & Colt and Trowbridge & Livingston). However, the one building within the district that they produced is a very handsome neo-French Renaissance mansion with Francois I details.

TROWBRIDGE & LIVINGSTON

Samuel Beck Parkman Trowbridge (1862-1925)
Goodhue Livingston (1867-1951)

36-38 East 62nd Street	1902	new building (facade replaced 1916)
123 East 63rd Street	1899-1900	new building
11 East 64th Street	1913-15	new building
41 East 65th Street	1909 and 1916	new building; sun parlor added
49 East 68th Street	1913	new building
118 East 70th Street	1900	new building
123 East 70th Street	1902	new building
157 East 71st Street	1907	facade alterations

S.B.P. Trowbridge was born in New York City, son of William Petit and Lucy Parkman Trowbridge. At the time of his birth, Trowbridge's father, whose initial career was in the military, was the superintending engineer of the construction of Fort Totten Battery, repairs to Fort Schuyler, and work at Governor's Island, all designated New York City Landmarks. The work was being done to fortify the city against possible attack during the Civil War. After the War, he left the military and, after serving as vice-president of Novelty Iron Works, became professor of dynamic engineering at Yale and, from 1877 until his death in 1892, he was professor of engineering at the Columbia School of Mines. Undoubtedly, Trowbridge was influenced in his choice of career by his father's profession.

After his early education in the city's public schools, Samuel did his undergraduate studies at Trinity College in Hartford. On graduating in 1883, he entered Columbia's School of Mines where his father was teaching, and, later, furthered his training at the American School of Classical Studies in Athens and at the Ecole des Beaux-Arts in Paris. On his return to New York, he entered the office of George B. Post. In 1894, he, Goodhue Livingston and Stockton B. Colt (see Barney & Colt) formed a partnership that lasted until 1897 when Colt left and the firm became Trowbridge & Livingston.

Goodhue Livingston, a descendant of a prominent colonial New York family, received his undergraduate and graduate degrees from Columbia during the same period Trowbridge was at the school. Their partnership was to be a long and productive one.

The firm is best known for its public and commercial buildings, among which are: B. Altman & Co. department store (1906) at 34th Street and Fifth Avenue; the St. Regis Hotel (1904) at 55th Street and Fifth Avenue; Engine Co. 7, Ladder Co. 1 (1905) at 100 Duane Street; J.P. Morgan & Co. Building (1913) at 23 Wall Street; the New York Stock Exchange extension (1923); the Oregon State Capitol (1936-38) in association with Francis Keally; and the Hayden Planetarium (1935) at West 81st Street and Central Park West.

Their residential buildings were designed in a variety of styles popular at the time, including the neo-Federal, the Beaux-Arts and the neo-Italian Renaissance. Within the district, the town house designed for Mrs. J. William Clark at 49 East 68th Street is an interesting interpretation of the neo-Federal style. The unusual feature of the house is the ground-floor round-arched arcade. This type of ground floor treatment was not found on residential buildings during the 1820s, but it was popular for commercial buildings of the period, particularly along Pearl Street. However, unlike the open arcade at No. 49, the prototypes on the Federal style buildings would be glazed. This particular reinterpretation of the Federal style was possibly suggested to Trowbridge & Livingston by No. 43 East 68th Street by Tracy & Swartwout, designed ten years earlier.

Two elegant examples of the Beaux-Arts style by the firm within the district are at No. 123 East 63rd Street and No. 123 East 70th Street which was Trowbridge's home for a number of years. His house is a departure from the conventional New York rowhouse design which invariably consisted of the front wall pierced by two or three windows at each floor. Trowbridge designed his house with a single broad central bay, two stories high under a segmental arch. The building on East 63rd Street which had been completed a few years earlier is an opulent version of the style adapted for a stable and artist's studio. Their other houses are also handsome and distinguished designs that contribute to the distinctive character of the district.

Francis

New York Times, Jan. 20, 1925, p.17; June 4, 1951

Withey

CLARENCE F. TRUE (dates undetermined)

114 East 78th Street

1906

new facade

Clarence F. True was a prolific architect and developer who practiced extensively on the Upper West Side of Manhattan. Trained in the office of Richard M. Upjohn, he established his own firm in 1884. He is credited, although wrongly, with originating the American basement house, and was instrumental in improving the southern end of Riverside Drive in the 1890s. In 1899 he published A True History of Riverside Drive, intended as a real

estate prospectus to promote his work. Within the historic district True designed a new neo-Federal facade at 114 East 78th Street for Robert B. Roosevelt, Jr., cousin of President Theodore Roosevelt.

Francis

History of Real Estate, p.233

Sarah Landau, "The Row Houses of New York's West Side," Soc. of Arch. Hist. Journal, 34 (March 1975), 28

HORACE TRUMBAUER (1869-1938)

1 East 62nd Street	1903	new building
2 East 64th Street	1902	alterations to roof
19-21 East 64th Street	1931-32	new building
9 East 71st Street	1930	new building

Horace Trumbauer (1868-1938), a life-long resident of Philadelphia, achieved great prominence as an architect despite his lack of formal architectural training. At the age of 16 he went to work for the Philadelphia architects George W. and W.D. Hewitt, then opened his own office in 1892. One of his important early commissions was "Lynnewood Hall" at Elkins Park, Philadelphia, for Peter A.B. Widener (1898). This led later to several other commissions from Widener including the Widener Home for Crippled Children, the Widener Office Building, the Widener Memorial Training School, all in Philadelphia; and the Widener Memorial Library at Harvard University. Among his other important Philadelphia commissions, planned in conjunction with the major Parisian-inspired Benjamin Franklin Parkway development, were the Free Library of Philadelphia (designed 1908, constructed 1917-27) modeled after Gabriel's buildings on the Place de la Concorde, and the Philadelphia Museum of Art (1919-1928), designed in conjunction with Zantzinger, Borie & Medary. He also designed residences for many wealthy and socially-prominent members of Philadelphia, Washington, and New York society. Those houses for New York clients were built in New York City and Newport, Rhode Island. Several of these were for Philadelphia-based clients such as the redesign of the house for George D. Widener at 5 East 70th Street (now demolished). Among them were those for James B. Duke--for whom he also planned Duke University--at 1 East 78th Street (1909-12) and for Mrs. Amory F. Carhart at 3 East 95th Street (1913-21)--and the unusual Louis XVI style Adelaide L.T. Douglas Residence at 57 Park Avenue (1909-11)--all designated New York City Landmarks.

