
METROPOLITAN MUSEUM
HISTORIC DISTRICT
DESIGNATION REPORT

1977

City of New York
Abraham D. Beame, Mayor

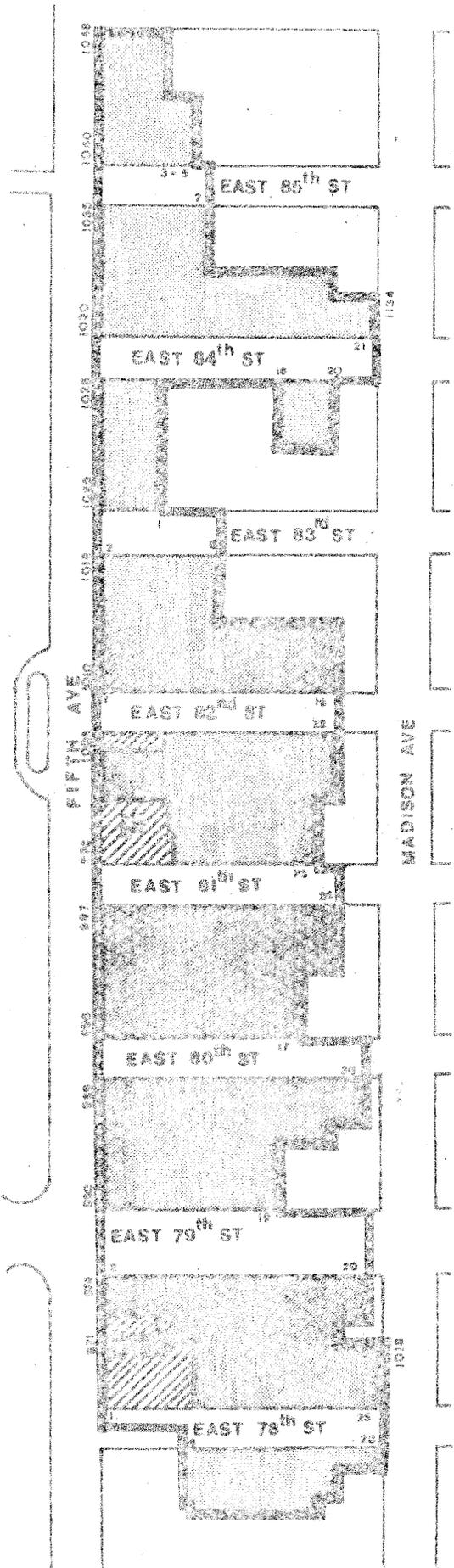
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METROPOLITAN MUSEUM



METROPOLITAN MUSEUM HISTORIC DISTRICT

DESIGNATED SEPTEMBER 20, 1977

DESIGNATED LANDMARKS

METROPOLITAN MUSEUM HISTORIC DISTRICT, BOROUGH OF MANHATTAN

BOUNDARIES

The property bounded by part of the eastern and part of the southern property lines of 24 East 78th Street, the southern and part of the eastern property lines of 26 East 78th Street, the southern property line of 28 East 78th Street, Madison Avenue, part of the northern property line of 1018 Madison Avenue, part of the eastern property line of 18 East 79th Street, the southern and eastern property lines of 20 East 79th, East 79th Street, the eastern property line of 19 East 79th Street, part of the southern property line of 16 East 80th Street, the southern property lines of 18 through 22 East 80th Street, part of the eastern property line of 22 East 80th Street, the southern property line of 24 East 80th Street, the southern and eastern property lines of 26 East 80th Street, East 80th Street, the eastern property line of 17 East 80th Street, part of the southern property line of 20 East 81st Street, the southern property line of 22 East 81st Street, the southern and eastern property lines of 24 East 81st Street, East 81st Street, the eastern property line of 23 East 81st Street, part of the southern property line of 20 East 82nd Street, the southern and eastern property lines of 22 East 82nd Street, East 82nd Street, the eastern and northern property lines of 19 East 82nd Street, the northern property lines of 17 through 5 East 82nd Street, part of the northern property line of 3 East 82nd Street, the eastern property lines of 1014 through 1018 Fifth Avenue, East 83rd Street, the eastern property line of 1020 Fifth Avenue, then continuing the eastern property line of 1020 Fifth Avenue to the eastern property line of 1026 Fifth Avenue, the eastern property lines of 1026 through 1028 Fifth Avenue, East 84th Street, the western property line of 16 East 84th Street, the southern property lines of 16 through 20 East 84th Street, the eastern property line of 20 East 84th Street, East 84th Street, Madison Avenue, the northern property line of 1134 Madison Avenue, part of the eastern and the northern property lines of 17 East 84th Street, then continuing the northern property line of 17 East 84th Street to the northern property line of 11 East 84th Street, the northern property lines of 11 through 7 East 84th Street, part of the northern property line of 3 East 84th Street, part of the eastern property line of 1035 Fifth Avenue, East 85th Street, the eastern and northern property lines of 3-5 East 85th Street, part of the eastern property line of 1040 Fifth Avenue, the eastern property lines of 1046 and 1048 Fifth Avenue, East 86th Street, Fifth Avenue, East 78th Street, the western and part of the southern property lines of 4 East 78th Street, part of the western and the southern property lines of 6

East 78th Street, the southern property lines of 10 (No. 8 is missing from the numerical sequence) through 22 East 78th Street and part of the southern property line of 24 East 78th Street, Manhattan.

TESTIMONY AT THE PUBLIC HEARING

On March 8, 1977, the Landmarks Preservation Commission held a public hearing on this proposed Historic District (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Thirty-one persons spoke in favor of this proposed designation. There were fourteen speakers in opposition to designation. One person testified in favor of the concept of a Metropolitan Museum Historic District but asked that his property be excluded from the proposed Historic District. The Commission has received many letters both in support of and in opposition to the proposed designation.

HISTORICAL INTRODUCTION

The transformation of the area of the Metropolitan Museum Historic District from an undeveloped region of rural poverty to a fashionable and wealthy residential section was due to a number of factors. Among these were the extraordinary growth of New York City during the 19th century, the improvement of rapid transit facilities, and the creation of Central Park.

New York City was a major commercial center of the United States at the beginning of the 19th century, due in large part to its ideal natural harbor facilities. The opening of the Erie Canal in 1825 established the city as the primary Atlantic port for agricultural goods grown in the Midwest and confirmed New York's position as the first city of the nation.

The 1850s introduced a period of general prosperity and financial expansion for New York City and the rest of the country. During this decade the railroads connected the major urban areas and expanded the agricultural and manufacturing markets in much the same way that the canals had twenty years before. Much of the freight carried on the railroads was destined for the city, further reinforcing New York's position as the commercial center of the nation. The unprecedented wealth flowing into New York, coupled with the massive European immigration, created a building boom and radically transformed the character and size of the city.

Many streets and avenues of the city had been opened and graded in conformity to the Commissioners' Plan of 1811 which had divided all of Manhattan Island into a rigid grid of streets and avenues intersecting each other at right angles. Fifth Avenue, which had been known as The Middle Road prior to 1811, was opened up through undeveloped sections at various intervals: from Washington Square to 13th Street between 1824 and 1826; from 13th to 21st and 90th to 106th Streets in 1828; from 21st to 31st and 125th to 129th Streets in 1829; and from 31st to 125th Streets in 1836. Although Madison Avenue was not in the original 1811 Plan, it was added by an act of the State Legislature in 1833; however, it was not until 1860 that Madison Avenue was extended from Madison Square to 86th Street. As the city expanded northward in the 1850s, the Common Lands of New York and Harlem, of which the land of the Historic District is a part, were surveyed and sold.

As the city spread further north, the traditional public spaces, the Battery and City Hall Park, became less accessible to the majority of the population and were too small for the number of people using them. During these years opinion was aroused by William Cullen Bryant and Andrew Jackson Downing, among others, in favor of a large centrally-located park. The land eventually chosen for the park was bounded on the south by 59th Street, on the north by 110th Street, on the west by Eighth Avenue, and on the east by Fifth Avenue, adjacent to the area of the Historic District.

In 1855, Egbert L. Viele (1825-1902), the chief engineer for Central Park described the area:

It was for the most part a succession of stone quarries, interspersed with pestiferous swamps. The entire ground was the refuge of about five thousand squatters, dwelling in rude huts of their own construction, and living off the refuse of the city, which they daily conveyed in small carts, chiefly drawn by dogs, from the lower part of the city, through Fifth Avenue....Horses, cows, swine, goats, cats, geese, and chickens swarmed everywhere, destroying what little verdure they found. Even the roots in the ground were exterminated until the rocks were laid bare, giving an air of utter desolation to the scene, made more repulsive from the odors of the decaying organic matter which accumulated in the beds of the old water courses that ramified the surface in all directions, broadening out into reeking swamps wherever their channels were intercepted.

Frederick Law Olmsted (1822-1903), after being appointed Superintendent of the Park under Viele, said of the place, "I had not been aware that the park was such a very nasty place. In fact, the low grounds were steeped in the overflow and mush of pigsties, slaughter houses, and bone-boiling works, and the stench was sickening."

Major work on Central Park did not begin until late in 1857. It was spurred on by the Panic of that year which began in August with the failure of the Ohio Life and Mutual Trust Co. When the company could not meet its obligations, it caused a chain reaction that created a country-wide financial failure which even extended to Europe.

This failure came at the end of a year of general unrest and violence in the city. In June, the constant political struggle between the Republican Statehouse and the Democratic City Hall erupted into violence between two separate city police forces. One was the regular City police force and the other, modelled after the new London police, was appointed by Albany. The battle took place on the steps of City Hall and was quelled by the Seventh Regiment which happened to be passing along Broadway. As a result of this conflict neither force effectively policed the city, causing a rise in lawlessness. In July, a bloody riot broke out between rival street gangs--the "Dead Rabbits" from the Five Points and the "Bowery Boys" from the Bowery. Their battle raged for two days, July 4th and 5th, near the intersection of Bayard and Mulberry Streets. Again, the military quelled this riot only to have it break out again on the 13th. One month later came the financial crash. It was estimated that between 30,000 and 40,000 people were thrown out of work as a result. Considering the vast numbers of unemployed and the prevalent climate for violence, affairs in the city were, at best, unsettled. Mayor Wood wisely used the construction of

Central Park as a safety valve to relieve the pressure on the City and to provide himself and Tammany Hall with a source for thousands of patronage jobs.

In October, 1857, the Park Commissioners announced a competition for the design of the Park. Calvert Vaux (1824-1895), an architect who had worked with A.J. Downing, approached Olmsted and suggested that they collaborate on a plan and submit it to the Commissioners. Olmsted had first met Vaux through Downing and was undoubtedly familiar with the work he had done with Downing on the Smithsonian Institution and the Capitol at Washington D.C. Olmsted and Vaux anonymously submitted their design, entitled "Greensward", and were awarded first prize in April, 1858. Olmsted was appointed Architect-in-Chief of the new Park and Vaux became Assistant-in-Chief.

Olmsted and Vaux gave as much care and consideration to the boundaries of the Park as they did to the interior. Fifth Avenue, which they assumed would be "the finest approach from the city," had been laid out by the Street Commissioners with an open space of fifteen feet on each side exclusive of the sidewalk and roadway. This extra fifteen feet of space was provided for stoops, gardens and areaways of the houses built along the Avenue. North of 59th Street, it became a transitional area between the sidewalk and the Park, creating an "exterior mall" along the Avenue that contributes a special character to this part of the Avenue. Olmsted and Vaux repeated this extra open space on Eighth Avenue along the west side of the proposed park. They also suggested that 59th and 110th Streets be widened from their standard side-street width as mapped, to a more "stately character". Trees were to be planted along the outer edge of the Park between the sidewalk and the roadway which would insure an "umbrageous horizon line" and be an attractive feature of the "exterior mall".

Shortly after the country had recovered from the Panic of 1857, it was plunged into the Civil War. Little development took place in the area of the Historic District until two years after the close of the War. Beginning as early as the end of 1867, real estate interests turned to those areas of the city that lay east, west, and north of the Park. It was widely believed that these sections would develop into New York's finest residential quarters. The buying and selling of vacant lots and the rapid exchange of undeveloped sites increased in frequency. It was a purely speculative market geared for quick and easy profit. Between 1868 and 1873, the value of property above 59th Street rose over 200 per cent. A large empty parcel on the southeast corner of Fifth Avenue and East 82nd Street with an Avenue frontage of 102 feet was sold by the City for \$61,350 in 1866. Four years later, it sold for \$110,000 and in May of 1872, for \$225,000. This represented an increase of nearly 400 per cent.

Very little building actually took place within the boundaries of the Historic District at this time. The construction that was done occurred in the northernmost tiers along Fifth Avenue and on a few side streets. There are five houses in the District remaining from this first

period of development, Nos. 7 and 9 East 80th Street and Nos. 22-26 East 78th Street. The two houses on East 80th Street were originally part of a row of four that was erected between 1867 and 1868 at the beginning of the speculative boom, and are the oldest buildings in the Historic District. Both of these houses were extensively altered in 1899.

During this period of speculative boom, one of the most prominent features of the District was begun--the Metropolitan Museum of Art. The creation of an art museum was suggested by John Jay in 1866 during a speech he delivered in Paris to a number of Americans celebrating the 4th of July. Three years later, at a meeting of notable New Yorkers at the Union League Club, the Metropolitan Museum of Art was founded. On April 13, 1870, it was incorporated by an act of the State Legislature and the following year, on April 5, the Legislature passed another act enabling the Parks Commissioners to authorize the building of a structure which would house both an Art and Natural History Museum on Manhattan Square, which is now the site of the American Museum of Natural History. A new site for the Metropolitan Museum of Art was chosen in 1872. It was located within Central Park in an area known as The Deer Park which was between 79th and 84th Streets, the Park Drive and Fifth Avenue. The first building of the Museum was designed by Calvert Vaux and Jacob Wrey Mould, the architects of the bridges and other structures within the Park. Excavations began in 1874 but construction of the building did not begin until 1877. The Museum was opened to the public on March 30, 1880.

Although the New York and Harlem Railroad had been established in the 1830s which connected the villages of Harlem and Yorkville on the Upper East Side with lower Manhattan, it wasn't until the 1870s that elevated railroads began to cover the north-south avenues and caused the rapid building up of Harlem and the Upper East Side. Construction of the Third Avenue El began in November 1877, and it was opened from South Ferry to 129th Street on December 30, 1878. In February of the following year, work began on the Second Avenue El and it was completed in August, 1880. This line extended from South Ferry to 127th Street. By 1880, the Upper East Side was served by four mass transit facilities, on Second, Third, Park (Fourth) Avenues and a street railway on Madison Avenue. Between 1880 and 1881, the Second and Third Avenue Els carried twenty-eight million passengers. Within the next five years, the population of the area greatly increased and the section between 78th and 86th Streets, Madison and First Avenue, was almost completely built up with brownstone houses. Some brownstone residences and even a "French Flat" were built on Fifth Avenue. Most of the early residents were middle-class merchants and professionals, many of Jewish, German, and Irish descent. Wealthy New Yorkers did not move into the area on and adjacent to Upper Fifth Avenue until late in the 19th century.

Surprisingly, Fifth Avenue itself, remained largely vacant until the late 1890s. The era of stately and opulent town houses that is associated with Fifth Avenue was a brief one, lasting about twenty years along that section of the Avenue within the boundaries of the Historic District. It

began in the late 1890s and ended with the completion of the William Starr Miller mansion in 1914--the year World War I began. There are but twelve town houses remaining on Fifth Avenue to remind one of the fashionable fin-de-siècle period of the Dukas, Whitneys, Brokaws, and Vanderbilts, although many such residences may still be seen on the side streets.

Shortly after the close of the War, luxury apartment buildings began to replace the town houses. As rising land costs and other economic factors made it increasingly difficult to maintain a private residence in Manhattan, many wealthy New Yorkers sold their houses and moved into the apartment houses. Most of the apartment houses along the part of Fifth Avenue within the District date from this early post-war era of apartment house construction. These buildings were designed with a style and elegance equivalent to that of the town houses and mansions they replaced and so continued the tradition of wealth and luxury that is synonymous with the name Fifth Avenue.

The area of the Metropolitan Museum Historic District continues to attract those who appreciate its choice location adjoining Central Park and the Metropolitan Museum of Art and its handsome town houses and luxury apartment buildings. A number of the mansions are now used by prestigious private institutions which have helped to maintain the elegant character of the District. Today the area retains the attractive residential qualities which made it the most fashionable section of the city.

ARCHITECTURAL INTRODUCTION

The Metropolitan Museum Historic District epitomizes the architectural development of the Upper East Side in a variety of architectural styles and building types ranging from later 19th-century brownstone houses to mid-20th century apartment buildings.

When development began in the late 1860s and early 1870s, several rows of brownstone houses in the popular Italianate style were built on 78th, 80th, and 81st Streets. The construction of brownstone houses in the neo-Grec and Queen Anne styles continued on all of the side streets through the late 1880s. Among the architects active in the area during the period were Charles Graham & Sons, D. & J. Jardine, Edward Kilpatrick, Thom & Wilson, and Griffith Thomas. Generally without formal training, these architects began their careers as masons, carpenters, or builders. A number of them also acted as real estate developers, buying large parcels of property, subdividing them into lots, erecting rows of houses on the property, and then selling them to middle class families. Many of these brownstones survived only until the early 20th century when they were either replaced by new houses or were extensively altered with completely new facades. Nonetheless, a few houses such as 4 East 78th Street, 22 and 24 East 80th Street, and 16 East 82nd Street remain almost intact, displaying features of the Queen Anne style which was so popular in the 1880s. At other houses, which were only partially altered, some neo-Grec detail may still be seen.

By the end of the 1890s a number of large elegant mansions had been erected on Fifth Avenue. Among them were four distinctive residences in the picturesque Francois I style of the French Renaissance, which had been popularized in the late 1870s and early 1880s by architect Richard Morris Hunt in his residential designs for the Vanderbilts. These were the Isaac Fletcher mansion, the Isaac Brokaw mansion--both at Fifth Avenue and 79th Street--the Louis Stern residence at 973 Fifth Avenue, and the F. W. Woolworth residence at 80th Street; only the Fletcher mansion survives. The Francois I style, sometimes called the "Fifth Avenue style," became associated with the stretch of the Avenue known as "Millionaires' Mile" and with the wealthy people who commissioned such residences.

By the turn of the century the brownstone rows along Fifth Avenue and the side streets began to be interrupted by large impressive mansions. Changes in taste, fostered in part by the romantic classical styles used at the Chicago World's Columbian Exhibition of 1893, brought the demise of the brownstone in favor of the exuberant Beaux-Arts and the more restrained neo-Renaissance styles.

In the years before World War I a number of very distinguished mansions and town houses were built for prestigious individual clients in the neo-Italian Renaissance, neo-French Renaissance, and French Classic styles by some of the city's

most important architects. Among them were the Philip A. Rollins residence (1901-02), the Henry Cook residence (1902-05), the Payne Whitney residence (1902-06), the Thomas Newbold residence (1914-16), all by McKim, Mead & White; the Paul Warburg residence (1906-08), the Dudley Olcott residence (1911-12), and three houses on 80th Street for members of the Woolworth family (1911-16), all by C. P. H. Gilbert; the Sidney D. Ripley house (1901-03) by Warren & Wetmore; the James Duke mansion (1909-12) by Horace Trumbauer; and the William Starr Miller residence (1912-14) by Carrère & Hastings. These elegant residences and the prominence of the persons associated with them greatly enhance the architectural and historical significance of the District.

Many other fine town houses were built on speculation during this period by real estate developers. Among those active in this area were Jeremiah C. Lyons, W. W. & T. M. Hall, McCafferty & Buckley, Joseph A. Farley, John T. & James A. Farley, and Daniel Hennessy. While Lyons commissioned such better known architects as York & Sawyer, Ogden Codman, and Buchman & Fox to work with him, the other developers worked with architects who specialized in speculative building: Welch, Smith & Provot, Richard W. Buckley, James & Leo, Turner & Killian, and Henry Andersen. These architects generally designed residences in the Beaux-Arts style.

The role of the speculative builder in the development of the area was noted by Montgomery Schuyler, writing under the pseudonym Franz K. Winkler in the Architectural Record (October 1901), and the Real Estate Record and Guide (September 22, 1900) wrote:

Another important feature of the Fifth Avenue building movement is created by the part the speculative builder is taking in it. Originally begun and still for the most part sustained by architects building for private owners, the speculative builder has seen an opportunity to participate in the movement, and in a way reveals the growth of capital employed in commercial building...Building in expectation of finding a new market among multi-millionaires is decidedly a new industry.

It may seem strange that wealthy clients would buy houses that were not built specifically for them, but the speculative builder was able to provide houses that were both individual and ostentatious in design so that they would be representative of the wealth of his affluent clients. The design of the interiors were, however, often completed in consultation with prospective buyers to meet their individual requirements. These Beaux-Arts houses are an important factor in establishing the elegant architectural character of the District.

In 1903, the architectural critic Herbert Croly wrote in the Architectural Record of the transformation of the 19th-century brownstone residence:

In some few cases the reconstruction has gone no further than the destruction of the stoop, the placing of the entrance on the ground floor, ... but

for the most part people demand that the old houses shall be either utterly destroyed or subjected to such a drastic process of purging that every trace of the brownstone is removed. And the process of reconstruction is covering ground with the utmost rapidity.

This practice was widespread within the Historic District in the early years of the 20th century when many brownstone facades were extensively altered from the Italianate, neo-Grec, and Queen Anne styles to the newly-popular Beaux-Arts and neo-Renaissance styles in limestone. A dramatic example of such an alteration occurred at 5 East 80th Street. Samuel and Caroline Boehm built a picturesque Queen Anne style brownstone residence in 1890-92 and in less than ten years they had the facade completely altered in the neo-Renaissance style.

A second wave of extensive alteration on the earlier brownstones took place between about 1915 and 1925. By this time the neo-Federal style was becoming very popular, and a number of houses were altered accordingly. Such examples may be seen at 9 and 11 East 81st Street and 10 and 12 East 82nd Street.

The most important factor in changing the architectural character of the District was the advent of the tall luxury apartment house. In 1910-12 the very first of these in the District was built at 998 Fifth Avenue. Designed by McKim, Mead & White in the neo-Italian Renaissance style, it not only made apartment living fashionable for the wealthy, but also set a stylistic trend for those apartment buildings which were to follow in the 1920s. Many of the mansions and townhouses on Fifth Avenue were sold to realty and development corporations, and large luxury apartment buildings were constructed on their sites. Two of the architects most active in the apartment house field were Rosario Candela and J. E. R. Carpenter. Following the stylistic lead of McKim, Mead & White, their designs employed the forms and detail of Renaissance architecture as applied to the tall building. By the late 1920s the Art Deco style had become very popular for apartment houses. One example of this style may be seen at 3 East 84th Street, designed by Raymond M. Hood and John M. Howells.

The architectural character of the Historic District was firmly established by the early 1930s with the exception of three modern apartment houses built in the 1960s. Picturesque brownstones of the 1880s, Francois I mansions of the 1890s, exuberant Beaux-Arts town houses of the early 1900s, elegant neo-Italian Renaissance, neo-French Renaissance, and French Classic mansions of the pre-World War I years, restrained neo-Federal designs of about 1915-25, and luxury apartment houses of the 1920s make this one of the most notable areas in the city. As reminders of an age of wealth and elegance, these buildings are vital elements in the fabric of New York City.

EAST 78TH STREET Between Fifth Avenue and Madison Avenue

This block, one of the most attractive in the District, was developed in an especially interesting and novel manner. Part of the Lenox family farm in the early 19th century, the block remained open land until the 1870s, by which time construction of Central Park was well-advanced and the potential of the East Seventies for residential development widely recognized, if as yet, unrealized. In 1871, Silas M. Styles, a speculative builder, erected the first structures on the block--a row of three brownstone houses on the south side of the street (now Nos. 22-26). These houses stood alone for over a decade, in part because this Upper East Side area remained unfashionable, but also because a serious economic depression, the Panic of 1873, brought construction to a near standstill throughout New York for several years. In 1879, Henry Cook (1822-1905), a banker and railroad developer from Bath, New York, made a daring investment, no doubt with a view to future real estate values in New York; Cook purchased the entire square block between Fifth and Madison Avenues and 78th and 79th Streets. He paid close to a half million dollars for the block--which soon became known as the Cook Block--a price in keeping with Upper East Side values of the time. Cook built his own city house on the southwest corner of his property (the present site of the James B. Duke mansion.) Cook's mansion, a massive freestanding stone structure in the Renaissance Revival style, was completed in 1883. For many years this house was the single building on the Cook Block, while the south side of 78th Street by the late 1880s, was almost completely lined with town houses. A row of six town houses (now Nos. 10-20), directly east of the Styles row, was constructed in 1886-87 by a well-known speculative builder, Charles Craham (see p. 113). These two rows still stand, although many of the houses have been altered and their facades completely remodeled. Originally the Fifth Avenue corner on the south side of the street was occupied by two houses (969 Fifth Avenue and 2 East 78th Street), both designed in the then popular Francois I style. These two, completed by 1890, were more elegant and fashionable in design than their neighbors to the east, and must have provided, in conjunction with the Cook house, a striking introduction to the block. No. 969, built for William Lawrence was designed by the noted architect Richard Morris Hunt, and was of brick with dark stone detail. The house was a fine example of the Francois I style, which Hunt had introduced to New York in 1879 when he designed the William K. Vanderbilt house at 660 Fifth Avenue. The Lawrence house had a 100-foot frontage on 78th Street (the same as that of the present apartment house) and a very handsome, large, circular tower at the Fifth Avenue corner. No. 2 East 78th Street, although designed by another architect, Alfred Zucker, was constructed in the same style and materials. Both houses were begun in 1887 and each architect very likely took into account the other's design when formulating his own. No. 2 was built for Edward Lauterbach (1844-1913), a very prominent New York lawyer and politician who like a number of other residents of the District, was much involved in the development of New York City's elevated railway system. No. 4, the Arnold Falk house, and No. 6, the Louis Hornthal house, (later remodeled) were also begun in 1887. The Lawrence, Lauterbach, Falk and Hornthal houses completed the original development of the south side of the street, with the exception of the Philip A. Rollins house constructed in 1900-01 on the Madison Avenue corner, and designed by one of America's best known architectural firms, McKim, Mead & White (see p. 114).

As the turn of the century approached, Henry Cook, by then a man in his late seventies, determined to subdivide his block into lots and offer them for sale. The first houses to join the Cook mansion were the Converse residence, 3 East 78th Street, directly adjacent to Cook's own house, and No. 25, the Stuyvesant Fish mansion, at the Madison Avenue corner. The intervening property was rapidly developed, and by 1904 the blockfront had much the same appearance it does today. The only town house which has had the facade extensively remodeled is No. 15, originally the Broughton house. The Cook house was demolished soon after Cook's death in 1905. Cook himself had planned to move to 973 Fifth Avenue, an elegant McKim, Mead & White house completed in 1905. According to Cook's will, the 1883 mansion was to be sold if it could not be rented, and James B. Duke, the tobacco tycoon, soon purchased the property, replacing the old house with his own magnificent limestone mansion, now a designated New York City Landmark.

Within roughly thirty years, this block was transformed from undeveloped farmland to a fashionable residential street. Today the block retains its original scale and much of its turn-of-the-century character. It is one of the blocks in the District most evocative of the early years of the elegant Upper East Side.

EAST 78TH STREET

SOUTH SIDE

No. 4.

An interesting brick and brownstone Queen Anne style townhouse, No. 4 was the work of the well-known builder Edward Kilpatrick (see p. 113). Built in 1887-89 this five-story house was purchased while under construction by Mr. and Mrs. Arnold Falk. Falk (1843-1891) was an importer of tobacco from Holland and was in the firm of G. Falk & Bro. located on Water Street. Gustav Falk also resided within the District, at 16 East 81st Street.

Typical of the Queen Anne style is the dramatic use of unexpected juxtapositions of materials, textures, and ornament. This house is further animated by the play between the asymmetry in the lower stories, a characteristic of the Queen Anne, and the symmetry of the upper stories where the regular fenestration is in keeping with the other houses in the blockfront. The lower stories are of rough-faced rusticated brownstone, alternating with narrow bands of smooth-faced brownstone at the first floor. The basement was altered to a smooth-faced brown stucco and an entrance was provided, at a later date. The third story is of red brick animated by smooth and carved brownstone trim. At the lower stories, one of the most interesting of the many contrasts employed is that between the rough-hewn outer walls which actually function as screens and the smooth-faced brownstone walls set in the recessed openings. Such changes in depth and wall planes add a sculptural vigor to this interesting facade.

The basement of smooth-faced brown stucco has a projecting bay with the entrance at the right and a deeply recessed bay at the left. At the first floor, a large rectangular opening at the left with ornately carved console brackets in the corners is flanked by rough-faced brownstone alternating with narrow bands of smooth-faced stone. A tall narrow window is set in this wider wall area at the right. The recessed wall is of smooth-faced brownstone with transomed windows embellished by handsome egg-and-dart molding surrounds. In contrast to the large asymmetrically placed rectangular opening, the keynote of the facade is the centered broad elliptical arch of the second floor. It is set above a decorative panel of brownstone separating the first and second floors and features a cartouche centered in floriated ornament. A generous use of decorative panels is a common feature of the Queen Anne style, as is the use of organic carving of a Romanesque character. In contrast to the heavy stone voussoirs of the elliptical arch, a delicate foliate molding defines the inner profile of the arch and a low ornamental iron railing spans the base of the arch and serves as a railing for the recessed porch behind it. The recessed wall of smooth-faced stone has three simply enframed windows symmetrically arranged. The keystone of the arch, ornamented with the head of a woman, set in a cartouche, supports a dentiled band course. This band course, in turn, functions as a sill for the windows of the third story which echo, in their regular arrangement, the windows set in the recessed wall below. The three windows are double-hung and framed by brownstone keyed to the brickwork and by lintels which are joined together between the windows by a band course at impost block level.

The contrast in color and texture between the deep red brick and brownstone trim is a hallmark of the Queen Anne style and reflects the Victorian aesthetic of polychromatic construction. The brownstone cornice above the third story is supported on fluted console brackets which are linked at their bases by a molding and have handsome carved shells set between them. Even the cornice is manipulated to again create the effect of projection and recession. It is broken in the center where a double dormer window rises in the steeply pitched slate roof. This central dormer is flanked by fluted Corinthian pilasters of copper and is surmounted by a decorative copper frieze of floriated ornament. The copper-clad triangular pediment of the dormer is especially handsome and is adorned with a cartouche and curvilinear ornament. An ornamental copper cresting surmounts the slate roof and crowns this facade.

The contrast between rugged and smoothly cut stone, textures and colors of materials, projection and recession, as well as the combination of classical details, such as those at the cornice, with the more rugged detailing of the central arch of Romanesque inspiration make this house an interesting contrast to its elegant classically-inspired neighbors on 78th Street.

EAST 78TH STREET

No. 6 (No. 6-8).

Built in 1887-89 for Mr. and Mrs. Louis M. Hornthal, this house, now remodeled, was originally designed by Alfred Zucker, a prominent New York architect in the late 19th-century, best known for his Beaux-Arts skyscrapers, but also the designer of many commercial buildings now located within the SoHo-Cast Iron Historic District. Louis M. Hornthal was a clothing manufacturer and a member of the firm Hornthal, Weissman, and Co. His house later became the residence of Artemus Ward, who in 1913-14 commissioned the New York architect John Duncan (see p.111) to design the new French neo-Classical facade of No. 6. Artemus Ward, who died in 1925, was a descendent of the famous Revolutionary War General and the president of his own advertising firm as well as head of several utility and manufacturing corporations. He was known for his collection of Americana.

This elegant five-story townhouse is distinguished by its rusticated limestone ashlar masonry which is laid up with a subtle differentiation for the various sections of the facade and by its very refined neo-Classical details. Two service entrances set in the rusticated ground floor flank the wide and imposing central recessed entryway. The double doors of the entryway have a delicate wrought-iron grille and are enframed by a polished marble panel. Very ornate fluted Roman Doric columns have capitals with an egg-and-dart molding and a bead-and-reel molding below, as well as rosettes and chains of foliate ornament below the necking. They support a band course with a striking variation on the Greek key pattern. This band course serves as a sill for the three transomed French windows centered above the doorway at the second story. A cartouche with a garland over the central window serves further to emphasize the unity of these three closely spaced windows. The facade of the second story is very subtly animated by the contrast between smooth and paneled ashlar blocks. The paneled blocks are arranged to suggest quoins at the edges of the facade and around the central windows.

Above the second floor a cornice with a frieze consisting of longer limestone blocks extends across the facade and serves as a sill for the tall third floor windows with transoms. The composition of the fenestration changes at the third floor from the central emphasis of the lower floors to a more conventional bipartite composition above. The French windows at the third story have molded enframements with projecting lintels and a shield flanked by garlands centered above each window. At the fourth story the windows are double-hung with simpler enframements and sills. A rather restrained cornice, with triglyphs and guttae, has circular medallions as metopes, and supports a stone balustrade interrupted by two dormer windows. These dormers have simple surrounds and are crowned by triangular pediments. The steeply pitched slate roof is surmounted by a copper cresting with vertical fluting which elegantly completes this very refined facade.

No. 10.

This townhouse, which was part of the row of six houses erected by the builder Charles Graham (see p. 113) in 1886-1887, was for many years the residence of Henry P. Clausen (1870-1949), an inventor and electrical engineer. Clausen, a native of Nebraska and the son of a stage coach driver, first worked in the Midwest for independent telephone companies. He then came East where he was employed by the major telephone and telegraph companies: Western Electric Co., Bell Telephone, American Telephone and Telegraph, and International Telephone and Telegraph. During his career he invented telephone components and helped to obtain over 360 patents. His house was altered in 1946 when the present simple brick facade replaced the original design.

The facade is four stories in height with basement and three windows wide. The entrance is at street level. Although the brick is laid up in common bond the facade is articulated by window enframements of brick and brick soldier course bands separating each floor. Concrete string courses at the first and fourth stories and sills at the other floors further define the very regular pattern of the fenestration. Ornamental brick panels set above the windows of the third story further adorn this very simple brick facade.

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No. 12.

No. 12, part of the 1886-1887 group of six houses built by Charles Graham (see p.113) on speculation, retains its original appearance. It was the residence of Julius Sands (1838-1903) who was in the dry goods business and was also President of Sands Cattle and Land Company. Four stories in height above a high basement, this house is enhanced by its details. The basement and parlor floor are of rusticated limestone in contrast to the smooth ashlar walls above. The stone facade is painted. A high stoop with stone urns and wrought-iron railings leads up to the handsome double doors which are recessed and flanked by Ionic pilasters fluted at their tops. The large window to the right of the door has a simple enframingent. It rises above a wide band course and its sill is supported on brackets flanking a decorative panel with a lion's head and foliate ornament. Delicately carved friezes with swags surmounted by a dentiled cornice are set above the door and window. Between these, the frieze has a graceful wave molding which further animates the facade. The windows of the second and third stories are articulated by simple stone enframingents supported on brackets which flank long rectangular panels. At the second floor a continuous string course incorporates the sills of the windows. This motif is repeated at the fourth story, where the windows are again simply enframed but without the large crowning lintels of the second and third stories. A handsome sheet-metal cornice reminiscent of the Italianate style is on heavy console brackets completing this restrained facade.

No. 14.

No. 14 very likely resembled its neighbor No. 12 when it was erected in 1886-1887 by the speculative builder Charles Graham (see p.113). Originally the house was part of a series of six and belonged to Albert Morgenstern, who was in the rubber business. Morgenstern sold No. 14 to Mr. and Mrs. Andrew J. Miller, who in 1917 commissioned architect Harry Allan Jacobs to alter the house to its present elegant appearance. Miller (1867-1937) was a prominent New York financier. A graduate of Georgetown University, he came to New York in 1897. In 1905 he became a senior member of Boissevain & Co. which in 1926 merged with the investment banking firm, Hallgarten & Co. Miller was a director of several companies among them, the Anaconda Copper Mining Co., whose president, John D. Ryan, lived across the street at No. 3.

This outstandingly fine limestone townhouse was designed in an imaginative version of the neo-Italian Renaissance style; the remodeling was the work of Harry Allan Jacobs (1872-1932). A graduate of the Columbia School of Mines, Jacobs also studied at the Ecole des Beaux-Arts in Paris. He practiced architecture in New York where he designed a number of hotels and commercial buildings. He received many commissions for both city and suburban houses, and was responsible for several residences on the Upper East Side, among them the mansion of the copper magnate and philanthropist, Adolf Lewisohn at 835 Fifth Avenue, and the Martin Beck house at 13 East 61st Street which is stylistically quite similar to the Miller residence, and which was built three years later, in 1920.

No. 14 now houses offices of the New York University Institute of Fine Arts which occupies the Duke Mansion at 1 East 78th Street (see p. 19).

An unusual combination of elements of Italian Renaissance derivation gives this house its original appearance. Of particular interest is the contrast between the simply articulated lower walls and the richly adorned uppermost stories and tiled roof. The rusticated limestone English basement has an arched doorway with smaller flanking square-headed openings all embellished by elegant wrought-iron grilles. Above the central arched doorway is a handsome console bracket which functions as a keystone. Two elegant marble columns with limestone Ionic capitals set in front of a wide recessed window surmount the broad band course which separates the ground floor from the floors above. This fine window with its columns and projecting dentiled lintel is the central feature of the facade. It has a delicate wrought-iron railing set between the columns and the wall. Above it three French windows with diamond-shaped leaded panes are grouped together as a central unit of similar width. Above the band course

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which separates the third and fourth stories, a rich display of low relief ornament set in panels and carved in a variety of classically inspired motifs flanks two simply enframed casement windows. The sills and lintels of these enframements are continued as a smooth limestone band course across the facade. A cornice on closely-spaced and ornately carved console brackets with a dentiled fascia extends across the facade below the steeply-pitched tile roof. A recessed tripartite window is set back in this roof.

No. 16.

No. 16, built by Charles Graham (see p. 113) in 1886-87 as part of a row of six, has since been remodeled. It was the residence of George Munro for many years. Munro, who died in 1923, was a publisher with the firm of George Munro & Sons which produced the Fireside Companion and Seaside Library series. In 1926, the architect Joseph Mitchell designed the present brick facade enlivened by neo-Federal details which replaced the original design. The four-story facade with basement is three windows wide. At the basement the central doorway has double doors of glass and iron and is enframed by a simple stone molding. The left-hand window has a limestone lintel and handsome iron grille, while a glazed door has been introduced to the right. A band course extends across the facade above the basement, forming the sills of the first story windows which have low curvilinear railings suggesting little balconies. The tall transomed French windows of steel express the function of the first floor as the parlor, or main floor of the house. These windows and their blind arches are evocative of the refined Federal style. They are enframed by brick headers, while the tympanums are also filled by brick headers. The double-hung windows of the second, third, and fourth stories are treated identically. Each has an unadorned limestone sill and a lintel of bricks laid in a soldier course. The tall, narrow proportions of these windows give added emphasis to the height of the facade which is crowned by a simple projecting stone cornice.

No. 18.

Another of the group of six built by Charles Graham (see p. 113) in 1886-87, No. 18 was the residence of Henry S. Marlbor, a broker whose offices were located on Pine Street. In 1955 the original design of the exterior was replaced by a simple brick facade with delicate curvilinear wrought-iron balcony at the first floor. Four stories in height with basement and two windows wide, the house, although the same width as No. 16, is of different proportions. It is embellished by a number of details which recall Colonial American design forms such as the enframing of the basement doorway and window shutters at the basement and first floors. Simple brick window sills and a soldier course at cornice level were also used.

No. 20.

This fine red brick and stone townhouse is the last in the series of six erected by the speculative builder Charles Graham (see p. 113) in 1886-87. Like No. 12 it retains its original facade, although a few alterations have been made. The house was first owned by Michael B. Fielding, a cotton dealer in the family firm of Fielding & Gwynn, and in 1904 it became the residence of Isaac D. Einstein, who was president of the International Handkerchief Manufacturing Company.