In his residential designs, Trumbauer favored the stylistic prototypes of 17th and 18th-century France. Such designs tended to be somewhat more restrained and less exuberant than those favored around 1900, but they are still in the Beaux-Arts tradition.

All of the houses within the district follow this mode with a severity of design and crispness of detail befitting a more modern notion of elegance. This style remained a constant in Trumbauer's work, as purely expressed in the house for Alice Drexel at 1 East 62nd Street of 1903-04 as it is in the more handsomely detailed house for Herbert N. Straus (1930-39, but never completed) at 9 East 71st Street and the elegant New York galleries at 19-21 East 64th Street of Wildenstein & Co., a Parisian

art dealer who, no doubt, saw Trumbauer as the architect most capable of evoking, if not reproducing, the stylishness of their Parisian setting in these art galleries-cum-Louis XVI maison particulier (1931-32).

Dictionary of American Biography, supp. 2
National Cyclopaedia of American Biography, Vol. 28, pp.440-441

WILLIAM B. TUBBY (1858-1944)

12 East 67th Street 1895 new facade (now altered)

William B. Tubby was born in Des Moines, Iowa, and sent to Brooklyn as a child to be educated in that city's Quaker schools. He also studied at the Brooklyn Polytechnic Institute from which he graduated in 1875. He entered the office of Ebenezer L. Roberts who maintained practices in both New York and Brooklyn. In 1883 Tubby set up his own firm. Tubby, a major New York architect, was a master of the Romanesque Revival. The mansion he designed for Charles Millard Pratt on Clinton Avenue is one of the city's finest examples of that style. However, his creativity and expertise were not limited to the Romanesque. It can be seen in the neo-Jacobean mansion he designed for William H. Childs on the corner of 2nd Street and Prospect Park West and in the Queen Anne row on Carroll Street, both in Park Slope. Among his other buildings were: the Wallabout Market, a huge produce market in the Flemish Revival style that once stood near the Navy Yard; five of the Carnegie libraries; the 20th Precinct House in Brooklyn; and the Municipal Hospital and the Public Library at Greenwich, Connecticut. Unfortunately, little or nothing remains of the facade he designed for 12 East 67th Street.

Francis
New York Times, May 10, 1944

JACOB H. VALENTINE (1823-1903)

40 East 63rd Street	1878-79	new building
42 East 63rd Street	1878-79	new building
44-46 East 63rd Street	1878-79	new building*
48 East 63rd Street	1878-79	new building
46 East 66th Street	1877-78	new building*
48 East 66th Street	1877-78	new building*
50 East 66th Street	1877-78	new building*
52 East 66th Street	1877-78	new building
54 East 66th Street	1877-78	new building
56 East 66th Street	1877-78	new building*
60 East 66th Street	1877-78	new building*
62 East 66th Street	1877-78	new building*
64 East 66th Street	1877-78	new building
59 East 66th Street	1877-78	new building*
61 East 66th Street	1877-78	new building*
63 East 66th Street	1878-79	new building*

43 East 67th Street	1878	new building
47 East 67th Street	1878	new building*
49 East 67th Street	1878	new building*
690-700 Madison Avenue	1878-79	new building
702-704 Madison Avenue	1878-79	new building*

* original facade has
been replaced

Little is known of this architect. He was born on Allen Street, on the Lower East Side; had offices at 151 East 128th Street in the 1880s, and at the time of his death was living at 153 West 87th Street.

In the late 1870s and early 1880s the Upper East Side was being developed with row upon row of Italianate and neo-Grec style brownstone houses. Most of these, if not actually demolished for larger structures, were given newer, up-to-date Beaux-Art facades around the turn of the century. Of the 21 buildings by Jacob Valentine in the Upper East Side district only eight retain their original Italianate and neo-Grec facades. The 21 houses were all built in the space of two years: a group on East 66th and East 67th Streets in 1877-78, a group on East 67th Street in 1878, and a group on East 63rd Street and Madison Avenue in 1878-79.

Francis
New York Times, July 24, 1903

HARRY VAN DYKE (b.1926)

1 East 70th Street	1974-77	extension and garden
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Harry Van Dyke was born in Albany, New York, and educated at the Rensselaer Polytechnic Institute in Troy. In 1965, he organized his own firm in Long Island City, Queens, and became the architect for the Long-champs chain of restaurants. Nine years later, he and John Barrington Bayley were awarded the commission for the extension to the Frick Museum. They created a design based on 18th-century French prototypes, thus providing a harmonious addition to the original Carrere & Hastings design.

American Architects Directory, 1970

THEODORE CUYLER VISSCHER (1876-1935)

38 East 64th Street	1906	new facade
117 East 64th Street	1906	new facade

Visscher was born in Rome, New York, and educated at Hotchkiss, Lehigh and Columbia. After practicing briefly in 1900 with David W. Wilson, Visscher joined James Lindsay Burley. The Packard Memorial Building, the Library and the Administration Building at Lehigh University were all by Visscher. The work Visscher did in the district

consisted of alterations to earlier rowhouses. The alterations do not violate the integrity of the blockfronts.

American Architect, 146(May 1935), 96
New York Times, January 13, 1936

WALKER & GILLETTE

A. Stewart Walker (1880?-1952)
Leon N. Gillette (1878?-1945)

35 East 69th Street	1910-11	new building
52 East 69th Street	1916-17	new facade
107 East 70th Street	1920-21	new building
134 East 70th Street	1914	new facade
934 Fifth Avenue	1925-26	new building
690 Park Avenue	1916	new building (Landmark)

The firm of Walker & Gillette was formed in 1906. A. Stewart Walker, born in Jersey City, received his B.S. from Harvard in 1898. Gillette, born in Malden, Massachusetts, studied first at the University of Minnesota, and worked with the firm of Bertrand & Keith in Minneapolis in 1895-97. In 1897 he entered the University of Pennsylvania, receiving his certificate in architecture in 1899. Gillette worked in the offices of Howells & Stokes (see), Schickel & Ditmars (see), and Babb, Cook & Willard, all major New York City firms, for a year or two at the turn of the century. From 1901 to 1903 he attended the Ecole des Beaux-Arts in Paris; in 1903 he returned to New York and entered the office of Warren & Wetmore, where he remained until forming the partnership of Walker & Gillette.

The firm became very prominent in New York and eventually did work nationwide. Their work includes a remarkable variety of commissions: private estates, banks, apartment houses, office buildings, hospitals, yacht and steamship interiors, clubs, museums, hotels, the Rye "Playland" amusement park, and the entire city of Venice, Florida.

The firm's work before the First World War comprised mostly large residences, including an enormous estate in Pittsfield, Massachusetts, for W.M. Salisbury, with the main house, designed in a very eclectic Classical design, constructed of concrete blocks; a Mission-Revival style house in Tuxedo Park, New York; and examples of the Tudor Revival (with a "Japanese interior"), neo-Renaissance, and Beaux-Arts styles. They also designed a neo-Georgian apartment house at 144 East 40th Street, and the Colonial Revival style Greenwich Country Club. Following the end of the War, while continuing to do houses, the firm began a series of commissions for the First National City Bank of New York, including their building on Canal Street and, abroad, offices in Havana, Paris, Buenos Aires, Panama, and Puerto Rico; many of these banks were in the neo-Classical or "neo-Greek Revival" styles still popular for banks. The firm's Fuller Company Building, of 1929, on East 57th Street, on the other hand, is a very finely detailed and proportioned Art Deco office building. After Gillette's death in 1945, the firm continued as Walker & Poor (see).

Walker & Gillette's buildings in the Upper East Side district include four new town houses, and two new facades for older houses. No. 35 East 69th Street (1910-11) is a four-story limestone-fronted residence in a neo-French Classic style. The firm's new facade for No. 134 East 70th Street is "Tudor Revival." No. 690 Park Avenue (1916), an individually designated New York City Landmark, was built for Henry P. Davison, one of the founders of the Bankers Trust Co., and director of the Red Cross, for whom Walker & Gillette also designed a country home; the city residence is neo-Federal in design. Davison also commissioned from the firm a new facade (1916-17) for the adjacent house at 52 East 69th Street, in a complementary neo-Georgian style. No. 107 East 70th Street (1920-21), built for Thomas W. Lamont, Chairman of the Board of J.P. Morgan & Co., is Tudor Revival, and 934 Fifth Avenue (1925-26), for Charles E. Mitchell, former U.S. Commissioner of Patents, is neo-French Classic.

New York Times, May 4, 1945; June 11, 1952, p.29

WALKER & HAZZARD

Hobart A. Walker (dates undetermined)
Elliot W. Hazzard (dates undetermined)

176 East 70th Street 1910 new facade

Although little is known of Hazzard, Walker, the senior partner in the firm and an architect who often worked alone, specialized in residential design and is best known through his Brooklyn commissions. He designed the Pratt Institute faculty houses (1910) on Willoughby Avenue, Steuben Street, and Emerson Place, the William H. Burger residence at 443 Clinton Avenue, and the Ralph H. Wilson residence at 162 Argyle Road, all of which use Dutch-inspired detailing. He also designed the Romanesque Revival carriage house at 173 East 73rd Street, a designated New York City Landmark.

Francis
Trow's, 1911

WALKER & POOR

A. Stewart Walker (1880?-1952)
Alfred Easton Poor (b.1899)

980 Madison Avenue 1948-50 new building

The firm of Walker & Poor was formed by A. Stewart Walker, formerly of Walker & Gillette (see), and Alfred Easton Poor in 1945, the year Leon N. Gillette died. Alfred Easton Poor was educated at Harvard, the University of Pennsylvania, and the Ecole des Beaux-Arts, as well as the American Academy in Rome. A draftsman for Peabody, Wilson & Brown in 1923-24, he later (1924-25) worked in the office of John Russell Pope (see).

house Company's buildings, one at Lexington Avenue and 42nd Street, and another at Seventh Avenue and 52nd Street. Another work by him was the Twelfth Regiment Armory at Columbus Avenue and 61st Street. Ware was also interested in improving the design of tenement buildings.

Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900 respectively. Franklin Ware studied at Columbia, graduating in 1894. In 1907 he was appointed State Architect of New York, a position he held until 1912. Arthur Ware also attended Columbia, and studied at the Ecole des Beaux-Arts in 1902-05. From 1914 to 1922, Arthur Ware was an associated professor of architecture at Columbia. Following the death of James Ware in 1918, the firm became F.B. & A. Ware.