Four stories in height above a high basement, the most notable feature of this building is the two and a half story projecting bay of limestone which rises from the basement to the second story. The three-sided bay is delicately accentuated by classical details. Both the basement and first stories are of limestone, in contrast to the red brick facade, which is animated by the limestone trim above. At the basement level, the rough-faced ashlar limestone bay abuts the classically-detailed portico, which is a later addition, the door originally having been on the parlor floor and reached by a high stoop. This doorway is flanked by two freestanding Ionic columns which support a blank entablature which now serves as the sill for the first floor transomed casement

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window above. A smooth projecting band course extends across the bay between the basement and the first floor levels. At the first floor, three tall simply enframed windows are set into the bay. The window to the right, above the entrance portico, is enhanced by the engaged classical portico beneath it and by interesting pilasters of smooth limestone alternating with narrow horizontal bands of rough-faced limestone, all surmounted by diminutive fluted pilasters which support the dentiled entablature above. A carved panel under this entablature further embellishes this window. This dentiled entablature is continued across the bay where its projecting cornice serves as a sill for the windows above. The windows of the second story are somewhat shorter and are more simply enframed. Each window is crowned by a keystone ornamented with acanthus leaves, which overlaps the molded entablature above the second floor. This entablature consists of a blank frieze again crowned by a projecting cornice which serves as a sill for the third floor windows, while above the window to the right of the bay the frieze is embellished by a decorative panel. The planar third and fourth stories are reminiscent of the Italianate style in character. They are of red brick with limestone enframements. The third story has a central window with a triangular pediment surmounting its simple enframement while the flanking windows are crowned by arched pediments. Simple enframements supported on corbeled sills and crowned by projecting lintels articulate the windows of the fourth story. An elegant cornice with dentils supported on console brackets with ornamental panels between them crowns the facade.

No. 22.

No. 22, a well-preserved example of late Italianate rowhouse design, was erected in 1871 by the speculative builder Silas M. Styles and was one of the first three houses to be built on the block. It was the residence of Mr. and Mrs. Oliver Steele. Steele (1828-1875) was characterized by the New York Times as "one of the ablest lawyers in office practice in this city." He was a graduate of Trinity College and studied law in the offices of Beebe & Donahue. Although he did not hold political office, he was an active Tammany Democrat.

This simple, yet elegant brownstone facade is the only one of the row of three which remains largely in its original condition.

This house which is two windows wide rises above a low basement. Its height is emphasized by its narrow fifteen-foot width. The high stoop with an iron handrailing leads up to a very handsome arched doorway composed of rusticated voussoirs flanked by two engaged Doric columns. These support a full entablature surmounted by a low triangular pediment which intrudes on the sill of the second floor window. An areaway to the right descends, as was the custom, to a basement entrance below the stoop. The glazed door, with decorative iron grille, is deeply recessed. The top of the stoop is demarcated by a broad band course. The molded string course several feet above forms the sill for the first floor window. This extremely tall and wide window is enframed by a molded surround crowned by a low pediment and is wider than the ones above. The second, third, and fourth floor windows progressively decrease in height. They are simply enframed, with sills supported on corbel blocks. Cornices with plain friezes cap the tops of the window frames. A bracketed cornice, neo-Grec in character, with panels and dentils between the brackets, surmounts the building.

No. 24.

This handsome narrow townhouse, designed in a modified version of the Italian Renaissance style, is the central of the three Styles houses. Constructed on speculation in 1871, No. 24 was the home of William A. Boyd (1841-1918), a lawyer involved in New York City politics. Boyd, a graduate of Columbia University, served in the Civil War and was a Judge Advocate. He returned to New York where he practiced law and from 1875 to 1889 was Corporation Attorney of New York City. The year after Boyd's death, in 1918, No. 24 was altered to its present appearance according to designs by architect Randolph H. Almiroty.

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This limestone facade now extends out to the building line. Its ground floor entrance is composed of a central doorway simply enframed and surmounted by a cornice slab carried on deep console brackets. This doorway is flanked by a narrow door and window. They have recessed spandrel panels in the masonry above them. A heavy band course running behind a stone block above the entrance door crowns the base of the building. The upper mid-portion is composed of a wide bay of two stories with metal triple windows separated by a spandrel panel, all set into the limestone of the front wall. A lintel, with a swag and fruit motif at the center and rosettes at the ends, is set above the third story windows.

The three fourth floor windows are recessed and flanked by small Corinthian pilasters. These carry a blank frieze beneath the cornice which supports a low balustrade with paneled end sections. Behind this, two flat-roofed dormer windows are set into the steep roof.

No. 26.

This narrow house, designed in a late version of the Italianate style, was the third of a row of three built by Silas M. Styles in 1871. It was the home of Robert Todd, a lawyer.

The four-story facade has not been greatly altered, except for the change to a basement entrance. This painted brownstone house which is two windows wide has a rusticated basement story. The basement entrance is flanked by two engaged Doric columns which support a paneled entablature surmounted by a triangular pediment. A molded band course, which runs behind the pediment, and a molded string course join the sills of the tall first floor windows. Between the band course and the string course a handsome paneled ensemble is set below the window. These two windows are simply enframed and crowned by low pediments. The second through fourth floor windows progressively diminish in height and are simply enframed, with corbel blocks supporting the sills and cornices crowning the lintels. A protruding roof cornice supported by deep brackets, with panels set between them, surmounts the building and is more neo-Grec in character.

No. 28.

The Philip Ashton Rollins house, designed by the prominent architectural firm of McKim, Mead & White, with William Mitchell Kendall in charge of the design, (see p. 114), is an exceptionally fine example of the neo-Georgian style. Built in 1901-1902, it was published in the Architectural Record of 1903 (vol. 13) in an article by the architectural critic Herbert Croly. The house was characterized as "a building with an air of great elegance and distinction...in which all the parts are intelligently and successfully coordinated."

The owner of No. 28, Philip Ashton Rollins (1869-1950), a graduate of Princeton, studied law at New York University and Columbia. His father was a developer of railroads in the West and also owned cattle ranches. Philip, from his early youth, was deeply interested in the history and development of the American West. Upon inheriting the cattle ranches, he sold them in order to collect Western artifacts and to assemble a vast library of over 3000 volumes known as "The Library of Western Americana." Rollins gave the library to Princeton University in 1945. In 1922 he wrote a book entitled The Cowboy, His Characteristics, His Equipment, and His Part in the Development of the West. The house is now the New York headquarters of the American Automobile Association (AAA).

This house and the Stuyvesant Fish across the street (see 25 E. 78th), also by McKim, Mead & White, are of similar dimensions and proportions. Together they form a commanding introduction to the block from Madison Avenue. No. 28 was built several years later than No. 25 and reflects a shift in architectural fashion. The revival of Colonial forms in the early 20th century, in which the work of McKim, Mead & White played such an essential role, is given

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particularly fine expression in the Rollins residence. Although the firm achieved distinction for its use of the Colonial Revival style for large suburban residences and clubhouses, here it has very successfully adapted colonial forms to the requirements of an urban mansion. The ornament of both the Stuyvesant Fish house and the Rollins house is classically-inspired, but at the Rollins residence the inspiration comes from the English Georgian house and the American Colonial Revival rather than the Italian Renaissance.

The Rollins House is five stories in height above a basement with the large front of brick and limestone facing 78th Street. The stately main facade makes subtle reference to the townhouses of the street by its chamfered corner at the west end which has a window at each floor. Like the Fish house, each floor is harmoniously related to the others by the progressive diminution in scale and by decorative embellishment. The rusticated limestone ground floor provides a solid base which is given refinement by a number of elegant details. Incised striations in the rustication, evocative of voussoirs in a flat arch, articulate the windows of the first floor. Slightly projecting keystones above these windows support a fine molding of Greek fret pattern. The highlight of the facade is the impressive and elegant ionic entrance portico. Ionic pilasters flank both the doorway and the narrow windows with iron balustered grilles at either side of the entrance portico. The portico projects in front of the doorway and is supported on fine fluted ionic columns with Scamozzi type capitals. The pilasters and columns support a full entablature with a dentiled molding and cornice supported on closely-spaced modillions, and embellished by a delicate bead-and-reel molding. Above the stone base, the walls are laid up in Flemish bond with burned brick headers. Just above the Greek fret band course of limestone which crowns the first floor, a soldier course of bricks demarcates the beginning of the brick walls with their white trim, a typically Georgian contrast. This soldier course is emphasized at the angle of the facade by white limestone blocks.

The individual stories are separated from each other by molded string courses of limestone, a frequent feature of Colonial houses and each story is progressively shorter than the one below. The parlor, or second floor, where the main social functions of the house were held, is given particular prominence. This floor is the tallest, with windows extended down to the rusticated base below. These impressive windows are handsomely embellished by delicate wrought-iron balconies, recessed brick enframements, and arches of brick headers with recessed blind arches of limestone adorned by carved wreaths and limestone keystones. Band courses unite the arches of these windows at the springline. The side windows also have impost blocks of limestone. The central emphasis of the parlor floor is the large window with two narrow flanking windows crowned by splayed lintels and keystones of limestone which support the string course above. Although these three windows are each given distinct expression, their composition is evocative of the Palladian window motif so much favored by Georgian architects in both England and America. Here the window composition is enhanced by the blind stone arch and keystone of the central window and the decorative limestone panels with carved swags and small limestone squares at their corners which flank the arch above the side windows. This central group of windows enhances the portico below it which serves as its porch with wrought-iron railings. This motif is repeated at the second floor of the Madison Avenue facade. Originally a handsome balcony at the second floor and wooden shutters at all the windows embellished the Madison Avenue side facade.

The windows of the third floor are smaller than those below. They rest on a string course which serves as a sill and are adorned by handsome splayed limestone flat arches with end blocks and keystones. The keystones have a curvilinear profile and a vertical bead molding down their centers. The four windows of the long facade are widely spaced while the three windows of the narrow end facade are grouped closely together.

The fourth floor is the lowest in height. Its double-hung windows with string course serving as window sill are lower, being only three-over-six lights. The brick wall is animated here by the play between the windows and the slightly recessed brick panels set between them. The windows are set directly above those of the third floor.

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A very handsome stone balustrade rises above a fine modillioned cornice. This cornice is embellished by guttae and a very large egg-and-dart molding crowning a smooth frieze. Behind this balustrade a fifth story, which is not readily noticed from the street below, is set in the steeply pitched metal roof. The dormer windows generally repeat the composition of the windows below. This floor originally housed the service staff of the house. The careful interior planning of the house to provide efficient service for the family was as skillfully executed as the harmoniously proportioned facade. This aim is interestingly described by the contemporary architectural critic Herbert Croly in a 1903 issue of The Architectural Record: "There is a fifth story; but like all the other fifth stories, it simply does not figure in the design at all, even less than the servants who doubtless very largely occupy it, figure in the lives of the inhabitants of the house, except as a convenience."

The stateliness of this red brick facade with its handsome white limestone trim provides an interesting counterpoint to the solid grandeur of the Stuyvesant Fish house across the street which complements it visually.

NORTH SIDE

No. 1.

The refined grandeur of this Louis XV style mansion, designed in 1909 for James B. Duke, the tobacco magnate, by Horace Trumbauer, is an elegant reminder of residential Fifth Avenue at the turn of the century. Together with the Payne Whitney, Cook, and Fletcher residences, this ensemble of stately mansions is the only remaining block of impressive town houses left along Fifth Avenue from its early turn-of-the-century development. The fact that this is the only freestanding building in a block of townhouses and attached mansions makes its prominence even greater.

James B. Duke (1856-1925) acquired the former Cook mansion at the corner of 78th Street and Fifth Avenue from Henry H. Cook (see p. 11) in 1907 and demolished it to make way for his own home which was constructed in 1909-1912. Henry Cook had intended to sell the property after moving to a newly constructed house at 973 Fifth Avenue (see p. 85), but died in 1905. The property was sold to Duke under the provisions of Cook's will. Duke's life was intimately connected with the tobacco business and represents the romanticized phenomenon of the self-made man and fortune at its best. Born in North Carolina he spent his boyhood in tobacco cultivation, learning to grow, cure, and sell tobacco himself. In 1881 the Duke family began manufacturing cigarettes for the North Carolina market and expanded their successful endeavor to New York in 1884. The escalation of successes in business led to the so-called "Tobacco War" between the Duke firm, which by then produced half the cigarettes in the country, and the other major tobacco companies. This fierce competition in sales and advertising led to the formation of the American Tobacco Company by the merging of all the firms in 1890. Duke was the president of the new firm and he pursued a policy of expansion and continuous mergers with competing and allied companies. Principal among the capitalists who played important roles in Duke's tobacco interests was Oliver Payne, the uncle of his next door neighbor on Fifth Avenue. After a Supreme Court ruling in 1911, dissolving the American Tobacco Company under anti-trust laws, James B. Duke countered the decision by the re-creation of separate competing companies. In 1924 he established a trust fund, composed largely of his holdings in the Southern Power Company. Duke University in Durham, North Carolina was founded with resources from this trust fund.

After the death of James B. Duke, the house was for many years the home of Mrs. Natalie Duke, his widow, and their daughter, Doris Duke, now a resident of Newport, Rhode Island. In 1957-58 their life interest in the house was conveyed to New York University for use as the University's Institute of Fine Arts, the graduate school of art history.

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The architect of Duke's Impressive Fifth Avenue mansion was the prominent Philadelphia architect, Horace Trumbauer (1869-1938). Most of his commissions were for important public and private buildings in Philadelphia, including The Free Library of Philadelphia (designed 1908, constructed 1917-1927), the Annex to the Union League Building (1911) and the Philadelphia Museum of Art (1928). In the collegiate Gothic style, Trumbauer designed seventeen of the buildings at Duke University, thus continuing his connection with the Duke family interests. Trumbauer also designed a number of French neo-Classical buildings in New York City, among them the Carhart House, now the Lycée Français de New York. A designated New York City Landmark, the Carhart House, at 3 East 95th Street, was built in 1913-21. Also by Trumbauer are the Wildenstein Galleries at 19 East 64th Street (1932) and the former Duveen Building on Fifth Avenue.

The Duke mansion is based very closely on an 18th-century French neo-Classical mansion, the Château Labottière in Bordeaux by the architect Laclothe. Although the Duke mansion is set in a more closely-knit urban context, it maintains its imposing dignity by the space around it, especially the garden between it and the Payne Whitney house on Fifth Avenue. The house is further set off by a handsome balustrade which surrounds the areaway with delicately carved low relief panels on the wing walls flanking the broad steps. The house is three stories in height above a basement, although the third floor is recessed and not visible from the street. The two stories, however, are given additional grandeur by their high ceilings and the ample proportions of their tall windows and decorative details. Nonetheless it is the horizontal lines which dominate the composition, being emphasized by a mid-height band course, and the cornice and roof balustrade which crown the facade. The building is of limestone of an unusually fine quality suggesting marble.

Rigid symmetry and crisply cut and simple details, hallmarks of French neo-Classical architecture, create the understated elegance of this mansion. The main facade, along 78th Street, is symmetrically composed around the slightly projecting two-story entry bay at the center. Piers of rusticated limestone enframe this central bay with recessed portico and quoins at the corners of the facade. In contrast, the rest of the facade is of smooth-faced limestone ashlar with very fine joints. The entrance is reached up a broad flight of stairs. The double glass doors, with transoms and elegant curvilinear wrought-iron grilles, are set in a round-arched enframingent, the spandrels of which are adorned with stone bas-relief sculptures of winged goddesses. The console bracket keystone is embellished with the head of a woman carved in high relief. Tuscan columns with handsome capitals have an egg-and-dart molding at the echinus and a bead-and-reel molding below it. They flank the doorway and are complemented by Tuscan pilasters in the reveals of the recessed portico and together with the columns support the entablature which extends around the house. This entablature is embellished by an enriched talon motif molding. A handsome curvilinear bronze balcony surmounts this cornice in front of the recessed transomed French windows of the second floor. This window is enframed by unadorned moldings and crowned by a swag in relief carving which is in turn surmounted by a central panel with swag and ribbons. Handsome Ionic columns with richly carved voluted capitals flank the window and Tuscan pilasters with talon moldings articulate the reveals of the portico.

On each floor three windows flank the central portico. These windows are tall in proportion and simply treated with very refined detail. Balustrades and simply molded enframingents are set at the bottoms of the French windows of the first story. Slightly projecting panels of smooth limestone ashlar, set between the windows at both floors lend coherence to this very restrained facade. It is just such refined details which give elegance and dignity to neo-Classical architecture. Similar panels in crossetted shapes flank the windows of the second floor. Here the windows have low bronze railings and simply molded enframingents inset at their corners to receive rosettes with high relief swags centered above the windows in the frames. The sills of these windows rest on the wide projecting band course with its enriched talon molding which separates the first and second floors. A very large entablature with talon molding, blank frieze, large egg-and-dart molding, and a projecting cornice supported on closely spaced modillions is scaled to the wall below and crowns this facade. This entablature projects slightly over the two story central bay which is further articulated by a handsome triangular pediment with corbel

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block supports and high relief carved figures in the tympanum. A parapet with balustrade sections above the windows surmounts this cornice and obscures the third floor set back behind it.

The end facade on Fifth Avenue is four windows wide with windows enframed identically to those on the main facade. Like the front facade, the corners are emphasized by rustication, and slightly projecting wall panels articulate the windows.

Today the building maintains its elegant interiors which were skillfully adapted to the needs of the Institute of Fine Arts in 1959-60 by the well-known Philadelphia architectural firm of Venturi & Rauch. In 1970 the building was designated as a New York City Landmark.

No. 3.

This very fine François I style town house was constructed in 1897-99, and was the work of the New York architect C.P.H. Gilbert, who designed a number of neo-French Renaissance style buildings (see p.112). The house was illustrated in the Architectural Record (Oct.-Dec. 1899), soon after its completion, and the photograph gives not only a view of the house without later alterations (which have been very minor), but also shows the surrounding empty lots of the Cook Block. No. 3 was built for Mr. and Mrs. Edmond Cogswell Converse, who also owned the great estate, Conyers Manor, in Greenwich, Connecticut. Converse, a banker and financier, succeeded his father as president of the National Tube Works, and was also president of the Bankers Trust Co. and Astor Trust Co. He served on the Board of Directors of several other companies, among them, U.S. Steel and West Penn Railways.

No. 3 was acquired by Mr. and Mrs. John D. Ryan in 1913. Ryan (1864-1933) was president and later chairman of the board of Anaconda Copper Mining Co. Born in Michigan, he went to Montana as a young man and there began his exceptional career in the copper industry. A travelling lubricant salesman in the 1890s, he rose from this minor position to the presidency of Amalgamated Copper, which later merged with Anaconda. During World War I, as Second Assistant to the Secretary of War, Ryan was instrumental in greatly increasing American aircraft production. After the War, he resumed his leadership of Anaconda. Ryan died in his New York home, where his wife continued to reside until her death in 1960 at the age of 90. The house has since been converted to apartments.

The house, five stories in height above a basement, is constructed in limestone, with carved stone and terra-cotta detail. It is an excellent example of the neo-French Renaissance style, which reached its peak of popularity in Manhattan in the 1890s. In comparison with the great mansion at 2 East 79th Street, also designed by C.P.H. Gilbert, No. 3 is a small-scale, modest version of the style, which was inspired by early French Renaissance architecture. The facade of the house is completely symmetrical in design and achieves a picturesque elegance through rich ornamental detail. Enclosing the areaways in front of the house, are carved stone parapet walls which terminate at the main central entrance in pillars. Upon these are seated stone griffins which flank the doorway in a heraldic manner. The broad entrance, with handsome glazed wrought-iron doors, is enframed by a band of foliate ornament and a crocketed ogee-arch molding terminating in a finial, below which are engaged colonnettes. To each side of the door is a single square headed window with rounded shoulders and enframements adorned with foliate tooth moldings. The first story is separated from those above by a band course with widely-spaced floriated ornament and winged griffins at either end. A balustraded balcony, supported on brackets, carved as griffins, is set at the center of the facade above the doorway, and beneath the central window of the second story.

A full-width three-sided bay extends from the second through the fourth story. The concentration of decorative detail at the center of the facade, seen at the first story, continues throughout the upper ones. At each story, single square-headed windows, simply enframed, flank the center section of the facade. The central second-story window, with stone transom bar and mullion is

visually linked to the paired windows of the third story by flanking, vertical ribs with engaged finials. These ribs also enframe the spandrel panel with its delicately carved cartouche flanked by garlands and fanciful creatures. At the fourth story is a round-arched window with ornamented cusps enframed by spiral colonnettes and set behind a stone balustraded balcony supported on winged gargoyles. The cornice of the projecting bay has a continuous ornamented cusped molding with gargoyles at the angles and a surmounting open-work stone balustrade. Behind this balustrade rises the steep central gable of the fifth story with paneled colonnettes and finials within which is set a large window with a richly carved ogee-arch enframing, echoing the treatment of the main entrance in its arch and the window below in its cusping. Elaborate paneled colonnettes appear at the sides of the building below the reaking coping of the sidewalls and at the base of the steep slate roof which completes this richly articulated facade. Part of the original roof has been replaced by the addition of an unobtrusive sixth story, executed in light-colored brick.

No. 5.

A handsome example of the Beaux-Arts style, this limestone town house, erected in 1902-1904, completed the original development of the north side of the block. The house harmonizes effectively with its neighbor No. 3 and was designed by the same architect, C.P.H. Gilbert, who was responsible for several other houses within the District (see p. 112). No. 5 was built for Mr. and Mrs. Reginald G. Barclay. Barclay, who died in 1925, was, according to the New York Times, "for many years well-known in the social life of this city." A member of an old New England family, he belonged to the Pilgrim Society, and the Society of Mayflower Descendants. No. 5 was later owned by Stephen Peabody, a public utilities financier who for many years served on the board of directors of the Metropolitan Opera. It is currently the home of Mr. and Mrs. Wesley W. Simpson. Mrs. Simpson is a well-known dress designer.

The house, five stories in height, has a smooth, simply rusticated first story with a single window and a service entry flanking the central, main entrance. The entrance, with its attractive glazed wrought-iron doors, is segmentally arched. An arched pediment broken at the center by a double swivel and carried on heavy console brackets surmounts the doorway. The band course which divides the first story from those above accords with that of No. 3. A full-width curved bay extends from the second through the third story and is crowned by a simple parapet with balusters above the windows. The two square-headed windows of the second story have panels surrounded by garlands and an egg-and-dart molding above them and are enframed at the top by deep console brackets and cornices which form the window sills of the third story. These sills have small railings atop which give the effect of diminutive balconies. The square-headed windows of the third story have molded enframements and flat arches with double keystones and splined end blocks. The fourth story has three square-headed windows above which is the strongly projecting modillioned cornice carried at the ends on console brackets. This cornice like the band course below was planned to harmonize with the cornice of No. 3. The two dormer windows of the fifth story have round-arched pediments adorned with cartouches and carried on supporting console brackets.

No. 7.

No. 7, an elegant Beaux-Arts town house, was erected in 1899-1900 for Mr. and Mrs. Percival Kühne (1861-1921), the son of a prominent banker who served as consul general to Germany, was educated at the College of the City of New York, and in Leipzig, Germany. He then entered his father's banking firm, Knauth, Nachod & Kühne, and soon became a full partner. He was also an organizer and trustee of the Colonial Trust Company, and served as a director of a number of companies, among them, the Pintsch Lighting Company. The Kühnes later moved to the Plaza Hotel, perhaps because Mrs. Kühne's health was failing and the management of the house had become too taxing; she died in 1909. The house was then purchased by Ormond G. Smith (1860-1933), a publisher and founder of Street & Smith which published a large number of popular magazines. Smith was credited, according to the New York Times, with being

the "discoverer of more writers who later achieved prominence than almost any other American publisher." Among his "discoveries" was the famous short-story writer, O. Henry.

The house was designed by the architectural firm of Hoppin & Koen. Francis L.V. Hoppin (1866-1941) was the more prominent member of the partnership. A graduate of Brown University, he studied architecture at the Massachusetts Institute of Technology and in Paris. In 1898 he enlisted in the National Guard and served in the Spanish American War. In subsequent years he continued his military activities, and after acting as military secretary to New York Governor Charles S. Whitman, he was promoted in 1918 to the rank of colonel. Hoppin had met Terence A. Koen (1858-1923) when both were draftsmen in the office of McKim, Mead & White. The two soon after formed their own firm and designed a number of buildings in New York City, among them the New York City Police Headquarters on Centre Street of 1909, and several houses, including 334-336 Riverside Drive of 1901-1902, now within the Riverside Drive-West 105th Street Historic District. Hoppin also designed the main building at the fashionable Bailey's Beach in Newport, Rhode Island, where he had a summer residence "Aulon House." After Koen's death in 1923, Hoppin retired from architectural practice, and concentrated on painting watercolor landscape studies.

Originally four stories in height above a basement, this fine Beaux-Arts town house of brick and limestone has a two-story addition. It is animated by its handsome ironwork, bold Renaissance details, and the variation in fenestration at each story. Pillars surmounted by urns adorned with acorns, the traditional symbol of hospitality, and elaborate iron fences flank the steps leading up to the central entrance door. The round arched doorway, flanked by engaged fluted Doric columns supporting an entablature, provides a handsome Italian Renaissance note to this Beaux-Arts facade. The doorway is given further prominence by a concentration of ornate bas-relief carving and decorative moldings. Particularly interesting are the embellished fluted Doric columns with rosettes and moldings of bead-and-reel and egg-and-dart motifs at their necking. This doorway is flanked by square-headed windows which are embellished by iron grilles and crosssettled enframements. Above the smooth-faced first floor, quoins keyed to the brickwork outline the facade up through the fourth story. The contrast between these different materials is slight, however, as the Roman brickwork is laid up with very close, smooth mortar joints. A balcony extends the width of the facade above the ground floor, and projects slightly over the entrance. It is supported on the entablature of the entrance portico and, at the sides, on delicately carved console brackets. The transomed French windows with the graceful curvilinear transom bars and circular medallion motifs rise above this balcony. The side windows have since been replaced by single panes of glass. These windows are further embellished by their boldly projecting dentiled pediments supported on decorative brackets with vegetative ornament. The central window is crowned by a round-arched broken pediment adorned with a central cartouche and garlands, while triangular pediments surmount the flanking windows. Two string courses define the separation of the second and third stories where the side windows have leaded transoms and projecting cornices. The central emphasis of the facade is continued at the third story by a delicate iron balcony carried on paired modillions which is set between these string courses. A large tripartite window with stone transom bar and mullions flanked by paneled pilasters is set behind this balcony. The delicate effect is further enhanced by the leaded-glass panes of this window. An entablature adorned with triglyphs and cartouche-like panels crowns this large central window. It is surmounted by a parapet with three rectangular carved panels with urns which is set between two string courses and appears visually as a balcony. The four windows of the fourth floor are arranged as a central pair with two flanking windows. They are all double-hung windows with crosssettled enframements and crowned by console bracket keystones with garlands. A fascia with rosettes and a richly ornamented cornice, with dentils, egg-and-dart molding, and bead-and-reel molding, supported on closely-spaced modillions completes the four stories of the original facade. Above this cornice, two stories of buff brick are a later addition.

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No. 9.

Designed in a late version of the French Renaissance style, this handsome town house was constructed in 1899-1900 for Mr. and Mrs. Thomas Stillman. Stillman (1837-1906) was a lawyer and partner in the firm of Butler, Stillman & Hubbard. As manager of the estate of Mark Hopkins, the well-known West Coast financier, Stillman directed Hopkins' Southern Pacific interests. He was also a director of the Commercial Advertiser. Stillman died in 1906 in an auto crash in France.

No. 9 was the work of the prominent New York architect Charles Coolidge Haight. An interesting rendering of the house appeared in an 1899 article on Haight in the Architectural Record. The house, then unfinished, is shown much as it was actually built. The original roof, now replaced by a full-story brick addition, was evidently steeply pitched with three tile-roofed dormers and two tall chimneys. Haight (1841-1917) trained in the office of Emily T. Littell, and had a long and varied career. He designed several hospitals, among them the New York Cancer Hospital, now a designated New York City landmark, and also received numerous commissions from colleges, including the plans for the campus of the General Theological Seminary, now in the Chelsea Historic District, and the original midtown campus of Columbia University. Of his residential work, the best known house was the great Fifth Avenue mansion of H.C. Havemeyer (1890). Other notable buildings by Haight are the Adelphi Academy in Brooklyn and the clubhouse of the Down Town Association, both built in 1886 and both still standing.

Haight designed for Stillman a wide five-story limestone town house of smooth ashlar construction with the ornament confined to clearly articulated panels. The elegance of the facade is enhanced by a dignified entrance portico at the first floor composed of coupled, unfluted Ionic columns supporting a full entablature with dentils and a cornice and surmounted by a handsomely carved balustrade. The round-arched entrance echoes that of No. 7 but here the arch is broader and the door is placed to one side and enclosed by the bold entry portico. A double set of windows behind the high iron fence is simply enframed and divided by limestone mullions and transom bars. Closely spaced console brackets with rich foliate carving are set above these windows and support a shallow three-sided bay two stories in height. Ornamental spandrel panels carved with cartouches and foliate ornament occur under the windows of this bay at the second and third stories. The windows of the bay are identical to those above the door at each floor. The double-hung windows of the second floor are tall and narrow with mullions and stone transom bars. On the third story, the windows are also divided into panes by similar stone mullions. Above the door the windows of the second story are set in a shallow bay which projects very slightly from the wall and is faced with the same smooth ashlar blocks as the front wall. It is articulated by rich console brackets in profile at the base and by a shallow pseudo-balcony front with carved panels flanking a cartouche. Simple lintels articulate the windows of the fourth story which are set above a string course that functions also as their sill. Above a cornice ornamented with foliate bosses, a modern fifth story of buff-colored brick replaces the original dormer windows.

No. 11.

Built in 1899-1900 from the designs of the respected firm of Clinton & Russell (see p. 111), this town house is a refined example of the neo-Italian Renaissance style. It was the residence of Mr. and Mrs. Byam Kerby Stevens. Stevens (1836-1911) began his career as a sugar importer and later became a member of the Gold Board of New York. He held a seat on the New York Stock Exchange until 1883, after which time he devoted himself to real estate investments. He died at his home, No. 11, where his wife continued to live for many years. Today the house has been converted to apartments.

In contrast to the projecting and swell-front bays of some of the more elaborately ornamented town houses on 78th Street, No. 11 is quite a restrained town house, five stories in height above a basement. Here the smooth planarity of the ashlar walls of limestone is articulated by crisp neo-Italian Renaissance

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details. Both the high basement and the first floor are of simply rusticated limestone in contrast with the smooth walls above. At the first story, engaged balustrades are set at the bases of the tall rectangular windows with simple enframements. A wrought-iron areaway railing and handrailings for the steps lead up to the round-arched doorway with bracketed keystone. The arched light over the double glass and iron doors is delicately embellished with a fine wrought-iron fan-shaped grille. Low relief carvings of leaves ornament the spandrels of the arch. A delicately carved ionic portico lends further elegance to the entrance and contrasts with the bolder window details above. This portico is composed of slender fluted Scamozzi ionic columns supporting a full entablature adorned by a frieze with swags and rosettes and a dentiled cornice set above an egg-and-dart molding. A wide band course articulates the separation of the smooth-faced ashlar walls above. At the second floor a delicate string course extends across the facade at the level of the window sills. The three square-headed windows of this floor are simply enframed and crowned by projecting round-arched pediments. Sills on corbel blocks and orniced lintels embellish the third story windows. The windows of the fourth floor are supported on a projecting molded band course and articulated by enframements crosssetted at their tops. The stone modillioned cornice is supported on console brackets at the ends. The balustrade above the cornice has been interrupted by a fifth story addition in buff-colored brick at the left-hand side of the facade.

No. 15.

A handsome neo-Federal town house, No. 15, was constructed in 1901-1902 and designed by the architectural firm of Buchman & Fox (see p. 59) for the builder Jeremiah C. Lyons (see p. 119) who was very active in the development of the District. The house was bought by Urban M. Broughten, who in 1915 sold it to Kernal R. Babbitt (1864-1920), a mining law specialist who, like his neighbors John D. Ryan of 3 East 78th Street and Andrew J. Miller at 14 East 78th Street, had interests in the copper industry. Babbitt died at his home in 1920, and the house was then purchased by Winthrop W. Aldrich, member of the prominent Rhode Island family, and a relative of the Rockefellers by marriage. Aldrich was a lawyer with the firm of Murray, Prentice & Howland. It was Aldrich who in 1927 commissioned the architect Henry Oothout Milliken (1884-1945) to remodel the house and to design the new brick and stone facade which replaced the original Buchman & Fox design. Milliken was noted for his work in residential architecture, especially in partnership with Newton F. Bevin. He was educated at Princeton and at the Ecole des Beaux-Arts. The building now houses the Rudolf Steiner School which also uses the Thomas Newbold house at 15-15 East 79th Street.

This six-story brick and limestone town house is enhanced by the elegant simplicity of its neo-Federal details. The Federal style, which was prevalent in New York City in the early 19th century, depends on the careful handling of a small number of refined elements for its beauty. Like the architects of the Federal style, the designer of this 20th-century facade, Henry O. Milliken, incorporated elements associated with English neo-Classical residential design with the simplicity of means that characterizes American Federal architecture. Both of these styles connoted elegant urban living.

The white limestone ashlar ground floor (now painted) with its arcade, reminiscent of English terrace house designs, lends a rhythmical element to this gracefully understated facade and provides a strong contrast to the red brick walls with rectangular window openings above. High wrought-iron fences are set in that portion of this arcade which gives access to the basement. At the left arch a double iron gate marks the stairs that lead to the deeply recessed arched doorway with its fanlight. These openings are simply adorned with a band course at the level of the springing of the arches and plain keystones above which support a broad band course extending across the facade. Like the house at No. 11, the planarity of the facade is strictly maintained, but here the surface of the wall is animated by the use of Flemish bond for the brickwork and the crisp, simply articulated fenestration. The Flemish bond provides a subtle sparkling flicker of light over the facade, while the fenestration gives a strong composition of pure geometric shapes. It is just such manipulation of the simplest means and constructional details that lends such refinement to the Federal style.

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The tall narrow proportions of the second story windows, reminiscent of late 18th-century English residential development, gives prominence to this floor and expresses the placement of the main social functions of the house. These double-hung full-length windows of six-over-nine lights are reminiscent of the Boston residences designed by the architect Charles Bulfinch, the foremost architect of the Federal style, who introduced many elements of English neo-Classicism to American residential design. These windows are further distinguished by delicate cast-iron railings with anthemion ornament and simple limestone lintels with simple panels at the ends and centers. Double-hung windows of six-over-six lights at the second and third stories are typical of New York City Federal architecture. These windows are articulated by slightly projecting sills and lintels composed of brick soldier courses.

The facade is recessed above the fourth story. The main facade of the first four floors is terminated by a parapet of brick with stone coping set above a brick soldier course and pierced above each window bay by rectangular openings the width of the windows below with grilles of Greek fret pattern. The recessed fifth story has windows set behind the parapet wall which are not immediately visible from the street. Recessed rectangular panels of brick headers are set above these three windows.

Three dormers set in a pitched roof terminate this facade and lend a sculptural effect in contrast to the sheer wall below. They feature arched openings set in triangular pediments which are supported on pilasters. The windows have curved interlaced wood muntins in the arched part of the sash and are crowned by small keystones. A brick chimney at the right projects above the roofline. In both style and materials, this neo-Federal town house contrasts with the other houses in the row. Nonetheless, in its refinement this facade equals the elegance of its neighbors.

No. 25.

This imposing Renaissance style "palazzo" was designed in 1897-98 for Mr. and Mrs. Stuyvesant Fish by the eminent architectural firm of McKim, Mead & White (see p. 114) who also designed the Rollins house on the opposite corner within the District. Stuyvesant Fish (1851-1923), a descendant of one of New York's most distinguished colonial families, was a prominent railroad executive and banker. He graduated from Columbia University in 1871 and was briefly employed in the New York offices of the Illinois Central Railroad. He then entered the banking firm of Morton, Bliss & Co. where he remained for five years. In 1877 Fish became a director of the Illinois Central and ten years later he was made president of the company. Under his leadership the Illinois Central was greatly expanded and was exceptionally prosperous; in the nineteen years of his presidency, dividends on the Railroad's stock increased well over 200 percent. In 1906 Fish became involved with an investigation of charges made against officials of the Mutual Life Insurance Co., of which he was a trustee. Fish's strong moral stand in favor of a full and unbiased investigation antagonized powerful men in New York, and led eventually to his ousting from the presidency of the company he had so brilliantly directed.

Stuyvesant Fish had married Marian Graves Anthon in 1876. Mrs. Fish was one of the best known social leaders of her time, and entertained lavishly at both her Newport home, "Crossways," which was also the work of McKim, Mead, & White, and in New York at 25 East 78th Street. Today the building houses the Atran Center for Jewish Culture and its noted William Green Human Relations Library.

The Italian Renaissance palazzo type of city mansion based on the imposing and grand urban dwellings of 15th and 16th century Rome and Florence, was a popular fashion for New York City houses at the turn of the century. Its connotations of solidity and association with the commercial-civic traditions of the great Italian families made it particularly appealing to families such as that of Stuyvesant Fish, whose prominence in commercial activities was complemented by an interest in the affairs of the city. McKim, Mead & White established a significant reputation for their work in this mode, which combined elegance with stately grandeur. Such notable buildings as the Villard Houses (1882-86) and the University Club (1897-99), both designated New York City

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Landmarks, were also executed by the firm in the Italian Renaissance palazzo mode.

Typical of the Italian Renaissance palazzo is the tripartite composition of the facade. Although McKim, Mead & White have treated each floor individually, the facade is carefully unified by the articulation of base, midsection, and attic. The windows of each floor progressively diminish in both relative size and decorative embellishment. A skillful handling of the relationship of the proportions of each section further unifies the floors into a single composition and gives the facade its imposing aspect.

Five stories in height above a recessed basement, this impressive limestone and buff-colored brick mansion is surrounded on 78th Street by a handsome wrought-iron breeaway fence which is interrupted at the center by the stairs leading to the main entrance. The long facade on 78th Street has five windows with a sixth window on each floor in a simply treated setback extension which joins the mansion to the adjacent town house. The narrow Madison Avenue facade is treated similarly, but is only two windows wide. Although each tier of windows is treated similarly at each floor, a number of elements add a subtle emphasis to the center of the main facade. Both the basement and the first floor are of rusticated limestone with recessed openings providing a solid base for the buff-colored Roman brick stories above which are trimmed with limestone quoins; limestone window enframements are keyed to the brickwork and articulated by their ornamental treatment. The double doors are handsomely enframed with limestone blocks alternating with sections of the molded enframement adorned by a large cartouche bearing the number of the house centered over the doorway. Four massive brackets support a balcony with very rich foliate carved panels and a small central cartouche. The transomed French windows of the parlor or second floor are richly articulated with stone enframements keyed to the brickwork, curvilinear balcony railings of iron, and boldly projected triangular pediments on console brackets. The third and fourth stories are treated as a unit between band courses. Here the windows are not as tall as those of the second story and have enframements of molded brick with alternating limestone blocks which are keyed to the brickwork. The windows of both stories have limestone sills supported on blocks; those on the third floor overlap the band course below. Projecting limestone lintels also surmount the splayed flat arches of the third story windows. Small windows, flanking the center windows, lend further emphasis to the center of the facade at both stories. At the third story these are narrow rectangular windows with enframements of molded brick, limestone sills, and keystones, while on the fourth story, oval-shaped windows with limestone enframements and garlands flank the central window--a contrast with the rectangular fenestration of the rest of the facade. The fifth story functions as an attic story. It is separated from the stories below by a stone band course and is treated more simply. The square double-hung windows, smaller than those below, are enframed by a simple but wide limestone molding. Panels of brick formed in the wall by molded brick enframements, set between these windows and flanking them at the ends, distinguish this floor.

This stately facade is crowned by an imposing copper cornice surmounted by a balustrade which is scaled to the facade and ornamented by dentils and an egg-and-dart molding. Closely-spaced modillions alternating with rosettes support this handsome cornice which crowns this skillfully composed facade.