James Ware's work in the Upper East Side district comprises 32 houses and one former stable; all were built between 1877 and 1893, and many of the houses have since been given new facades, a common method, in this fashionable district, of keeping buildings looking up-to-date. The styles of those original facades remaining include the Italianate, neo-Grec, and Queen Anne; the stable is a Romanesque Revival design.

No. 917 Madison Avenue, by James E. Ware & Sons, is the Madison Avenue Presbyterian Church, an austere neo-Gothic building with limestone facing which replaced the Victorian Gothic style church of the same name designed in 1871 by R.H. Robertson (see). With its restrained ornament, the overall effect seems somewhat out of character with the 1899 date of the building. No. 30 East 68th Street, designed by F.B. & A. Ware, is a twelve-story, neo-Renaissance style apartment building.

American Architect, 113(April 24, 1918), 507

AIA Journal, 6(April 1918), 199-200

Architectural Forum, 70(April 1939), supp., 54

Francis

New York Herald Tribune, Feb. 20, 1939

New York Times, June 5, 1945

Withey

SAMUEL ADAMS WARNER (c.1822-1897)

815 Fifth Avenue

1870-71

new building

Son of the architect, Cyrus Lazelle Warner, Samuel entered his father's office in 1838 to begin his architectural training. In 1849, Samuel became a partner in the firm which became known as C.L. Warner & Son until the elder Warner's death, when Samuel fell heir to the business and entered into partnership with his younger brother, Benjamin, also an architect.

The earliest known building by Samuel A. Warner is the Marble Collegiate Church on the northwest corner of Fifth Avenue and West 29th Street. Completed in 1854, this handsome New York City Landmark is an example of the early Romanesque Revival style. Another of his churches, the Rutgers Presbyterian Church (1873) which once stood on the southwest corner of Madison Avenue and East 29th Street, was a fine rendering of the Victorian Gothic.

Of the other known buildings by Warner in the city, most are cast-iron commercial buildings within the SoHo-Cast Iron Historic District. Yet his work was not limited to New York City. Warner enjoyed a national practice with executed commissions in Texas, Louisiana, and South Carolina.

Within the district, only one building designed by Warner stands and that is No. 815 Fifth Avenue—the oldest house on Fifth Avenue between 59th and 110th Streets. Originally an Italianate brownstone row-house, the house has been extensively altered. According to his obituary in the *New York Times* (June 24, 1897), his clients were so faithful to him that Warner never retired even though he was a very wealthy man.

American Architect, 57(1897), 2

Francis

New York Times, June 24, 1897, p.7

WARREN & WETMORE

Charles Delevan Wetmore (1867-1941)

Whitney Warren (1864-1943)

3 East 64th Street	1900-03	new building
854 Fifth Avenue	1904-05	new building (Landmark)
927 Fifth Avenue	1917	new building

Charles Delevan Wetmore (1867-1941) received an A.B. degree from Harvard University in 1889, and in 1892 graduated from the Harvard Law School. He had also studied architecture, and before joining the law firm of Carter, Ledyard & Milburn, had designed three dormitory buildings on the Harvard campus—Claverly, Westmorly and Apley Court. Wetmore first met his future partner when he consulted with him concerning the design of his own house. Warren, impressed by his client's architectural ability, suggested he leave law, and Warren & Wetmore was established in 1898. Apparently, Wetmore became the legal and financial specialist within the firm, while Warren was the principal designer.

Whitney Warren (1864-1943), after graduating from Columbia in 1886, continued his studies at the Ecole des Beaux-Arts, the pupil of Daumet and Girault until 1894. Upon his return to this country, Warren entered the offices of McKim, Mead & White (see), where he remained until the formation of his own firm. Warren & Wetmore's first major commission was for the New York Yacht Club of 1899, an exceptionally fine example of Beaux-Arts design, but it was not until the Grand Central Terminal commission that the firm's reputation was fully established. Grand Central was the first of a number of railroad stations, including those built for the Michigan Central, the Canadian Northern and the Erie Railroads. The Biltmore Hotel, designed in association with Reed & Stem, as was the Terminal, as part of the development of the Grand Central area, was the first in a long series of grand hotels by Warren & Wetmore. The Vanderbilt, the Commodore, the Ritz-Carlton, the Ambassador, and the Linnard were all constructed within the Grand Central district. The firm also received commissions for

hotels outside New York, among the Hotel Ambassador in Atlantic City, the Belmont in Newport, Rhode Island, the Royal Hawaiian in Honolulu, and the Bermudiana in Hamilton, Bermuda. The firm's best known office tower, the New York Central Building of 1928, now known as the Helmsley Building, is located just north of the Terminal.

Warren was an intense francophile, a founder of New York's Society of Beaux-Arts Architects, an officer in the French Legion of Honor, and a member of the Institut de France. He was appointed architect for the reconstruction of the Louvain Library in Belgium after World War I. Warren's family ties and his own secure social footing made Warren & Wetmore a favorite of New York's rich and socially prominent. They received commissions for town houses and commercial structures from members of the Vanderbilt, Goelet and Gould families.

The handsome mansion at 3 East 64th Street of 1900 for Mr. and Mrs. Marshall Orme Wilson--she was a descendant of John Jacob Astor--is closest to the firm's design of the New York Yacht Club of the previous year in its full-blown Beaux-Arts detailing, delight in curved forms, and concave window enframements which underline the superbly plastic treatment of this animated facade. The R. Livingston Beekman house (1904-05) at 854 Fifth Avenue is also in the Beaux-Arts mode. The house they designed for Mr. H.D. Brookman at 5 East 70th Street (1909-10, now demolished) was a more restrained facade of only two bays with a rusticated base and very carefully worked upper facade with crisply set back fenestration panels. Their handsome Renaissance-inspired apartment building of 1917 at 927 Fifth Avenue relates more to the type of hotel designs they were doing in these years.