EAST 79TH STREET Between Fifth Avenue and Madison Avenue

This grandly imposing block was originally developed in two phases. On the north side of the street, beginning in the early 1880s, row houses were erected by speculative builders. These houses were relatively modest in character, and many have since been replaced by later buildings. Two remain and are included within the District. The first grand house to be constructed (1888) was that of Isaac Vall Brokaw, a clothing manufacturer and real estate man. A handsome Francois I style limestone mansion, it stood on the north Fifth Avenue corner of the block, and was surrounded by open lots on which Brokaw, in the early 1900s, erected houses for his children. These buildings were demolished in 1965, and the site is now occupied by two tall apartment buildings. The attractive apartment house at No. 9-11 was built in the late 1920s and replaced two brownstone houses as did the Newbold residence of 1917 at No. 13-15 designed by the architectural firm of McKim, Mead & White (see p. 114). Today this north side of the block clearly illustrates the changes and evolution of architectural development in New York, from the early 1880s to the present day.

In contrast, the south side of the block retains its early 20th-century character to an exceptional degree, and is lined by one of the most imposing series of town houses preserved in all New York City. Like the north side of 78th Street (within the District), development of this 79th Street blockfront was controlled by Henry Cook who had purchased this entire square block from Fifth to Madison Avenue in 1879 (see p. 11). At that time not a single building stood on the "Cook Block" as it was known, and Cook did not begin to sell his property until the late 1890s. In 1899 the first of these large 79th Street houses was completed, the magnificent Fletcher mansion at the south Fifth Avenue corner, designed by C.P.H. Gilbert. It must have formed a striking companion to the Brokaw residence across the street. The other houses on the south side of the block were built in the following years, and the last of the group, No. 20, was completed in 1912. The architects of this fine series of houses, including such prominent firms as that of Warren & Wetmore, Barney & Chapman, Grosvenor Atterbury and Ogden Codman, designed residences in varying styles, including the Francois I, neo-Federal and neo-Renaissance. Conceived on a grand scale, in keeping with the scale of the broad street, these houses form a monumental and dignified row, enlivened by the individuality of the facades. That few alterations or changes have been made to the exteriors of these buildings further enhances their historic and architectural value. They are especially evocative of the elegant and fashionable life of the Upper East Side in the early 1900s.

SOUTH SIDE

No. 2.

Constructed between 1897 and 1899 for Isaac D. Fletcher, this exceptionally fine Francois I mansion was designed by C.P.H. Gilbert (see p. 112), an architect responsible for a number of other residences within the District. The builder and mason Harvey Murdock worked with Gilbert on this commission. Murdock, who specialized in the construction of private residences, was active in both Manhattan and Brooklyn. He worked in collaboration with Gilbert on several occasions, and also with the architects R.H. Robertson, and Babb, Cook & Willard. The handsome carved detail of the Fletcher house bears witness not only to the talent of the architect, but also to the ability of the builder Murdock. The house was published in the Architectural Record in 1899.

Isaac D. Fletcher (1844-1917) was a native of Maine who came to New York as a young man. He was president of the New York Coal Tar Company and later president of the Barrett Manufacturing Company. He was an art collector and bequeathed a major portion of his estate to the Metropolitan Museum of Art.

After Fletcher's death, his 79th Street residence was sold to Harry F. Sinclair (1876-1956) who owned it until 1930. Sinclair, who trained for a career as a pharmacist, determined in the early 1900s that prospecting for oil might be a more profitable field of endeavor. In 1905 he purchased his first oil well, and by 1916 he had founded the multimillion dollar Sinclair Oil Corporation. In the 1920s "The Chief" as he was known, was involved in the Teapot Dome scandals, and although he was not convicted of any criminal charges, he did serve a brief prison sentence for contempt of court. He was in later years the chairman of the

board of the Richfield Oil Corporation. Sinclair was a baseball and horse racing enthusiast; he was the owner of the St. Louis Browns, and of Zer, the 1923 winner of the Kentucky Derby.

No. 2 was purchased in 1930 by Augustus van Horn Stuyvesant (1870-1953) and his sister Ann Stuyvesant (d. 1938). The two were direct descendants of Governor Peter Stuyvesant, and when Augustus, a bachelor, died, the New York Times reported that the death of the last direct male descendant of the Governor signaled "the end of an era" in New York history. Stuyvesant was privately educated and did not pursue a career, although he occasionally was involved in real estate matters, since the Stuyvesant family had large property holdings in New York. He was for many years a recluse, and after the death of his sister, lived alone, with a small household staff, seeing only his lawyer. Reportedly he went out very seldom, although he took a daily "constitutional" in his neighborhood. He died at the age of 83 and was buried in St. Mark's in the Bouwerie with his ancestors in the family vault which was then sealed. Stuyvesant had left his entire fortune to St Luke's Hospital for construction of a wing in his father's memory.

In 1955 No. 2 became the headquarters of the Ukrainian Institute of America, Inc.

In the Fletcher mansion C.P.H. Gilbert created a miniature chateau carefully designed to relate to the urban context of its neighborhood. With its richly carved ornament of late Gothic and early French Renaissance inspiration, its towering slate roof, and picturesque silhouette, the house commands the attention worthy of its prominent corner site while harmonizing with the neighboring houses through its subtle design. The house is five stories in height set above a basement with the principal facade along 79th Street. This facade is asymmetrically designed with a large slightly projecting pavilion effect at the Fifth Avenue end which is not only wider than the left-hand section of the facade but treated quite differently.

High iron fences surround the depressed areaway yard. This fence complements the picturesque profile and medieval details of the mansion and is further enhanced by elegant stone posts with Gothic tracery and carving at the top. Two of these posts flank the main entrance and are connected to the doorway by two incurving parapet walls which flank the very broad steps. These walls are carved with ornate decorative seahorses, a motif which is repeated at the balcony above the central doorway. The entrance is given further prominence by its broad elliptical arched portal with a rich encrustation of Gothic detail. The entry portal and the large arched window opening of the second floor are visually united to form an imposing entryway. This composition is evocative of the frontispiece, a common French Renaissance motif designed to give emphasis to the center of a facade as well as its entrance. Here the main entrance is slightly to the left thus uniting it with the more densely treated composition of the left portion. The wide doors and surrounds form an impressive entrance, it is adorned by an handsome wrought-iron screen with neo-Gothic details such as cusped ogee-arches. Very rich moldings enframe the broad arch of the entry portal which is further adorned by bosses and foliate ornament. The entrance is further emphasized by an ogee-arched outer enframing ornamented with crockets and a finial which extends into the balcony above. Projecting niches set on paneled pilasters have sculptured corbels below and delicately carved canopies surmounted by crocketed pinnacles flanking the entrance arch. An ornately carved balcony above the entry portal serves the large window above it and is surmounted by two griffins holding shields which add a picturesque detail to this ensemble.

The asymmetrical fenestration of the mansion is particularly rich and varied in both shape and ornamental detail. At the first story the windows have simple foliate enframements and are recessed in the smooth ashlar wall and defined by projecting sills. Above the first floor, all of the windows are ornamented with handsome ogee-arched drip moldings which are enriched by crockets and engaged finials at the center. These drip moldings are terminated in bosses at the ends and echo the shape of the windows they articulate. Many of the windows are further embellished by engaged paneled colonnettes terminating in pinnacles and set above bases. Cusped tracery set in the arched enframements lends a particularly rich decorative and delicate effect to the central window of the second floor and the right-hand window on the third floor.

Simply molded string courses extend across the facade between floor levels and end in projecting gargoyle heads reminiscent of the grotesque beasts of French Gothic architectural sculpture. These courses define the floor levels of the mansion and add a picturesque note to the corners of the facade.

The left-hand side of the facade is much more ornately treated than the rest. An elegant three-sided bay rises from the basement through the second floor at the left, with two windows in the central panel and one at either side. There is an interesting play here between floor levels. The sills of the tall narrow windows with flanking engaged ribs continue the line of the principal string course at the second story of the facade. A series of ornamental panels set below them and above another string course read as a mock parapet wall below the second story bay windows although this parapet is actually at the top of the first story. This serves to diminish the scale of the facade at the left and to introduce the small recessed extension of the facade.

This extension features a ground story service entrance with a handsome ogee-arched molding over its triple-lighted transom which is crowned by a finial and flanked by diminutive engaged ribs with finials. The mock parapet of the bay continues across the extension above this door. Above this, the extension is set back and a small elegant copper and glass conservatory rises above the mock-parapet wall. This delicate conservatory has a decorative treatment similar to that of the rest of the limestone facade with its copper mullions, tracery, and elegantly ribbed roof.

The third floor has a variety of distinctive features. The elliptical-arched right-hand window with its delicate tracery is further embellished by a handsome balcony which is actually set below the string course at the top of the second story. This balcony, supported on a ribbed corbeled base which terminates in an amusing sculpted figure, is ornamented with imaginative sea creatures similar to those of the curved parapet wall which flanks the central entrance. The central window of the third floor is flanked by two small niches with corbelled sills, diminutive colonnettes with engaged pinnacles, and cusped ogee-arch moldings. One of these serves as a window while the other is a blind niche. Typical of the freedom of composition which characterizes this facade is the slightly asymmetrical placement of these two flanking windows.

The highlight of this facade is the rich and picturesque profile of its towering slate roof. The steeply-pitched roof with its two-story high gabled dormers and handsome chimneys is based on the medieval châteaux of France. Richly adorned turrets with pinnacles ornamented by crockets and finials demarcate the corners of the building and of the corner pavilion. Turret-like forms also flank the high dormer windows and contribute to the spiky silhouette of the building. Between the turrets a delicate cornice with arched and cusped moldings extends across the facade. Above the cornice a mock parapet with cusped tracery is interrupted by the gabled dormers and terminated by turrets. Two small single dormers with crocketed ogee-arch enframements flank the high central dormer and echo the small niches of the third story below. Another small dormer occurs in the recessed extension at the left. The three large gabled dormers are two stories high and have window groups set in square-headed surrounds with rounded shoulders. All these windows on the fourth floor have compound foliate moldings, flat ogee-arch drip moldings with finials surmounting them and carved heads at their ends. A richly carved string course separates the stories of the gables. The central gable has a pointed profile which curves inward as it rises. Ornate tracery in the form of sea creatures with stone cresting above fills the space between the dormer and flanking cusped pinnacles. The arched window in the upper story of each gable has a fine ogee-arch molding with crockets and pinnacles. The steeply pitched slate roof has two recessed arched windows which flank the central gable and another such window in the roof of the left-hand extension. Copper ridges outline the roof which was originally surmounted by handsome iron crestings whose spiky projections further contributed to the rich roofline. Particularly robust high paneled chimneys, of French inspiration, are irregularly placed at the east end of the roof which is terminated by a side wall parapet of limestone surmounted by a griffin.

In contrast to the picturesque asymmetry of the principal facade along 79th Street, the narrow Fifth Avenue facade is tightly designed in a symmetrical composition. This treatment is not only appropriate --it was an approach C.P.H. Gilbert used in later Francois I style houses such as that at 3 East 78th Street-- but also serves to harmonize the facade remarkably well with the adjoining houses. These two classically-inspired McKim, Mead & White houses (972 and 973 Fifth Avenue) were built several years later. An interesting feature of Gilbert's design is the slight swelling of the facade at the first three stories. This volumetric feature contrasts markedly with the emphasis on the planarity of the wall on the 79th Street facade, and subtly complements the swell-front of 972 Fifth Avenue. Each of the three principal floors has three windows grouped together in the curved front. The double-hung windows of the first floor are

square-headed with simply molded surrounds adorned with foliate carving. A very fine balcony above them, which swells with the facade, is carried on carved corbel blocks connected by low pointed arches. The balcony is embellished by rich open-work carving of sea creatures alternating with panels that have delicate pointed-arch tracery at the top. Tall, slender engaged ribs of stone flank and connect the windows of the second and third stories. All of these windows are enhanced by moldings of medieval character. Those on the second floor have elegant ogee arches with crockets and high finials. Below a string course, which separates the second and third stories and acts as a sill for the third story windows, pointed arch tracery further articulates the window bays between the ribs. The square-headed windows of the third floor are similar to those of the first floor but have ribbed enframements and projecting molded lintels which are connected and embellished by engaged finials at their centers. Carved heads are set above these windows as crowning features of the flanking ribs. These heads have varying expressions typical of some of the grotesques so popular in French Gothic carving. The cornice, which is identical to that of the 79th Street facade, is curved to demarcate the top of the bay in the facade. The traceried pseudo-parapet is continued across this facade from the front but is interrupted at the center by a high gabled dormer which is the same as the flanking dormers of the main facade. The massing of the steeply pitched slate roof articulates the end pavilion effect and contrasts in its picturesqueness with the understated elegance of the neo-Italian Renaissance buildings next door.

The two facades of the Fletcher mansion are connected by a variety of elements and continuities in the design, while the differences between the two facades lend an interest created by the tension at play here. There is the tension between symmetry and asymmetry, between tightly composed and freely picturesque, and that between rich carving and flat wall. That the building has related so subtly to buildings which were erected after its completion attests to the concern of later architects for their buildings as related to this impressive mansion. Despite the harmony with its neighbors the building never compromises its assertive individuality in its rich ornamentation, picturesque composition, and elegant detail. It is one of the finest extant examples of the Francois I style which was once so popular along Fifth Avenue that it became known as the "Fifth Avenue style." Like any chateau, the Fletcher mansion bespeaks the elegant living for which it was designed.

No. 4.

This handsome town house was constructed in 1899-1900 for James E. Nichols (b. 1845), who was president from 1885 to 1909 of the wholesale and importing grocery firm, Austin, Nichols & Co. A native of New Hampshire, he came to New York in 1868 and joined the Austin firm. Upon the death of the senior partner Nichols became head of the firm which was greatly expanded under his direction. The company which today imports wines and spirits, was at the turn of the century involved in the canned goods business, the importing of coffee, tea, and spices; as well as "fancy groceries", and also produced cigars. Nichols was a big game hunter, and his trophy collection, considered one of the finest in the country, was housed at No. 4. In 1899 he commissioned the well-known architect C.P.H. Gilbert (see p. 112) who had just completed the house next door, to design a home for him which was executed in the Beaux-Arts style and published in Architecture magazine in 1901. By 1916 Katherine A. Fitzpatrick, who then owned the house, commissioned the architect Herbert Lucas (1870? - 1953) to design major alterations on the structure. Lucas, who was later an architect in the firm of McKim, Mead & White (see p. 114) is best known for the design he did for them for the Savoy Plaza Hotel which stood for many years at Fifth Avenue and 59th Street where the General Motors Building now stands. Lucas redesigned the front facade, altered the fenestration of the side wall, and constructed a penthouse at No. 4. Although some of the elements of the Gilbert design were reproduced in the new facade, the large curved bay at the right, the entry portico at the left, and the mansard roof with its dormer windows were all removed.

The house is now six stories high above a basement with a handsome high iron fence enclosing the areaway flanking the central entrance. It has limestone posts surmounted by acorns, the traditional symbol of hospitality. The limestone front facade is neo-Italian Renaissance in character and represents the shift in architectural taste from the elaborate Beaux-Arts style at the turn of the century to the simpler details of revivalist styles in the ensuing decades.

EAST 79th STREET

Centered in the first floor of rusticated limestone, a dignified Ionic entry portico projects slightly over the simply enframed double doors with their handsome wrought iron grilles. A balustrade surmounts this portico and reads as a balcony for the central window above. Two high square windows with iron grilles flank the entrance. At the side, two-story high curved bays supported on massive console brackets occur at either end of this long facade. A projecting cornice with ananthus leaf molding extends across the facade above the first floor and continues along the side facade where it serves to emphasize the swell at the base of the bays. It also serves as the sill for the second story windows. The two stories above are outlined by quoins at the corners of the facade and have smooth ashlar limestone walls in contrast to the rusticated ground floor. These floors with their simple enframed transomed French windows are united under a boldly projecting cornice with modillions which also has an egg-and-dart molding. The windows of the second floor are crowned by smooth friezes and projecting lintels. The central window of the second floor is further adorned by a carved shield flanked by ribbons. A blank frieze under the cornice is overlapped by the simply molded enframements of the third floor windows. The richly decorated fourth story is closest to the original C.P.H. Gilbert Beaux-Arts design with its horizontal limestone bands alternating with broad ashlar courses and with the quoins at the corners of the facade. These limestone bands are also keyed with the enframements of the windows which are crosstetted top and bottom. These double-hung windows with their small panes replace the original paired windows. The motif of banding overlapping the window enframements continues along the side facade where these windows contrast with the crisply cut windows below them.

Above the fourth floor, the richly ornamented cornice is also a reminder of the more ornate C.P.H. Gilbert design. It is set above a blank frieze and embellished by an egg-and-dart molding and dentils and supported on richly carved closely-spaced modillions and modified console brackets at the ends. Rosettes are set between the modillions with an especially large one at the corner. A handsome parapet pierced by diagonal cross-forms and posts surmounts this cornice; originally anthemion crowned the corners of this parapet. The additional stories are set back behind this balustrade. The fifth floor has two simple windows and the sixth floor has three pedimented dormer windows set in a steep sheetmetal roof with high chimneys at the west side.

No. 6.

Designed by the architectural firm of Barney & Chapman, in 1899-1900, No. 6 is an interesting example of the neo-Federal style which became very popular in New York in the early 1900s. Montgomery Schuyler, the noted architectural critic, illustrated this house in his 1906 article "The New New York House" (Architectural Record). He described No. 6 as an exceptionally "palatial" version of this style, which he believed usually to be "of unpretending homeliness...the architectural expression of a comfortable bourgeoisie".

The owner of No. 6, Frederic Gebhard, (1860-1910) would very likely have preferred to stress the palatial rather than the bourgeois associations of the design of his house. Gebhard was described by the New York Times as one of New York's best dressed men about town, as a racing and yachting enthusiast, and as the longtime "friend" of Lily Langtree, the famous English actress. She and Gebhard even purchased adjoining ranches in the West, but in 1893 the friendship ended. Soon after, Gebhard married a famous beauty of Baltimore society, and No. 6 was built as their home. In 1907, apparently due to his rapidly shrinking financial resources, Gebhard determined to enter the business world. He and the sculptor Waldo Story founded the Ritz Importation Company of America, Canada and Cuba, which imported wines, coffee and spices. The business did not flourish and Gebhard's health declined. He died at the age of 50 in Garden City, Long Island.

John S. Barney (1869-1924) and Henry Otis Chapman (1862-1929) designed No. 6 in 1899. Their firm designed a number of New York churches, hotels, and commercial buildings, as well as private houses. The Holy Trinity Church and parsonage (1897) on East 88th Street, Grace Chapel and the clergy houses of the Church of the Immaculate Conception (1894) on East 14th Street, and the McAlpin residence at 11 East 90th Street are all works of Barney & Chapman which have been designated as New York City Landmarks.

EAST 79th STREET

This town house is an interesting reflection of the architectural fashions at the turn of the century. Although much of the design is clearly inspired by the neo-Federal and neo-Georgian styles which were just then rising to prominence in residential architecture, elements of Beaux-Arts architecture add a more exuberant elegance to these usually understated styles.

The house is five stories in height and of the English basement type, where the house is entered at ground level. The swell-front of this town house reflects the popularity of this motif in residences at the turn of the century, and lends prominence to this facade within the blockfront. The desire for individuality in residential design resulted in not only efforts to make houses more prominent within the block by such features as projecting bays, but also in stylistic variety which characterizes the District. The popularity of the swell-front can be seen in other houses of the period such as the nearby Payne Whitney house at 972 Fifth Avenue. At No. 6, the swell-front not only lends boldness to the facade, but particular grandeur to the recessed entryway beneath it. The double doors flanked by curved ashlar walls with Greek Doric pilasters are recessed under the front which is supported on stately Doric columns which are fluted and without bases. In contrast to these stalwart columns are the delicate Federal style wrought-iron railings with their oval motifs which surround the front yard. The Doric columns further create a handsome and inviting entryway and support the curved Doric entablature above. A curved parapet wall with pierced panels of interlaced cross-forms surmounts this entablature and extends across the facade. Above this entablature the next three floors are united by limestone quoins keyed to the brickwork. The windows of the parlor floor and third floor are treated as a compositional unit. The three windows of each floor are grouped together. At the second floor the double-hung windows have crosssetted enframements and triple keystones. Engaged fluted Ionic columns flank the central window and support the projecting central portion of the full Ionic entablature above them. At the side window this entablature is supported on flanking fluted Ionic pilasters. The columns and pilasters all have capitals embellished by swags. The entablature has a row of dentils below a projecting cornice which in turn supports the elegant curved wrought-iron balcony set under the third-story arched windows. The swell-front echoed in this balcony is further accentuated by its outward curving ironwork. The delicacy of this railing echoes the design of the areaway railing and enhances the more refined neo-Federal style arched windows of the third story. These windows are shorter than those of the parlor floor but like those, they are double-hung with the upper panel being composed of three vertical lights. They are flanked by Ionic pilasters with swags and dentiled capitals which support the arches above. These arches are filled with delicate fanlights and are crowned by console bracket keystone crowned by diminutive cornices. These arched windows provide a flowing movement across the swell-front which enlivens the facade. An ornamental cornice with moldings of acanthus leaves and egg-and-dart motif extends across the facade separating the third and fourth stories and serving as a sill for the square windows of the fourth floor. These windows have handsome crosssetted enframements. An interesting feature of this facade is the overlap of these windows on the high entablature of the roof cornice. This entablature has a plain wide frieze with egg-and-dart moldings above and below. The projecting cornice, supported on modillions, also reflects the graceful swell of the facade below. This curve is repeated in the balustrade which surmounts the cornice. The graceful convex curve of the slate tiled mansard roof handsomely complements the curve of the facade below it. Three dormer windows with round-arched pediments are set in this roof and echo the arched fenestration of the third floor.

The swell-front and combination of elegant details from a number of stylistic sources give this facade an original character and a dignity all its own.

No. 8

This handsome Beaux-Arts town house was built in 1909-1910 according to the designs of architect Henry C. Pelton. Like its neighbor No. 10, the facade of No. 8 is constructed of granite, an unusual material for New York town houses, which here enhances through its texture, the imposing monumentality of the building.

No. 8 was the home of Heinrich Schniewind, Jr. (1869-1962), a native of Germany who immigrated to this country in 1893. He became involved in the manufacture of silk, and later, rayon goods. In 1908 he founded the Susquehanna Silk Mills of which he was president. During the 1920s he served several terms as president of the Silk Association of America. Schniewind liquidated his silk business in 1932 and according to the New York Times sold his house "on a block where many leading families resided" in 1936 and retired to Glen Cove, Long Island.

For the architect Henry C. Pelton (1868-1935), this commission was somewhat unusual. Pelton, a graduate of the Columbia School of Mines, specialized in the design of hospitals. He was a consulting architect for the New York City Department of Health and for the Rural Hospital Program of the Commonwealth Fund of New York City. In association with James Gamble Rogers he designed Babes Hospital at the Columbia Presbyterian Medical Center, and a number of hospitals throughout the country. In the 1920s he was associated with the Boston firm of Allen & Collins and helped to design Riverside Church on Riverside Drive. Today No. 8 and No. 10 are owned by the Greek Archdiocese of North and South America.

This very imposing town house, six stories high above a basement, displays an interesting combination of classically-inspired forms. It is clearly composed in three major vertical sections -- base, midsection, and attic. The base of rusticated granite ashlar has recessed glass and iron double doors raised above a stoop with an iron handrailing and flanking flower boxes. An iron areaway railing defines the basement entrance. The main entrance at the first floor is simply enframed and crowned by a large projecting cornice slab with a talon molding supported on richly carved console brackets. To the right of the door two windows, set in the rusticated base, are enhanced by small iron balconies set below them. The next three floors are unified by monumental fluted pilasters with Composite capitals which flank a three-sided bay which extends through the second and third stories. These pilasters rest on an entablature with a delicate wave molding at its base above the rusticated ground floor and extending around the central bay. This entablature also serves as a sill for the windows of the bay. These high windows are single-paned with large transoms and are enframed by simple moldings enhanced by the cutting of the granite ashlar above as voussoirs of the flat arches. Small circular medallions occur between the voussoirs above the second story windows. A small projecting cornice extends across the bay above these windows. The third story windows are double-hung and are articulated by a continuous projecting molded sill and by a lintel with voussoirs crowned by a delicate molding.

An elegant parapet wall pierced by ovals with interlacing carved decoration surmounts this bay in front of the four double-hung windows of the fourth story. Above these windows a full entablature extends across the facade. It is supported at the ends by the imposing monumental pilasters and completes the three-story main section of the facade. The frieze is adorned with four wreaths with cartouches in their centers. The attic section, or fifth story, rises above a projecting modillioned cornice. It has square windows with simple enframements similar to those at the fourth floor. Slightly projecting panels centered above the pilasters have plaques carved with bunches of fruit adorning the facade at the fifth floor. Above them molded band courses terminate this very imposing facade. A penthouse is set back behind the front wall and is flanked by raking copings of stone and chimneys of granite.

No. 10.

This grand town house, six stories above a low basement, was designed in 1901 by the architect Grosvenor Atterbury for John Sanford Barnes. Stylistically it reflects both the dominance of the Beaux-Arts tradition at the turn-of-the-century as well as the popularity of the neo-Italian Renaissance style. J.S. Barnes (1870-1942) was a paper broker on Wall Street in the firm of Dillon & Barnes. He was active in philanthropy and as a sportsman.

Today this building and No. 8 are owned by the Greek Archdiocese of North and South America.

The architect of this fine house, Grosvenor Atterbury (1872-1956), was educated at Yale University, Columbia School of Architecture, and the Ecole des Beaux-Arts in Paris. Best known for his work in innovative housing projects,

he was the architect of the Forest Hills Garden Community, an early planned community in Queens sponsored by the Russell Sage Foundation. His influence was furthered through his invention of the so-called Atterbury mechanized mass production manufacture of building units for low-cost housing, an early system of prefabrication. He made industrial housing, model tenements, and hospitals his speciality, and was active as both the supervising architect of the American Expeditionary Forces in Europe during World War I and as chairman of the War Industry Housing Commission after the Second World War. Despite this involvement in the public sector, Atterbury had a number of significant private commissions in New York City. Between 1907-1913, he worked on the interior restoration of City Hall. He was also the restoration architect of the American Wing of the Metropolitan Museum of Art in 1924. Both of these buildings are designated New York City Landmarks. Of the private residences Atterbury designed, the Edith Fabbri House (1914-1916), a designated New York City Landmark at 7 East 95th Street, is notable for its neo-Italian Renaissance stylistic features.

Renaissance-inspired detail and an interesting treatment of its warm-toned granite facade of ashlar masonry also enliven the facade of 10 East 79th Street. High iron fences, richly adorned at the top, surround the lot and lead up the stoop to the iron-grilled double doors of wrought iron. The first floor is rusticated but smooth-faced around the segmental-arched openings with voussairs. Above this base a corbeled swell-front bay, three windows wide, rises two stories through the third story above a broad flat band course. Flanking this bay the rustications are slightly projected as quoins. The second floor casement windows with transoms are separated by stone transom bars. The windows of the third floor are double-hung with projecting sills carried on small corbel blocks. All of the windows in the bay, which is faced with smooth granite ashlar, have recessed molded enframements alternating with interlocking courses of the ashlar, reminiscent of a Gibbs surround. Above each window are the voussairs of flat-arches similarly alternating with the molded enframement. A restrained entablature extends across the bay above the third floor windows effectively terminating the bay while emphasizing the curve of the swell-front. It supports an ornate iron railing above, which serves as a balcony in front of the simply enframed square-headed windows of the fourth floor. Here the ashlar is rusticated between the windows in contrast to the smooth ashlar surrounding each window. Rosettes at either end of the facade above these windows suggest pilaster capitals. The roof cornice above this frieze has an egg-and-dart molding and modillions with dentils between them extending across the facade. Handsome anthemia of granite surmount the cornice and crown this striking facade.

Two stories of dormer windows, added in 1919, punctuate the steep mansard roof. The two large dormers above the cornice have paired windows and are crowned by triangular pediments. The three smaller copper ones above have double-hung windows with pitched roofs.

Nos. 12-14.

These two fine neo-Georgian town houses were designed as a pair by the architectural firm Little & Browne and constructed by Harvey Murdock (see p. 119) in 1901-1903. No. 12 was built for Miss Mary F. Ogden and No. 14 for her brother Charles W. Ogden. Charles Ogden was in the real estate business and well-known as an official of several charitable groups. He held title to both of the properties until 1935 when No. 12 was deeded to Mary Ogden with the restriction that it be used only as a private residence.

Today No. 12 is owned by the Practical Philosophy Foundation and No. 14 is used by the Permanent Mission of Iraq to the United Nations.

Little & Browne, a leading Boston architectural firm, began their partnership in 1895 and were responsible for many fine residences in Boston and the surrounding countryside, including many at Pride's Crossing, Mass., such as the residence of Henry Clay Frick. Their most notable house was the palatial residence of Larz Anderson which still stands on Massachusetts Avenue in Washington, D.C., which was built during the same years as 12-14 East 79th Street. Arthur Little (1852-1925) studied at M.I.T. and abroad before beginning work in the office of the prominent Boston architectural firm of Peabody & Stearns. Herbert W.C. Browne (1860-1946) studied abroad and received his training in the Boston firm of Andrews, Jacques & Rantoul.

These two five-story buff brick and limestone town houses are distinguished by their bowed bays, three stories in height, and their elegant paired Ionic porticoes. Each house is three windows wide with the curved bay at opposite sides making the two houses read as a symmetrical unit rather than two houses in a series. Both houses have limestone ground floors set above low basements. Iron fences with open work urns surround the areaway and give access to the basements. At the first floor each rounded bay has two windows articulated by double keystones. The round-arched doorway of No. 12 and the segmental-arched doorway of No. 14 are raised above broad low stoops over the basement entries and are dignified by elegant glazed iron doors and transoms. Ionic pilasters flank the doorways and support the common portico which is carried at the front on four smooth Ionic columns, the middle two being paired. These columns support a blank entablature with a pulvinated frieze and a cornice on small console brackets. This cornice, in turn, supports a delicate wrought-iron balcony railing which complements the small balcony railings before the windows in each bay.

The Roman brick walls of the upper stories are animated by limestone trim generally typical of the neo-Georgian style but with neo-Federal details interspersed in an original manner. The tall elegant windows of the second story have handsome Federal style limestone enframements with projecting dentiled cornices and friezes adorned by central panels with swags and by triglyphs at the ends, whereas the windows of the third and fourth floors have projecting stone sills and splayed neo-Georgian lintels with keystones. The two curved bays rise through the third story and are surmounted by curved cornices adorned with talon motif moldings. A wide band course extends across the facade of both houses at the level of these cornices and connects the two bays. They are crowned by balustrades, a common feature of the neo-Georgian style. Above the fourth story, a cornice on closely-spaced console brackets extends across the facades of both houses. It is, in turn, surmounted by another fine neo-Georgian style balustrade. The carved swag on the central panel of the balustrade acts subtly to unite the two houses into a single composition. Above the balustrade of No. 12 there are two additional stories added in 1960. They have three dormer windows set in a steeply-pitched roof and a buff brick wall above them.

No. 16.

Warren & Wetmore (see p.117), the prominent New York architectural firm, designed this well-proportioned brick and limestone neo-Georgian town house in 1901-1903. Reminiscent of English terrace house design, No. 16 was constructed for Sidney D. Ripley, treasurer and director of the Equitable Life Assurance Society, who died in 1905. His wife continued to live in the house until 1912 when she sold it to Charles H. and Gustavia A. Seneff. Mr. Seneff was director of the American Sugar Refining Company and a relative of the Havemeyers, the well-known New York art collectors. In 1910 he gave the land for the new Flushing Hospital in Queens. Although the facade was altered in 1955, the townhouse retains much of its original elegant character. Today the building houses the Saldenberg Gallery.

A handsome low iron areaway railing demarcates the entryway set in the English basement of rusticated limestone. This ground level entrance was a common feature of 19th-century English residential design. The ground floor here, however, is reminiscent also of Italian Renaissance palazzo design in its boldly accentuated rustication which is further embellished by the overlap of sections of ashlar block with the molded window enframements of the round-arched openings. This motif echoes a similar treatment at No. 10 and is reminiscent of a Georgian motif of alternating blocks known as the Gibbs surround. Iron grilles at the windows further enhance these arched openings. The entrance to this English basement is set above a low stoop with curved steps. It was originally more English in feeling with an elegant projecting portico. As seen in early photographs, this portico was composed of Tuscan columns flanking the doorway which supported entablature blocks which in turn carried a handsome balustrade surmounted by urns at either end in front of the parlor story window. Today the recessed glass and iron entry doors are set in a round-arched enframement similar to those of the first floor windows. Above the projecting band course which terminates the rusticated limestone ground floor, the walls are of brick laid up in Flemish bond with burned headers. Iron railings embellish the tall French windows of the second or parlor floor. These simply enframed recessed windows were originally divided into separate square lights and had projecting lintels on console brackets and friezes with carved swags in addition to their molded enframements. The double-hung windows of the third floor have crosssetted

enframements and projecting sills supported on corbel blocks which are adorned with grooves. The limestone panels above these windows originally featured projecting cornices. A wide projecting band course extends across the facade below the fourth-story windows and serves as a base for the complete enframements of these square windows. The keystones above these windows overlap the egg-and-dart molding below the roof cornice. A row of dentils also extends across the facade below the projecting cornice which is supported on closely-spaced modillions. A Georgian style balustrade surmounts this cornice. Behind the balustrade three copper-clad dormer windows are set in the steeply sloping crested copper roof. High limestone chimneys with handsome moldings at the top flank this roof.

The stateliness of this facade, animated by the play of light and shade over the brick walls of Flemish bond, is much in keeping with this elegant blockfront.

No. 18.

This very refined five-story limestone town house of French neo-Classical style was built for J. Woodward Haven in 1908-1909 by the builder Jeremiah C. Lyons (see p. 119 from the designs of the noted architect, Ogden Codman. Haven sold the house to the well-known sportsman Stanley G. Mortimer in 1937. Mortimer, who was in the stock brokerage business until 1932, achieved considerable fame as an amateur racquets player and, according to the New York Times, "devoted much of his life to sports and their development." He was a four-times winner of the national championship and a nine-times winner of the National Doubles Crown. He was also a frequent victor at the well-known courts of Tuxedo Park, where he also had a home. He was a director of the Racquet and Tennis Club in New York. The New York Times wrote of him on his death in 1947: "Possessor of a magnificent physique and fast on his feet, Mr. Mortimer put on one of the most blinding attacks the game has ever known." Today the building houses the Aquaveilla Galleries.

Ogden Codman (1863-1951) was well known for his residential designs in French neo-Classical styles 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 Newport, Rhode Island. Codman wrote of 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. Codman was also interested in American Colonial and Federal architecture, styles which can readily be seen in his country and suburban work. Of the many elegant town house Codman designed in New York City, the three on East 96th Street, Nos. 7, 15, and 18 are among the finest. 7 East 96th Street, a designated New York City Landmark, was built for himself closely following French models. The other two houses on 96th Street were based on the Ogden Codman house. Codman retired from architectural practice in 1920 and returned to France.

No. 18 East 79th Street is a very refined example of Codman's desire to accurately emulate the residential architecture of 18th-century France. The plans for this house were adapted from one in Bordeaux of which Codman had made scale drawings. High iron fences front the lot and flank the low stoop. The door is deeply recessed in the rusticated limestone first floor. This glazed door is beautifully enhanced by a delicate iron grille and an iron fan of arrows in the tympanum of the arch. To the right, two slightly recessed windows are set between the rusticated piers of the first floor. These windows have been altered to plate glass to accommodate the galleries which presently own the building. The walls above the ground floor are of smooth-faced ashlar with close mortar joints. A projecting balcony with an elegant iron railing supported on fluted brackets with guttae extends across the facade below the three tall narrow French windows of the second floor. The small panes of these simply enframed windows are a common feature of French residential architecture and add a sense of scale and a

delicate effect to this restrained facade. Above these windows the subtle interplay between the second and third floor is one of the most interesting features of the facade. The projecting round-arched pediment of the central second floor window is on the same level as the balustrades beneath the side windows of the third floor. This pediment is embellished by dentils and is supported on elongated console brackets. A richly carved panel above the transom and a carved molded enframing also adorns this central window which is visually linked directly with the window above. The balustraded balconies of the third floor windows are supported on corbel blocks which carry garlands of fruit between them. The central window of the third floor has an enframing delicately defined by a small and refined leaf molding like that of the window below and a frieze with tall acanthus leaf carvings, extending below a projecting cornice. Panels carved with swags and rosettes are set in the wall between the side windows of the third and fourth stories. The fourth story casement windows which lack enframements, are shorter than those below and have simple low iron balcony railings. A dentiled cornice supported on modillions is surmounted by a parapet wall pierced by balustrades. Behind these balustrades three pedimented dormer windows are set in the recessed steeply pitched mansard roof of slate. The subtle central emphasis of the facade is further accentuated by the slightly higher profile of the central dormer.

No. 20.

This very wide limestone facade of French neo-Classical inspiration was built in 1912 from the designs of the well-known architect C.P.H. Gilbert, who designed a number of homes in the District (see p. 112). The house was constructed for Dudley and Sarah Olcott, Dudley Olcott, II who died in 1946, was the son of a noted Albany banker and himself, according to the New York Times, "for many years prominent in New York banking and financial circles." From 1920 until his retirement in 1937 he was a partner in the financial firm of Billings, Olcott & Company. Sarah Olcott, from whom Dudley was divorced in 1932, retained title to the house and sold it in 1933 to Chester Dale. Mrs. Olcott who later remarried, died in 1946.

Chester Dale (1885-1962) and his wife Maud are best known for assembling one of the foremost collections of modern French painting in the United States. Dale worked as a banker and utilities financier with the investment banking firm, W.C. Langley & Co. at 115 Broadway. Retiring at an early age in 1935, he devoted himself to his own collection and the administration of several of the nation's most prominent and prestigious art museums. The Dales started their collection in 1923 and built up such a prominent collection that in 1931, Mrs. Dale was honored by the French Government for her interest in promoting French art; she was made a Chevalier of the Legion of Honor. She was the author of several books on modern French painting and set up an exhibition of the paintings of the well-known Italian-French painter Modigliani at the Palais des Beaux-Arts in Brussels in 1933 at the request of the Belgian Queen. Mr. Dale served as a trustee for the Metropolitan Museum of Art, Chicago Art Institute, Philadelphia Museum of Art, and the National Gallery of Art in Washington, D.C. Dale also served as vice-president of the National Gallery of Art which received the major part of the Chester Dale Collection after his death. In 1953, shortly before the first Mrs. Chester Dale's death, the Dale sold the house at No. 20 to the prominent art dealers, Paul Rosenberg & Company, which still maintains the building as an office and gallery.

The house, five stories high above a basement, is symmetrically composed about a central axis, and clearly articulated into three vertical sections. The most distinguished element of the rusticated limestone basement is the elegant portico over the glazed double transomed doors of iron with their handsome egg-and-dart enframing. Delicate unfluted Composite columns are set above high marble blocks. They support a full entablature embellished by a talon motif at the cornice which is surmounted by a low balustrade above. The upper stories are faced in smooth limestone ashlar with small mortar joints thus providing very smooth planar surface for the crisply cut fenestration. A delicate wave molding extends across the facade above the rusticated basement and has projecting swells beneath the second floor side windows supporting iron balconies. These windows are broad French windows with delicate arched fanlights above them. They have very handsome molded enframements with console brackets, ornamented by bead moldings, reading as key-stones. The mid-portion consisting of the second, third, and fourth stories, is united by limestone quoins which enframe the facade at the edges. At the third and fourth stories small windows with projecting sills of limestone continue the central axis established by the entry portico below. Paired windows flank these small central windows at these stories. At the third floor the paired windows are embellished by decorative friezes with shields as well as cornices supported on

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elongated console brackets ornamented with bead moldings. The fourth floor windows have simple molded enframements and slightly projecting sills. A handsome band course, carved with fleur-de-lis, extends across the facade and separates the lower stories from the fifth story above which reads as an attic story. This story features three simply enframed double-hung windows widely spaced in the very smooth ashlar wall. A blank frieze articulated by a taton molding below and an egg-and-dart molding above extends across the facade below the projecting roof cornice which is supported on closely spaced console brackets.