Francis
New York Herald Tribune, Jan. 25, 1943
New York Times, May 10, 1941

BENJAMIN H. WEBBER (dates undetermined)

126 East 73rd Street 1912 new facade

Benjamin Webber, a resident of Whitestone, Queens, was a builder with offices at 1368 Broadway prior to the outbreak of World War I. Within the district, he designed a new neo-Elizabethan facade to replace the original Italianate front of No. 126 East 73rd Street, a common method of "modernizing" a house at the time. An interesting feature of the facade is its fenestration which is a departure from the conventional rowhouse window arrangement--usually two or three separate windows at each floor.

Trow's, 1911

WECHSLER & SCHIMENTI

Max Wechsler (b.1906)

Michael Schimenti (b.1915)

7 East 63rd Street	1954	new facade
50 East 76th Street	1958	new facade

Max Wechsler, born in New York City, was educated at Columbia University and New York University. Michael Schimenti, also born in New York, was educated at the Mechanics Institute, 1931-35, Cooper Union Art School, 1931-35, the Ecole des Beaux-Arts, in the Atelier Gnerve, 1936-38, and the New York Structural Institute, 1937-38. He later worked as a draftsman for William I. Hohaus (see). The firm of Wechsler & Schimenti was organized in 1946-47. Principal works include the Trylon Theater, Amsterdam, New York (1949); Safeway Stores, Bronx and New Jersey (1954); and schools, apartment houses, and office buildings, many in the outer boroughs of New York.

No. 7 East 63rd Street, a four-story residence originally built c.1879 as one of three neo-Grec style rowhouses, was given a modern front by Wechsler & Schimenti in 1954. In 1958, the firm likewise gave a plain new front to No. 50 East 76th Street, a six-story residence originally built in 1883-84.

American Architects Directory, 1956, 1962

LOUIS SEABURY WEEKS (1881-1970)

15 East 64th Street	1941	alterations to interior
46 East 73rd Street	1929	facade alterations
126 East 78th Street	1927	roof extension

Louis S. Weeks was born in Grand View-on-Hudson, New York, and educated at Columbia University and the Ecole des Beaux-Arts. He designed a number of buildings for the International Telephone and Telegraph Company, including those in Madrid, Spain (1928), and in Bucharest, Rumania (1932). His work within the district is all of a minor nature.

New York Times, Feb. 28, 1970

ARTHUR WEISER (dates undetermined)

872 Madison Avenue	1927	new building
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Nothing has been discovered about the education or training of Arthur Weiser, although he did join the American Institute of Architects in 1945. The only known example of his work is the neo-Medieval apartment house on Madison Avenue.

American Architects Directory, 1956

Trow's, 1933

JOSEPH DOUGLAS WEISS (1895-1973)

127 East 71st Street 1955 facade alterations

Born and educated in Budapest, Joseph D. Weiss did his post-graduate work at the University of Amsterdam and Columbia University. Weiss specialized in housing for the aged and geriatric nursing homes. Among his principal works are: Kingsbridge House, Home and Hospital for the Aged (1955); Frank Pavilion, Infirmary for the Aged (1960); the Jewish Home and Hospital for the Aged; and Kittay House and Greenwall Pavilion, all in New York City. Another of his major projects was the University of Jerusalem in Israel (1938). For his work in housing for the elderly, Weiss was named to the Presidential Committee on Housing of the White House Conference on the Aging. He also published a book entitled, Basic Considerations in the Physical Plan of Housing for Older People. In 1971, he was awarded a gold medal for service to architecture by the University of Budapest.

At 127 East 71st Street Weiss converted a rowhouse to a two-family residence and modernized the facade.

New York Times, Feb. 2, 1973

ALEXANDER M. WELCH (1869-1943)

24-26 East 73rd Street	1896	new buildings (2)
4 East 74th Street	1898	new building
31 East 74th Street	1898	new facade
9-19 East 76th Street	1895	new buildings (6)
75-77 East 77th Street	1897	new buildings (2)

WELCH, SMITH & PROVOT

Alexander McMillan Welch (1869-1943)

Bowen Bancroft Smith (1869-1932)

George H. Provot (1868-1936)

6 East 62nd Street	1901	new building
14 East 63rd Street	1901	interior alterations
17 East 63rd Street	1901	new building
20 East 65th Street	1901-02	new facade
5-7 East 75th Street	1901-02	new buildings (2)

Alexander Welch was trained in architecture at Columbia University and the Ecole des Beaux-Arts in Paris. Upon his return to New York he became associated with the prominent New York speculative building firm of W.W. Hall & T.M. Hall, who specialized in large private residences for affluent clients. The houses on the blocks of East 73rd, 74th, and 76th Streets adjacent to Fifth Avenue were all built by the Halls with Welch as the designer. In them he favored adaptations of a neo-Italian Renaissance style with elements of the Beaux-Arts style particularly in composition. This style was increasingly favored after 1899 when Welch

joined with Bowen Bancroft Smith and George H. Proyot to form the firm of Welch, Smith & Proyot, which lasted until 1908 and was extremely active in the residential development of both the East and West sides, continuing the association with the Halls already begun by Welch.

The firm continued to cater to their clients' taste for the fashionable French-inspired Beaux-Art style in the first decade of the 20th century. No. 20 East 65th Street, a rebuilding in 1901 of an older town house is perhaps the finest of the four houses the firm designed in the district. Its handsomely carved ornamental details, particularly the cartouches over the first floor windows, generous fenestration, and dormer windows make it a particularly restrained example of the style. The swelled bow front and deeply channelled rustication of No. 6 East 62nd Street is more richly ornamented and densely composed, but still represents the sort of restrained Beaux-Arts style to be expected of buildings designed for a speculative builder rather than a private client.

Although Welch, Smith and Proyot primarily worked in a Beaux-Arts manner, they built in a variety of other styles in other parts of the city. The house at 6 West 74th Street (1904-06), in the Central Park West-West 73-74th Street Historic District, is a handsome example of the neo-Georgian style also popular during these years.

After 1908, Welch returned to private practice. While in independent practice, Welch designed numerous Manhattan town houses, buildings which reveal his mastery of the elegant Beaux-Arts style employed by contemporary Parisian architects. Welch also received commissions for suburban houses and designed St. Stephen's Methodist Church in the Kingsbridge section of the Bronx, a simple but extremely handsome shingled structure. Later in his career, Welch helped to restore the Dutch Colonial Dyckman house, ancestral home of his wife's family, in upper Manhattan.

Francis

New York Times, July 10, 1936; Sept. 25, 1943

Withey

THEODORE WESTON (1832-1919)

24-26 East 64th Street

1881-82

new buildings (2)
(No. 24 altered)

Theodore Weston, an architect and engineer, was employed on surveys and in the construction of the Genessee Valley Railroad and, for two years, was assistant engineer of the New York State canals. Between 1857 and 1860, he was principal assistant engineer of surveys and construction of the Brooklyn water works. For the following ten years he was employed by New York City in the critical position of engineer in charge of sewerage and drainage.

After leaving municipal government, Weston served from 1870 to 1882 as trustee, architect, engineer, and superintendent of the Equitable Life Assurance Society of the United States. For six years, he was the

architect for the Metropolitan Museum of Art.

In 1881, while still working for Equitable Life, Weston designed and built a row of four houses for investment purposes at 24-30 East 64th Street. Only No. 26 survives in relatively original state, and it is one of the rare examples of the Queen Anne style in the district.

Francis
New York Times, May 7, 1919

EDWARD M. WHEELER (dates undetermined)

117 East 65th Street 1921 new facade

In 1917, Edward M. Wheeler was working as a draftsman in the office of Charles A. Platt (see) and by 1921 had an independent practice. The new facade he was commissioned to design by Mary W. Millbank for her residence at 117 East 65th Street is an attractively severe rendering of the neo-Federal style which was so popular at that time.

Trow's, 1917, 1921

MORRIS WHINSTON (1884?-1951)

24 East 64th Street 1940; 1949 interior alterations
2 East 65th Street 1950 new front

Morris Whinston, born in Russia, was brought to New York City as a child. He was educated at the Brooklyn Polytechnic Institute, and spent several years as an architectural draftsman with the City's Department of Plants and Structures and with the Board of Transportation. Later he was a structural engineer and architect with several iron and steel companies. In 1917 he served with the Emergency Fleet Corporation; from 1919 he practiced independently.

In 1940 and later in 1949, Whinston carried out interior alterations at No. 24 East 64th Street. In 1950 he designed a modern front for a six-story apartment house, originally built as a rowhouse in 1880-81, at 2 East 65th Street.

New York Times, Jan. 30, 1951

BENJAMIN WISE (dates undetermined)

120-126 East 73rd Street 1872 new buildings (4)*

* facades now altered except No. 124

Benjamin Wise was a 19th-century builder/architect whose earliest known work is Nos. 217-219 East 17th Street, Anglo-Italianate houses built in 1854-55. Only No. 124 East 73rd Street within the historic district retains most of its Italianate facade; the others have been provided with new fronts. Unfortunately, we know little about Wise's career.

Trow's, 1873

WYETH & KING

Marion Sims Wyeth (1889-?)
Frederic Rhineland King (1887-?)

56-60 East 68th Street 1954 addition to No. 60

Marion Sims Wyeth, born in New York City, was educated at Princeton University (A.B. 1910) and studied at the Ecole des Beaux-Arts in 1910-14. He worked in the offices of Bertram Grosvenor Goodhue (1915) and Carrere & Hastings (1916-17). Frederic Rhineland King (see) was also born in New York; he received his A.B. from Harvard in 1908, studied at the Columbia School of Architecture in 1908-11, and at the Ecole des Beaux-Arts in 1911-14. He worked in the office of McKim, Mead & White in 1914-17. Wyeth and King worked in association with each other from 1920 until 1934, when they formalized the relationship as the firm of Wyeth & King. The firm of Wyeth, King & Johnson was organized in Palm Beach, Florida, in 1944. Principal works include: Seamans Church, Newport, Rhode Island (1930); Women's National Republican Club (1933), and the Church of the Epiphany (1939), both in New York City; and residences on Long Island and in Palm Beach.

In 1954 the firm designed for the Council on Foreign Relations a five-story addition to the neo-Italian Renaissance style residence the Council owned at 60 East 68th Street, designed in 1919 by Delano & Aldrich (see).

American Architects Directory, 1956, 1962

YORK & SAWYER

Edward Palmer York (1865-1928)
Phillip Sawyer (1868-1949)

57 East 67th Street	1926	new building
27 East 69th Street	1927	new facade
14 East 71st Street	1912	new building
14 East 76th Street	1911	new building

York & Sawyer was one of the most prestigious firms, both in New York

and nationwide, working during the first 30 years of this century in conservative neo-Renaissance and Beaux-Arts Classic styles.