NORTH SIDE

No. 9, (No. 9-11)

This handsome fourteen-story apartment house of limestone ashlar construction was erected in 1928-29 by architects Hall Pleasants Pennington and A. Lewis, who, in the firm of Pennington, Lewis & Miller specialized in apartment design. Hall Pleasants Pennington (1889-1942) was the son of a noted Baltimore architect and educated at Princeton University and the Ecole des Beaux-Arts. After building hospitals for the Red Cross in France during World War I and spending a number of years in his father's office, Pennington began practice in New York City in association with Lewis and Miller and designed many apartment houses throughout the city, as well as the Federal Building -- in association with Cross & Cross -- at 90 Church Street in Lower Manhattan.

The height of this generally symmetrical Tudor style building is tempered by the clear delineation of the facade into sections by means of moldings and fenestration. The first two stories are treated together as a unit relating the building to the pedestrian context. The deeply recessed pointed-arched doors are enframed by a molding and ornamented by foliate carving in the spandrels of the arch. This carving is surmounted by a plaque with the building number "9" on it, all of which is enframed by a handsome drip molding. The plaque supports a recessed niche which is articulated by a delicate pointed-arch drip molding with foliate corbels supporting it. An ornately carved gold-colored decorative urn is set in this niche. Tall narrow windows grouped in pairs flank the niche and extend across the second floor.

The third and fourth floor are likewise treated as a unit defined by molded string courses above and below. The symmetrical composition of the upper floors is announced here with a group of windows at either side and a small central window between them. This theme is repeated at every floor above except the uppermost. Ornately decorated metal enframements two stories in height rise above curved balconies on corbels at the third floor and completely unite the groups of five windows of these two floors. In the center of the third floor, the small segmental-arched central window is articulated by a stepped molding reminiscent of Flemish Renaissance architecture and is embellished with foliate carving.

The next seven floors are treated uniformly with the small central window alternating at each floor. Thus all the floors have crisply carved windows grouped in fours while the fifth, seventh, ninth, and eleventh floors have groups of windows with transoms and no central window.

The twelfth and thirteenth floors are united by carved panels in the spandrels between the windows and drip moldings above the thirteenth story windows. A balcony with plaques carved with shields extends across the facade below the twelfth floor. A recessed blind segmental-arched niche with a lap molding and carved shield above interrupts the alternating pattern of the small central windows. The seven segmental-arched windows of the fourteenth floor are evenly spaced with a blind window between them below the roof cornice with its delicate balustrade, behind which a penthouse, not immediately visible from street level, is set.

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Nos. 13-15.

This imposing neo-Italian Renaissance palazzo type town house was designed for Thomas Newbold by McKim, Mead & White (see p.114) in 1916-1918. Thomas Newbold (1848? - 1929) was a lawyer and active in New York State politics. He served as Democratic State Senator (1884-1885) and as head of the New York State Department of Health from 1886- 1893. Upon his death, in 1929, his will of three million dollars was divided equally among his three children. In 1944 the executor of his will sold the house to the Rudolf Steiner School, which occupies the building today.

This very handsome facade of rusticated limestone is clearly articulated by patterns of rustication into a base, midsection, and attic section under a heavy cornice. This tripartite composition is typical of palazzo design and can be seen in another McKim, Mead & White palazzo-inspired building within the District the Stuyvesant Fish house at 25 East 78th Street. The base here has unusually handsome rustication in long continuous horizontal bands alternating in width, as well as grooved joints over the arched openings which are carried into the arches to form voussoirs. Handsome glazed double doors of iron are crowned by a large fan light whereas the arch in the wall at the left is blind with an inner arch of rusticated voussoirs and an unornamented paneled tympanum. A recessed service entrance, reached by descending several steps, is set beneath this blind arch. In the center of the ground floor, three tall French windows set behind balustrades are set in the facade. Above the ground floor a handsome wave molding, surmounted by a mock-parapet with balustrades in front of the windows, extends across the facade. At the upper stories the rustication is of a different character, also emphasizing the horizontal joints. In the center the horizontal joints are carried into the arch of the large central window of the second floor to form voussoirs. This very large arched French window with fanlight has a simple recessed enframing and a large projecting shield in lieu of a keystone, which is flanked by carved ribbons, marking the central emphasis of this symmetrical facade. On either side of this central window is a simply enframed French window above which a smooth-faced rectangular panel with a simple recessed enframing is placed in the wall. The four casement windows of the third floor are smaller than those below and enframed by the rustication. They are also surmounted by unadorned panels like those above the second floor windows. A boldly projecting roll molding band course serves as the sill of the windows of the fourth floor and separates this floor from those below. The fourth story, also rusticated, is treated visually as an attic story set below an imposing entablature well-scaled to the large facade below. The architrave of this entablature is ornamented with rosettes alternating with floral forms. Between the closely-spaced curvilinear brackets which support the projecting cornice are set alternating triangular medallions with handsome carved rosettes in the soffit of the roof cornice which in turn is decorated with ornamental carvings on the cyma recta above every other bracket.

Nos. 17 and 19.

These two buildings, so different in appearance, were once part of a row of nine designed by the architectural firm of D. & J. Jardine. They were built in 1880 for the speculative builder J. Bentley Squier (1840-1924). Originally four stories in height with high basements, these brownstone row houses displayed the neo-Grec style with its incised stylized motifs. Both 17 and 19 East 79th Street underwent extensive renovations at the beginning of the 20th century.

David Jardine (1840-1892), a native Scot who emigrated to the U.S. when he was 20, headed an extremely well-known architectural firm. He practiced with architect Edward Thompson until the Civil War and later formed a partnership with his brothers John, George, and John J. Nordin. In addition to numerous church and charity buildings, they designed the B. Altman & Co. building (1876) at 19th Street and the Avenue of the Americas, and a number of buildings in the Greenwich Village and SoHo-Cast Iron Historic Districts.

An extensive remodeling in 1907 for John Ross Delafield by architect Francis G. Stewart altered the facade of No. 17 to its present state. This renovation entailed the removal and rebuilding of the entire front wall and the introduction of a basement entrance. The limestone facade now displays the neo-Classic style so popular at the beginning of the century.

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John Ross Delafield (1875-1964), the owner who commissioned the alteration, a noted genealogist and conservationist, was a senior partner in the firm of Delafield, Hope, Linker & Blanc, and owned a handsome country estate "Montgomery Place" at Annandale-on-Hudson.

The building, three windows wide, has a swell-front which extends from the ground through the third story, a recessed and flat-faced third story, and a fourth-story with mansard roof and dormer windows. A window and small narrow service doorway in the high basement flank the central main entrance, which is surrounded by a molded enframingent with two console brackets supporting a cornice slab which projects from a similarly molded string course. This string course supports the low, paneled balustrade which serves the tall parlor floor windows. These windows are simply enframed and crowned by a cornice; brackets support an arched pediment over the central window.

The three second floor windows have simple eared enframingents and a continuous sill set on corbel blocks. Above them, the swell-front bay is terminated by an entablature with blank frieze surmounted by a dentiled cornice. The top of the cornice provides a base for the curved balustrade which serves the flush-fronted third story. The two third story windows have simple molded enframingents. The roof cornice above them has a frieze with a continuous swag and shield motif. A dentiled cornice carried on console brackets handsomely crowns the building. The steep slate roof has two dormers with arched pediments now connected by a window with a flat roof.

No. 19, originally owned by David Hochstadter, a clothing manufacturer, is an almost unchanged four-story town house which displays an interesting stylistic dichotomy: The top two floors remain in the neo-Grec style where as the second floor bay exhibits various neo-Classical details. An alteration in 1902, by the noted architectural firm of Herts & Tallant, changed the facade to its present configuration.

The high basement of this three-window wide structure now contains an entrance. The two basement windows are surmounted by lintels with semi-circular incised ornaments protruding over their centers. The simple door enframingent supports a low iron railing for the parlor window above. The three high arched parlor floor windows are surrounded by richly carved and incised enframingents resting on stylized Ionic capitals. Above this, a copper-clad second floor oriel crowned by anthemias and carried on brackets, has metal spandrel panels and vertical panels between the five windows which are decorated with classically inspired motifs.

The neo-Grec third and fourth floors have identical fenestration. The sills form continuous string courses, while the window cornice slabs are supported on corbels with fan-shaped incised neo-Grec ornament. The sheetmetal roof cornice is supported on modified console brackets with rosettes between them.

EAST 80TH STREET Between Fifth Avenue and Madison Avenue

This block of East 80th Street was one of the earliest blocks in the Historic District to have houses built upon it. In 1867-68 the architects D. & J. Jardine (see p. 40) built a row of four houses on the north side of the street. Of this row only two houses remain, Nos. 7 and 9, and they were both so extensively altered at the turn of the century that there is no external indication of the earlier date. It was almost twenty years before development began on the south side of the street under the direction of three builders who were active on the Upper East Side and in the Historic District: Charles Graham & Son, Nos. 4-12 (1885-86) and Nos. 22-26 (1887-88); Edward Kilpatrick, No. 14 (1886-87); and Anthony Mowbray, Nos. 16-20 (1884-86). A number of these residences were demolished in the early 20th century to be replaced by more fashionable and elegant ones. Others were altered in accordance with changing tastes of the 20th century. In the 1880s Mowbray was also responsible for two houses built on the north side of the street at Nos. 15-17, later replaced by the present house at No. 17. Other houses on the north side of the street date from the 1890s.

This block is of special interest because of its association with members of the Woolworth family. Frank W. Woolworth built his house in 1899-1901 at 990 Fifth Avenue (see p. 89) at the northeast corner of 80th Street. Then between 1911 and 1916, he had three houses built on the south side of the street for his daughters and their husbands. All four houses were designed by architect C.P.H. Gilbert (see p. 112).

SOUTH SIDE

No. 2.

This elegant Neo-Italian Renaissance residence was built in 1911-12 and designed by architect C.P.H. Gilbert. Frank W. Woolworth, who lived across the street at 990 Fifth Avenue, commissioned the house for his daughter Edna and her husband, Franklyn Laws Hutton (1877-1940).

Hutton was a stockbroker and a member of the firm of Harris, Hutton & Co. In 1907 he married Edna Woolworth and their daughter Barbara was born in 1912, about the time they moved into the house. His wife died of a rare ear infection in 1917. Barbara Hutton, often called the "richest woman in the world," inherited eighteen million dollars from her mother and grand parents. The inheritance was managed by her father until 1933 when it had increased to 42 million dollars. To date, she has had six husbands.

The building is now the Blessed Trinity Convent House.

This handsome six-story residence is given added distinction by a complete marble facade. The ground floor with central entrance and flanking openings forms a rusticated base for the upper stories. The doorway with foliate elliptical arch has handsome glazed bronze doors and is flanked by a service door and window. The base is surmounted by a full-width stone balustrade carried on handsome console brackets. This balustrade also serves the two full-height transomed windows at the second floor. Handsome enframements and cornices carried on console brackets enhance these windows. The windows of the third and fourth stories have molded enframements and projecting sills. Rising above a narrow string course, the fifth story has panels flanking and separating the three windows. A modillioned cornice set above dentils and a paneled frieze is surmounted by a balustrade at the setback of the sixth story.

No. 4. (Built as No. 4-6)

This handsome neo-French Renaissance residence, built in 1915-16, replaced two 1885-86 brownstones on the site. Frank W. Woolworth also commissioned this design from architect C.P.H. Gilbert and had the house built for his daughter Helena (d. 1938) and her husband, Charles E.F. McCann (1876-1941). McCann, a lawyer, was a partner in the firm of Douglas, Armitage & McCann. Helena Woolworth McCann, a music lover, had a great interest in the Metropolitan Opera and the New York Philharmonic. In 1928 she gave an organ to Princeton University in memory of her father.

EAST 80TH STREET

The house is now owned by the Young Men's Philanthropic League.

Because No. 4 replaced two houses previously on the site, the present house is unusually wide, thirty-five feet. Five-and-a-half stories high, it is faced with limestone. At the ground floor, the central entrance with elliptical arch is enframed by rows of foliate moldings. This enframing is characteristic of the French Renaissance style with center ogee and flanking engaged colonnettes set on carved bosses. At the second story, rising above a boss-decorated band course which enframes the finials of the colonnettes and the ogee arch, are two sets of tall paired windows with foliate moldings and ogee-arch enframements. Also characteristic of the French Renaissance style are the finials above the ogee arches and the engaged colonnettes flanking the windows. The windows at the third and fourth stories are paired similarly to those on the second floor, but they are enframed only with simple ribbed moldings. Crowning the fourth story is a cornice with a series of small corbeled arches in the frieze surmounted by a parapet with vertical traceried panels. Two tall gabled dormers at the fifth story are flanked by buttress-like elements with soaring finials joined to carved finials at the peaks of the gables by openwork tracery. This architectural treatment is also characteristic of the style. The top floor with small dormers is set behind a steep slate roof with copper cresting.

No. 6. (Built as No. 8)

Like No. 4, this handsome neo-Italian Renaissance residence was built in 1915-16 and replaced an 1885-86 brownstone on the site. Frank W. Woolworth, who commissioned this design from architect C.P.H. Gilbert, had the house built for his daughter Jessie and her husband James P. Donahue (1887-1931). Jessie Woolworth and James Donahue were married in 1912. Donahue was a member of Woolworth's company and also became associated with the brokerage firm of his brother-in-law, E.F. Hutton Co., later establishing his own brokerage firm. In 1931, despondent over ill health, he took poison "with suicidal intent" and died shortly thereafter.

Although built four years later, this house is very similar in design to No. 2. It appears that Gilbert felt it appropriate to make these two houses a pair flanking No. 4. Like No. 2, the main facade of No. 6 is of marble, a particularly elegant feature. The square-headed centrally placed entrance at the ground floor has handsome bronze doors and is flanked by a service door and a window. A full-width stone balustrade carried on console brackets protects the tall second story windows with transoms. The treatment of these windows and those at the two stories above is like that at No. 2. A string course separates the fourth and fifth stories, while the fifth story is surmounted by a balustraded cornice similar to that at No. 2. No. 6 has a sixth story with tall arched windows flanked by columns; it is crowned by a cornice with acroteria.

No. 8. (Built as No. 10).

This charming neo-Renaissance house also replaced an 1885-86 brownstone on the site. Built in 1914-15 for Amelia G. and Sol F. Friedman of Ashton Mills, a dry good business, the house was designed by Edward Necarsulmer.

Edward Necarsulmer (1874-1959), who trained at Columbia University and the Ecole des Beaux-Arts in Paris, founded his own firm in New York in 1903. In addition to designing private residences such as the one for the Friedmans, he also did commercial, industrial, and institutional designs. His design for the facade of the Franklin, Simon & Co. building at 414-420 Fifth Avenue won an award in 1922 from the Fifth Avenue Association, and his firm worked on the Young Men's Hebrew Association building at Lexington Avenue and 92nd Street.

In 1938 the house was purchased by Gilbert W. Kahn, son of Otto Kahn, the well-known financier and philanthropist.

No. 8, smaller in size and scale than the neighboring Woolworth houses, is related more in size to the earlier brownstones which stood on the block.

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Five stories tall, the house is faced with limestone. The first story with square-headed central entrance, flanked by a service door and window, is surmounted by a full-width balustrade supported on console brackets serving the second story French windows. These three full-height arched windows have console bracket keystones flanked by delicate carved foliage -- a particularly elegant touch. Panels flank the fourth story windows above a band course which serves as a window sill. A boldly projecting, modillioned cornice surmounted by a balustrade crowns the facade and partially conceals the setback fifth story.

No. 10 has been eliminated from the street numbering system.

No. 12.

This house is the only remaining one of five brownstones designed in 1885-86 by Charles Graham & Sons (see p.113) for real estate developers B.A. and G.N. Williams. The first occupants were Pauline and Sanders Gutman; Mr. Gutman was a partner in the firm of Gutman Bros., gloves and hosiery importers. In 1917, the Gutmans sold the house to Thomas Newbold whose house was then under construction at 13-15 East 79th Street. No. 12 was purchased for his daughter Julia and her husband William Redmond Cross, and the two houses shared a common rear yard. Mr. Cross (1874-1940), an investment banker, was also a president of the New York Zoological Society and a chairman of the Council of the American Geographical Society. Julia Appleton Newbold Cross (1892-1972), who married Cross in 1913, was a president of the Horticultural Society of New York in the 1950s. Apparently desiring a more fashionable house than the original brownstone residence, the Crosses commissioned Cross's architect brothers, of the firm of Cross & Cross, to extensively alter it.

John W. Cross (1878-1951) and Eliot Cross (1884-1949) designed many residential, commercial, and institutional buildings in New York City including the Church and Rectory of Notre Dame on West 114th Street, the Lewis Spencer Morris House, 116 East 80th Street, and the George Whitney House, 120 East 80th Street -- all designated New York City Landmarks. Among other notable buildings designed by the firm were the Tiffany & Co. building at Fifth Avenue and 57th Street, the Barclay Hotel, 111 East 48th Street, the City Bank Farmers Trust Building, 22 William Street, and the Federal Office Building and Post Office -- in association with Pennington, Lewis and Mills, 90 Church Street. Eliot Cross, who was also active in the real estate field, was part of a group that began developing Sutton Place.

As redesigned, this six-story house with a red brick facade displays a number of characteristics of the neo-Federal style, including Flemish bond brickwork. The ground floor entrance with stone enframing has a simple cornice carried on brackets. At the second story full-height blind-arched windows have flush stone keystones and the splayed flat brick arches of the third story windows have similar keystones. The upper two stories of the house are skillfully set back behind a stone cornice with brick parapet at the fourth floor.

No. 14.

This house was built in 1886-87 by architect-builder Edward Kilpatrick (see p.113). The first occupant was George H. Chatillon, a member of the firm of John Chatillon & Sons that specialized in the sale of scales, balances and cutlery. The house remained in the Chatillon family until 1923 when it was sold to James A.B. and Eleanor Whitney Fosburgh.

This smooth-stuccoed five-story house with a basement retains few features of the original design. The most notable of these is a three-sided oriel at the second floor. The top floor, with steel casement windows, was added to the house in 1923 for the Fosburghs by the architectural firm of Delano & Aldrich.

Nos. 16, 18, and 20.

These three houses were built as a group by Anthony Mowbray, a builder and real estate developer. Constructed in 1884-86, they were designed by

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McElfatrick & Sons & Debaud. John B. McElfatrick (1828-1906), who founded the firm, practiced with his two sons, John M. McElfatrick, and William H. McElfatrick (1854-1922). The firm is best remembered for its many theater and opera house designs, not only in New York but throughout the United States. It was responsible for the reconstruction of the interior of old Metropolitan Opera House after the fire of 1893. John B. McElfatrick came to New York about 1884 to superintend the construction of the Bijou and the Manhattan Theatres. At that time the firm became associated with Halsey C. Debaud to also undertake residential commissions such as these houses on East 80th Street. Of the three houses, two were extensively altered to make them more fashionable, a common practice in the early 20th century; only No. 20 retains its original Queen Anne appearance.

No. 16 was sold by Mowbray to August and Josephine Schmid in 1886. Schmid was a partner in the Bernheimer & Schmid Lion Brewery. Ashbel P. Fitch (1877-1926), the second occupant of the house, was a prominent New York lawyer and a member of the Society of Mayflower Descendants and the Sons of the American Revolution. When Eugene and Josephine Arnstein purchased the house from Fitch in 1905, they commissioned an extensive alteration from the architectural firm of Janes & Leo (see p. 71).

Janes & Leo transformed the generously proportioned brownstone house into a fashionable French Beaux-Arts style residence. Although a basement entrance has been provided, the limestone facade largely retains its appearance from the time of the 1905 alteration. Featured at the parlor floor are two arched window openings with a balustrade at the base of the larger one. Rising above a deep cornice carried on console brackets are the second and third stories which are treated as a unit. Of particular interest is the treatment of the center windows. At the second floor the window is flanked by Ionic pilasters supporting a full entablature. This entablature, in turn, supports the delicate enframing of the central eared window at the third floor. Further adding to the unified appearance of these two stories are the quoins flanking the facade and the dentiled and modillioned cornice surmounting the third floor. Three windows at the fourth story are flanked by half pilasters; these are surmounted by pulvinated friezes which support low pediments. A mansard roof and high flanking chimneys rise above them.

No. 18 was purchased by Harmon Hendricks from Mowbray in 1886. Hendricks was a member of a prominent New York Sephardic Jewish family and a descendant of Harmon Hendricks, the wealthy copper merchant whose firm established the first copper-rolling mill in the country. In 1919 William L. Fawcett of Baldwin, Long Island, purchased No. 18, apparently as an investment, and had it extensively altered according to the designs of architect Francis L.S. Mayer. Fawcett then sold it to Mrs. Louise Maxwell Whitney (1877-1958). She and her husband, Howard Frederic Whitney (1875-1927) took up residence in 1921. Mr. Whitney, a stock broker and member of the New York Stock Exchange where he served on its Board of Governors, was a partner in the firm of H.N. Whitney & Sons. An ardent yachtsman, tennis champion, and golfer, he served several times as an officer of the U.S. Golf Association. The Whitneys were married in 1903.

The present neo-Classical facade of the house is the result of the alteration by Mayer. Five stories high with limestone facade, the house is now entered at ground floor level. The center entrance with handsome wrought-iron doors is flanked by fluted engaged columns supporting an entablature with triglyph-adorned frieze. Two narrow doors flank it. At the second story the central window is set behind a wrought-iron balcony resting on the entablature. A handsome pediment, above a triglyph-adorned frieze which rests on slender vertical brackets, further enhances the center window. At the third and fourth stories panels with swags and rosettes, set below the windows, adorn the facade. It is terminated by a cornice set on a simple frieze with ornamental panels at each end.

No. 20 was purchased in 1886 by Mahlon J. Woudruff, the treasurer of a firm located at 45 Chambers Street. Later residents of the house were Mr. and Mrs. Philip Livingston who purchased it in 1922. Livingston (1862-1938), who lived at 992 Fifth Avenue (see p.90) before purchasing No. 20, was a lawyer and a member of one of the earliest American families in New York. He was a descendant of one of the signers of the Declaration of Independence and of a Revolutionary War hero. Prominent in sports circles, he was an active sailor

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in Maine waters. He married Juliette Turner Benedict in 1910.

This brick and brownstone house, setback from the building line, is the only one of the three built by Mowbray that retains its original appearance, with the exception of an entrance which has been added at basement level. To the left a large rectangular bay with two windows at each floor extends up from the basement through the first two floors. It projects forward from the main facade. The bay also forms a balcony at the base of the third story windows. Surmounting the first and second stories are wide decorated friezes which unify the projecting bay with other portions of the facade. A bracketed cornice with decorative frieze crowns the third story. The fourth story is set behind a slate mansard roof with two gabled dormers. The larger dormer above the bay has two windows which are placed beneath a single gable, while the smaller dormer at the right has an arched pediment with sunburst. A variety of ornament characteristic of the Queen Anne style also enhances this facade.

Nos. 22, 24, and 26.

This group of three brownstone and brick houses was built by the architectural firm of Charles Graham & Sons (see p. 113) in 1887-88. For the construction of these residences the firm acted as both architect and developer. Although No. 22 was altered in 1922, the other two houses remain largely intact.

The first occupants of No. 22 were William E. and Cecilia Lauer who purchased the house from the Graham firm in 1889. Mr. Lauer was a clothier whose firm was located at 672 Broadway. In 1922 the house was purchased by architect I.N. Phelps Stokes as an investment; he altered it to its present appearance.

Isaac Newton Phelps Stokes (1867-1944) is best remembered today as the editor of the six-volume Iconography of Manhattan Island (1915-28), an indispensable source for anyone doing research on New York City. Educated at Columbia University and the Ecole des Beaux-Arts in Paris, Stokes formed a partnership with John Mead Howells in 1897. One of the buildings designed by the firm of Howells & Stokes was St. Paul's Chapel at Columbia University, a designated New York City Landmark. Stokes, who had a strong interest in the problems of housing, helped draft the State Tenement House Law of 1909 and also helped lay the groundwork for the formation of the United States Housing Corporation. Active in civic affairs he served for many years as a member of the Art Commission of New York.

After the alterations were completed, Mrs. Lesley Josephine Pearson bought the house in 1923 for her daughter and son-in-law, Josephine and Beverley Bogert. Mr. Bogert (1867-1959), an investment banker, was well-known as a sportsman in the United States and England. He and his wife were society leaders in New York, Newport and Palm Beach. In 1928 the Bogerts moved down the street to 2 East 80th, the former Hutton residence (see p. 42).

Although this house retains a number of its original features at the upper two floors, the lower floors were altered by Stokes in a refined and classical manner. The ground floor entrance is centered within a full-width three-sided projecting bay which extends up to the third floor. A classical enframingent and dentiled cornice enhance the door. Above this entry the bay has a series of closely spaced window openings; the second story windows are full height with transoms. Each of these floors is surmounted by a cornice with a wide ornamented frieze. The windows at the top two stories retain their original enframingents with corbeled sills and keystones at the third floor. To harmonize this portion of the facade with the new bay, Stokes designed a handsome cornice with a frieze that is quite similar to that above the second story, displaying rosettes set between the strigil motif.

The Graham firm sold No. 24 in 1889 to Henry W. Schmidt; he and his family were the first occupants of the house. Schmidt was a partner in Neidlinger, Schmidt & Co., a malt house. It is now occupied by the Asian Gallery.

The house is an interesting example of the neo-Renaissance style which became popular in the late 1880s. The use of brownstone was characteristic of much row house design throughout the latter part of the 19th century and intricate foliate ornament is often seen in Queen Anne design of the same

period. In this house, in addition to such features, elements of neo-Renaissance design are displayed. Neo-Renaissance design, however, is more often associated with the use of light-colored stone rather than dark-colored brownstone.

At No. 24 the original rusticated basement has been retained, and a basement entrance has been provided. The first floor is distinguished by a wide panel of intricate foliate design separating the two right-hand windows. A wide frieze with a variety of foliation spans the facade beneath the cornice of the first floor. The treatment of the upper three stories is more characteristic of the neo-Renaissance style. At the second floor the facade is again rusticated, and the windows have eared enframements supporting the cornices. The window enframement at the third and fourth stories are similar in design, and all but two have cornices above them. A modillioned and bracketed cornice of sheetmetal with paneled frieze surmounts the facade.

No. 26 was sold by the Graham firm to George P. Lies, a cigar manufacturer. As was so common in this area, Lies purchased the house for his daughter and son-in-law, Harriet and Frederick W. Woerz. Woerz (1861-1947) was president of the Beadleston & Woerz Empire Brewery. The second occupants of the house were Anna D. and William Worthen Appleton who purchased it in 1903. Mr. Appleton (1845-1924) was chairman of the board of directors of the publishing house of D. Appleton & Co., and a grandson of the founder. He was a leader in advocating the rights of literary property and helped secure the copyright act of 1891. He was also active in the affairs of the New York Public Library.

Like No. 24, No. 26 displays features of the Queen Anne and neo-Renaissance styles and uses red brick and brownstone. The house, which rises above a rusticated basement, is the only one in the block which retains its original stoop. At the first floor, the segmental-arched openings have keystones which are characteristic of the neo-Renaissance style. A wide foliate panel that is more characteristic of Queen Anne design separates the windows. The most prominent feature of the facade, which may be seen at the second floor, is a three-sided oriel supported on a large stone corbel. The use of an oriel is common in the Queen Anne style, but the details, including the window enframements and surmounting balustrade, are neo-Renaissance. The third and fourth stories are of brick and the treatment of the windows at these floors is characteristic of the neo-Renaissance style. The third story windows are distinguished by brownstone enframements keyed to the brickwork and crowning cornices. A modillioned and bracketed cornice with paneled frieze surmounts the facade.

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NORTH SIDE

No. 3.

This handsome French Beaux-Arts residence was designed by Alexander M. Welch of the firm of Welch, Smith & Provot (see p.118) for W.W. Hall, the real estate developer with whom he often worked. Built in 1898-99, the house was sold by Hall to Robert G. Remsen. Remsen, however, died before he could move in, and the house was occupied by his widow, Margaret Remsen, and their daughter May. A photograph of the "House of R.L. Remsen Esq." (sic) was published in American Architect and Buildings News (July 7, 1900). The second occupant of the house was Miss Helen O. Brice (d. 1950), the daughter of the Ohio Senator, Calvin Stewart Brice. Her father's railroad business brought the family to New York where they became prominent members of society.

This generously proportioned residence, which is almost forty feet wide, is similar in character to the other Beaux-Arts residences Welch designed within the Historic District. The rusticated limestone ground floor has segmental-arched windows with handsome wrought-iron grilles. The square-headed entrance, placed above a low stoop has a handsome carved enframing and deep reveals with foliate panels. It is surmounted by a limestone balcony which also serves a second story French window. The facade at the second, third, and fourth stories is of gray brick and flanked by limestone quoins. A central three-sided oriel at the second and third stories is of limestone and is carried on massive ornately carved console brackets. A round-arched pediment surmounts the central window of the oriel at the second floor, while a balustrade surmounts it above the third floor. The three central windows at the fourth story above the oriel are surmounted by a common cornice. The single windows at these three floors which flank the oriel have limestone enframements which contrast well with the brick facade. Rising above a limestone string course, the fifth story is also of limestone. Pilasters with shallow grooves in their upper halves flank the center window while panels flank the side ones. An ornate bracketed cornice, with small lions' heads above each bracket, surmounts this imposing facade.

No. 5.

This house was built for Samuel C. and Caroline Boehm in 1890-92; Mr. Boehm was in the liquor business. Designed by architect Frederick A. Minuth, the original house was extensively altered in 1900-01, also according to designs by Minuth, for the Boehms. While the first house was a picturesque brownstone residence, by 1900 the Boehms must have felt that a house in one of the newly popular classical styles would be more desirable. Between 1925 and 1936, the house was owned and occupied by Mr. and Mrs. Arthur Hays Sulzberger. Mr. Sulzberger (1891-1968) married Iphigene Ochs, daughter of New York Times publisher Adolf S. Ochs, in 1917, and then entered the newspaper business following World War I. Sulzberger became publisher of the Times after the death of his father-in-law in 1935.

The facade of this five-story house, resulting from the 1900-01 alteration, is of limestone. The rusticated ground floor has two square-headed window openings and an entrance with an especially handsome pair of glazed iron doors. Above the ground floor the facade is smooth-faced. The most prominent features of the second story are the full-height arched windows with balustrades at the bases. Panels with oval motifs fill the blind arches. At the third and fourth stories, the windows have low wrought-iron railings of delicate design. The facade is crowned by a modillioned cornice with balustrade which partially conceals the setback fifth story.

No. 7.

This was one of four houses built in 1867-68 for the developers Kendall & Jardine and designed by the architectural firm of D & J. Jardine (see p.40). In 1870 the house was sold to Maria Mulock, apparently as an investment for she never lived there. The mortgage on the property was foreclosed in 1879, and the following year the house went to Leopold Sinsheimer who was in the clothing business. In 1899 the house was purchased by Dr. and Mrs. Thomas E. Satterthwaite. Dr. Satterthwaite (1843-1934), a graduate of the College

of Physicians and Surgeons, was a founder and former president of the Babies Hospital. A specialist in pathology, he was a president of the New York Pathological Society, and he also helped establish the American College of Physicians. In 1884 he married Isabella Banks (1858-1955), the daughter of Dr. James Lenox Banks. The Satterthwaites, following the trend of their neighbors, apparently desired a more fashionable home for, in 1899, they commissioned architect William Strong to extensively alter the house. The present neo-Renaissance facade is of that date.

At the rusticated ground floor the entrance and service door are approached by wrought-iron railings. The main entrance has glazed wrought-iron double doors. At the second story, the two tall windows have keyed enframements and are surmounted by cornices set on brackets and keystones. The upper floors of the facade are of brick flanked by stone quoins. Segmental-arched windows with console bracket keystones at the third story have low curvilinear wrought-iron railings at the bases. Splayed lintels with keystones accentuate the windows at the fourth story and flat brick arches with stone keystones accentuate those of the fifth story. A bold cornice carried on console brackets with stone cartouches between them crowns the facade.

No. 9.

This is also one of four houses built in 1867-68 for the developers Kendall & Jardine and designed by the architectural firm of D & J. Jardine. Robert Paterson, a merchant, purchased the house in 1871, but he and his family did not occupy it until some time in the 1880s. Previous to that time he must have held the house as an investment and leased it out. When John C. Schawe purchased the house as an investment in 1899, he commissioned architect Samuel E. Gage to alter it.

Samuel E. Gage (d. 1943), a graduate of the Columbia University School of Mines in 1887, is best remembered as the designer of a series of buildings for the Corn Exchange Bank. He also designed many homes and office buildings during his 53 year career.

The first residents of the house after the alteration were Hallett A. and Anna W. C. Borrowe, but by 1905 the house had been purchased by Frank W. Woolworth and was occupied by Mr. and Mrs. Charles E. F. McCann, Woolworth's daughter and son-in-law (see p. 42). In 1916 the McCanns moved across the street to No. 4. The house at No. 9 incorporates a number of French Renaissance features. Interestingly enough, this was the style used when the McCanns built their house across the street at No. 4.

The present facade of the house dates from the 1899 alteration when the original brownstone house was converted to a neo-French Renaissance residence. At the ground floor the entranceway is flanked by Corinthian pilasters and is crowned by an ogee arch with crockets and finials. The enframements of the flanking openings also have diminutive Corinthian colonnettes. Ogee-arch drip moldings with foliate finials adorn the arched second story windows. These windows are flanked by pilasters with handsome foliate ornament characteristic of the French-Renaissance style. The windows of the third story which consist of four casements are flanked by colonnettes with finials. Set beneath a common cornice with two pediments the windows are treated as one unit. Crockets and finials ornament the pediments. The treatment of the paired windows at the fourth story is like that at the third, while at the fifth story, three short windows are crowned by a continuous cornice supported on pilasters. Each story is given definition and is separated by a narrow cornice, a somewhat unusual feature. The more common design practice was to group several stories together as a visual unit. The facade is surmounted in a most unusual and distinctive manner. Rising above a row of dentils is a series of freestanding short colonnettes, each set on a console bracket. These colonnettes, in turn, support the roof cornice.

No. 11.

This residence was built in 1909-10 for Hiram C. Bloomingdale. Designed by the architectural firm of Schwartz & Gross, it replaced an earlier brownstone house which had stood on the site.

Hiram C. Bloomingdale (1875-1953) was vice president of Bloomingdale's, the department store which had been founded by his father in 1872. Hiram Bloomingdale and his two brothers took over the store in 1905. He also took an active interest in the theater and was the author of several theatrical scripts.

The next resident of the house was William Kingsland Macy (1890-1961). Macy was a descendant of the family that had bought and settled Nantucket Island in 1635 and had made fortunes in shipping and whaling. He joined Union Pacific Tea Co., eventually becoming president, and was also a partner in the brokerage firm of Abbot, Hoppin & Co. In the late 1920s he became active in politics and was elected to Congress in 1946 where he served two terms. He later served as New York State and Suffolk County Republican Party chairman.

Simon I. Schwartz (1877-1956) and Arthur Gross (1877-1950) formed the firm of Schwartz & Gross in 1902. The firm is best remembered for its many hotel and apartment house designs. Among them are apartment buildings in the neo-Federal style in the Greenwich Village and Hamilton Heights Historic Districts. In the late 1920s they turned to the newly popular Art Deco style for their buildings.

No. 11 displays a number of features typical of Beaux-Arts design including the arrangement of the openings and the mansard roof. The use of patterned brick and wrought-iron balustrades, Federal in design, are elements which have been skillfully introduced into this otherwise Beaux-Arts scheme. At the ground floor a three-centered arched entrance, which is approached by a low stoop, is flanked by windows. Handsome wrought-iron doors and window grilles enhance these openings. The second and third stories are handled as a unit and separated from the other stories by wide stone band courses. The windows at these two stories are grouped together and recessed slightly from the main facade under a segmental arch. Patterned brickwork with contrasting stone trim highlights the walls. At the fourth floor the windows -- flanked by brick panels -- are served by a stone balcony with wrought-iron railings similar to that at the second floor. The fifth story is set behind a tiled mansard roof rising above a modillioned stone cornice. A triple dormer window with blind arch suggests the Palladian window form.

No. 15. (Built as No. 13)

This Beaux-Arts style residence was built in 1899-1900 for Samuel Haas. Designed by the firm of (Clement B.) Brun & (Leo) Hauser, it replaced an earlier brownstone house on the site. Haas, the first resident of the house, transferred the property in 1916 to his daughter, Florine Sicher, who had married Dudley David Sicher in 1904. Sicher (1876-1939) was a leading manufacturer in the lingerie industry and pioneered in industrial relations. After closing his factory in 1928, he devoted himself to philanthropy, working without salary with the Committee for the Care of Jewish Tuberculars, Montefiore Hospital, the Needlecraft Education Committee, the New York City Conference of Social Work, the Joint Distribution Commission, and the Wages and Hours Law Administration. He also served as president of the Federation for the Support of Jewish Philanthropic Societies.

The rusticated ground floor has a broad centrally-placed segmental-arched opening (now a window) with elaborate cartouche-adorned keystone. The second, third, and fourth stories form a unit with triple-window openings at each floor. (The present Tudor style sash and the balcony at the second floor are the result of a later alteration.) A bowed balcony with wrought-iron railing at the third story is set above a cartouche flanked by foliate ornament. These three stories are further unified by tall flanking pilasters, each extending from the second through the fourth story. Each pilaster has a large cartouche at the third story level, set above a vertical string of square faceted blocks. A handsome cornice, surmounting the fourth story, sets off the fifth or attic story with its three keystone-adorned windows. The facade is crowned by a cresting flanked by ornamental end blocks.

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No. 17, (Built as No. 15).

The elegantly simple facade of this handsome residence, French Classic in style, was built in 1906-08 for Paul and Nina Warburg. Designed by architect C.P.H. Gilbert (see p.114), it replaced two earlier brownstone houses on the site. The Warburgs had been living at 3 East 82nd Street (see p. 71) before this house was completed. At the same time Gilbert was also designing a house at 1109 Fifth Avenue for Paul Warburg's brother, Felix.

Paul Warburg (1868-1932), one of the foremost banking authorities in America, contributed many ideas on which the Federal Reserve system was based. Born in Hamburg into a prominent family of bankers, he came to New York in 1893. In 1895 he married Nina J. Loeb, daughter of Solomon Loeb of the New York banking firm of Kuhn, Loeb & Co. Warburg became a member of his father-in-law's firm in 1902 as had his brother Felix in 1895. He joined the Federal Reserve Board in 1914. Following World War I he became chairman of the boards of the Manhattan Company and the International Acceptance Bank of New York.

In 1937 Nina Warburg sold the residence at No. 17 to New York University to house the newly-established Institute of Fine Arts. The Institute (see p.19) was founded to train scholars and research experts in the fine arts. The Institute remained at No. 17 until it moved in 1960 to the former Duke mansion at 78th Street and Fifth Avenue.

This great town house is elegant in form and is generously proportioned in accordance with the large size of the lot. Symmetrically composed, it has a centrally-placed entrance portico at the ground floor. The portico has two fluted Roman Doric columns supporting a full entablature surmounted by a low balustrade. The second and third stories are of smooth ashlar and are set off by wide band courses at the top and bottom. At the second floor the tall windows have cornices carried on console brackets, while the slightly projecting sills of the third story windows are accented by low wrought-iron railings. Set into the band course which separates the third and fourth stories are a balcony at the central window and balusters at the base of each of the flanking windows of the fourth-story. A modillioned cornice sets off the fifth story with its three gabled half dormers. The facade is surmounted by a copper mansard roof and high flanking chimneys.

Development of this block, which in 1815 had been part of the farm of the drygoods merchant, David Wagstaff, did not begin until the late 1870s. Although much of the land on the north side had been subdivided by the 1860s, construction was not undertaken until the period of recovery from the disastrous Panic of 1873. Ten lots on the north side of the block were purchased from the City of New York in 1866 by Aaron Arnold (1794-1876), founder of the famous department store, Arnold, Constable & Co. The Arnold and Constable families, in addition to operating one of the most successful drygoods firms in the city, were also very much involved in New York City real estate. It became a policy of the company to invest a large portion of its surplus earnings in land development. Members of both families owned several buildings in the environs of Upper Fifth Avenue, many of which were designed by the prominent architect, Griffith Thomas (1820-1878), who appears to have acted as architect for the families over a number of years.

Aaron Arnold arrived in New York City from the Isle of Wight at the age of twenty-nine, and in 1827, he founded, with his nephew, George A. Hearn, the drygoods firm of Arnold, Hearn & Co. In 1835, James Mansell Constable (1812-1900) left his native England for New York City, where he was soon employed by Arnold, Hearn & Co., as a salesman. The young Constable was a great favorite of Aaron Arnold, who in 1842 promoted him to partner of the firm, then called A. Arnold & Co. Constable visited the Arnold home frequently and grew fond of Arnold's daughter, Henriette, whom he married in 1844. Henriette's younger brother, Richard Arnold (1825-1886), joined the family business in 1853, when the name of the firm was changed to Arnold, Constable & Co. The tremendous success of the firm soon demanded a larger store, and in 1867, construction was begun on an appropriately impressive building designed in the Second Empire style by the family architect, Griffith Thomas. Arnold had wisely anticipated the growth of the commercial center of the city northward by moving his store from Howard and Mercer Streets to Broadway and 19th Street. Aaron Arnold died the year before the striking new building was completed in 1877.

Upon the death of Aaron Arnold, the ten lots on 81st Street were inherited by his son, Richard, and daughter, Henriette. Two years later, in 1878, construction began on this site with a row of four-story high brownstones, owned by the Arnolds and Constables for investment purposes until the 1890s, when the houses were sold individually. Of the original ten town houses, which extended from the present Nos. 3-23, only four remain, Nos. 5-11, and some of these have been extensively altered. Not surprisingly, the architect of the row, which was completed in 1879, was Griffith Thomas (see p. 116). This row was only one of several projects executed by Thomas for the Arnold family in 1878-79. At the same time, he designed a private residence, commissioned by Richard Arnold, on the southwest corner of Madison Avenue and 84th Street, as well as a large, elegant mansion at the northeast corner of Fifth Avenue and 83rd Street, where Richard Arnold lived until his death.

Of the many members of the Arnold and Constable families, Richard Arnold was the most interested and adept in real estate operations. Following the Panic of 1873, he shrewdly purchased a vast amount of property on Upper Fifth Avenue in the Eighties. The son of James and Henriette Constable, Frederick A. (1849-1905), lived at 9 East 83rd Street, next door to his brother-in-law, Hicks Arnold (1836-1903), a nephew of Aaron Arnold who had married the daughter of James Constable. After Richard's death in 1886, later generations of Arnolds and Constables continued the families' real estate activities. In 1897, the extent of the Arnold-Constable estates was ranked fifth in a list of New York City landowners compiled by the New York Herald Tribune. Arnold, Constable & Co. continued to thrive through the early decades of the 20th century and in 1914, the firm moved north again to Fifth Avenue and 40th Street. This distinguished company ended its many years of activity in New York City in 1975.

The Arnold and Constable brownstones on the north side of 81st Street were the only buildings on either side of the street until 1883, when construction began on a row across the street. The later row was built on speculation and designed by the architects Arthur M. Thom and James W. Wilson (see p. 117). This property had been owned by two New York City builders, William P. and Ambrose M. Parsons, who, shortly after the houses were completed in 1884, sold the buildings to individual families. This row extended from Nos. 2 to 22,

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according to the present numbering system of the street. Although No. 2 was demolished to make way for the Stanhope Hotel in 1926, the other buildings of the row have survived although all have been extensively altered. This block, with rows of brownstones on either side, must have originally had a distinctive quality of uniformity which it maintained until the end of the 19th century.

The character of the block was dramatically transformed in the early years of the 20th century as ornate limestone facades, inspired by the World's Columbian Exhibition of 1893, became increasingly popular. 24 East 81st Street, a fine example of the architectural richness of the period, was built on speculation in 1900-02, from the designs of the architectural firm, Buchman & Fox. The house was commissioned by Jeremiah C. Lyons, one of the most prominent builders in the city. Across the street, at Nos. 21 and 23, a pair of limestone town houses replaced two buildings of the original Arnold-Constable row in 1906-07. The well-known speculative builders, W.W. and T.M. Hall, commissioned the successful architectural firm of Welch, Smith & Provot (see p. 116) to design the pair, which must have contrasted vividly with the earlier brownstones on the street. Eventually the restrained uniformity of the brownstone rows gave way to a stronger individuality as the facades were remodeled by a variety of architects at different periods. At 15-19 East 81st Street, three of the Arnold-Constable brownstones were demolished and replaced in 1919-21 by a large neo-Federal house erected for Grenville Lindall Winthrop. The facades of the two houses immediately to the west were accordingly altered in the neo-Federal style.

The diversity of architectural styles and building materials of the houses along this block creates a rich and interesting effect, enhanced by the common roofline and low scale of the buildings.

SOUTH SIDE

No. 4.

Originally this house was the second in a row of eleven brownstones erected in 1883-4 from the designs of Thom & Wilson (see p. 115) for the builders, William P. and Ambrose M. Parsons. Shortly after the brownstone was completed, it was purchased by Isaac Rosensteln, owner of a clothing company, who lived at No. 4 until 1901. After a brief ownership by Mrs. Mary Hershfield, the house was acquired in 1905 by Cornelius Fellowes (1839-1909). A President of the National Horse Show and Secretary of the Coney Island Jockey Club, Fellowes was, according to the New York Times, an intimate friend of August Belmont, Pierre Lorillard and "other prominent capitalists and racing men."

Upon the purchase of the four-story high brownstone with basement, Fellowes commissioned the architectural firm of Foster, Gade & Graham to remodel the exterior in a more up-to-date style. The earlier brownstone facade was demolished and replaced by a completely new front, extended out to the building line. Faced in red brick with a limestone basement and limestone decorative trim, the later facade reflects the then popular neo-Georgian style. The original fourth story of the brownstone has been converted to a lower attic story with dormer windows. A tall doorway, with simple limestone enframing, is surmounted by a double keystone supporting a cornice slab on corbels. Part of one of the three transomed windows of the first story remains just above the doorway. All of the windows of the three principal stories have splayed limestone lintels with keystones. A wrought-iron balcony, set on a limestone base with Greek key pattern, is carried on grooved brackets and extends across the facade at the second story, where tall, transomed French windows open onto it. Above the deep roof cornice, set above an egg-and-dart molding and supported on brackets separated by modillions, three segmental-arched copper-clad dormers elegantly crown this facade.

In 1921, Mrs. Fellowes sold the house to the prestigious architect, John Russell Pope (1874-1957). A graduate of the Columbia School of Mines in 1894, Pope had been the first architectural fellow to attend the American School of Architecture (later the American Academy) in Rome. He later studied at the

Ecole des Beaux-Arts in 1898-1900, and then worked with the noted architect Bruce Price for three years. Pope began his own practice in 1903 and during his successful thirty-year career he designed many important residential and public buildings. His Long Island country house for Ogden L. Mills, who also lived in the Historic District, dates from the early 1920s. New York City works by Pope include the Theodore Roosevelt Memorial Building (1929-1935), part of the American Museum of Natural History, the Graham Fair Vanderbilt House (1950-31), and alterations to the Frick Art Reference Library (1931-35), all designated New York City Landmarks. Pope also designed a number of impressive public buildings in Washington, D.C.--The National Archives Building (1935), the National Gallery of Art (1959), and the Jefferson Memorial (1941)--the latter two were completed after Pope's death. In 1912, Pope had married Sadie G. Jones, daughter of Mrs. Pomroke Jones, one of the social queens of Newport, Rhode Island. The Popes constructed a room on the roof of No. 4 in 1921, which the architect used for model making, and in 1926 Pope was the architect of additional alterations on his house. Pope died in 1937, but his wife continued to own the house until 1949.

No. 6.

Four stories high above a basement, No. 6 was also designed by Thom & Wilson (see p.116), and contrasts with the remodeled houses of the original row of eleven brownstones, since it retains much of its handsome neo-Grec detail. When the house was completed in 1884, it was sold by the speculative builders, William P. and Ambrose M. Parsons, to Charles White, a meat packer, who lived here until 1911. The next owner, Oscar Saenger, who listed his profession as a "teacher of famous opera and concert singers," commissioned the architectural firm of Marvin, Davis & Turton to remodel the basement and first story, bringing them forward to the building line.

The present facade is composed of two distinct sections --the simple, projecting lower stone stories of the 1911 addition and the original neo-Grec upper brownstone stories, now painted. At the parlor floor, large leaded-glass French windows with transoms are surmounted by a drip molding and open onto a low balustrade on brackets. A wrought-iron railing extends across the facade at the top of the later section and aligns with the iron railing at No. 4. At the three upper stories, all of the long windows are strikingly enframed in the neo-Grec style. Each window lintel has an incised semi-circle at the center and is capped by a cornice carried on brackets. Characteristically neo-Grec in design, these brackets with wide grooves are incised with fanciful geometric forms. The sills of the third, and fourth story windows are carried on corbel blocks. The sheetmetal roof cornice, with four paired brackets separated by panels and an egg-and-dart molding at the fascia, crowns this facade and is identical to those of the two brownstones to the east.

No. 3.

The original uniformity of the 1883-84 row of brownstones designed by Thom & Wilson (see p.116) may be seen at No. 8, since it is flanked by houses of similar height and design. Nos. 6-10, like the original eleven brownstones, are united by the alignment of each of the stories, common roof lines, and identical roof cornices.

Ferdinand Ehrhart purchased No. 8 from the builders, W.P. and A.M. Parsons, in 1884 and the following year he sold it to Randolph Guggenheimer (1848-1907), one of the founding members of the law firm, Guggenheimer, Untermyer & Marshall. The firm, of which Guggenheimer's half brothers, Isaac and Samuel Untermyer, were also partners, gained prominence in 1893 when it was involved in the negotiations for the English syndicate that consolidated many of the large American breweries and subsequently brought much capital to this country. Guggenheimer also served as Commissioner of Education in 1888-93. In 1897 he was elected president of the Municipal Council and the same year he began serving a four-year term as Acting Mayor of New York City. The Guggenheimers sold their house in 1898 to Adolph Bendheim, a member of the tobacco company, Bendheim & Bros., and built the notable mansion at 923 Fifth Avenue, which no longer stands.

Now smooth-stuccoed, this four-story brownstone with basement was originally approached by a stoop which was removed in the 1930s when a basement entrance

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was provided. The original decorative detail of No. 8 must have resembled that which remains at the upper floors of No. 6. The frames of the long parlor floor windows are surmounted by cap moldings. A molded string course extends across the second story and serves as a common sill for these windows. The upper story windows now have simple enframements. A later addition is the iron semi-circular railing at the center second story window. The roof cornice, carried on paired brackets above an egg-and-dart molding with paneled fascia, provides a decorative termination to the facade and unites the building with its neighbors.

No. 10.

Almost identical in design to No. 8, this brownstone formed part of the 1863-84 row developed by the Parsons and designed by Thom & Wilson (see p.116). In 1884, the house was acquired by Adolph Brussell, a cigar manufacturer, and it remained in the Brussell family until 1919.

Four stories high above a basement, this house, like the other brownstones in the row, was originally approached by a high stoop. In 1955, R. Barfoot King, a decorator, remodeled the lower stories for Dr. Charles Kerley and provided a basement entrance with arched pediment. The long parlor floor windows, like those at No. 8, have cap moldings, while the windows of the upper three stories are simply enframed. The most distinguished feature of the facade, the broad sheetmetal roof cornice above a paneled fascia like those at No. 6, 8 and 20, unites this house with the remaining original brownstones of the long row.

No. 12.

Originally similar in height and design to No. 10, this house was at the center of the Thom & Wilson row of eleven brownstones erected in 1863-84. The developers, William and Ambrose Parsons, sold No. 12 in 1884 to Max Goldfrank, a drygoods merchant, who lived there with his wife, Bertha, until 1919. The next owner, Stanley Adams Sweet, was the president of Sweet-Orr & Co., Inc., a firm specializing in casual and work clothes which is still in existence today. In 1919 Sweet commissioned the notable architectural firm of Hoppin & Koen (see p. 23) to remodel both the interior and exterior of his brownstone. The neo-Federal facade, which dates from this period, completely replaced the earlier front. Sweet transferred No. 12 to his wife, Grace Ingersoll Sweet. In 1921 and the house remained in the Sweet family until 1955.

The handsome neo-Federal red brick facade by Hoppin & Koen was built out from the original brownstone front, so that the basement and first three stories now project beyond the top fourth story. The delicate proportions and restrained ornament of the new facade are typical of the neo-Federal style. The square-headed double doorway at basement level has a simple limestone eared enfragement and is flanked by narrow windows with iron grilles. A wrought-iron balcony, characteristically neo-Federal in the simplicity of its design, extends across the facade at the parlor floor windows and is aligned with the iron balcony at No. 14. The most elegant feature of No. 12 is the parlor floor triple window unit, composed of a central double French window, flanked by narrower French windows. Brick piers with Doric stone capitals are at either side of each of these windows with cornice. This motif of a wide central window flanked by narrower side windows recurs at the second and third stories, where the windows have flat-headed arches of splayed brick. A limestone decorative plaque with foliate swags and central rosettes is set at the center of the facade between the second and third stories, while a broad limestone band course extends across the facade above the third story beneath a brick parapet with coping. This parapet is elegantly crowned at the ends by decorative, neo-Classical urns. The fourth story windows, set behind the projecting facade, also have splayed flat arches.

No. 14.

Part of the long row of brownstones erected in 1863-84 from the designs of Thom & Wilson (see p. 116), this house was sold in 1884 by the builder-

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developers, William and Ambrose Parsons, to Benjamin A. Williams, a marble dealer and also a real estate investor, who acquired 20 East 51st Street at the same time. A few months later, No. 14 was purchased by Margaret and Jacob Campbell, who lived here until 1889. The Campbells also owned 1033 Fifth Avenue, which they leased out.

A later resident of the house, from 1911-1930, was J. Clarence Davies (1868-1934), who, in 1889, established an extremely successful real estate company, specializing in Bronx property appraisal. In addition Davies collected old prints of New York City and was ranked as the foremost collector of records of the city's past. At his death, these works, valued at over \$500,000 were donated to the Museum of the City of New York.

After Davies, the house was owned by Helen Byrne Armstrong, wife of the well-known foreign affairs expert and author, Hamilton Fish Armstrong (1893-1975). The Armstrongs altered the house to its present appearance. A founder and the editor of Foreign Affairs Quarterly for forty-four years, Armstrong also wrote a number of books "dealing with projects for peace and world order," according to the New York Times. These works include Hitler's Reich - the First Phase (1913), Europe Between Wars?, which predicted World War II, and Those Days (1963), a recollection of his childhood in New York City. The Armstrongs were married in 1918 and lived at No. 14 from 1930 until 1938, when they were divorced. Mrs. Armstrong remarried in 1940 and sold the house that year.

In 1930, the Armstrongs commissioned the architect Frederick Rhinelander King (1887-1972) to completely remodel the exterior of their house. King, a member of a prominent New York City and Newport family which owned three houses in the Historic District on East 84th Street, had graduated from the Columbia School of Architecture in 1911 and from the Ecole des Beaux-Arts in 1914. He worked with McKim, Mead & White from 1914-17 and in 1920 formed a partnership with Merion S. Wyeth. King designed private residences, such as the French provincial mansion "Idle Hour" (1929) in Newport, as well as several churches. Among his works are the Seaman's Church (1930) in East Newport, and the Church of the Epiphany (1939) in New York City.

At No. 14, the basement and first two stories of the new facade extend out to the building line and are smooth-stuccoed in brownstone color, while the upper two stories are of brownstone and set back behind the new facade. The house is entered at the rusticated basement, where two doorways flank a small narrow window. A handsome wrought-iron railing extends across the facade at the first story and aligns with that at No. 12. The long parlor floor windows are surmounted by low triangular pediments and contrast with the more simple second story windows. The projecting section of the facade is crowned by a parapet wall with rectangular panels of wrought-iron ornament. The overall simplicity of this house is continued at the recessed top two stories. Included in King's remodeling was the replacement of the original roof cornice by a simple roof parapet with coping.

No. 16.

Also one of the brownstones comprising the row built on speculation for William and Ambrose Parsons in 1883-84 and designed by Thom & Wilson (see p. 116), this house was extensively altered in the early 20th century. The first resident of the brownstone was Susanna Kress, the widow of John Kress, president of the John Kress Brewing Company. Kress sold her house in 1839 to Gustav Falk, a tobacco importer whose firm, G. Falk & Co., was located on Water Street. His brother, Arnold Falk, lived nearby at 4 East 78th Street, a house also within the Historic District. In 1907, No. 16 was acquired by Paul M. Warburg, a member of a prominent New York City family and a successful financier, who leased out this house and actually resided on East 80th Street, also within the Historic District (see p. 51). When Warburg purchased No. 16, the facade was completely redesigned in the Beaux-Arts style by the architect Harry Allen Jacobs (see p. 14). The house remained in the Warburg family until 1925. The more recent history of No. 16 is also quite interesting, since William Averill Harriman, former governor of New York and eminent international statesman, owned it from 1948 until 1972. The building is now owned by the Government of the Republic of Venezuela.

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The Beaux-Arts limestone facade of this elegant town house is composed of three sections: a full-height basement, a two-story central section, and a set back third story below the mansard roof. At the rusticated basement, the joints are carried in to form large voussoirs with an ornamented keystone over the doorway, while the two side openings have smaller, simple keystones. In contrast to the restrained treatment of the basement, the central section of the house is more richly detailed. It is introduced by a full-width band course of Greek Key pattern, set off by a row of dentils and an egg-and-dart molding. The two-story high, recessed triple-window bay at the central section is handsomely enframed on either side by a wide, ornately carved molding, with foliate detail encircling rosettes in a guilloche pattern. At the second story of this bay, a low bracketed stone balcony is embellished below each window with intricately carved panels of swags with rosettes at their centers. The rusticated walls of this central section are slightly recessed at the edges in narrow strips, thereby creating the impression of a wide central bay. A handsome frieze, with a vertically grooved band below a row of dentils and an egg-and-dart molding, surmounts the triple-window bay. An ornate central cartouche with entwined garlands grandly crowns the bay. Elegantly terminating the central section, a stone balustrade, with end panels above the cornice, adds further richness to this fine facade. Set behind this balustrade, the third story is crowned by a steep mansard roof with a pair of simple, square-headed dormers. The roofline of No. 16 contrasts effectively with those of the other houses on this side of the block.

No. 18.

The 1885-84 brownstone at No. 18, designed by Thom & Wilson (see p. 116), was, like many of the other houses of the row, completely remodeled after the turn of the century. Upon the completion of No. 18, the builder-developers, William and Ambrose Parsons, sold it to Isaac Phillips, a real estate broker who owned it for only a few months before selling it to Henry Warner, a hide and leather dealer. Warner and his wife, Sarah, lived at No. 18 until 1906, when they sold it to Seymour and Ada Strauss, who had the facade redesigned the next year. Seymour A. Strauss (1865-1953), a clothing manufacturer, was an active fund-raiser for the Red Cross during World War I and received a special commendation from President Wilson for his efforts. The house remained in the Strauss family until 1929.

This imposing Beaux-Arts facade of limestone was the work of architectural firm, Cleverdon & Putzel, also responsible for several buildings within the Mount Morris Park and SoHo-Cast Iron Historic Districts. In addition, the firm designed three Romanesque Revival houses on East 94th Street in the Carnegie Hill Historic District.

At No. 18, the original four-story high brownstone with basement, once approached by a stoop, was transformed into an elegant and richly detailed facade with mansard roof. The new facade, like No. 16, was extended out to the building line. The rusticated basement is composed of a wide central opening, with entrance at one side and a single window at the other. Elaborate console brackets with stylized leaf forms at their bases support the cornice above the main entrance and, as keystones, surmount the side openings. Paneled pilasters flanking the central opening are ornamented just above mid-height by stylized leaf forms. A stone balcony, with oval openings, is set on this cornice and elegantly articulates the division between the basement and upper stories. Two tall pilasters, set on bases at the parlor floor level, extend up through the next three stories at either side of the facade, flanking the two windows at each floor. These windows vary in form and decorative detail at each of the upper stories. The square-headed parlor floor French windows, with unusual curved transom bars, have elegant paneled enframements and are crowned by cornices carried on modillions and deep end brackets ornamented with foliate forms and pendants. The square-headed windows of the second story have swirled ornament at the base of the offset enframement and are surmounted by decorative panels with applied keystones and guttae, flanked by curvilinear ornament. These windows have slightly curved sills, carried on small corbels with guttae. The rhythm created by projections and recessions continues at the third story segmental-arched windows, where the sills resemble those at the

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second story and are supported on small round, foliate consoles. An elaborate cartouche crowns each of these windows. A particularly rich roof cornice, carried on long, ornate end brackets and small, closely spaced console brackets above a row of dentils, further enhances this facade. At the steep copper mansard roof, a pair of copper-clad dormer windows with arched pediments, ornamented with elaborate decorative motifs at the centers, is flanked by a low parapet wall, similar in design to the parlor floor balcony. Decorative end walls rise above the roofline and define the ends of the parapet. The repetition and elaborate interrelationship of ornamental elements provide this striking facade with the richness and variety characteristic of the Beaux-Arts style.

No. 20.

One of the brownstones of the 1883-84 row designed by Thom & Wilson (see p. 118) for the Parsons, this four-story high house with basement retains much of its original facade. Jacob Schlosser, a real estate broker, purchased No. 20 shortly after it was completed and lived here until 1911. The original stoop and doorway of the house, as well as the window detail, were removed in 1924, when No. 18 was purchased by Ethel and Jacob Barstow Smull. A prominent businessman in the steamship industry, Smull (1834-1962), whose family had been involved in shipping for five generations, was appointed president of the Chartering Commission of the Shipping Board by Warren G. Harding in 1922. He served as president of the New York Produce Exchange in 1924-25 and was also a president of the Board of Sailors Snug Harbor.

Now entered at basement level, this brownstone, set back to align with the earlier houses in the row, displays a simply detailed facade. The four stories of square-headed windows have plain enframements, replacing the earlier, more elaborate neo-Grec detail. Curved ornamental wrought-iron railings are at the center windows of each of the three upper floors. Originally providing the row with a notable homogeneity, the sheetmetal roof cornice above the paneled fascia is carried on paired brackets and handsomely terminates this facade.

No. 22.

The last brownstone in the row of eleven designed by Thom & Wilson (see p. 116), and erected in 1883-84 for William and Amos Parsons, this house was first purchased by Thomas C. Ennever, a lawyer, who owned it for only a few months. In 1894 he sold it to James Kutry, a real estate broker, who lived here until 1899. The house, four stories high above a basement, is now being completely remodeled on the exterior.

No. 24.

This elaborately detailed, four-story town house with mansard was built on speculation in 1900-02 for the builder-developer, Jeremiah C. Lyons (see p. 119), from the designs of the architectural firm, Buchman & Fox. Lyons owned this property until 1907, when he sold it to Julian Stevens Ulman (1865-1929), a partner in F. Blumenthal & Co., a leather specialty firm. Ulman served as president of the Amalgamated Leather Companies, the Transocean Products Corporation and was also a director of the Manila Railway Company. The year before his death, he was Special Deputy New York City Police Commissioner. Ulman's brother, Joseph, also lived within the Historic District, at 22 East 82nd Street. No. 24 remained in the Ulman family until 1927, when it was sold by Julian Ulman's widow, the former Gertrude Oldfields Barclay.

Buchman & Fox designed this handsome neo-French Renaissance town house and 15 East 78th Street (1901-2) shortly after they had formed their partnership. Albert Buchman (1859-1936) had studied architecture at Cornell University and Mortimer J. Fox was a graduate of the Columbia University School of Mines. During their seventeen-year partnership, they designed a number of commercial buildings, such as the old Bonwit Teller building at Fifth Avenue and 30th

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Street and the Annex of the New York Times in 1913. The firm also designed the handsome Desux-Arts apartment house at 1261 Madison Avenue (1900-01), a designated New York City Landmark. Mortimer J. Fox retired at the height of his architectural career and pursued his earlier interest in banking, becoming a vice president of the Columbia Bank. Later in his life, he became a landscape artist. Buchman, on the other hand, joined the noted architect, Ely Jacques Kahn, in 1917, and the firm of Buchman & Kahn was responsible for many important buildings, including the Hospital for Joint Diseases (1924). After Buchman's death, Kahn worked on the Municipal Asphalt Plant (1940-41), a designated New York City Landmark, with Robert Allen Jacobs.

The facade of No. 24 displays both neo-Classical and neo-Gothic features. The ornate limestone facade is approached by a flight of steps, grandly flanked by freestanding, stone columns with Scamozzi capitals, set on the tall polygonal bases of the wing walls. These columns once terminated in globes for lamps. The handsome elliptical-arched doorway with iron grille is enframed by a carved rosette molding and by a rope molding, while the spandrel panel above the arch has raised circular medallions. The square-headed side windows are recessed within round-shouldered enframements. A band with small vertical grooves extends across the facade at the top of the ground floor level. Large console brackets, set on corbels at either side of the doorway, carry the central projection of the full-width balcony above. This balcony, made up of elegant curvilinear tracery set between paneled uprights, introduces the three-sided, two-story high bay, which extends almost the full width of the facade. The principal feature of this bay is the double, transomed window at the center of the second story. This mullioned window is flanked by Corinthian pilasters supporting an architrave with cornice. Directly above the shallow section of this cornice, a decorative panel enframed by a molding with interlocking circles and with a large circular design and fleur-de-lis at the center, is flanked by polygonal uprights topped by finials. This decorative panel is set directly beneath the double central third story window which has a recessed round-shouldered enfragement, crowned at the center by a small cartouche. The side windows of the bay are more simply treated. Those at the second story are surmounted by an ogee-arch molding with engaged finial at the center and small corbels at the ends, while those at the third story are rib enframed. The bay is greatly terminated by a series of trefoil arches carried on small corbel blocks. A three-sided balcony, with pierced stone parapet of an intricate foliate pattern, handsomely crowns this part of the facade and is supported, at the angles, by the two griffins at either side of the center of the bay. The fourth story is set flush behind this balcony. The central fourth story window is flanked by Corinthian pilasters. Diminutive turret forms are set at either end of the fourth story. Above the side fourth story windows, a row of small dolphin heads set in the cornice is interrupted above the center window by a decorative band of pointed arches. Directly above and crowning this facade, is a high round-arched dormer, flanked by fluted engaged colonnettes and volutes. It is surmounted by a triangular pediment, topped and flanked by finials. At either side, round-arched, copper-clad dormers, enframed by pilasters, are more simply treated. The richness of decorative detail and the imaginative use of architectural elements are characteristic of the neo-French Renaissance style.

NORTH SIDE

No. 3.

The first brownstone in the long row, owned by Richard Arnold and his sister, Henrietta Constable, originally stood on this site. The house, dating from 1878-79, was demolished in 1931, and this small structure was erected the same year. It is set at the rear of the handsome corner apartment building, 998 Fifth Avenue, designed by the prestigious firm, McKim, Mead & White and erected in 1910-12.

The narrow, one-story high rusticated limestone structure now on the site serves as the entrance to the rear property of 998 Fifth Avenue. Reflecting

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the neo-Italian Renaissance style of the large apartment house, this small building is elegantly detailed. Wrought-iron double doors are set within a recessed, square-headed enframingent. The console bracket keystones of the openings, alternating with shallow modillions with quifae, support the roof cornice. The side windows are now filled in. A steep tile roof crowns this handsome small structure.

No. 5.

Originally the second in the row of ten brownstones erected in 1878-79 and designed by the well-known architect, Griffith Thomas (see p.116), this house was owned by Richard Arnold and Henrietta Constable until 1892. Like the other houses in this Arnold-Constable row, No. 5 was leased by the owners to individual families for a number of years after it was completed. In 1892, John Wilson, a vice president of the Greenwich Savings Bank, acquired the house and lived here until 1905. Originally a four-story high brownstone above a basement, and approached by a stoop, No. 5 was extensively remodeled in 1906 when it was owned by the Peurobert Co. The new limestone facade, inspired by the 1893 World's Columbian Exposition in Chicago, was one of many to replace earlier brownstone fronts at the turn of the century.

The new limestone four-story high facade with basement was extended out two feet from the original front. It is elegantly detailed in a late and restrained version of the Beaux-Arts style. The rusticated basement, with doorways at either side, has two projecting piers at the center supporting the base of the two-story high curved bay. Shallow returns, also two stories in height, flank the bay, which is composed at each floor of a double central window with single side windows. Simple incised panels articulate the spandrels between the windows. A molded cornice surmounts the bay and is crowned by a curved balcony of stone and wrought iron. The three third floor windows open onto this balcony. At the fourth story, the windows are shorter and share a common sill carried on paired paneled corbel blocks. The modillioned roof cornice projects over these windows and is flanked by corbeled brackets at the sidewalls. A particularly distinctive feature of this house is the steep red tile roof, with the raking copings of the sidewalls rising above it.

No. 7.

Of the original ten brownstones in the row owned by R. Arnold and H. Constable and erected in 1878-79 from the designs of Griffith Thomas (see p.116), No. 7 best illustrates the early appearance of the houses. Four stories high above a basement, it is the only one of the row not to have been extensively remodeled or demolished. The house was acquired from the Arnolds and Constables in 1890 by John Douglas, a clerk, who lived at No. 7 with his wife, Amanda, until 1897. Miles P. Palmer, a member of the Liverpool, London & Globe Insurance Company, purchased No. 7 in 1897 and the house remained in the Palmer family until 1929.

Originally approached by a stoop, the house is now entered at the rusticated basement. The simplicity of the facade, now painted, is characteristic of its early date. The square-headed windows of the parlor floor are capped by segmental arched moldings, while the windows of the upper stories have plain enframements. A foliate bracketed sheetmetal roof cornice, above a paneled fascia, crowns the facade and is the only one to remain of the many identical roof cornices of the original Arnold-Constable row.

No. 9.

Part of the 1878-79 brownstone row designed by Griffith Thomas (see p. 116) for Richard Arnold and Henrietta Constable, this house was extensively altered in 1917. Amos R.E. Pinchot (1873-1944) purchased the house in 1916, and the next year he commissioned the architects Murphy & Dana to completely remodel his brownstone in the neo-Federal style.

A leading New York lawyer, Pinchot organized Teddy Roosevelt's Bull Moose Progressive Party in 1912 with his brother, Gifford Pinchot, later elected governor of Pennsylvania in 1922 and again in 1926. A long-time activist in radical political movements, Amos Pinchot was involved in the trust-busting campaigns of the period. In 1920, he headed the committee to organize the Progressive Party as a major third party, but was ineffective due to lack of unity. An outspoken critic of the New Deal, Pinchot accused Franklin Roosevelt of dictatorial policies and of leading the country into war. Pinchot and his wife, Gertrude Minturn Pinchot, had two children, one of whom, Rosamond, was an actress who died in 1938. Pinchot divorced his first wife shortly after buying No. 9, and in 1919 he married Ruth Pickering. Gertrude Minturn Pinchot owned No. 9 until 1944.

The firm of Murphy & Dana was established in 1908 and during their twelve-year partnership the architects designed a number of notable buildings. Henry K. Murphy (1877-1954) was a graduate of Yale and the Atelier Masqueray. Richard Henry Dana, Jr. (1879-1933), the son of a prominent New York lawyer, and grandson, on his mother's side, of Henry Wadsworth Longfellow, graduated from Columbia University and the Ecole des Beaux-Arts. For a few years Dana worked in the firm of Delano & Aldrich, well-known for its work in the neo-Federal style. Murphy & Dana designed several institutional buildings, such as the Dalton School in New York and St. Margaret's School in Waterbury, Connecticut. They were also responsible for the Colonial Dames Society building on 71st Street. The partnership was dissolved in 1920, and a few years later, Murphy was appointed architectural adviser to the Chinese government and designed many university buildings there.

The Flemish bond red brick of No. 9 displays the tall narrow proportions and refined use of ornament characteristic of the neo-Federal style. At the basement level, the central window is flanked at the left by the main doorway with limestone facon molding, and at the right by a flat-arched service entrance. A full-width stone band course delineates the division between the ground and parlor floors. The keynote of the handsome facade is the treatment of the long, transomed double windows at the parlor floor. These flat-arched windows are recessed within blind round arches with brick headers, carried on stone impost blocks, with limestone keystones. The splayed flat-arched windows of the second and third stories also have limestone keystones. A stone band course acts as the sill for the two fourth story windows, which are flanked by brick panels and surmounted by a projecting cornice. The facade is carried above the cornice and meets the roofline of No. 7.

No. 11.

Like its neighbor, No. 9, the original brownstone front of this house was altered to a brick facade. Erected in 1878-79 as part of the Arnold-Constable row designed by Griffith Thomas (see p. 116), the house, four stories high with a basement, was acquired from the Arnolds and Constables in 1890 by Henry Batjer, senior member of the wine importing firm, Batjer & Co. Batjer and his wife, Harriet, owned No. 11 until 1924, when they sold it to Stanleigh P. Friedman. The house remained in the Friedman family until 1961. Shortly after he had acquired No. 11, Friedman commissioned the architect, Julius F. Gayler to remodel the exterior (see p. 62).

A few years before, Gayler had designed the neo-Federal house next door at No. 15-19 for Grenville Lindall Winthrop. The two facades relate to each other in material, window trim and in the alignment of the roof cornices. The three brick facades at Nos. 9-19 give a sense of coherence and stylistic unity to this part of the block, despite the fact that the facades are not aligned and vary somewhat in decorative treatment.

Faced in English bond brown brick, No. 9 is entered at basement level, where a narrow single window is flanked at one side by a service entrance and by the larger main doorway on the left. Small curved wrought-iron railings serve the long, narrow parlor floor windows. All of the windows of the house have splayed marble lintels with keystones and marble sills. The contrast in materials and textures provided by the light stone accents animates the dark brick facade. The modillioned cornice set below the fourth story windows aligns with that at No. 15-19. A simple molded cornice extends below a low brick parapet at the roof line.

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No. 15-19.

This handsome neo-Federal town house, designed by Julius F. Gayler and erected in 1919-21, replaced three earlier brownstones of the original Arnold-Constable row. Almost sixty feet wide, this large Flemish bond brick house was built for Grenville Lindall Winthrop (1865-1943), who leased it out until 1927, when he moved here. An 1889 graduate of Harvard Law School, Winthrop had broad and varied interests. In addition to practicing landscape architecture, he was also responsible for a number of building restorations in Lenox, Massachusetts, where he had a country estate. He also served as the president of the Women's Hospital from 1915 to 1941. Winthrop had an extensive art collection, consisting of American portraits, Chinese sculpture, and works by Ingres, David and Delacroix. The year after Winthrop's death, his house was acquired by the Catholic High School Association of New York, which still owns the building today.

Julius Gayler (1873-1948) designed several residences for the Winthrop family. In addition to Grenville Winthrop's country house in Lenox, Massachusetts, he was also responsible for the neo-Federal town house on 69th Street erected in 1928-29 for Beekman Winthrop, Grenville's brother who once served as governor of Puerto Rico. Gayler graduated from MIT 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 Keen in New Jersey. Gayler was also known as an experienced etcher.

A particularly fine example of the neo-Federal style in New York City, this house, set back from the buildings on either side of it, is five windows wide and contrasts markedly with the narrow buildings on the block. The Flemish bond brick facade is simply and elegantly detailed, creating a restrained and delicate effect characteristic of the neo-Federal. A high wrought-iron arseway railing, terminated at the openings by openwork posts of curvilinear design topped by finials, extends in front of the house. The paired ionic marble columns of the entrance portico, at the far right, give dignity to the facade and support an architrave with a delicate pearl molding beneath the cornice. This pearl molding recurs throughout the facade as an elegant decorative motif. Ionic pilasters flank a fine, three-paneled neo-Federal doorway with sidelights and a loaded fanlight, set in an elliptical arch of brick headers. The sidelights are also flanked by engaged ionic colonnettes, halved at the corner. A pearl molding, broken above the colonnettes, extends above the door. The four windows of the first story have splayed marble lintels with raised keystones, ornamented with central rows of pearl moldings. Similar lintels and keystones are at the tall windows of the second story and at the shorter third story windows. At the second story, high iron railings are at each of the windows; that at the far right surmounts the entrance portico and is ornamented at the center by a shield with a heraldic lion. A projecting roof cornice carried on closely spaced console brackets is set above a pearl molding and aligns with that at No. 11. At the roof, four unevenly spaced round-arched dormer windows with curved interlacing muntins are enframed by narrow, paneled pilasters supporting the dormer roofs. The planar quality of the unadorned brick facade of this large house gives it a striking appearance and its scale, together with the restrained use of ornament, make it among the finest in the Historic District.

Nos. 21-23.

This fine pair of neo-Classical town houses was built on speculation for the developers, W.W. and T.M. Hall, from the designs of the noted architects, Welch, Smith & Provot (see p.118). These buildings replaced two earlier brownstones which had formed part of the original row owned by R. Arnold and H. Constable. Erected in 1906-07, these four-story high, limestone-faced houses with mansard roofs are among the most elaborately detailed on the block.

No. 21 was sold by the Halls in 1909 to Edith Clark, a prominent member of New York City society and later the wife of Reginald Finke (1878-1956), a stockbroker and national racquets champion. The house remained in the Finke

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family until 1966. Shortly after No. 23 was completed, it was sold by the Halls to Harry S. Harkness, president of the Gramercy Chocolate Company. The house was owned by Harkness for ten years.

Although the two houses were designed as a pair with similar compositions, they differ in various decorative details. At No. 21, the handsome, high wrought-iron areaway railing has narrow end posts topped by spheres. At the rusticated limestone basement of No. 21, the doorway is flanked by paneled pilasters below wide grooved brackets with guttae, supporting a cornice slab above. The single window at the right has a simple molded enframingent. Subtly contrasting with this design is the decoration at the rusticated basement of No. 23 where bush-hammered stone courses with rounded edges emphasize the horizontal joints. The opening of the original doorway is flanked by fluted Scamozzi-Ionic pilasters supporting a paneled entablature with cyma recta cornice above. To the right of this opening is a flat-arched doorway with roll molding frame, voussoirs and faceted keystone. The band courses at the top of each of the ground floors of both houses do not quite align, nor do any of the windows of the upper stories, thereby creating a subtle effect of variation. At the second floor of No. 21, the slightly eared window enframingents are surmounted by pulvinate friezes and cornices, while those at No. 23 are flanked by narrow foliate console brackets supporting cornices. This diversity in window detail continues at the third floor, where the sills of No. 21 are carried on small corbel blocks and the windows are set in eared enframingents. At No. 23, the sills are simply molded and cornices surmount the molded window frames. This play of staggered heights and varying details at the windows enlivens the decorative treatment of the two facades. Molded band courses extend across both facades and serve as the sills for the fourth story windows, which have molded enframingents. Accentuating the lively pattern of alternation of the two facades are the paired dormer windows at both mansards. Those at No. 21 have arched pediments, while those at No. 23 have triangular pediments. The two mansard roofs, slate at No. 23 and sheetmetal at No. 21, have sidewalls rising above them, further enhancing the richness of these two elegant town houses.

EAST 82ND STREET Between Fifth Avenue and Madison Avenue

This is the only block within the Historic District to have been largely developed under the terms of a restrictive covenant, entered into on March 15, 1888. No residences were built on this section of East 82nd Street before 1888. The parties to the agreement were Caroline Schermerhorn Astor, Walter C. Suydam and Helen Suydam Cutting, Benjamin S. Welles, William C. Schermerhorn -- all heirs of Abraham Schermerhorn, one of the city's largest landholders and and descendant of an old Dutch family---Daniel Hennessy, a builder and real estate developer; all owners of properties on the north side of the street; and Edward Kilpatrick, a builder who owned properties on the south side of the street. Under the terms of the covenant which was to run for fifteen years, the parties were to build first class residences in brick or stone, at least three stories in height. All houses were to be set five feet back from the building line with the reserved space to be used for entrance steps, area excavations, pedestals and railings; the railings enclosing each house and the foundation walls, the cornices, the frames and sills of the doors and windows, and bay windows were not to extend more than two and a half feet upon the reserved area. Any buildings used as stables or shanties at the time of the agreement were to be taken down within twelve months.