Edward York, born in Wellsville, New York, studied at Cornell University, from which he graduated in 1889; the most formative influence on his work, however, was the eight years he spent working in the offices of McKim, Mead & White as a personal assistant to Stanford White. Phillip Sawyer, born in New London, Connecticut, and raised in Washington, got his early training as an engineer. In 1888 he studied engineering with the U.S. Geological Survey, Division of New Mexico, and did an irrigation survey of drainage at Yellowstone. The following year he went on to the Architectural School at Columbia, and then to the Ecole des Beaux-Arts.

York and Sawyer met, like many other partners of future firms, while working in the McKim, Mead & White offices. In 1898 they joined in partnership and won a competition for the design of the Rockefeller Recitation Hall at Vassar College, in Poughkeepsie, New York; from that point on their professional status was secured.

Although the firm continued on long after York's death in 1928, that year may be said to mark the end of the classically-inspired work which won the firm its reputation. During those 30 years the firm concentrated on several types of commissions: close to 30 hospital buildings, fifteen college and school buildings, and a dozen office buildings. By far the greatest amount of their work, however, was for banks, and by 1928 they had designed not quite fifty.

Among the firm's many fine works in New York City are three designated Landmarks: the New-York Historical Society at 170 Central Park West, designed 1903-08 in a Roman Eclectic style; the Federal Reserve Bank of New York, 33 Liberty Street, designed in 1924 in a neo-Italian Renaissance style; and the Central Savings Bank, 2100-2108 Broadway, designed 1926-28, also in the neo-Italian Renaissance style. The three are excellent examples of the kind of work which made the firm so prominent in its time. Within the Metropolitan Museum Historic District are three elegant Beaux-Arts town houses, 1014-1018 Madison Avenue between East 78th and East 79th Streets, built on speculation in 1902-03; although they are three houses, they were designed with one unified facade.

York & Sawyer's work in the Upper East Side district comprises two new town houses, a new facade for an old town house, and an apartment house. No. 14 East 76th Street (1911) is a neo-Italian and neo-Spanish Renaissance five-story town house, marble on the first floor and red tapestry brick above, built for economist and banker Samuel Reading Bertron. No. 14 East 71st Street, built the next year, is a neo-Italian Renaissance four-story limestone-fronted town house. The firm's 1922 new facade for No. 27 East 69th Street is a neo-Tudor design. No. 57 East 67th Street is a grand thirteen-story limestone-fronted apartment house. Although residential work was a minor part of York & Sawyer's output, the firm brought to it the same style and elegance that distinguish its commercial and institutional production.

American Architect, 135(Jan 1929), 114

Architectural Forum, 50(Feb. 1929), 35

Fiftieth Anniversary, Office of York & Sawyer, Architects
New York Times, May 22, 1949

ALFRED ZUCKER (dates undetermined)

41 East 62nd Street	1896	new building
50 East 68th Street	1891	rear extension

Alfred Zucker was a prominent architect active in New York City in the 1880s and '90s. Among his numerous commissions were large numbers of commercial buildings in lower Manhattan, and several hotels and clubs in midtown and uptown. Many of his buildings were designed in the Richardsonian Romanesque Revival, Moorish Revival, and Queen Anne styles. In 1903, Zucker left New York for Argentina where, as Alfredo Zucker, he designed a number of Beaux-Arts hotels, including the Plaza in Buenos Aires. Zucker's work in the district includes a former stable for Elbridge T. Gerry, at 41 East 62nd Street, which was given a new facade in 1946, and a rear extension to the building at 50 East 68th Street.

History of Real Estate, pp.691-692

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area the Landmarks Preservation Commission finds that the Upper East Side Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Upper East Side Historic District contains an extraordinary concentration of fine examples of New York's most characteristic later 19th century and early 20th century residential architecture--from brownstone-fronted houses to grand palaces to elegant apartment buildings; that these buildings represent the full range of architectural styles of the period, including the Italianate, neo-Grec, and Queen Anne of the 1860s to 1880s, the Beaux-Arts, neo-Renaissance and neo-Classic of the turn of the century as well as excellent examples of more recent architecture; that the development of nearby Central Park played an integral role in the development of this area; that the architects who contributed to this development included some of America's most famous and prestigious--among them McKim, Mead & White, Carrere & Hastings, Warren & Wetmore, Peabody & Stearns, Horace Trumbauer and Ernest Flagg--as well as others, less well known yet considered to be of great talent and skill; that the host of relatively modest brownstone houses evoke the prosperous middle-class early development of the area, while the Beaux-Arts palaces and chateaux recall the advent of the American millionaires who transformed this area into one of the world's most opulent and resplendent enclaves; that many of the grand residences constructed at this time were designed for New York families whose names are synonymous with the industrial growth and economic power of this country--among them Astors, Vanderbilts, Goulds, Loeb's and Whitneys; that a new wave of redevelopment in the early 20th century transformed many brownstone-fronted houses, giving them new facades in the then popular neo-Georgian and neo-Federal styles, which are among the finest examples in New York City; that another aspect of this redevelopment was the emergence of the luxury apartment house, designed with a style and elegance equivalent to that of the town houses and mansions they replaced and sought to emulate; that these buildings, moreover, transformed the character of the avenues within the district and are vital elements, creating a counterpoint to the low-scaled side streets, which is essential to the architectural fabric of the area today; that along with the residential development of the area came a complementary development of ecclesiastic, institutional, and commercial structures of exceptional architectural merit which were built to serve the residents of the area and continue to enhance the district; that Madison Avenue, at the very heart of the district, plays a fundamental role in defining its special character; that the excitingly urbane ambience of Madison Avenue is created in part by the stylish fronts of its many cosmopolitan shops; that these are located in the lower floors of rowhouses and apartment buildings and contrast effectively with the richly detailed upper stories; that the scale of the shopfronts, derived from the module