Edward Kilpatrick built seven brownstone houses (Nos. 4-16) on the south side of the street under the terms of the agreement in 1888-89. These still remain although five of the seven houses were later altered considerably and one was replaced. Daniel Hennessy did not build on his properties on the north side of the street until 1894-95. These handsome houses (Nos. 7-19) retain their original appearance.

No. 2 was begun in 1898 by the real estate developers T.M. and W.W. Hall in conjunction with houses at 1007-1009 Fifth Avenue, although these sites were not covered by the agreement. In 1900 Joseph A. Farley, a builder, began the two elegant Beaux-Arts houses at Nos. 3 and 5, under the terms of the covenant, thus leaving only the large lot at the northeast corner of Fifth Avenue and East 82nd Street to be developed under these terms. In the same year, however, the real estate developers Robert McCafferty and Richard W. Buckley extended the terms of the agreement to their properties on the south side of the street (Nos. 18-26). Their covenant with the owner of No. 16 specified that it would run for six years; the terms were similar to those of the 1888 agreement. The houses at Nos. 18-22 were built in 1900-01.

Like many other residences in the Historic District, those on East 82nd Street were built on speculation by real estate developers for sale to a prosperous clientele, rather than being commissioned by individual owners.

East 82nd Street gains additional interest by serving as a "gateway" to the Metropolitan Museum of Art. The houses and the museum are contemporaneous, and the harmonious Beaux-Arts and neo-Classical facades of many of the houses both anticipate and accent one's view of the museum's monumental Fifth Avenue facade.

SOUTH SIDE
No. 2.

This residence was built in 1898-1900 for W.W. and T.M. Hall, prominent New York City builders and developers. Hall & Hall often worked with the architectural firm of Welch, Smith & Provot. Alexander M. Welch (see p. 119) of the firm designed 2 East 82nd Street as well as the adjoining houses of 1899-1901 at 1007, 1008 and 1009 Fifth Avenue.

While the house was under construction, it was chosen by Mr. and Mrs. Albert Gould Jennings to be their future home. The house was a gift from Susie Jennings' father to the young couple, who had previously lived in Brooklyn. Albert Jennings, the owner of a Brooklyn lathe works, one of the first such factories in this country, continued to reside at No. 2 until 1940. A photograph of the house of E.G. Jennings Esq. (sic) was published in The American Architect (July 20, 1901), although the name of the architect was listed incorrectly.

This five-story townhouse, constructed of brick and stone, has a rusticated limestone first story. Above it the red brick walls have limestone quoins and trim. The facade is symmetrically composed with single windows at each side of the main entrance and groups of three windows centered at each of the upper floors. Areaways, at basement level, are surrounded by high wrought-iron railings which flank the central entrance. Decorative wrought-iron railings appear at the full width balconies of the second and fifth stories and at the narrow balcony below the central window of the third story. These balconies are all carried on long vertical console brackets. These railings lend a note of delicacy to the overall design. The windows of the upper stories with limestone enframements are crowned by console bracket keystones at the second and third stories. The central window at the second floor is effectively accented by the third floor balcony above it, while the brackets of the continuous fifth story balcony are carefully related to the fourth floor windows beneath it. A simple roof cornice with modillions and pulvinated frieze crowns the facade.

Nos. 4-14.

Edward Kilpatrick, an architect-builder (see p.113), constructed six houses at Nos. 4-14 in 1888-89. Because of changes made to the houses in the 20th century to make them more fashionable, it is often difficult to recognize the original features of Kilpatrick's Queen Anne design. The facades of Nos. 10 and 12 have been completely altered, while No. 14 was replaced by a completely new building.

No. 4 was sold by Kilpatrick to Gustav L. Jaeger, the first resident of the house, in 1889. Jaeger (1835-1922) was a pioneer in the manufacture of paper boxes in the United States. One of his achievements was the invention of a

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folded paper covering for boxes. At the time of his residence at No. 4, his factory was at 135 Mulberry Street.

Some of the original Queen Anne features of this house can still be seen at the first story. Handsome carved moldings enframe the two left-hand windows which are set above foliate panels. The windows are flanked by bold pilasters with foliate capitals. A corbel with carved foliation carries the base of the left-hand pilaster. The full width bay window at the second floor is an original feature of the design, but the bay has been smooth-stuccoed and the ornament removed. Originally the fourth story was set behind a dormered pitched roof like that at No. 6. The gabled fifth story is also a later addition. A basement entrance has been provided.

No. 6 was purchased by Sarah Sturges from Kilpatrick in 1889, although she did not live in the house until 1899. Meanwhile the house was rented for about nine years to Benjamin I.H. Trask who in 1894 purchased property across the street (where the 1010 Fifth Avenue apartment house now stands) possibly with the intention of building his own home. The house remained in the Sturges family until 1919 when it was acquired by May Clark Kidder. She and her husband, James Kidder, commissioned architect James E. Casale to extensively alter the house in 1920.

James E. Casale (1890-1958) specialized in the conversion of large private residences into apartment buildings, private offices, and restaurants. In the course of his career, Casale estimated that he had remodeled about 3000 residences. Among his many commissions were the conversion of the Villard Houses, designated New York City Landmarks, into office space, and the rehabilitation of the Salmagundi Club, also a designated New York City Landmark.

The house which is of smooth-stuccoed brick rises four stories above a basement. As part of the 1920 alteration, the building was extended forward at the basement and first two stories. The new basement entrance has a simple enframing with cartouche above it, while the first floor French windows have blind round arches and wrought-iron railings. The second story is crowned by a balustrade set above a simple cornice. At the fourth story may be seen the original Queen Anne style slate roof with pedimental dormer set above a roof cornice with diminutive arches. The two windows in the dormer are flanked by pilasters with foliate and seashell capitals. Sunflower motifs adorn the lintels above the windows and low relief ornament fills the tympanum of the pediment.

Comparison of the remaining Queen Anne features at Nos. 4 and 6 with early photographs of the block indicate that the two houses were designed at a pair with many similar features, although No. 6 never had a curved window bay.

George G. Schaefer purchased No. 8 from Kilpatrick in 1890, and the house remained in the family until 1931. When Schaefer moved into the house in 1892, he was treasurer of the F & M Schaefer Brewing Co.

This four-story brick house displays a number of features which indicate its original design. These include neo-Grec type window enframements and the Queen Anne treatment of the roof cornice. A brownstone first floor rises above a rusticated basement where an entrance has been provided. The original wood bead-and-reel moldings may still be seen enframing the first floor windows. Similar moldings are also retained at the windows of the upper stories. The most striking feature at the upper floors is the window treatment. Set on corbeled sills, the windows have stone enframements keyed to the brickwork. A modillioned sheetmetal roof cornice, Queen Anne in character, has swags in the frieze.

The first residents of No. 10, Solomon and Jessie Tim, purchased the house from Kilpatrick in 1890. Tim was president of Solomon Tim & Co., a shirt and collar manufacturer located at 87 Franklin Street.

Although Kilpatrick had designed No. 10 and No. 8 as a pair, a major alteration of the house at No. 10 was commissioned by William Joseph Ryan from architect Bradley Delehanty in 1924. Ryan, who lived at 12 East 82nd Street, had previously commissioned Delehanty to redo his own house.

Bradley Delehanty (1898-1965) whose full name was John Washington Bradley Delehanty, was educated at Cornell University and the Ecole des Beaux-Arts in Paris. He specialized in the renovation and modernization of old houses. Many of his projects, especially for country houses, were published in Country Life.

Ryan purchased No. 10 and apparently had it remodeled as an investment. The first residents after the alteration was completed were Mr. and Mrs. Hall P. McCullough who purchased the house in 1927.

Hall Park McCullough (1872-1966) and Edith Arthur van Benthuyzen McCullough (1881-1967) were founders and trustees of Bennington College which opened in 1932. In 1956 Bennington conferred honorary degrees upon them for a quarter century of service to the college. Mr. McCullough, a lawyer, was also a trustee of Middlebury College, while Mrs. McCullough was on the board of the United Negro College Fund. In the 1950s the McCulloughs moved to 1035 Fifth Avenue (see p. 107).

No. 10 is a four-story brick house above a high basement. As part of the remodeling Delehanty provided two basement entrances which are enhanced by neo-Federal enframements. The round-arched windows with keystones at the first story have a wrought-iron balcony supported on iron posts. This balcony also provides protection for the entrances. A wide band course above the first floor incorporates the neo-Federal motifs of rosettes and vertical grooving. At the upper floors, the keyed window enframements were removed to be replaced by rectangular lintels and sills. However, the original wood bead-and-reel window moldings were retained. The window sash is nine-over-nine. The original Queen Anne

cornice was removed and replaced by a lower dentiled one with pulvinated frieze set below a brick parapet.

David and Mary Palmer acquired No. 12 from Edward Kilpatrick in 1889. When they took up residence the following year, Mr. Palmer was a cashier at the City Bank, 52 Wall Street.

The present exterior appearance of the house dates from 1920, the year William Joseph Ryan bought it. Architect Bradley Delehanty was commissioned to alter it to its present appearance. Perhaps because this was Ryan's own house, the alterations were more lavish than those made to No. 10--also a Delehanty and Ryan project--four years later.

The house, which rises four stories above a high basement, was extended out about five feet beyond the original building line. The use of marble at the basement and red brick laid up completely in headers at the upper floors is one of the refinements employed in this elegant facade. Two entrances are provided at the basement level; the main entrance is flanked by fluted pilasters and surmounted by a Georgian broken pediment with pineapple finial--all executed in marble. This introduction of a Georgian detail into this otherwise neo-Federal facade was typical of the free use architects made of historical styles in the 1920s. At the first story the elegant Federal style round-arched windows are enframed in marble and have blind marble arches with bas relief lamp motifs set in them. Brick panels accentuate the bases of these windows. Marble pedimental lintels and sills at the second story windows are also characteristic features of the Federal style. The third floor windows have flat brick arches. A handsome marble cornice with dentils and frieze with circular motifs surmounts the third story. A delicate wrought-iron railing crowns the cornice. As part of Delehanty's alteration, the fourth story was set behind a sloping roof with three gabled dormers. Later the roof and dormers were completely replaced by the present studio window skylight. A photograph of the house was published in The American Architect (August 20, 1926).

The first house at No. 14 was one of the row of six built by Edward Kilpatrick in 1888-89. In 1901, the owner, Mrs. Emmie Clark, sold the house with its interior fittings--carefully specified in the conveyance--to Mrs. Edith Neustadt Stralem.

Mrs. Stralem, however, decided that she needed an entirely new house, so had the building she had purchased demolished and commissioned the present house at No. 14 from architect CPH Gilbert (see p. 117). Built in 1903-04, the new house was occupied in 1904 by Mrs. Stralem and her husband, Casimir. Mr. Stralem was a partner in the investment banking firm of Hallgarten & Co. Mrs. Stralem was the daughter of another partner of the firm, Sigmund Neustadt. The house stayed in the Stralem family until 1962.

No. 14 is a handsome five-story townhouse in the French Beaux-Arts style which characterized many of C.P.H. Gilbert's

buildings. The facade of the first three stories is composed of an imposing rusticated swell-front. Handsome wrought-iron grilles protect the first floor windows and similar fences enclose the areaway. The central entrance at the first floor is accented by a massive stone balcony carried on long console brackets which also serves the center window at the second floor. All three second story windows have round arches and contain elegant French windows set beneath curved transoms. The concave arches of these windows are incorporated into the rustication of the facade with voussoirs in a very elegant fashion. At the third story the windows have projecting sills carried on corbels, and they are flanked by large vertical tablets with foliate motifs at the base. A dentiled cornice carrying a stone balustrade with motifs similar to those of the first floor balcony surmounts the swell-front above the third story. The two upper stories, which are recessed behind the bowfront and set parallel to the street, are treated somewhat more simply than the lower stories. The triple window at the fourth story is surmounted by a continuous entablature carried on console brackets. Pendant motifs accent the pilasters flanking the center window. The fifth story rises above a projecting string course; the windows are accented by large paneled keystones. The facade is crowned by a massive modillioned cornice carried on console brackets with swags.

No. 16.

This house was also built by builder-architect Edward Kilpatrick in 1888-89; however, Kilpatrick applied for a separate building permit, and construction was begun about a month later than on the row to the west. Van Wyck and Mary Brinckerhoff were the first occupants of the house. Mr. Brinckerhoff was in the real estate business.

This handsome Queen Anne style house retains almost all of its features, and it probably indicates the original appearance of the other houses by Kilpatrick to the west. The house is four stories high above a rusticated basement; a basement entrance has been provided. The first story is adorned with elaborate Queen Anne ornament. The round-arched entrance, now converted to a window, has handsome foliate spandrels with heads adorned with helmets. The arches of the two other windows, resting on wide piers, have keystones. Foliate panels, also with heads, are set at the window bases. A handsome dentiled cornice with an egg-and-dart cymatium surmounts this story. At the second and third stories a shallow bay sets off the western windows. They are enhanced by wood bead-and-reel moldings at the frames. The windows above the entrance have cornices and shouldered lintels resting on carved corbels. These two windows are joined vertically by an arched panel with carved foliate escutcheon. The third floor is surmounted by a cornice carried on ornamental vertical brackets between which are small square panels with the popular Queen Anne sunburst motif. The fourth story is set behind a steep roof with two gabled dormers. The larger two-window dormer above the shallow bay has a ribbon and shield motif in a pediment while the smaller one to the left has a hipped slate roof.

Nos. 18, 20, and 22.

These three townhouses were built in 1900-01 for real estate developers Robert McCafferty and Richard W. Buckley with Buckley acting as architect. Buckley (d.1910) was the architect for all the residences built by the firm, many of which were on the Upper East Side. He was also the architect for the house which stood at 1006 Fifth Avenue. Although all three houses on East 82nd were built under the same building permit, each is different in appearance.

No. 18 was sold in 1901 to Clara T. Reis, and she and her husband William E. Reis, a broker, were living in the house by 1903. A handsome five-story house with four-story swell-front, it is a fine example of the French Beaux-Arts style. The rusticated first floor with center entrance acts as a base for the facade. Keystone console brackets with swags enhance the windows flanking the entrance, while the main entrance is accented by a large cartouche flanked by palms. Above this a wide paneled band course with a string course at the window sills sets off the upper stories from the base. The second, third, and fourth stories, which are faced with smooth limestone, are dominated by three large windows at each floor. These windows with double keystones are enframed by eared moldings which are crisply detailed. Projecting sills carried on small corbels further accent these imposing windows. A dentiled cornice surmounts the fourth story. The brick facade at the fifth story is a later alteration, but the richly carved end panels which once flanked the fifth story mansard roof may still be seen.

No. 20, although completed in 1901, was not sold until 1907 because it was involved in the settlement of Robert McCafferty's estate. Purchased by Eugene M. O'Neill of Pittsburgh, it was a gift for his daughter, Emily O'Neill Davies, and her husband, Frederick Martin Davies. Frederick Martin Davies (1877-1915), a prominent New York City banker and broker, was a partner in the firm of Davies, Thomas & Co. He and Emily O'Neill were married in 1901. Mrs. Davies continued to live in the house until 1922.

This house is a flamboyant example of the French Beaux-Arts style relying on the French Classic Louis XIII style for its detail. It is more exuberant in its use of ornament than No. 18. The centrally-placed entrance at the first floor is approached by a low stoop flanked by wing walls with massive stone newel posts. The areaways at the sides are enclosed by handsome wrought-iron fences. Heavy enframements with paneled rustication blocks and console bracket keystones accent the main entrance and flanking windows. Large foliate corbels carry the projecting window sills. The second, third, and fourth stories were designed as a unit; this portion of the facade is organized around the central treatment of the windows. Paneled pilasters extending up through the second and third stories flank the outer frames of the windows while smaller one-story pilasters flank the wide central windows. All the windows have large paneled keystones, and the panel separating the central windows is adorned with a cartouche.

At the fourth story a continuous molded enframingent, which rests on the pilasters, encloses all three windows; it is interrupted by keystones above the side windows and an elaborate foliate keystone above the central window. Keyed blocks flank the tall pilasters and continuous enframingent. Paneled quoins flank the facade at these upper stories. The fifth story rises above a modillioned and dentiled cornice carried on console brackets. Above this cornice two windows simulating dormers are flanked by pilasters carrying broken pediments with cartouches. Instead of a mansard roof a brick wall rises up behind these would-be dormers. The facade is terminated by a cornice on swagged console brackets.

No. 22 was not sold until 1908 because, like No. 20, it was involved in the settlement of Robert McCafferty's estate. It was purchased by Joseph S. Ulman, a broker with offices at 30 Broad Street in the Johnston Building. His brother, Julian Stevens Ulman, lived nearby at 24 East 81st Street (see p. 58). The building now serves as the Ramaz Primary School.

Like No. 20, this house is a flamboyant example of the French Beaux-Arts style with exuberant ornament. The treatment of the first floor is quite similar to that at No. 20. The areaways are enclosed by wrought-iron railings, and the low stoop is flanked by wing walls with tall newel posts. Rustication blocks enrich the heavy enframingent of the centrally placed entrance. The flanking windows with handsome roll moldings have flat arches with paneled end blocks and keystones, while the cornice surmounting the first floor is carried on paneled modillions and ornate console brackets. As with the other two houses in this Buckley group, the second, third, and fourth stories are handled as a unit flanked by quoins. Three windows at each floor are arranged in groups with a common enframingent. The middle window in each group has a low segmental arch adorned with a foliate cartouche. At the fourth floor the projecting window sills are carried on console brackets with rich ornamentation in the form of swags set between them. A wide band course with panels and balusters serves as a base for the fifth story windows. At the fifth floor, the windows are joined by a handsome roll molding enframingent crowned with ornate detail. The central window is a full arch at this floor. The sixth story is a later addition.

NORTH SIDE

Nos. 3-5.

This handsome pair of houses, built by Joseph A. Farley in the Beaux-Arts style in 1900-01, was designed by the New York City architectural firm of Janes & Leo. E. Harris Janes and Richard L. Leo collaborated on many fine residential commissions, often built in the Beaux-Arts style, at the turn of the century. Among them were residences at 301-307 and 302-320 West 105th Street and 330-333 Riverside Drive--all within the Riverside Drive-West 105th Street

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Historic District; the Dorilton, a designated New York City Landmark; residences at 324-328 West 108th Street; and the Manhasset Apartment House at Broadway and 108th Street. On a number of these projects the firm was also associated with Farley as builder.

In 1901 Joseph A. Farley sold No. 3 to Solomon Loeb, a prominent New York City banker and one of the founders of Kuhn, Loeb & Co. He in turn transferred the property to his daughter and son-in-law, Nina and Paul Warburg, who occupied the house until 1908 when they moved to 17 East 80th Street (see p. 51). No. 5 was sold in 1902 to Marion Graham Knapp, widow of Henry C. Knapp and New York socialite. She lived at No. 5 until her marriage to Lord Bateman at St. George's, London, in 1905.

Although Nos. 3 and 5 were built as a pair utilizing the same building permit, the designs of the two facades are quite different. No. 3, a five-story house with mansard roof, is enhanced by a two-story curved central bay. The red brick facade with limestone quoins and trim rises above a ground floor of limestone ashlar. A round-arched entrance with handsome glazed wrought-iron doors is set above a low stoop flanked by limestone wing walls. The grand second or parlor floor has three French windows with transoms opening onto a projecting balcony supported on heavy foliate brackets with large cartouches at the corners. The curvilinear balcony railing is a fine example of wrought-iron design. The curved wrought-iron window guard at the central window of the third story rests on a limestone cartouche while the flush ones at the two side windows are set above limestone panels with swags. A curved limestone balustrade serves the fourth floor and crowns the two-story bay. Among the characteristic Beaux-Arts decorative features are the richly carved foliate ornament, and the swags and cartouches. A limestone cornice above the fourth floor, set on modillions, is surmounted by a wrought-iron balustrade. This effectively crowns the facade and creates a transition to the fifth story with its mansard roof. Three pedimented dormer windows, supported on brackets, are set in the mansard roof.

No. 5, an elegant five-story limestone house -- very Parisian in character -- is enhanced by a full-width swell-front. The rusticated ground floor has a segmental-arched window and a central doorway with elaborate wrought iron-work. The low stoop is approached by graceful outward-sweeping curved limestone balustrades. This ground floor serves as a base for the grand parlor or second floor with its three tall round-arched French windows which have arched transoms. The enframements of the two side windows are crowned by scallop motifs, while an elaborate cartouche above the concave window enframingent of the center one acts as a corbel for the balcony above. Delicate wrought-iron railings guard the side windows and center balcony which is flanked by stone cherubs linked by a stone cresting set on a

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grooved corbel. This balcony provides an effective central accent above the main entrance. Wrought-iron balcony railings also serve the central windows at the third and fourth floors. Elaborate scroll-type keystones with foliate ornament crown the third story window frames, while shield-and-torch motifs, set between the fourth story windows, provide an effective contrast to the smooth wall surface. Crowning the swell-front above a projecting modillioned cornice is a limestone balustrade with urns. It serves as a balcony for the flush fifth floor which is set back from the swell-front. A slate mansard roof placed above a copper cornice and set between high chimneys provides the crowning feature of this very elegant Beaux-Arts facade.

Nos. 7, 9, 11 and 15.

These four elegant townhouses, built by real-estate developer Daniel Hennessy in 1894-95 form a nearly uniform row. They were designed by New York City architect Henry Andersen. Andersen was active in the 1880s and 1890s and specialized in residential and apartment house design; among them were buildings at 43 Fifth Avenue and 10 Bathune Street in the Greenwich Village Historic District.

Although Hennessy, the builder and developer of these properties, was one of the original parties to the restrictive covenant on the block, he did not acquire these particular lots until shortly before construction began. Edward J. King, Jr., purchased No. 7 in 1898. At that time he was in the fur business, but by 1902 King had entered the real estate field. The house remained with the King family until 1942.

Ellen Prentice Kellogg, who purchased No. 11 in 1895 and No. 9 in 1898, lived at No. 11 from 1896. Before she sold No. 9 to her son, John Prentice Kellogg, a stockbroker, in 1906, the house was leased to others. Both houses were sold by John P. Kellogg's widow, Ethel, in 1919.

John Prentice Kellogg was also associated with No. 15 which he purchased from Hennessy as an investment in February 1899. Six months later the house was resold at considerable profit, according to the Real Estate Record and Guide (Aug. 26, 1899), to Mrs. Annie Stuart Cameron Arnold, widow of William Arnold (1862-1891). Mr. Arnold had been a partner in the retail establishment of Arnold, Constable & Co. Before moving to No. 15, Mrs. Arnold had lived at 1020 Fifth Avenue (see p. 96). A devout Catholic, she left a considerable portion of her estate to St. Rose's Settlement of the Catholic Social Union of the State of New York and to the Dominican Fathers of St. Vincent Ferrer Church after her death in 1945. Mrs. Arnold lived at No. 15 only until 1915. Mrs. Gerardo Machado, wife of the president of Cuba, purchased the house in 1937.

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These four five-story houses with limestone, yellow brick, and terra-cotta facades are handsome examples of neo-Classical design. The use of Classical Roman detail was perhaps most directly inspired by the contemporary work of the architectural firm of McKim, Mead & White. These flush-fronted houses are more restrained in appearance than Nos. 3 and 5 and make a pleasing contrast with their more flamboyant French Beaux-Arts neighbors.

The four houses were built in two pairs with Nos. 7 and 15 built as mirror images of each other and flanking the two central houses at Nos. 9 and 11. Such features as a continuous rusticated ground floor, identical window treatments at the third and fourth stories, and a continuous copper roof cornice above the fifth story serve to unify these four houses.

The elegant facades of Nos. 7 and 15 rise above rusticated limestone-faced ground floors. Each has an impressive entrance flanked by fluted Greek Doric columns which support massive entablatures. The frieze has the conventional triglyphs above guttae and metopes which are rosettes. At each house, a striking element at street level is the five-foot high wrought-iron areaway fence and gate.

The limestone second story has the most purely classical treatment; this also indicates its importance as the parlor floor. Two square-headed windows are flanked by half-fluted Ionic pilasters and have pierced stonework railings of interlocking arch pattern. The windows extend up to meet a continuous cornice set above a wide frieze similar to that used above the entrance.

Above the second floor, the facade is faced with yellow brick with terra-cotta ornament as trim. The most prominent elements at the third and fourth stories are the projecting terra-cotta cornices above the frames of the square-headed windows. At the third floor these cornices are carried on foliate brackets which flank a frieze of elaborate design with anthemion and swag motifs.

The fifth story, rising above a dentiled string course, is enframed by foliate terra-cotta wreath moldings. Crowning each facade is an impressive copper entablature with frieze employing the same motifs as those at the second story and the entranceway. At No. 15 a high metal fence protects the roof.

Like Nos. 7 and 15, Nos. 9 and 11 have rusticated limestone at the ground floor; however, the treatment of the two entrances varies. At No. 9 the entrance is flanked by fluted pilasters with stylized Composite capitals which support a Doric entablature with triglyphs and rosettes.

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At No. 11 three-quarter engaged Doric columns flank the entrance and support an unadorned entablature; the cornice of this entablature is continuous with that at No. 9.

The limestone second stories are handled as a continuous unit at both houses. The square-headed windows are outlined with eared moldings that run continuously from the base of one window to the next. Pierced stonework railings like those at Nos. 7 and 15 are set beneath the windows. A dentiled cornice set above a frieze with raised medallions crowns the second story.

The third and fourth stories are like those of Nos. 7 and 15; however, the treatment of the fifth story is more elaborate. The windows are outlined by individual terra-cotta eared enframements which are linked by horizontal bands and swags at the top. Impressive copper entablatures like those at Nos. 7 and 15 crown this top story. A sixth story was added at No. 11 in 1920.

Nos. 17 and 19.

These two handsome residences were also built in 1894-96 by real estate developer Daniel Hennessy and designed by Henry Andersen. Hennessy owned the properties on which these two houses were built at the time the restrictive covenant was placed on the block. It is even possible that he may have initiated the covenant proceedings. As a real estate developer, it would have been in his interest to have the block built up in an orderly fashion.

No. 17 was sold in 1898 to Sarah and Leo Speyer, the first residents of the house. Leo Speyer, a banker, was a member of the family firm, Speyer & Co., a prominent Jewish banking and investment house.

No. 19 was sold in 1899 to Edward A. Kerbs; he and his wife were the first residents. Kerbs was a partner in the cigar manufacturing firm of Kerbs, Wertheim & Schiffer.

Nos. 17 and 19, which were built as a pair, have virtually identical facades. Faced with limestone and Roman brick of a tawny gold color, they are fine examples of neo-Italian Renaissance architecture. In color and form they contrast pleasantly with the more restrained treatment of the houses Andersen designed at Nos. 7, 9, 11, and 15.

Both houses are five stories high and faced with rusticated limestone at the first two floors. To the side of each recessed ground floor entrance, which is flanked by limestone Ionic columns, is a broad window and a narrow service door with bullseye window above it connected to the

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enframing by cornucopia. At the second or parlor floor, two square-headed windows with stone balustrades are flanked by Ionic pilasters. These support shallow entablatures topped by broad scallop shells, which have the character of pediments. These shells overlap the frieze of the entablature which crowns the second floor. The frieze of this entablature also has raised circular medallions like those at Nos. 9 and 11. The three upper stories, which are set back slightly from the building line, are curved. Heavy terra-cotta moldings enframing the third story windows are particularly ornate with foliate pilasters and entablatures. The fourth story windows have molded enframements of terra cotta crowned by cornices. The fifth floor, with its three round-arched windows flanked by ornate terra-cotta colonnettes, is further enhanced by elaborate terra-cotta panels, incorporating medallions with ribbon motifs. The facade is crowned by a modillioned cornice above a terra-cotta frieze with foliate panels, swag motifs, and palmettes.

A variety of architectural styles, ranging from the late-19th century neo-Georgian to the 1920s Art Deco, now characterizes this block. Few of the original buildings erected on this street still stand, and of those that do, several have been extensively altered. No specific development scheme controlled construction on the block so that the buildings were designed individually and now offer a broad diversity of proportions, materials and decorative details.

By 1885, development was scattered on either side of the block. Several of the lots on the south side were owned by Frederick A. Constable, a member of Arnold, Constable & Co. (see p.52). A few brick buildings and a short row of brownstones stood on the south side, while on the north side, a brick house at No. 3 was separated by an empty lot from the three brownstones at Nos. 7-11. The pair of brownstones at Nos. 9-11, which no longer stands, had been erected in 1871-72 from the designs of the architects, Phillip G. Hubert and James W. Pirsson, for Mrs. E. Morrill. No. 7, which remains, was built on speculation in 1884-85 as a brownstone and later remodeled with a brick and limestone facade. In 1885, all of the lots to the east of No. 11 were empty.

A major speculative building project at the eastern end of the block took place in the 1890s, when eight lots on Madison Avenue between 84th and 85th Streets were purchased by the builder-developer, Robert B. Lynd. A row of neo-Classical private residences, terminated at the northern end by a five-story apartment building, Nos. 1130 (also 21 East 84th) - 1142 Madison Avenue were the work of the noted architect, John H. Duncan (see p.111), and were erected in 1891-92. Lynd and Duncan's original plan, published in Architecture and Building News in 1891, extended around the corner to the west of 21 East 84th Street and included four additional houses which were never built.

At the turn of the century, the simple and restrained architectural character of the block was transformed to a more sophisticated and elegant appearance. A limestone Tuscan villa style house was erected in 1899 for Adam Lanfear Norrie at No. 15. The same year, construction was begun across the street, at Nos. 16-20, on the group of three neo-Georgian town houses. Designed by the well-established architectural firm of Clinton & Russell (see p.111), for the socially prominent King family, these houses added much dignity to this block. Shortly afterward, the brownstones at Nos. 9-11 were torn down and replaced by a fine pair of Beaux-Arts town houses designed by the prestigious firm of Warren & Wetmore (see p.117). In 1906, the brownstone front next door at No. 7 was demolished and a refined brick facade, reminiscent of the English Regency style, was erected. The use of handsome materials, together with elaborate architectural details, gives this block a striking richness, inspired in part by the World's Columbian Exhibition of 1893 in Chicago.

The small, uniform scale of the block began to change during the 1920s, when the large apartment building came into fashion. The massive corner building constructed in 1924-25 at 1030 Fifth Avenue replaced several early brownstones on the site. The nine-story apartment house at 17-19 East 81st Street, designed by George Fred Pelham, was the first building to be erected on these lots. At the other end of the block, the apartment house at No. 3 occupies the site of two earlier brick town houses. Constructed in 1928, this striking apartment building was designed in the Art Deco style by the distinguished modern architects, Raymond M. Hood and John Mead Howells. The contrast in style and scale between the early private residences and the tall, more modern apartment buildings lends interest and diversity to this fine block.

SOUTH SIDE

Nos. 16-20.

This elegant group of three Flemish bond brick town houses, somewhat neo-Georgian in character, was built in 1899-1900 from the designs of the noted architectural firm, Clinton & Russell (see p.111) for members of the socially prominent King family. Mary Augusta King acquired this property from Frederick A. Constable in 1897 and the next year she transferred each of the three lots to one of her three children. The daughter of Daniel LeRoy, Mary Augusta was married to Edward King (1815-1875), a leading businessman and long-time member of the summer colony at Newport, Rhode Island. King amassed a considerable fortune in the tea and silk trade in China and also owned a substantial amount of New York City real

estate. His house in Newport dates from 1845-47 and is the work of the Gothic Revival architect, Richard Upjohn.

The 84th Street houses were built for King's son, his daughter and his daughter-in-law. George Gordon King (1858-1922) lived at No. 16 and was an active supporter of various charitable and religious institutions. His wife, Annie MacKenzie King, sold the house in 1923 to Alfred Barmore MacIay, a banker. Edward King's daughter, Edith Edgar, owned No. 18 until 1935. She was the wife of Louis Butler McCagg (d. 1930), who listed his profession in the City Directory as "salesman". When she died in 1942, Edith King McCagg was buried in Newport. The third house, No. 20, was built for Ethel Rhinelander King, the widow of the Kings' oldest son, LeRoy (1857-95). No. 20 remained in the family until 1944, when it was sold by the three King children: Ethel, who had married Charles Howland Russell, Jr., also from a large Newport family; Frederic Rhinelander King (1887-1972), a New York City architect who also rebuilt the facade of 14 East 81st Street (see p.56); and LeRoy King, Jr. (1885-1962), a lawyer active in political affairs during the Roosevelt Administration and often described as a member of FDR's "super-cabinet". Other relatives of the Kings by marriage, the Rhinelanders, lived nearby -- the Thomas Newbold Rhinelanders were at No. 24 where Mrs. Stanford White later resided, and Frederic W. Rhinelander lived at No. 26.

The three King houses display some features of both, the neo-Georgian and neo-Federal styles and were designed as a group, although No. 16 was designed somewhat differently from Nos. 18 and 20. The houses are four stories high, with limestone ashlar ground floors and a two-story attic in the steep slate roof. The original roof of No. 16 has been replaced by a set-back brick wall. A handsome wrought-iron areaway railing at No. 16 has a Greek key pattern and is topped by brass finials. The entrance portico at No. 16 is carried on paired, freestanding columns with Scamozzi capitals and is similar in design to the double portico at Nos. 18 and 20, where, paired pilasters flank the elegant round-arched doorways. The delicate leaded-glass side and fanlights of the doors are surmounted by scrolled keystones, while garlands of fruit embellish the spandrels above the doorways. The square-headed doorway of No. 16, with transom and sidelights, is flanked by narrow engaged colonnettes. A handsome wrought-iron balcony, neo-Federal in design, surmounts the portico of Nos. 18 and 20 and extends the full width of the two houses, while a more simple railing is set above the portico of No. 16. The long muntined parlor floor windows of No. 16 are flanked by console brackets supporting cornices over the lintels, which are richly ornamented with urns and garlands above triple swags. The upper story windows of Nos. 18 and 20 have eared enframements and lintels elaborately ornamented with foliate swags and urns. The muntined windows at the third story of Nos. 18 and 20 have simple enframements and are similar to those, since altered, at No. 16. The restrained yet rich character of the window details greatly enhances these houses. The three fourth story windows, now altered at No. 16, are more simple. Above a fretted molding, the stone modillioned roof cornice, carried on four brackets, spans all three facades. The handsome neo-Georgian stone balustrade crowning the facade of Nos. 18 and 20 once extended across to No. 16. Just behind the balustrade three dormer windows with round-arched copper pediments, are set in the base of each high, slate roof. Above these windows, two square-headed dormers are at the upper section of each roof. The simplicity of these brick houses, combined with their elegant and refined stone detail, gives special distinction to this side of the street.

NORTH SIDE

No. 3, (No. 3-5)

This striking, nine-story high Art Deco apartment building is one of the finest of its period and contrasts vividly with the earlier, more traditional buildings on the street. Designed by Raymond M. Hood and John M. Howells, a noted architectural partnership, this innovative and intriguing building was erected in 1928 and replaced two earlier brick houses on this site. The Art Deco building was commissioned by Joseph M. Patterson (1889-1946), founder of the Daily News and a fervent social reformer. Patterson came from a Chicago newspaper family; his mother was the daughter of the founder of the Chicago Tribune and later his cousin, Robert R. McCormick, became publisher of the Chicago paper. Patterson's sister was publisher of the Washington Times-Herald. When it was begun at the end of World War I, the New York Daily News immediately became a success, because of its surplus of sex sto-

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comics and pictures. Patterson, who was also a novelist and playwright, developed a fruitful relationship with the architects, Howells and Hood, and commissioned them to design a number of other buildings in addition to this apartment house.

A graduate of MIT and the Ecole des Beaux-Arts, Raymond Matthewson Hood (1881-1934) trained briefly with the neo-Gothic architects, Cram, Goodhue & Ferguson, before opening his own office in 1914. With the advent of World War I, however, this venture proved unsuccessful and in 1921, he formed a partnership with J. André Foulhoux. The next year, John Mead Howells (1868-1959) asked Hood to join him in submitting an entry for the Chicago Tribune Tower competition. Howells & Hood won the competition and their soaring neo-Gothic tower was erected in 1923. Joseph Patterson, who was still in Chicago at the time, must have been impressed by the new headquarters of his family's newspaper.

John Mead Howells, the only son of the novelist, William Dean Howells, was a graduate of Harvard and the Ecole des Beaux-Arts. A leading exponent of the neo-Gothic style for skyscraper design, he was the architect of the first apartment skyscraper, the Panhellenic Tower, built in 1927. The building, located off of 49th Street near the East River, still stands.

The Tribune Tower building had established Hood's reputation as a leading American architect. His designs became increasingly daring and stripped of all traditional overtones. The skyscraper boom of the 1920s was affected by the 1916 Zoning Law which required a series of setbacks as the buildings rose above a certain height. Hood's American Radiator Building (1923-24), a designated New York City Landmark, was a radical departure from the conventional office building, with setbacks articulated by gold accents on the black brick facade.

In 1928, Joseph Patterson commissioned Howells & Hood to design 3 East 84th Street and the following year the architects, in association with Foulhoux, began work on Patterson's Daily News Building. Hood's interest in an unusual play of forms is evident in this modern building, where the perpendicular white strips lent a new verticality to skyscraper form. Howells & Hood also designed Patterson's country house in Ossining, New York.

Another major New York City work by Hood is the McGraw-Hill Building (1930-31), where the emphasis is horizontal rather than vertical, and the colorful decorative materials greatly enliven the facade. One of Hood's final projects was Rockefeller Center, for which he and Foulhoux acted as consulting architects. Some of the structures in this complex, such as the RCA Building, reveal the influence of this daring and important modern architect.

The Howells & Hood apartment house at 3 East 84th Street is completely stripped of all conventional detail and has a strong unencumbered vertical emphasis. Irregularity, asymmetry and subtle variations of design distinguish the building. The facade is of ashlar limestone with the main entrance placed to one side. The double entrance doors have six metal panels of intricate design and are surmounted by an ornamental metal lintel, painted silver like the panels. At the left, three full-height tiers of single windows are flanked by vertical masonry strips. To the right, a wider masonry strip separates these windows from a three-sided, almost full-height recessed bay. This bay does not extend as high as the section on the left, creating an asymmetrical composition at the top of the building.

A rendering of 3 East 84th Street was published in Pencil Points the year before the building was erected. In this drawing by Donald Douglas, a designer in Hood's office, the apartment house was depicted with a large studio-type window directly above the three tiers of windows on the left. This large window was undoubtedly for a penthouse.

The decorative detail of this facade is particularly fascinating. Just above the doorway a band of geometric ornament extends below the three single windows. The triangular motif of this decorative pattern recurs throughout the facade in a variety of combinations and forms. One of the most distinct features of the facade is the metal spandrels between the windows. According to Bletter and Robinson in Skyscraper Style, Art Deco New York, this building was the first to have "the recessed metal spandrels between vertical masonry strips that were to become a standard feature of many Art Deco skyscrapers". At the triple tier of windows, the spandrels below the two outer windows are similar in general design to those at the three-sided bay windows and display triangular motifs reminiscent of primitive art. The decorative scheme varies at the central French windows, which have railings with smaller repetitive triangular pattern. The straightforward treatment of the facade, with a clear vertical emphasis and an imaginative use of forms and ornamental features, gives this building a highly individual character.

No. 7.

This handsome four-story high town house, with a fifth story in the steep roof, has been extensively altered since it was erected in 1884-85. Originally a brownstone, this house was built on speculation for Phillip Braender, a successful East Side developer. Braender, who had begun his career as a mason, erected, between 1877 and 1892, over 1,500 private houses, flats and fireproof buildings throughout the City. No. 7 was designed by the architect, John Brandt, whose later neo-Grec houses at 57-61 East 92nd Street are within the Carnegie Hill Historic District. In 1887, Braender sold the 84th Street house to Natalie Pearce Jarvis, wife of Algernon Sydney Jarvis, a tobacco inspector with Jarvis & Co. Mrs. Jarvis owned the house until 1909, and during that time she had the original brownstone front demolished and replaced by the present brick and limestone facade.

The elegant red brick facade of Flemish bond, designed by the architect Augustus N. Allen, was constructed in 1906. In its decorative features and general character, it is reminiscent of English prototypes, especially the Regency style. The ground floor is of rusticated limestone with a large central doorway enframed by a bead-and-reel molding and surmounted by a shallow cornice. A small single window is at the right of the door, while a modern garage entrance has been provided at the left. The three transomed, French windows of the second story open on to a handsome loggia, composed of limestone paneled Ionic pilasters and free standing columns with Ionic capitals, set on the ground floor corbeled cornice. Above this, at either side of the loggia, a brick soldier course, which recurs at the top of the third story, is set between two rows of headers and adds variation to the facade. Wrought-iron railings flank the columns of the loggia and provide a balcony at the parlor floor. Directly above the loggia, the third floor limestone bay window, carried on four elaborately carved foliate brackets, is richly ornamented. With the limestone loggia below, the bay forms a striking unit, providing the keynote of this facade. At the bay, Doric pilasters, set on paneled bases, flank each of the transomed windows and are returned at the ends. Spandrel panels below the windows display bowls filled with fruit, flanked by foliate ornament. Above each pilaster, a small oval rosette provides a decorative accent. A stone band course with a Greek key design extends into the brickwork on either side of this cornice, which is surmounted by a wrought-iron railing. The three windows of the fourth story are set directly above the bay and have recessed stone lintels with paneled end blocks. A stone drip molding caps the lintel of the central window, which, like those below it, is wider than the side windows. Intricately detailed carved stone brackets with guttae, flared out at the top and separated by medallions, support the deep roof cornice, which is ornamented along the face by alternating ovals and vertical grooves. A low pierced stone balcony, composed of a series of circular forms with diagonal crosses, crowns this fine facade. Set into the pitched copper roof is a richly detailed tripartite dormer window also of copper. Paneled pilasters flank the windows and are topped by small square panels. A low triangular pediment surmounts the dormer and further enhances the sophisticated elegance of this elaborately detailed town house.

Nos. 9-11.

One of the finest pairs of Beaux-Arts buildings in the Historic District, these limestone town houses were built on speculation in 1902-03. They replaced two brownstones erected on this site in 1871-72. The Beaux-Arts house at No. 9 was built for the City Real Property Investing Company, whose president, Charles D. Wetmore, was also, with his partner, Whitney Warren, the architect of the pair (see p117). No. 9 was acquired in 1907 by Mary C. Bishop and her brother, Ogden Mills Bishop, a well-known breeder and judge of terriers, who owned the house until 1920. A distinguished relative of the Bishops, Ogden Livingston Mills, and his bride, the former Margaret Rutherford, whom he had married in 1911, lived at No. 9 from 1912 to 1916. Mills (1884-1937), a 1907 graduate of Harvard Law School, was elected to the State Senate in 1914 and again in 1916, and was a champion of social reform. After the War, he served as United States Congressman from 1920 to 1926, and earned a reputation as an expert on fiscal matters. In 1926, he unsuccessfully challenged Governor Alfred E. Smith in the State gubernatorial race. Mills was appointed Under Secretary of the Treasury by President Coolidge in 1927 and five years later became the Secretary, serving a one-year term. Mills had divorced his first wife in 1919 and, in 1924, he married Dorothy Randolph Fell.

The real estate investor, Francis deR. Wissman, had commissioned No. 11 and owned the town house until 1906, when he sold it to the Sands family, who owned it until 1947. Benjamin Aymer Sands (1853-1917), the son of the founder of Samuel S. Sands & Company, was a member of the law firm, Bowers & Sands. Active in various

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Institutions in the city Sands served as a trustee of Columbia College and as a director of Lincoln Trust Company, among many other financial and cultural organizations. Several members of the extensive Sands family resided at No. 11, including Hannah, Ella and Robert Cornell Sands. Also living at the house was Charles Edward Sands (d.1945), who excelled as a racquets player, and was the only American to win the Racquette d'Or in 1899 and 1900. He also won the National Court Tennis championship in 1905. His sister lived at No. 11 with her husband, Theodore Augustus Havemeyer; His father (1839-97) had made the American Sugar Refining Company the largest in the world. No. 11 is now the Permanent Mission of the People's Republic of Bulgaria to the United Nations.

Although these two houses were designed as a pair, they are treated differently at each of the four stories, and together they create a rich and varied composition. Handsome low wrought-iron railings enclose the areaways of the two buildings. At the ashlar limestone first floors, large round-arched openings are crowned by highly elaborate console bracket keystones. Above the doorway and window of No. 9, the brackets are entwined with garlands and ribbons, and are flanked by smaller brackets with guttae, which support the balcony at the second story. At No. 11, where the placement of the doorway and window is the reverse of No. 9, the keystone brackets are grooved and are more elaborately entwined with garlands and ribbons. Exuberant, in scale and detail, a central cartouche at No. 11 is intricately surrounded by garlands and ribbons and carved brackets, all of which support the two-story high curved bay above. Recessed panels two stories in height are at either side of the bay and are similar to and back to back with those at No. 9. At the bay, the deeply recessed second floor transomed French windows are set above a curved stone balustrade. The central window at this story has a double, slightly eared enframement and is accentuated by a triangular pediment above an oversized keystone flanked by similar voussoirs. The three recessed third story windows with double keystones share a common sill, which is set above the spandrel panels. A deep Doric frieze composed of triglyphs, metopes and guttae, ornaments the flat wall of the facade at the third story and extends across to No. 9. A bold modillioned cornice rests on this frieze and supports an ornate wrought-iron balcony serving the fourth story windows. Above, a copper cornice makes the transition to a steep mansard roof with three arched dormer windows. At the left, a high chimney serves both houses.

The flat facade of No. 9 contrasts effectively with its curved neighbor. At the second story, the three transomed French windows open onto an elegant wrought-iron balcony and have a simple, single enframement. Above them, a central rectangular panel is elaborately embellished with entwined garlands and ribbons, and flanked by narrow brackets with guttae. The walls between the panel and the bracket are swirled, further enriching this part of the facade. The three third story windows have a single eared enframement and share a common projecting sill, decorated with floral arched forms. Double keystones, similar to those at No. 11, are at these windows. A modillioned cornice crowns the third story and extends across to No. 11, where it follows the profile of the curved bay. An intricate railing surmounts the cornice and aligns with the low balcony of No. 7. Above the fourth story windows of this pair, a parapet wall extends across to No. 11, below the mansard roof. Although the dormers of No. 9 have been altered, they no doubt originally resembled those at No. 11. The elegance and diversity of the decorative detail of this fine pair are characteristic of the best of the Beaux-Arts work and greatly enhance the appearance of this block.

No. 15.

This handsome limestone house, erected in 1899 for Adam Lanfear Norrie, was extensively altered in 1928 and the present facade bears little relation to the original. The early building was designed by the architectural firm of Renwick, Aspinwall & Owen and displayed features of the Tuscan villa style.

Adam Lanfear Norrie was the son of Gordon Norrie, a financier. Among his many interests Adam Norrie served as a director of the Continental Trust Company, the Ohio Mining and Manufacturing Company and the F.O. Norton Cement Company. He was married to the former Ethel Lynde Barbey, who resided at No. 15 for many years after her husband's death.

J. Lawrence Aspinwall (1854-1936) joined the office of the talented and well-established James Renwick (1818-95) in 1875 and assisted Renwick on such important buildings as St. Patrick's Cathedral (1859-80) and additions to Grace Church. Renwick's nephew, William H. Russell (1854-1907) worked with the firm for a number of years before forming a partnership with Charles Clinton. The office of Renwick, Aspinwall & Owen appears to have been relatively short-lived. The Scarlet Fever

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and Diphtheria Hospital, one of the firm's major works, was erected in 1896, after Renwick's death. The Norrie house was also built after Renwick's death, and may have been primarily the work of Aspinwall.

The facade of No. 15 is two city lots in width. The earlier house on the site, as designed by Renwick, Aspinwall & Owen, extended across one and one half of the lots at the building line and was then set back on the remaining half of the second lot, creating an L-shaped plan. A wrought-iron canopy along the long side of the "L" led to a large round-arched doorway at the setback section. Four stories high, the Norrie house was articulated at each story by a band course and distinctively crowned by a tile roof with projecting eaves above the fourth story round-arched windows. These fourth story windows were flanked by tall, wrought-iron bracket-like forms of curvilinear design, which served to support the eaves of the roof. The unusual treatment of the top story was reminiscent of the Italian villa style and added interest to the house, while the setback from the street diversified the blockfront.

In 1927, No. 15 was acquired by Ogden Mills Reid (1883-1947), editor of the New York Herald Tribune, who commissioned the architect, Lafayette A. Goldstone, to completely redesign his house. Reid was from a prominent and wealthy New York family and had married his mother's confidential secretary, Helen Rogers. His father, Whiteclaw Reid, had been Ambassador to Britain and a director of the Tribune. According to the New York Times, Ogden Reid "strove to be an actual, not a dilettante, journalist, despite the temptation". He began his career as a cub reporter and in 1913, at the age of thirty-one, became editor of the New York Tribune. When the Tribune acquired the Herald in 1924, the New York Herald Tribune was created. Helen Rogers Reid, who became the vice president of the newspaper, sold No. 15 to the American Jewish Congress in 1950. The house is now known as the Stephen Wise Congress House, after the rabbi who was one of the founders of the American Jewish Congress.

Lafayette A. Goldstone (1876-1956) redesigned the Reids' house in the neo-Italian Renaissance style in 1928. The 84th Street house was one of the few private residential commissions executed by Goldstone, who specialized in luxury apartment buildings. Self-taught in the practice of architecture, Goldstone opened his own office in 1902 and two years later, formed a partnership with William L. Rouse. One of the firm's major works was the Montana Apartments (1912) erected on the site now occupied by the Seagram Building. In 1922, Goldstone & Rouse designed the large apartment building at 1107 Fifth Avenue, the top floors of which housed a 54 room triplex. The partnership of Goldstone & Rouse was dissolved in 1926. Long after designing the Ogden Reid house, Goldstone worked in association with Frederick L. Ackerman on the Lillian Wald Houses, completed in 1947.

The general scheme of No. 15 is an impressive one. A large formal garden lies between the house and a garage, entered from 85th Street. When the Reids owned the house, the garage had a capacity for five cars with living quarters above for a chauffeur and a cook. Goldstone completely altered the 84th Street front of the house, bringing all of the new facade out to the building line and placing the entrance at the center. The first floor is of rusticated stone with a slightly projecting central section, flanked by two windows with iron grilles. Within the tall, round-arched central doorway, Tuscan pilasters carry the molded architrave. A keystone, incised with the street number of the building, supports a small panel above, offset by a pair of rosettes. A dentilled cornice projects at the center, where it is surmounted by a delicate wrought-iron railing. The ashlar limestone upper stories are treated in an elegant yet restrained manner. The three long muntined windows of the second story have simple enframements which are surmounted by plain friezes and pediments -- triangular at the center window and arched at the side windows. Simple iron railings are at these windows, as well as at those of the upper stories. The three low third floor windows are set into the wall without enframement. Directly above the five windows of the fourth story, a full-width band course with a variation on the Doric frieze, extends across the facade. At the modillioned roof cornice, the soffit is ornamented with geometric patterns of diamonds and medallions. A small cornice above the attic story is surmounted by a low parapet with coping.

No. 17. (No. 17-19)

This nine-story apartment house, constructed in 1922-23, was the first building to be erected on this double lot. Designed by the architect, George Fred Pelham, a specialist in large apartment buildings, No. 17 displays an English medieval quality. The tall structure contrasts in style and scale with the earlier private residences on this side of the block.

Pelham (1866-1927) established his architectural practice in the 1890s and, in a career spanning almost forty years, designed an impressive number of apartment buildings in Manhattan and Brooklyn. He worked in several different styles, such as the neo-Gothic of the Park Royal within the Central Park West - West 73rd - 74th Street Historic District. Many of his buildings are also within the Greenwich Village and SoHo-Cast Iron Historic Districts.

The first two stories of the building are faced in rough-faced, random coursed fieldstone. At the first floor, two central pointed arch openings -- the main doorway and a window-- are surmounted by a common drip molding. A heraldic shield with an armorial pair of lions is set between these two openings. The window to the right of the entrance is of stained glass and gives a highly medieval character to the facade. At the upper stories, the Flemish bond red brick facade is composed of two distinct sections. At the left, the two-window wide portion simulates the half-timbering typical of Tudor architecture. Here, copper-clad timber takes the place of the traditional exposed wood members. This section is crowned by a steep gable, set in front of an equally steep slate roof. More contemporary in treatment, the right-hand portion of the facade displays two tiers of paired windows at each story and extends a full seven stories in height. The top two floors of the building have stone quoins and are crowned by a brick parapet with stone crenellations.

No. 21.

This building is described under 1130 Madison Avenue.

EAST 85TH STREET

Between Fifth Avenue and Madison Avenue

NORTH SIDE ONLY

No. 3.

One of the earliest works of the architects, J.E.R. Carpenter (see p.110), this distinguished apartment house was erected in 1912 for the Fullerton Weaver Company. Nine stories in height, this comparatively small limestone building displays architectural detail inspired by the Italian Renaissance.

The three-story high base is of rusticated limestone. At the two-story high main entrance, tall paneled pilasters, ornamented with diamond shapes, flank the doorway and carry an entablature with paneled architrave and cornice. The second story windows are distinguished by their large molded enframements. A broad band course separates the lower stories from the smooth-faced upper section. At the fourth story, large brackets flank the three windows and support a molded band course which carries the railing set in front of the fifth story windows, embellished with full entablatures. Quoins articulate the sides of the facade at the fourth to the sixth story, while rusticated stone blocks extend above them, from the seventh to the ninth story. The variety in window design throughout the building enlivens the facade. At the top story, shields are set between the frameless windows. A very deep, copper-clad cornice with console brackets crowns the building and lends distinction to this fine facade.

FIFTH AVENUE Between East 78th Street and East 79th Street

No. 972.

The Payne Whitney house was built with the Henry Cook house, No. 973, in 1902-06 from the designs of the prestigious architectural firm of McKim, Mead & White (see p. 114). No. 972 was constructed as the residence of Payne Whitney on land given to him by his uncle Oliver H. Payne. A colonel in the Civil War and a financier, Oliver H. Payne is best remembered as the benefactor instrumental in establishing Cornell University Medical College in New York City. He purchased the land for the house, as well as the lot between it and the Duke Mansion, from Henry Cook in 1902, when construction was begun on both No. 972 and No. 973. Early in 1902, Payne Whitney married Helen Hay, daughter of John Hay, daughter of John Hay the Secretary of State under Presidents McKinley and Roosevelt. In 1905 the land was deeded to Payne Whitney and he lived at No. 972 from 1906 until his death in 1927. Like his uncle, Payne Whitney was a financier and also well known for his racing and breeding stables on Long Island and in Kentucky. At his death, he left a large bequest to the New York Hospital. Mrs. Whitney, a major donor to the Metropolitan Museum of Art, continued to reside at No. 972 until her death in 1944, when, in accordance with the will of her husband, the house passed to their children, Joan and John Hay Whitney. Her son sold the house in 1949 and in 1952 it was acquired by the Republic of France, which uses the building as a cultural attaché.

Designed in the style of the High Italian Renaissance, this five-story mansion is distinguished by its graceful swell-front of granite which contrasts with the flat facade of the Cook house and reflects the curved bay of the Fletcher mansion at the corner on 79th Street. At No. 972, the curve is subtly accentuated by the entablatures which separate each floor and by the profile of the roof cornice. These three houses, together with the freestanding Duke mansion form the last remaining blockfront of imposing town houses which once lined Fifth Avenue.

Like the Cook house next door, No. 972 is composed of a base, mid-section and attic story. Characteristic of the High Renaissance was the hierarchy of the columns--whereby different orders were used at each story of the building--and the clear articulation of each section of the facade.

The base is of rusticated stone with the joints carried in to form voussoirs flanking paneled keystones set over the deeply recessed windows at either side of the impressive central entrance. The doorway is strikingly enframed in marble. A delicate curvilinear floral motif embellishes the reveals, while an enriched talon molding is the outermost feature of the enframing. The double doors have handsome grilles with an intricate quatrefoil and overall floral pattern and lion's head door pulls. The lion's head is a recurrent decorative motif on both this house and No. 973. The pilasters flanking the doorway are enriched by plaques with lions' heads carved in relief at the bases and by panels with acanthus and maple leaves. Above the door frame, a wreath with medallions extends as a frieze under the projecting cornice and is supported on ornately carved console brackets with cupids holding quivers. Beneath this cornice is a rich array of ornament, consisting of three moldings--dentilled, egg and dart, and acanthus leaf and dart. Dentils beneath a band course of wave pattern separate the base from the parlor floor.

With its round-arched windows, the parlor floor provides variety and a sense of rhythm to the facade. Winged cherubs in the arch spandrels further embellish this section of the house. A band course at the level of the springing of the arches is broken by paired Ionic pilasters which flank the second story windows. These pilasters contrast with the engaged columns at the second floor of the Cook mansion and support an entablature, the frieze of which has paired medallions centered above the capitals of the pilasters. A row of dentils and a projecting cornice complete this handsome entablature.

At the third floor, Corinthian pilasters flank the square-headed windows, which are simply enframed and adorned by relief carving of swags and stylized lions' heads above. A full entablature with dentils and a projecting cornice again subtly emphasizes the curve of the facade at this floor. The paired composite pilasters of the fourth story have capitals of an interesting carved design and support a less imposing entablature. Set above these windows are

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carved marble panels in low relief which depict scenes from classical antiquity and add further refinement to the facade. The square-headed windows of the fifth or attic story are flanked by vertical panels and deep paired brackets with foliate ornament. Set between modillions, these brackets make a skillful transition from the paired pilasters below to the roof cornice above. The swell of the roof cornice and the subtle reflecting curve of the tiled roof handsomely crown this bowed facade.

The broad south facade continues the treatment of the Fifth Avenue side at each floor, but with less ornamentation. The center of this facade has a one-story high projecting section crowned by an Ionic portico which gives central emphasis to this otherwise long planar wall. Paired pilasters articulate the corner of the facade and continue the engaged colonnade motif of the Fifth Avenue side. The subtle design of this side serves to both gracefully enhance its continuity with No. 973 and to echo the long facade of the Fletcher mansion at 2 East 79th Street. In its refined detail and proportion, this house is a striking reminder of the former residential elegance and scale which characterized Upper Fifth Avenue at the turn of the century. The Payne Whitney house was designated a New York City Landmark in 1970.

No. 973.

This handsome house, erected in 1902-1905, was designed in the neo-Italian Renaissance style by the prominent architectural firm of McKim, Mead & White, (see p. 114) the architects of the adjacent Payne Whitney house at 972 Fifth Avenue. The Payne Whitney house was begun at the same time as and integrated in design with the Cook house, but was completed a year later in 1906. 973 Fifth Avenue was commissioned by Henry Cook who had purchased the entire block between Fifth and Madison Avenues, 78th and 79th Streets in 1879 (see p. 11). After a number of years as the only resident on the block, Cook had subdivided the land which was then quickly purchased by individual owners and developers. At that time, Cook determined to sell his mansion at the corner of 78th Street and Fifth Avenue and to build a new house for himself at 973 Fifth Avenue. He commissioned the house from McKim, Mead & White in 1902, but never occupied it, as he died shortly before its completion in 1905. Cook was, according to his obituary in the New York Times, "in feeble health" for his last four years, dividing his time between New York City and his country mansion, "Wheatleigh," at Lenox, Massachusetts. The country house was, according to the Times, "a copy of an old Italian villa" which Cook had "developed into one of the most beautiful country estates in the Berkshires." His will divided his fortune of many millions among his four daughters. His art collection was given to the Metropolitan Museum of Art and many charities were also beneficiaries of his will, which also stated that the old Cook mansion at 1 East 78th Street should be sold if it could not be rented. James B. Duke bought the property in 1907 and erected the impressive mansion which now stands on the site in 1909-12. Cook's daughter, Georgie Bruce Cook, who had married Carlos M. de Heredia in 1891 inherited both "Wheatleigh" and the newly erected town house at 973 Fifth Avenue, as well as the Cook stables at 103 East 77th Street and some of the horse. Cook's daughter and her husband, then, were the first occupants of No. 973, after a short residence in the old mansion at 1 East 78th Street. Carlos de Heredia was the son of Leonce G. de Heredia of Paris and, according to the New York Times, "a prominent member of the Lenox, Massachusetts colony, where he died in 1918." Mrs. de Heredia continued the philanthropic tradition of her father by founding the New York Reconstruction Hospital. She also served as a leader in the Berkshire Society during World War I and was active in the Berkshire Music Festival. Mrs. de Heredia sold No. 973 in 1919 to Edith M. Feder, and divided her time between a town residence at 110 East 70th Street and "Wheatleigh", where she died in 1946. Edith Feder owned the house until 1948 when she sold it to the Eastern States Mission of the Church of Jesus Christ of Latter Day Saints. In 1977 the Church sold the building.

The Cook house, six stories in height, is only two windows wide, although its actual narrow width of twenty-five feet is not immediately apparent because of the unity of its facade with its neighbor, the Payne Whitney house. The two houses were treated as a continuous facade with a flat and swell-front section and two separate entrances. Like the Payne Whitney, the Cook house is classically composed of three vertical sections--base, midsection, and attic--which clearly

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articulate the building and give it an easily comprehensible scale. The ground floor is of rusticated limestone with the joints carried in to form voussairs flanking a paneled keystone over the deeply recessed window. The handsome double doors of wood are enframed by paneled pilasters of stone and crowned by a paneled lintel with cornice above it, supported on elaborately carved console brackets decorated with urns. Dentils and an egg-and-dart molding extend above the lintel and below the cornice. Another row of dentils extends the width of the house above the doorway below a band course with a gracefully carved wave molding. Both of these moldings are similar to and continuous with those of the Payne Whitney house. Above this molding, the next three stories are treated as classical colonnades with entablatures between the floors. At the second floor, engaged paired ionic columns on common paneled bases flank the round-arched enframements of the second story windows. These arches contrast with the square-headed openings above and add variety to the facade. They are ornamented with console bracket keystones which support, in part, the full entablature above. The frieze of the entablature has medallions centered above the ionic capitals of the columns and dentils below the projecting cornice. This entablature supports the Corinthian pilasters of the third story. Typical of the High Renaissance style is the hierarchy of the columns, where different orders were used at different floors. Thus, in contrast to the ionic order of the parlor floor, the third story has Corinthian capitals, while the fourth has ornate Composite capitals. These third story pilasters are also paired and flank the simply framed square-headed windows. They support a full entablature with an unadorned frieze and row of dentils. This composition is repeated with slight variations at the fourth story, where the windows are shorter in height and the composite capitals are carved in an interesting fashion. An entablature, simpler than those below, completes this story. The fifth story is treated as an attic floor under the deep overhanging stone cornice. The square windows are flanked by vertical panels and deep paired brackets with foliate ornament. These brackets, embellished by carved lions' heads at the top, skillfully make the transition from the paired pilasters below to the roof cornice, which is adorned by dentils and is also supported on modillions. Three small copper-clad dormer windows are set in the tile roof.

FIFTH AVENUE Between East 79th Street and East 80th Street

Development on this block began in the 1880s with the construction of two houses at Nos. 988 and 989 for Adolph Kerbs--whose brother Edward lived at 19 East 82nd Street--and for W.A. Dooley. Dooley's house was designed by the noted New York City architect Henry J. Hardenbergh. The most important factor in the development of the block was the acquisition by Isaac V. Brokaw in 1886 of a large parcel of property at the northeast corner of Fifth Avenue and 79th Street. He built his picturesque neo-French Renaissance mansion at 1 East 79th Street in 1887-88. In 1905-07 Brokaw had twin houses built at 984 and 985 Fifth Avenue for two of his sons; a house followed at 5-7 East 79th Street for his daughter in 1914. This completed the development of the Brokaw parcel. The developers W.W. & T.M. Hall built a house 987 Fifth Avenue in 1899-1901; in those same years Simon H. Stern built his house at No. 986. Nos. 988 and 989 were demolished in 1925 to be replaced by the present apartment building at that address. Amid great controversy, Brokaw's house as well as that of his daughter and No. 984 were torn down in 1965. The three remaining town houses, Nos. 985, 986, and 987 were demolished in 1967-68. Two large modern apartment buildings now occupy these sites.

No. 980.

This twenty-seven story apartment building of brown and contrasting white brick with large triple windows was built in 1965-68 for the 980 Fifth Avenue Corporation. The architects were Paul Resnick and Harry F. Green with Jerome Felcher as engineer.

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Three distinguished Brokaw family mansions on this site--1 East 79th Street, 984 Fifth Avenue, and 5-7 East 79th Street--were demolished in February, 1965, amid what Nathan Silver in his book Lost New York called "the greatest cry for preservation in New York." Ironically, this was done during the first Preservation Week declared by the National Trust for Historic Preservation. Various attempts were made by private organizations to save the buildings, and at one point the City, recognizing the significance of the mansions, considered taking them over. The cost of interior renovation, however, was found to be too great. The work of razing was begun on a week end, and the resultant outcry was a factor in influencing Mayor Robert F. Wagner to sign the law establishing the Landmarks Preservation Commission on April 19, 1965, and thus the Brokaw mansions played a significant role in the history of the preservation movement in New York City.

Isaac Vail Brokaw (1835-1913), head of Brokaw Brothers clothiers and a real commissioner his impressive French Renaissance style chateau from architects Rose & Stone. Built in 1887-88 of limestone, it was distinguished by towers--o with a pyramidal roof--turrets, dormers, and an impressive entrance portico on 79th Street and was a dominant element of the Fifth Avenue streetscape. Following Brokaw's death, his wife and son, George Tuttle Brokaw (1897-1936), continued to live in the mansion.

In 1905 Brokaw commissioned architect Charles F. Rose to design twin residences at Nos. 984 and 985 for his two sons. These two François I style town houses with ogee-arch detail and picturesque roof gables were a handsome complement to Brokaw's own corner mansion. Howard Crosby Brokaw (1876-1960), the resident of No. 984, succeeded his father as head of Brokaw Brothers.

The town house at 5-7 East 79th Street was built in 1914-15 for Brokaw's daughter, Elvira Brokaw McHair. Designed by architect H. Van Buren Magonigle (1867-1935), this residence employed features of French Classic design.

No. 985.

This balconied twenty-five story apartment building of glass and glazed brick was built in 1969-70 for 985 Fifth Avenue, Inc. Designed by architects Wechsler & Schimentl, it replaced three town houses--985, 986, and 987 Fifth Avenue--which had stood on the site.

No. 985 was the last of the Brokaw mansions to be demolished. Designed by architect Charles F. Rose in the François I style, it was one of the twin residences built in 1905-07 for Brokaw's sons. Mr. and Mrs. Irving Brokaw, who lived at No. 985, were national figure skating champions. Irving Brokaw (1869-1939) was admitted to the New York bar but never practiced law; rather he devoted himself to promoting and popularizing the sport of ice skating.

No. 986 was built in 1899-1901 for Simon H. Stern. Designed by architect A.J. Manning, it was a handsome limestone neo-Renaissance house with a two-story curved bay.

No. 987 was built in the same years for the developers W.W. & T.M. Hall who sold it to William B. Leeds. Designed by the architectural firm of Welch, Smith & Provot--often associated with the Halls--this Beaux-Arts town house had a limestone and brick full-height swell-front.

No. 988-989.

This imposing thirteen-story apartment building was constructed in 1925-26 from the designs of architect J.E.R. Carpenter (see p.110) on commission from the Lion Brewery of New York City. The two town houses at Nos. 988 and 989 were demolished in 1925 to make way for this apartment house; No. 988 had been the home of Hugh Austin Murray, president of the Lion Brewery Company. The mass of the apartment building is enlivened by details drawn from a variety of stylistic sources, most notably the Italian Renaissance, which underlies the clear articulation of this building. Also typical of Renaissance design is the contrast between a rusticated base--here three stories in height--and the smooth

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ashlar walls of the upper stories.

The adaptation of neo-Renaissance styles to tall apartment buildings was common in the early 20th century, especially as these styles lent themselves well to groupings of various floors to keep the buildings visually lower and more nearly related to human scale. The first three floors of this limestone building are rusticated. The main entrance is round arched and is set off-center on the wide 80th Street facade. It is articulated by a slight projection from the wall with flanking ornamental pilasters of carved relief with urns. The arched doorway has rusticated voussairs and a console bracket keystone above. A broad band course on both facades with balusters beneath the second story windows separates the first floor from those above. The rusticated second and third stories are treated as a unit with spiral colonnettes at the corners of the facade and the entablatures of the second floor windows connecting them with those above. All the windows on the Fifth Avenue facade are paired in contrast to the single windows on the 80th Street facade. The blind-arched windows of the second floor have molded enframements with carved tympani and are further articulated by the balustrade below, flanked by Composite pilasters. In contrast, the windows of the third floor are simply set in the rusticated wall. A string course with a leaf and tongue motif separates the smooth-faced fourth floor from the rusticated lower floors. This floor is also outlined by diminutive spiral colonnettes with Composite capitals and quoins at the corners. Fluted Doric pilasters flank the paired windows which have panels carved with urns set between them. A dentilled cornice, surmounted by a balcony with circular traceried motifs alternating with narrow vertical posts with carved panels, crowns the first four stories and serves the arched windows of the fifth floor. The next six stories are treated as a smooth-faced unit and read as the mid-section of the facade flanked by attenuated spiral colonnettes. The windows of these floors are simply set in the limestone walls and have projecting sills. Only the fifth story windows are distinguished by round-arched enframements and carved tympani, supported on fluted Doric pilasters. These arches create a subtle rhythm which underlies the square-headed windows of the floors above. A string course with a row of dentils and a rope molding separates the mid-section of the facade from the eleventh and twelfth stories which in turn are crowned by a cornice with gently undulating arches supported on brackets beneath a row of dentils. The eleventh floor windows have blind-arched enframements similar to but simpler than those at the fifth floor. Here the ornamental tympani rise above dentilled transom bars which are engaged in the walls, and there are no pilasters. A final story surmounted by a balustrade completes this handsomely articulated apartment building.

FIFTH AVENUE Between East 80th Street and East 81st Street

Development on this block of Fifth Avenue did not begin until the late 1890s although Louis Stern had built a house at 993 Fifth Avenue by 1885. In 1899 Frank W. Woolworth (1852-1919), founder of the five and ten cents stores, and Philip Livingston (see p. 45) commissioned lavish residences at 990 Fifth Avenue and 992 Fifth Avenue respectively. The handsome residence still standing at 991 Fifth Avenue was begun in 1900 by the speculative developers John T. and James A. Farley. A photograph of Louis Stern's elegant new residence in the François I style--replacing his smaller house of the 1880s--was published in the American Architect and Building News (February 17, 1900). The remaining portion of the blockfront remained vacant, however, until 1925 when the Stanhope Hotel was under construction. By 1930 the Woolworth, Livingston, and Stern residences were all gone--replaced by the apartment buildings now standing on Fifth Avenue. When the four residences were standing on Fifth Avenue the effect must have been very picturesque with the Woolworth and Stern residences, both in the François I style of the French Renaissance, flanking the two swell-front Beaux-Arts houses at 991 and 992 Fifth Avenue.

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No. 990.

This handsome neo-Classical limestone apartment house at the northeast corner of East 80th Street was built in 1926-27, replacing the Frank W. Woolworth residence. Woolworth's house, which had been designed by architect C.P.H. Gilbert (see p. 112) and built in 1899-1901, was sold by his estate in 1925 to a real estate syndicate. Although builders saw it as an ideal corner for apartment house development, the lot, only twenty-seven feet wide, was thought to be rather narrow. The adjoining property at 991 Fifth Avenue could not be obtained, however, and designs for an apartment house to occupy the Woolworth house site were finalized in 1926. The architect for the new building was Rosario Candela (see p. 110), designer of nineteen luxury apartment houses on Upper Fifth Avenue.

The thirteen-story building with a three-story rusticated limestone base set on a molded pilinth has two main facades--one on Fifth Avenue, the other on 80th Street. At the heavily rusticated first story, which is pierced by simple windows, there are two centrally-placed entrances, one on each facade. The main entrance on 80th Street is surmounted by a large-scale broken arched pediment. A broad band course serves as a continuous sill for the second story windows. At this story tall windows with simple molded enframements alternate with windows surmounted by triangular pediments carried on brackets. The central window above the entry on 80th Street has an arched pediment for emphasis. Simple windows pierce the rusticated masonry at the third story. A molded band course provides the separation between the rusticated base and the smooth-faced upper stories. The fourth story windows with shallow cornices have balustrades at their bases which are set into the separating band course. The fenestration from the fifth through the tenth stories is uniform and simple with the exception of three arched windows at the seventh story above the 80th Street entrance. The windows are also served by balustraded balconies carried on console brackets. A string course forms a sill for the eleventh story windows while a molded string course with balustrades above it extends around the base of the twelfth story. The tall windows at the twelfth story have shallow cornices like those at the fourth story. A boldly projecting cornice crowns the building above the thirteenth story.

No. 991.

This town house was constructed in 1900-01 by real estate developers and builders John T. and James A. Farley. John T. Farley (d. 1905) and James A. Farley (1847-1923) were prominent members of the building profession, carrying on the work of the firm established by their father, Terence Farley, who was prominently identified with the improvement of the Upper West Side in the early 1880s. The Farley brothers were responsible for the construction of many fine residences on and in the vicinity of Fifth Avenue around the turn of the century. To design No. 991 the Farleys commissioned the firm of [James R.] Turner & [William G.] Killian. Shortly before the house was completed, it was praised in the Real Estate Record and Guide (December 22, 1900) as "something superior in all details to even the best of what has hitherto been included in the term speculative house." The noted architectural critic Montgomery Schuyler called the house "exemplary" when writing in the Architectural Record (October 1901).

Mrs. Mary A. King, widow of Edward King, purchased the house upon its completion in 1901. She and her daughter Mary LeRoy King were the first residents. Mrs. King had also purchased property at 16-20 East 84th Street for her children. Mr. and Mrs. David Crawford Clark who purchased the house in 1906 were the second residents. Mr. Clark (1863-1919) was a member of the banking firm of Clark, Dodge, and Co., and a director of the American Agricultural Chemical Company. His brother, George Crawford Clark, lived at 1027 Fifth Avenue.

The third resident of the house, William Ellis Corey (1866-1934), was a former president of the United States Steel Corporation. Born in Braddock, Pa., the heart of the steel and iron industry, he worked his way up through the steel mills having started at the age of sixteen as a fifteen dollar-a-week assistant in a steel company laboratory. While directing the armor-plate manufacture for the Homestead Steel Works, he invented an improved process for making armor plate known as "the Corey re-forging process." In 1901 Corey became president of the

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Carnegie Steel Company; he then served as the president of the United States Steel Corporation from 1903 to 1911. His second marriage in 1907, to Mabelie Gilman, a musical comedy star, caused an almost world-wide sensation. Rumors of Corey's resignation from U.S. Steel were quickly quieted by a statement from the chairman of the board that Mr. Corey was too valuable a man to the steel business to be dispensed with on account of his private affairs. The marriage lasted only until 1923. This house is now the headquarters of the American Irish Historical Society.

No. 991, an imposing five-story swell-front residence, is a striking example of the Beaux-Arts style. The rusticated ground floor with central entrance forms a base for the composition. The entrance is flanked by pilasters with large-scale console brackets supporting a balustraded balcony. A panel with palm fronds and a cartouche surmounts the entrance doorway beneath the balcony. The facade above the rusticated base is of Flemish bond red brick with overfired blue headers and contrasting limestone trim. Round-arched French windows at the second story have stone arches with keystones and the two side windows have stone balustrades, complementing the balustraded balcony at the center window. The third story window heads are accented by interconnected stone lintels embellished with large console bracket keystones embellished with ribbons and swags. Curvilinear wrought-iron guard rails protect the side windows while the center window has a large stone balcony, set on brackets, with a similar wrought-iron railing. A cornice supporting a balustrade surmounts the swell-front above the third story. At the fourth story, which is set back from the swell-front parallel to the building line, the three square-headed windows with stone enframements are surmounted by large cartouches. A modillioned cornice above the fourth story is surmounted by a copper parapet and by three copper-clad pedimented dormers set in a slate mansard roof at the fifth story.

No. 993. (No. 992-993).

This very imposing limestone apartment house, built in 1929-30, replaced two houses which had stood on the site. No. 992, built in 1899 for the Livingstons, was designed by architect George A. Fresman and employed features of the English Adamesque style. No. 993, built in the 1890s for Louis Stern, was an imposing mansion in the Francois I style and designed by the firm of Schickel & Ditmars. The C. & W. Realty Corp. acquired No. 993 for development in 1920, but it did not acquire No. 992 until 1929. Construction on the present apartment house began shortly thereafter; the architect was Emery Roth.

Emery Roth (1871-1948), a specialist in the field of hotel and apartment house design, was born in Czechoslovakia. Coming to Chicago at the age of thirteen, he decided to become an architect. After working in Bloomington, Illinois, and Kansas City, Missouri, he obtained a position with the firm of Burnham & Root (1890-95) while it was planning the World's Columbian Exhibition. He then took a job in the office of the noted New York City architect Richard Morris Hunt, and in 1902, Roth established his own firm. By 1925 he was well-established as an apartment house designer, often employing Art Deco motifs and forms. Among his notable commissions in Manhattan were the Mayflower Hotel, the Drake Hotel, the San Remo Tower Apartments, the St. Moritz Hotel; and the St. George Hotel in Brooklyn. His two sons joined the firm in 1938, and it still continues as Emery Roth & Sons.

The apartment house at 993 Fifth Avenue is sixteen stories high with a penthouse and is faced with limestone. The first three stories are rusticated, forming a handsome base for the upper stories. A broad band course, separating the first two stories, also forms a sill for the second story windows. The facade is symmetrically composed around a central entrance, the treatment of which extends up through the third story. The canopied entrance doorway at the first story is surmounted by ornament composed of scrolled forms. It is flanked by broad pilasters supporting a full entablature extending above two second story windows. On this richly adorned entablature rests the eared enframement of the two center windows of the third story. This enframement is also surmounted by a large cartouche which extends over the band course separating the third and fourth stories. Four windows at the fourth story are flanked by ornamental pilasters and are surmounted by panels with swags; otherwise the fourth

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through twelfth stories are uniformly treated with steel casement windows set in the smooth facade. The thirteenth floor, with three windows having ornamented projecting enframements, is surmounted by a balustrade which is partially incorporated in the base of a stepped tower encompassing the three uppermost floors of the building. The special treatment of the center windows of the tower, flanked by broad pilasters supporting a broken pediment, adds visual emphasis to its verticality.

No. 995. (No. 995-997).

The Stanhope Hotel occupies this corner site at 81st Street. There were no buildings on this site before the hotel was erected in 1925-26 according to the designs of architect Rosario Candela (see p. 110).

This fifteen-story building was one of the first on Fifth Avenue to be partially faced with brick instead of limestone. Smooth limestone is, nonetheless, used at the first three stories to create a base for the building. At the first floor the large windows have molded enframements with console bracket keystones. Cartouche panels are set on the facade flanking the main Fifth Avenue entrance. The third floor at the top of the base is surmounted by a simple dentilled cornice, setting off the warm colored brick stories above. From the fourth through twelfth stories double-hung windows with stone sills pierce the plain brick walls. A brick and stone band course separates the twelfth and thirteenth stories. At the thirteenth and fourteenth stories alternate tiers of windows are enclosed by arched stone enframements with balustrades set in the band course and ornamental spandrel panels between them. A handsome copper cornice set on console brackets surmounts the building.

FIFTH AVENUE Between East 81st Street and East 82nd Street

This block of Fifth Avenue was not developed until 1899 when the four French Beaux-Arts houses at 1006, 1007, 1008, and 1009 Fifth Avenue were under construction. No. 1006, designed by Richard W. Buckley, (see p. 70) the architect of several houses on East 82nd Street, was built for William H. and Katherine T. Gelshonon. Mr. Gelshonon (1847-1902) was president of the Garfield National Bank. The three houses at Nos. 1007, 1008, and 1009 were built as a group under the same building permit and were completed in 1901. Designed by the firm of Welch, Smith & Provet, they were constructed for W.W. Hall and T.M. Hall, prominent New York City builders and developers; the two firms were also associated on the design and construction of the house at 2 East 82nd Street, adjoining No. 1009 to the east. The first residents of No. 1007 were Henry G. and Kate F. Timmerman; those of No. 1008 were William Augustus and Sarah Hall (as far as can be determined, they were not related to the developers), while Mr. and Mrs. Benjamin Duke purchased No. 1009. The large corner site at Fifth Avenue and 81st Street remained vacant until 1910 when the luxurious apartment house at No. 998 was under construction.