of the rowhouse, is compatible with and relates to the residential side streets; that the elegance of the district--manifest in its architecture--is not only historical, but part of a continuing tradition maintained by its residents and entrepreneurs, as well as by prestigious private institutions, diplomatic missions, and foreign consulates; and that the area of the historic district continues to attract those who appreciate its fine location adjoining Central Park and its handsome houses, luxury apartment buildings, and intriguing shops which combine to give the district an elegant, vital special character.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Upper East Side Historic District, Borough of Manhattan containing The property bounded by the eastern curb line of Fifth Avenue, the northern curb line of East 59th Street, the eastern property line of 3 East 59th Street (also known as 781 Fifth Avenue), part of the southern property line of 785 Fifth Avenue, the southern property lines of 4 and 14 East 60th Street, the eastern property line of 14 East 60th Street, the southern curb line of East 60th Street, East 60th Street, the eastern property line of 1-11 East 60th Street, part of the southern and the eastern property lines of 2-6 East 61st Street (also known as 795 Fifth Avenue), East 61st Street, the northern curb line of East 61st Street, the eastern property lines of 673-679 Madison Avenue, part of the eastern and part of the southern property lines of 30 East 62nd Street, the southern property lines of 34-54 East 62nd Street, the western curb line of Park Avenue, Park Avenue, part of the southern, part of the western, and part of the southern property lines of 555 Park Avenue, the southern property lines of 114-134 East 62nd Street, the eastern property line of 134 East 62nd Street, the southern curb line of East 62nd Street, East 62nd Street, the eastern and northern property lines of 135 East 62nd Street, the northern property line of 133 East 62nd Street, the northern and part of the eastern property lines of 131 East 62nd Street, part of the northern property line of 129 East 62nd Street, the northern property lines of 119-127 East 62nd Street, part of the northern property line of 117 East 62nd Street, the eastern property line of 575 Park Avenue, East 63rd Street, the northern curb line of East 63rd Street, the eastern property line of 123 East 63rd Street, part of the southern property line of 126 East 64th Street, the southern property lines of 128-134 East 64th Street, the eastern property line of 134 East 64th Street, the southern curb line of East 64th Street, East 64th Street, the eastern property line of 131 East 64th Street, the southern and eastern property lines of 130 East 65th Street, East 65th Street, the northern curb line of East 65th Street, the western curb line of Lexington Avenue, the southern curb line of East 67th Street, East 67th Street, the eastern property lines of 115 East 67th Street and 116 East 68th Street, East 68th Street, the northern curb line of East 68th Street, the western curb line of Lexington Avenue, the northern curb line of East 69th Street, the

eastern and northern property lines of 167 East 69th Street, part of the northern property line of 163 East 69th Street, the eastern property line of 176 East 70th Street, East 70th Street, the northern curb line of East 70th Street, the eastern and northern property lines of 177 East 70th Street, the eastern property line of 172 East 71st Street, the southern curb line of East 71st Street, East 71st Street, the eastern and northern property lines of 179 East 71st Street, the northern property lines of 165-177 East 71st Street, the northern and part of the western property lines of 163 East 71st Street, the northern property lines of 149-161 East 71st Street, Lexington Avenue, the southern and part of the western party wall line of 140 East 72nd Street, the southern property line of 132 East 72nd Street, the northern property lines of 115-131 East 71st Street, part of the northern property line of 101-113 East 71st Street, the eastern property line of 755 Park Avenue, East 72nd Street, the eastern property line of 775 Park Avenue, the southern property lines of 114-134 East 73rd Street, the southern and eastern property lines of 136 East 73rd Street, East 73rd Street, the northern curb line of East 73rd Street, the western curb line of Lexington Avenue, the southern, western, and part of the northern property lines of 1032-34 Lexington Avenue, the eastern property line of 140 East 74th Street, the southern curb line of East 74th Street, East 74th Street, the eastern and northern property lines of 133 East 74th Street, the northern property line of 131 East 74th Street, the eastern property line of 120 East 75th Street, East 75th Street, the southern curb line of East 75th Street, the eastern and northern property lines of 115-119 East 75th Street, the eastern property line of 111-113 East 75th Street, the eastern property line of 120 East 76th Street, the southern curb line of East 76th Street, the eastern curb line of Park Avenue, the northern curb line of East 77th Street, the eastern property line of 865 Park Avenue, part of the eastern property line of 875 Park Avenue, the southern property lines of 106-132 East 78th Street, the eastern property line of 132 East 78th Street, East 78th Street, the northern curb line of East 78th Street, the eastern property line of 127 East 78th Street, the northern property lines of 111-127 East 78th Street, part of the northern property line of 885 Park Avenue, the eastern property line of 895 Park Avenue, the southern curb line of East 79th Street, the western property line of 58 East 79th Street, the northern property line of 49 East 78th Street, the northern and eastern property lines of 45 East 78th Street, East 78th Street, the southern curb line of East 78th Street, part of the eastern property line of 42 East 78th Street (also known as 1001 Madison Avenue), the northern and western property lines of 53 East 77th Street, East 77th Street, the southern curb line of the northern and western curb line of Madison Avenue, the northern property lines of 1006 Madison Avenue, part of the northern property lines of 1002 Madison Avenue, part of the northern and western property lines of 1000 Madison Avenue, part of the northern property line of 25 East 77th Street, the northern property lines of 9-19 East 77th Street, part of the northern property line of 3 East 77th Street (also known as 960 Fifth Avenue), part of the eastern, part of the northern, and part of the eastern property lines of 965 Fifth Avenue, the eastern property line of 2 East 78th Street, and the southern curb line of East 78th Street, Manhattan.