The two houses at 1006 and 1007 Fifth Avenue were demolished in 1972, amid strong protest, at a time when the Landmarks Preservation Commission was legally unable to hold public hearings on landmark proposals; a new twenty-three story apartment building was planned for the site which would also include the site of 1008 Fifth Avenue. The project was subsequently taken over in 1977 by the H.J. Kallikow Company. The much altered house at No. 1008 was demolished in February of that year, and a new apartment building is currently under construction.

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No. 998.

This is an exceptionally handsome neo-Italian Renaissance apartment house built in 1910-12. Designed by the prestigious architectural firm of McKim, Mead & White (see p.114), the building was constructed under the supervision of William Symmes Richardson (1873-1931), a partner in the firm. Built for the Century Holding Company, this apartment house was the first to be constructed on Fifth Avenue north of 59th Street. Occupying a prominent corner of "millionaires' row," the building must have presented a startling contrast to the neighboring town houses. Although considerably larger in scale, the building vied with its smaller neighbors for elegance of design. While a number of luxury apartment houses had been built, primarily on the West Side beginning with the Dakota in 1884, No. 998 was the first of this type on the East Side to attract a wealthy and prominent clientele. Such families who had previously resided in private town houses decided that for convenience, and often for economic reasons, that it would be more advantageous to live in an apartment house. Among the early tenants of 998 Fifth Avenue were Mr. and Mrs. Murray Guggenheim, Senator and Mrs. Elihu Root, the Hon. and Mrs. Levi P. Morton, and Mrs. Elliott F. Shepard, daughter of William H. Vanderbilt.

The building was published in the American Architect (November 29, 1911) and featured in A Monograph of the Works of McKim, Mead & White, 1879-1915 (vol. 4, plates 346, 347).

998 Fifth Avenue is visually divided into three superimposed four-story sections which are separated by band courses with balustrades, creating a strong horizontal emphasis which is repeated in the striking roof cornice. The first section consists of an unusually high base of boldly rusticated limestone, a feature which is typical of the Italian Renaissance palazzo tradition. In contrast, the upper sections are smooth-faced and accented by quoins.

The first of two horizontal accents occurs at the fifth floor, where a wide band course with balusters beneath the windows creates the division. The window openings behind the balustrades have French doors with transoms and the window enframements are crowned by triangular and arched pediments. Just below this, the fourth story is adorned by panels with handsome shields in relief set between the windows.

A second horizontal accent at the ninth floor consists of a wide band course with balustrades similar to that at the fifth story, but more restrained. The window openings on this floor are square-headed and crowned by full entablatures. Panels between the eighth story windows are of fine yellow Siena marble. A striking stone roof cornice with modillions and bold dentils crowns the building in traditional Italian Renaissance palazzo fashion.

Taken as a whole, these architectural features form an impressive and harmonious composition in keeping with the Italian Renaissance design tradition. Skillful workmanship is evident in the many fine details on the building.

The building was designated a New York City Landmark in 1974.

No. 1000.

A twenty-three story apartment building is proposed for the site of the 1006, 1007, and 1008 Fifth Avenue houses. Following the demolition of No. 1008, the Neighborhood Association to Preserve Fifth Avenue Houses obtained an injunction against the construction of the proposed apartment building on the site. According to the instructions of the court, a design for the new building was evolved with the cooperation of the developer, H.J. Kalikow Company, the Landmarks Preservation Commission, and the Neighborhood Association, represented by their architect James Polshek. The Landmarks Preservation Commission participated as an interested party at the request of the court. The Kalikow Company commissioned the firm of Philip Johnson and John Burgee to design the exterior of the building, while the interior plans remain those designed by architect Philip Birnbaum.

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No. 1009.

This residence, built in 1899-1901 by W.W. & T.M. Hall, was designed by the firm of Welch, Smith & Provot (see p.118). It is one of the most impressive houses built on speculation by Hall & Hall. Soon after completion it was purchased by Benjamin N. Duke (1855-1929), a director of the American Tobacco Company which he and his brother, James B. Duke (1856-1925), had formed in 1890. The Duke brothers had begun their joint business enterprise on a North Carolina farm, and had risen from the poverty of the post-Civil War South to become wealthy industrialists, philanthropists, and residents of New York's most fashionable Avenue.

Benjamin Duke sold No. 1009 to his brother James in 1907. After James' new mansion at the corner of Seventy-eighth Street and Fifth Avenue (now the Institute of Fine Arts), was completed in 1912 (see p. 19), No. 1009 was occupied by Angler B. Duke, son of Benjamin Duke. Angler Duke's sister, Mary, married A.J. Drexel Biddle in 1919, and the couple took up residence at No. 1009. The present owner, Mrs. Mary D.B. Semens, is their daughter.

This five-story corner mansion has a narrow exposure facing on Fifth Avenue and a long entrance facade on Eighty-second Street. A moat-like areaway, surmounted by a cast-iron railing, separates the house from the street. The basement and first floor are executed in rusticated limestone, while the upper stories are of brick (now painted), with heavy limestone trim. Limestone quoins outline and clearly define the major architectural components of the design. The roof, with two towers rising above the ends of the main block of the house, is covered with red tiling and crowned by handsome, boldly scaled copper cresting.

The main block of the Eighty-second Street facade is symmetrically composed; two slightly projecting corner pavilions flank a central four-story curved bay, a tripartite composition very typical of Beaux-Arts design. The main entrance, at the first floor of the curved central bay, has an elegant glass and iron marquee. Glass and wrought-iron doors are separated from similarly treated side windows by engaged columns. Stone balconies on carved brackets appear below the windows of the second floor. These second floor windows are surmounted by handsomely carved cartouches in the curved bay, and by pediments in the flanking pavilions. Limestone enframements link the windows at the third and fourth floors where low wrought-iron railings are employed as window guards. Above the fourth floor there is a projecting continuous band course on brackets, a horizontal accent which is repeated with stronger emphasis by the elaborate modillioned roof cornice. The roof cornice is crowned by a stone balustrade behind which appear dormer windows with richly adorned arched pediments.

At the east end of the Eighty-second Street facade is a four-story wing which lends a sophisticated note of asymmetry to the over-all design. A curved metal conservatory window supported by a fluted corbel appears at the second floor level. Delicate floral borders surround the transoms of this window which is surmounted by a profusion of carved ornament.

The Fifth Avenue facade is dominated by a broad, curved limestone bay which extends from the basement through the fourth floor. Like the curved bay of the entrance facade it is crowned by a balustrade. Rich garlands adorn the wall of this bay between the second and third floors, and iron window guards appear at the third and fourth floors.

The house was designated a New York City Landmark in 1974.

FIFTH AVENUE Between East 82nd Street and East 83rd Street

This block, almost directly across the street from the Metropolitan Museum of Art, was completely undeveloped at the turn of the century. Unlike other

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blocks along Upper Fifth Avenue, much of this one remained open land until as late as the 1920s.

The first buildings on the block, an elegant pair of Beaux-Arts town houses, were erected at the center of the block in 1906-07. They stood alone, with empty lots on either side until the 1920s. These houses, Nos. 1014-1015, were built on speculation for W.W. & T.M. Hall (see p.119) and designed by the architectural firm most frequently associated with the Halls--Welch, Smith & Provot (see p. 118). James Francis Aloysius Clark, a banker, and his wife, Edith, purchased No. 1014 from the Halls in 1910. No. 1015, which no longer stands, had been a wedding present from George Jay Gould (1864-1923), the financier and railroad magnate, to his daughter, Marjorie, who married Anthony J. Drexel, Jr., in 1910. Drexel, the son of a noted banker and philanthropist, came from a prominent Philadelphia family. The Drexel house on Fifth Avenue was demolished in the 1920s to make way for the fourteen-story apartment building erected at No. 1016 in 1926-27. A few years earlier, in 1925, another large apartment house, at 1010 Fifth Avenue, had already been constructed to the south of the handsome remaining Beaux-Arts town house.

Today this block has an unusual appearance with the narrow, early 20th-century town house flanked by high massive apartment buildings. These tend to overpower the small scale and elegant detail of the earlier structure. The block is illustrative of the change in the pattern of living during the second decade of the 20th century, when the expense and difficulties involved in owning a private house gave way to the more efficient and economical apartment style of urban life.

No. 1010.

This elegant apartment house, owned and designed by the Frederick F. French Company, was erected in 1925. The fifteen-story limestone and buff-colored brick building, which displays features of the neo-Italian Renaissance style, acts as a monumental anchor at the northeast corner of Fifth Avenue and 82nd Street.

Frederick F. French (1883-1936) grew up as a poor boy in the Bronx and due to both good fortune and a shrewd business sense, he became a leading New York City real estate investor and builder. One of his largest projects was the Tudor City complex, the first two buildings of which opened in 1927. A few years later, French planned Knickerbocker Village, referred to by the New York Times as a "white collar colony set in the heart of the old slums." Despite many problems, Knickerbocker Village was completed in 1932.

The strong vertical thrust of 1010 Fifth Avenue is relieved by several band courses which emphasize the horizontality of the building. The rusticated four story base extends around the building and is interrupted above the third floor by a molded band course which serves as the continuous sill for the fourth story windows. A dentilled band course separates the base of the building from the upper stories. The apartment house is entered on 82nd Street, where the doorway and window above are enframed by a broad molding and crowned by a dentilled cornice.

The buff-colored brick of the upper stories is articulated at the corners by blocks of rusticated stone, simulating quoins, which extend from the fifth through the fourteenth stories. The fifth floor windows are distinguished from the others by their molded enframements surmounted by shallow cornices. Balustrades are set at the bases of the windows at the thirteenth story. A narrow string course extends beneath the windows of the top floor, which is of limestone. A deep cornice set on closely spaced brackets handsomely crowns this building.

No. 1014.

This handsome Beaux-Arts town house, now flanked by towering apartment buildings, was originally part of a pair designed by Welch, Smith & Provot (see p. 118) and erected in 1906-07. The narrow, five-and-one-half story limestone house was built on speculation for W.W. & T.M. Hall, who sold it

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In 1910 to James Francis Aloysius Clark and his wife, Edith. Clark was a partner of Clark, Ward & Co., bankers and stockbrokers, and also a member of the New York and Boston Stock Exchanges. In 1960, this house was acquired by the Federal Republic of Germany. It is now Goethe House.

The rusticated first story is composed of a large, deeply recessed window, with service entrance below it, and a simply enframed doorway, surmounted by a cartouche. Ornatly detailed console brackets with guttae flank the doorway and support the second story balcony above. The upper stories of this elegantly proportioned house are of ashlar limestone. At the second story, the long, dished round-arched French windows open onto wrought-iron balconies. The arched enframements of these windows have keystones which extend up to support the sills of the third story windows. These sills are also carried on paneled corbel blocks with guttae. The square-headed windows of the upper stories are set within recessed enframements and vary slightly in size. A full-width band course serves as the sill of the fifth story windows. The facade is crowned by a modillioned cornice with paired end and central brackets. Above this, the copper mansard roof has three copper-clad dormer windows and is flanked by the raking coping stones of the side walls which rise above it. The elegance and refined detail of this narrow facade give the house a distinctive character.

No. 1016. (No. 1015-1018).

This fourteen-story apartment house, designed by John B. Peterkin in 1927, displays many details of the neo-Italian Renaissance style. This building relates well in both mass and height to the earlier apartment house, No. 1010, at the other end of the block. Peterkin is best known for his Airlines Building (1939-40), at the corner of 42nd Street and Park Avenue, a fine example of the Art Deco style.

The rusticated first story of No. 1016 is pierced by deeply recessed windows. The building is entered on 83rd Street, where the doorway is elaborately enframed by a wide, carved molding with cornice set on console brackets. Monumental Corinthian pilasters embellish the three-story high ashlar limestone section and support a broad band course. On both the Fifth Avenue and 83rd Street facades, the second and third story triple windows are set in recessed round-arched units. The spandrels between these windows are handsomely ornamented with winged figures supporting shields. These arches are distinctively surmounted by masks acting as keystones, set off on either side by a wave molding which extends along both facades. The center fourth story windows are flanked by grooved brackets supporting balconies beneath the fifth story windows. Attenuated paneled pilasters, with shields at the bases, extend from the fifth through the eleventh story. The upper walls are of brick with stone corners. At the thirteenth floor, the windows in groups of three have rusticated stone enframements crowned by pediments with lower chords broken to receive high keystones. Above a row of dentils, a modillioned roof cornice of stone elegantly crowns this building.

FIFTH AVENUE Between East 83rd Street and East 84th Street

This block was once the site of two exceptionally handsome Fifth Avenue mansions. With the elegant French Beaux-Arts houses which still stand at Nos. 1026-1028, these buildings originally gave great dignity and distinction to the block.

At the northeast corner of 83rd Street and Fifth Avenue stood the large brownstone mansion of Richard Arnold (1825-1886) (see p. 52). Designed by the

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Arnold-Constable architect, Griffith Thomas (1820-1879) (see p. 116), Arnold's house was constructed in 1878-79. At that time, it was the only building on this block facing Fifth Avenue. According to the New York Times, Arnold spent "the latter years of his life amid a fine collection of works of art" in his Fifth Avenue mansion. After Arnold's death, in 1886, his son, William (1862-91), and his wife, the former Annie Stuart Cameron, resided at No. 1020. Annie Arnold owned the house until 1900, when she moved to 15 East 82nd Street, also within the Historic District.

Around the corner on East 83rd Street, Hicks Arnold (1836-1903), the nephew of Aaron Arnold, and his wife, Harriet, the daughter of James M. Constable, owned a modest wood frame house, which was still standing as late as 1925. Frederick A. Constable (1849-1905), the brother-in-law of Hicks Arnold, lived next door at No. 9.

1020 Fifth Avenue was acquired in 1900 by William Salomon (1852-1919), a member of a prominent Jewish family and founder of the brokerage house, Salomon Brothers. Shortly afterwards, he commissioned the architects, Trowbridge & Livingston, to execute a \$75,000 remodeling of the house. These extensive alterations were completed in 1905.

The northern end of the block, at the corner of 84th Street, began to be developed in 1901, when No. 1028 was constructed for the Jonathan Thorne family, from the designs of the popular architect, C.P.H. Gilbert (see p.112). Next door, Nos. 1027 and 1026 were begun the same year and completed in 1903. These three Beaux-Arts houses formed a striking and harmonious architectural unit which is equally as effective today. At the time that these three houses were completed, there remained an empty lot between them and William Salomon's large corner mansion. This lot was soon occupied by a particularly fine limestone house, with refined and elegant neo-Classical details. Begun in 1906 for General Lloyd S. Bryce (1851-1917), 1025 Fifth Avenue was designed by the noted architect, Ogden Codman (see p. 37). Elected a United States Congressman in 1887, Bryce enjoyed a varied and successful career. Having inherited the controlling interest of the North American Review in 1889, he proceeded to buy the remaining shares and was director of the Review until 1896. He served as Minister to the Netherlands from 1911-1913 and was also the author of several books and essays. Bryce's wife, the former Edith Cooper, had been one of the managers of the New York Exhibit at the Columbian Exposition of 1893. Bryce died at his Fifth Avenue residence in 1917 and the house was then purchased by Frederick William Vanderbilt (1856-1938). The grandson of Commodore Cornelius Vanderbilt, Frederick served on the board of directors of twenty-two different railroads, for as the New York Times put it: "The Vanderbilt sons, as a matter of course, became railroad men."

The loss of the Arnold and Bryce mansions greatly transformed the character of the block. In 1924-25, the Arnold house was replaced by the towering thirteen-story apartment building at the northeast corner of 83rd Street, erected from the designs of the noted architectural firm, Warren & Wetmore (see p.117). The scale of the block was dramatically altered by this building. The small wood frame Hicks Arnold house on 83rd Street and the four-story Bryce house on the other side of the apartment building were overpowered by this massive structure. Unfortunately, 1025 Fifth Avenue, was also destroyed, twenty years later, to make way for the modern apartment building now entered through a courtyard from this Fifth Avenue site.

No. 1020.

The thirteen-story limestone apartment house at 1020 Fifth Avenue, erected in 1924-25, occupies a narrow corner site, where the mansion of Richard Arnold once stood. The large building, designed by the prestigious architectural firm of Warren & Wetmore (see p.117), displays the refined ornament characteristic of the neo-Italian Renaissance style.

At the three-story high rusticated base, the first and second stories are set within a handsome arcade effect, composed of rusticated piers with stone impost blocks supporting round arches. The first floor windows, with iron

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grilles, are surmounted by brackets supporting cornices. The console bracket keystones of the arches above the second story windows carry the slightly swelled sills of the third floor paired windows.

The imposing main entrance is at the center of the 85rd Street facade. Within one of the arches of the arcade, the door is enframed by a cable molding. Surmounted by a cartouche below a bracketed cornice slab, the entrance is flanked by wrought-iron lamps. A band course separates the third from the fourth stories, while balustrades appear below the fifth floor windows.

On the Fifth Avenue facade, the high windows are arranged in an unusual pattern, indicating the duplex apartments within. The smooth-faced limestone upper stories are simply treated. At the twelfth story a molded band course is set above the windows, while at the top floor, the windows alternate with slightly recessed panels. A delicate dentilled cornice supporting a stone balustrade terminates this handsome building.

No. 1025.

This site, once occupied by the handsome French Classic Bryce house, is now the entrance to an apartment building set back in the block. This apartment house was erected in 1955 from the designs of Raymond Loewy-William Snaith, Inc.

Nos. 1026-1027.

This particularly handsome pair of Beaux-Arts town houses, designed by the architectural firm of Van Vleck & Goldsmith, was built on speculation for Benjamin A. Williams in 1901-03. Williams, a marble dealer, appears also to have been a real estate developer and owned other Upper East Side properties as well. These two houses are among the most elegant of those that remain on Fifth Avenue and, with No. 1028, they form a striking composition. Today, all three of the buildings are owned by Marymount School.

No. 1026 was purchased by Mary Macy Kingsland (1828-1919), the widow of William M. Kingsland (1820-1906), in the same year that her husband died. Quite an elderly woman by 1906, Mrs. Kingsland divided her time between New York City and "Belair", her country house in Lenox, Massachusetts. Her husband had served on the board of directors of the Leather Manufacturers' National Bank and was also a trustee of the Seamen's Bank for Savings.

After Mrs. Kingsland's death, No. 1026 was sold to Dunlevy Milbank (1878-1959), one of New York's leading philanthropists. Earlier generations of Milbanks had invested in the railroad and dairy industries, as well as banking interests, and had amassed a large family fortune. The Milbank Home for Convalescent Boys in Valhalla, New York, was one of Dunlevy Milbank's chief interests. The year before his death, the Dunlevy Milbank Children's Center opened at Fifth Avenue and 118th Street. In 1950, Milbank sold No. 1026 to Marymount College, and in 1969 the College transferred the building to Marymount School.

No. 1027 was acquired in 1906 by George Crawford Clark (1845-1919), a prominent New York City banker and member of the Wall Street firm, Clark, Dodge & Company. His brother, David Crawford Clark, lived at 991 Fifth Avenue. A director of the City Investing Company, Clark also served as treasurer and director of the Brearley School. He died at his Fifth Avenue mansion in 1919 and the same year, the house was sold to Herbert Lee Pratt (1872-1945), chairman of the Socony-Vacuum Oil Company, the second largest oil firm in America. His father, Charles Pratt, founder of Pratt Institute, had been a pioneer in the oil refining field and an early associate of John D. Rockefeller, Sr. Herbert Pratt was chairman of Standard Oil of New York when it merged with Vacuum Oil in 1931. After the death of Pratt's wife in 1936, he sold the house to Marymount College.

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Joseph Van Vleck (1876-1942) and Goldwin Goldsmith formed an architectural partnership at the turn of the century. These Fifth Avenue residences were among their earliest works. Van Vleck, an 1896 graduate of Columbia College, came from Montclair, New Jersey. Other residences by the firm include two in Montclair, that of C.E. Van Vleck, Esquire, and that of Mrs. Amelia Hirsch. In 1917, Van Vleck retired from his architectural practice and concentrated on community activities in Montclair.

No. 1026, a five-story high limestone town house with a three-story high central bay, is handsomely detailed in the French Beaux-Arts style. A high wrought-iron areaway railing extends in front of the house. At the rusticated limestone base, two segmental-arched windows flank the arched doorway, set within the curved bay. The handsome glazed, wrought-iron double doors are surmounted by a cartouche and flanked by paired grooved brackets with floral pendants, which support the broad band course of the first story. Above this band course, a low stone balcony is set below the transomed casement windows of the second floor of the bay. Console bracket keystones surmount these windows and support the simple spandrel panels above. A large keystone cartouche at the central second story window carries the base of the iron balcony directly above. The sills of the third story windows are set on corbels with swags between them. Attenuated paneled pilasters, ornamented with carved rosettes, extend the full height of the bay and flank the end windows of each story. A dentilled cornice with low balustrade elegantly crowns the bay and serves as the balcony for the three windows of the fourth story. At either side of the bay, the flush walls of the facade are enframed by quoins and keyed stones. These keyed elements enframe the bay as well as articulate the corners of the house. Above the paneled fascia, the dentilled roof cornice, carried on modillions, spaced between deep brackets, aligns with the cornice of its neighbor, No. 1027. A balustrade, with end panels and posts topped by urns, crowns the facade. Three pedimented stone dormer windows are set in the copper mansard roof and add further richness to this particularly handsome Beaux-Arts mansion.

No. 1027 is a particularly handsome five-story, marble-faced town house, set at the center of the group of three striking Beaux-Arts buildings. As the only one of the three with a completely flush facade, it serves to balance the two flanking facades with curved bays. A handsome wrought-iron areaway fence embellished with finials extends in front of No. 1027. The rusticated first story is composed of two arched windows and, at the far right, an elliptical-arched doorway, which is crowned by an extremely elaborate cartouche ornamented by scrolls and floral motifs. Between and flanking the arched openings, heavy paired brackets resting on shells support the continuous balustrade which serves the second story transomed French windows. These windows have molded enframements and are surmounted by incised panels and keystones with swags, which are flanked by narrow console brackets supporting balconies with delicately ornamented iron railings at the third floor. The third floor French windows are simply enframed and are surmounted by panels flanked by brackets supporting triangular pediments embellished with sea shells and cornucopia. The recessed segmental-arched fourth floor windows have narrow sills set on corbel blocks. The arches of these windows interrupt the vertically-grooved band of the fascia. Above, a modillioned cornice is crowned by a balustrade. Three stone dormers, surmounted by arched pediments in contrast to the triangular pediments at No. 1026, are set into the copper mansard roof. As part of a pair with No. 1026, this house, strikingly detailed in the Beaux-Arts style, gives this part of Fifth Avenue a distinctively elegant character.

No. 1028.

This elegant corner town house at the southeast corner of 84th Street forms a handsome Beaux-Arts group with the pair to the south. It was built for Jonathan and Harriet Thorne in 1901-03 from the designs of the prominent New York City architect, Charles P.H. Gilbert (see p. 112). The descendant of an old New York family originally from England, Jonathan Thorne (1843-1920) continued his family tradition of working in leather goods. During the 1880s, he was senior partner of J. & W. Thorne Company, a leather manufacturing firm,

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which sold out to the U.S. Leather Company in the early 1890s, when Thorne retired. His Fifth Avenue mansion, built a few years later, brought him much enjoyment during the last two decades of his life. In the New York Genealogical and Biographical Record, Thorne was described:

While not a so-called patron of art, he had a strong sense of the artistic and loved to surround himself with attractive things. He built his final New York house in 1901, and never ceased to take pleasure in adding to the collection of beautiful things which he housed there.

The Thorne house was acquired by Marymount College in 1926. It is now owned by Marymount School.

The design of the limestone facade of No. 1028 subtly relates to Nos. 1026 and 1027, all of which were built at the same time. The principal facade of No. 1028 extends along 84th Street, while the narrow end faces on Fifth Avenue. Curved bays add elegance to the Fifth Avenue end and also to the central entrance on the 84th Street facade. At the main facade, the central doorway is flanked by two windows and is set behind ionic columns and semi-detached pilasters. These support a blank frieze which carries the two-story high curved bay above. There are two single windows at either side of this central bay at the ground floor. The high, rusticated base terminates in a molded band course.

At the three upper stories, rusticated stone blocks articulate the corners of the building on both facades. On the Fifth Avenue side, the three-story high curved bay is detailed in a similar manner to that on the 84th Street facade. All of the second floor casement windows with curvilinear transom bars are surmounted by cartouches set on panels, flanked by scrolled brackets supporting cornices. At the 84th Street facade, paired windows flank the single second story windows of the bay. The paired windows are separated by stone mullions and open on to low balustrades supported on brackets with swags. The third floor windows of both bays are more simply enframed and flanked by deep brackets adorned with pendants. The triple window units on either side of the 84th Street bay are surmounted by cartouches and brackets. A deep modillioned cornice extends across both facades above the third story and gracefully follows the contours of each of the two bays. Above each bay, the cornice is surmounted by low balustrades. A simple cornice terminates the fourth story. At the roofline, a low parapet wall extends along both facades. Set into the steep slate mansard roof are a series of pedimented dormer windows. Lower in height, the dormers over the central section of the 84th Street facade are also distinguished from the others by their arched pediments. Two large stone dormers, similar in design to that on the Fifth Avenue facade, flank these central dormers and are crowned by triangular copper pediments, creating an imposing silhouette. Further enhancing the picturesque effect of this high slate roof is a central chimney rising above it. The elegance and rich detail of this town house relate it handsomely to the Beaux-Arts pair to the south. These three houses provide this section of the Avenue with a striking group of mansions typical of those which once characterized much of Upper Fifth Avenue.

FIFTH AVENUE

Between East 84th Street and East 85th Street

Of the many early buildings erected on this block in the last quarter of the 19th century, only one survives, No. 1033. This fine house was originally part of a row of five brownstones with mansard roofs, erected in 1870-71 for Harriet N. Trask, the owner of much Upper East Side property. The row, extending from Nos. 1030 to 1034, had been designed by Stephen D. Hatch (1839-1894), architect of several commercial structures in New York City, including 213-215 Water Street, a handsome building within the South Street

Seaport Historic District. At each of the Fifth Avenue town houses, excepting the large corner house at No. 1030, brick stables occupied the rear lots. The original brownstone facades of these houses, in keeping with the popular practice in the early 20th century of completely remodeling a building's exterior, were transformed to the more fashionable limestone fronts of the French Beaux-Arts style in 1910-1912. A photograph taken in about 1911 shows the new Beaux-Arts fronts of Nos. 1032 and 1034 flanking the original brownstone of No. 1033, not yet "modernized."

Many of the residents of the early row were prominent and interesting New Yorkers. Among these was James Hooker Hamersley (1844-1901), who owned the large corner house at No. 1030. Both a poet and a real estate investor, Hamersley spent much of his time as co-trustee of the large estate left to him by his father. Upon the death of James Hamersley, No. 1030 was inherited by his son, Louis Gordon, who was responsible for the large apartment house now standing on the site of his family's town house.

Papal Countess Anne Leary resided at No. 1032 until her death in 1919, at the age of 87. A philanthropist involved with a number of Catholic charities, she was honored by the Pope for her extensive efforts. In addition to giving alms to many churches in the United States and Europe, she also had the Chapel of the Blessed Sacrament at Bellevue erected in honor of her brother.

On the other side of No. 1033 (see p. 101), Herbert Robbins (1863-1947) once resided at No. 1034. The son of the co-founder of McKesson & Robbins, which became one of the best-known drug firms in the world, Robbins was associated with the business from 1884 until 1928. He and his wife, the former Helen Carroll, were prominent in New York City society.

This row of elegant town houses extended almost to the middle of the block. Open land on the other side of No. 1034 separated the row from the six-story apartment house on the southeast corner of 85th Street. Erected in 1889-90, this corner building was known as simply the "Fifth Avenue Apartments." Designed in the neo-Grec style, the brick building with stone detail was constructed for the developer, Philip Graender, who was also responsible for the town house at 7 East 84th Street. The "Fifth Avenue Apartments," a picturesque, low scale structure, was replaced by a towering fifteen-story apartment house in 1925.

In the same year, 1925, a massive apartment building was constructed directly to the north of 1033 Fifth Avenue, on the site of three of the earlier town houses. The two large apartment buildings, at Nos. 1030 and 1035, were both designed by the architect J.E.R. Carpenter. They flank the small elegant house at No. 1033. When built, they greatly transformed the late 19th-century character of this block.

No. 1030.

Erected on the site of three 19th-century brownstones, this thirteen-story apartment building was constructed in 1924-25 for Louis Gordon Hamersley (1893-1942), the son of James Hooker Hamersley, who had owned the corner brownstone on this site. A philanthropist and real estate investor, the younger Hamersley divided his time between Southampton, Palm Beach, and New York City. An active sportsman, he owned a speedboat, "Clearsight Jr.," which once made the record run from New York to Albany. This apartment building, where Hamersley himself lived until his early death, was designed by J.E.R. Carpenter (see p. 110), the architect of a large number of apartment houses throughout the city and especially along Fifth Avenue.

This limestone apartment building is entered from 84th Street, where the central doorway and adjacent window are enframed by rope moldings and surmounted by lintels of rinceau design. The large second story windows have elegant enframements which are topped by cornices carried on narrow console brackets. Keystones, scrolled at the tops, embellish the third story windows. The first four stories are rusticated and separated from the smooth ashlar of the upper stories by a cornice set above an egg-and-dart and wave molding. Quoins

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extend from the fifth through the twelfth stories. At the fifth story, the cornices of the windows are surmounted by low arched pediments. Band courses with rosettes are set between the seventh and eighth stories and tenth and eleventh stories, and emphasize the horizontality of the building. Ornamental panels with medallions embellish the story just below the dentilled cornice, which is surmounted by a plain attic story crowned by wrought-iron railings.

No. 1033.

The only remaining house of the original four brownstones designed by Stephen D. Hatch (1839-94) for Harriet Fresh in 1870, No. 1033, like the three other early houses, was altered to the Beaux-Arts style in 1912. Today the refined details of the narrow facade, like 1014 Fifth Avenue, are overpowered by the two massive flanking apartment buildings.

The early brownstone at No. 1033 was acquired by Jacob Campbell (c. 1820, Campbell), who lived at 14 East 81st Street, also within the Historic District, from 1804 to 1889, rented No. 1033 to Edward Payson Hatch (1832-1909) and his wife, Elizabeth. Hatch purchased the house from Campbell's heirs in 1903. The large Hatch fortune had been amassed many years before, when Hatch had managed and expanded the business of Willcox & Gibbs Sewing Machine Company in Philadelphia. After his retirement, he was offered, in 1879, the job of reorganizing Lord & Taylor, which he did extremely successfully. Hatch remained with the drygoods store for thirty years.

In 1912, No. 1033 was purchased by George C. and Annie S. Smith, who commissioned the notable architectural firm of Hoppin & Koen to completely remodel the brownstone to its present more fashionable facade. Smith's brother, Ormond, also lived in a Hoppin & Koen house at 7 East 78th Street, within the Historic District. George Smith (d. 1933) had been vice president and treasurer of Street & Smith, a publishing house founded in 1837 by his father, Francis S. Smith, and continued by his son, George C. Smith, Jr. Today the building is owned by the Government of Iran.

The narrow limestone facade of this four-story high town house with basement is elegantly detailed in a French Classic Louis XV version of the Beaux-Arts style. At the tall ashlar limestone first story, the round-arched doorway has handsome wrought-iron grilles, while the arched window at the left has an iron guard of a curvilinear design. Two elegant panels with carved double-swags and ribbons are set below the band course, which serves as the common sill for the two high transomed second story casement windows, also with iron guards. Shallow cornices surmount the enframements of these windows. The treatment of the two third-story windows is somewhat similar, but more elaborate. Kneaths flanked by swags and garlands embellish the spandrel panels, while grooved scrolled keystones, flanked by garlands, surmount each window. A broad band course with a handsome wave molding serves as the sill for the simply enframed fifth story windows. Above the deep modillioned roof cornice, a balustrade adds further elegance to the facade and extends up in front of a pair of segmental-arched dormer windows set in the mansard roof.

No. 1035.

This very wide, fifteen-story high, brick and stone apartment building, erected on the site of the "Fifth Avenue Apartments" (1889-90), is another of the many luxury apartment houses designed by J.E.R. Carpenter, (see p. 110). Constructed in 1925, the building displays neo-Classical decorative features.

The facade is composed of two principal sections. The first four stories are of rusticated limestone, while the upper floors are faced in beige brick. At the central doorway on Fifth Avenue, the lintel is ornamented with a rosette flanked by foliate ornament. Console brackets at either side of the lintel support a cornice slab. Scamozzi pilasters, three stories in height, flank the paired windows of the lower section of the facade and support a broad architrave with cornice, which serves as the common sill for the fourth story windows. The limestone section of the facade terminates in a dentilled cornice set above a wide frieze elaborately detailed with medallions and swags.

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The upper stories of brick are articulated by stone quoins and stone band courses. A cornice, carried on console brackets, surmounts the fourteenth story, while a belustrated parapet crowns the attic story.

FIFTH AVENUE Between East 85th Street and East 86th Street

Although none of the original buildings erected on this block still stands, this section of Fifth Avenue was one of the earliest parts of the Historic District to be developed. In 1868-70, a row of seven brownstones was constructed at the center of the block. Four stories in height, these early houses gave this block a low-scale uniformity it was to maintain until the early years of the 20th century. Empty lots remained at either end of this row with the corner sites on both 85th and 86th Streets vacant. No further construction took place on the block until 1888, when a five-story brick and stone apartment building was erected on the southeast corner of Fifth Avenue and 86th Street. This "French Flat" was built for Margaret L.H. Stone and designed by William E. Howbrey, the architect of several buildings within the Hamilton Heights Historic District.

Around the turn of the century, a large mansion with mansard roof was built at the corner of Fifth Avenue and 85th Street, occupying the empty lot directly to the south of the brownstone row. James Blanchard Clews, a member of the family banking firm, Henry Clews Inc., owned the house for a number of years.

In 1906, a pair of Beaux-Arts town houses was erected on the site of two earlier brownstones at Nos. 1045 and 1046. Built on speculation for W.K. & T.H. Wolf, these two houses were designed by Welch, Smith & Provet. No. 1045 was purchased by Richard Starr Oens in 1909, while Michael Dreicer (1868-1921), one of the foremost jewelers in the country, lived at No. 1046 from 1902 until his death. No. 1046 remained in the Dreicer family until 1946.

On the other side of the Dreicer house, the William Starr Miller mansion was erected in 1912-14. Designed in the French Classic style by the prestigious firm of Carrère & Hastings, the Miller mansion occupies the site of the Howbrey apartment building. The handsome brick and limestone town house, one of the finest in the Historic District, gives great distinction to this block and is a vivid reminder of the elegance of early 20th-century residences in New York City.

At the other end of this block, the corner of 85th Street and Fifth Avenue was greatly transformed in the 1930s. The low-scale residences there, were demolished and replaced by a towering, massive apartment building, erected in 1930, which extends almost half the length of the block along Fifth Avenue.

When the apartment building at No. 1040 was completed, the two Beaux-Arts town houses at Nos. 1045 and 1046 which then still stood on the block, were flanked by the William Starr Miller house and this large apartment house. Like No. 1023 to the south, these small town houses were overwhelmed by the scale of the apartment building.

The greatest change on the block occurred in the 1960s, when the modern, fourteen-story apartment building with all-glass facade was erected on the former site of the Beaux-Arts pair. The contrast between this building and the refinement and elegance of the William Starr Miller house is truly striking.

No. 1040.

A towering seventeen stories high, this limestone apartment building was erected in 1930, on the site of several earlier town houses. Designed by the

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noted luxury apartment house architect, Rosario Candela (see p. 110), the building is massive in scale and displays simple, neo-Classical decorative detail.

The facade is composed of three sections--a rusticated base, a three-story high central section, and the smooth-faced upper stories with stepped terraces. At the two-story base, an egg-and-dart molding enframes the central doorway on Fifth Avenue and is surmounted by an elaborate lintel with griffins and rosettes in a rinceau design. Similar openings at either side of the doorway have eared enframements and refined, dentilled cornices. Directly above the main entrance, the second floor window is flanked by wide volutes and capped by a shell ornament. A wide band course of Greek key pattern terminates the base.

At the smooth-faced lower section, a two-story high unit of three windows above the central doorway displays elaborate spandrel panels and four simulated pilasters with Corinthian capitals. Blind round arches with shields are surmounted by console bracket keystones above the second story windows of this group. Female heads flank some of the fifth story windows and lend emphasis to them. A molded band course serves as a common sill for the sixth story windows. The uppermost stories of the building are stepped back and terminate in a jagged roofline, crowned by a high yellow brick tower with pent-house.

No. 1046 (No. 1045-46).

Erected on the site of two early 20th-century Beaux-Arts town houses, this sixteen-story, all glass apartment building was constructed in 1965-67. The dark brown tinted glass facade is flanked by narrow white brick side walls. The facade is set back above the tenth story. Designed by Starrett Brothers & Eken, this apartment house was built for Horace Ginsburn & Associates.

No. 1048.

One of the finest mansions on Fifth Avenue and among the most distinctive of the buildings in the Historic District, this house, designed in the French Classic style of Louis XIII, gives great dignity to its corner site. The work of the prestigious architectural firm Carrère & Hastings, the house was erected in 1912-14 for William Starr Miller (1857-1935).

William Starr Miller, referred to by the New York Times at the time of his death simply as a "retired capitalist," graduated from Harvard in 1878 and married the former Edith Warren in 1886. Their only child, Edith Starr Miller, married Sir Almeric Hugh Paget, Baron Queenborough, in 1921. The Millers divided their time between their opulent Fifth Avenue residence and their Newport house, "High Tide." Modeled after a provincial French château by the architect, Whitney Warren of the famed Warren & Wetmore partnership (see p. 117), the Newport house was erected in 1900. At the time of Miller's death, his extensive estate, which included stock in the Chase National Bank and the United New Jersey Railroad and Canal Company, was valued at over three million dollars.

In 1944 the mansion was purchased by Grace Wilson Vanderbilt (1871?-1953), the widow of Cornelius Vanderbilt III, whom she had married, much against the wishes of Vanderbilt's parents, in 1896. A leader of New York and Newport society, Mrs. Vanderbilt entertained lavishly and was described by the New York Times as "one of the last remaining links between regal pre-World War I and American society with a capital S and the larger, more democratic post World War II society." Her husband, unfortunately, did not share his wife's fondness for society during the later years of his life. "The General," as he was known, died in 1942, while on his yacht off the coast of Miami. Mrs. Vanderbilt resided at 1048 Fifth Avenue until her death in 1953, at which time the house was acquired by the YIVO Institute for Jewish Research, which owns the building today.

The architectural partnership of John M. Carrère (1858-1911) and Thomas Hastings (1860-1929) had been established in 1886. Graduates of the Ecole des Beaux-Arts, the architects had both trained with McKim, Mead & White before

setting up their own practice. Their first important work, the Ponce de Leon Hotel in St. Augustine, was commissioned by Henry Flagler, a partner in Standard Oil and a real estate investor. The architects were extremely successful and designed many houses and public buildings throughout the country, primarily in the French Classical and Beaux-Arts styles. Among their New York City buildings are the Henry T. Sloane Residence (1894-96), the New York Public Library (1898-1911) and the Frick Mansion (1913-14), all designated New York City Landmarks. The firm was also interested in city planning, and the designs for Grand Army Plaza and the Manhattan Bridge Approach, also designated New York City Landmarks, illustrate a grand conception of urban design.

Although Carrère died in 1911, the firm continued under the same name. Working in the office at the time that the construction of the Miller mansion was begun Richmond H. Shreve (1877-1946), whose signature appears on the new building permit for 1048 Fifth Avenue. Shreve had joined the firm in 1906 and remained there until 1920, when he began his own architectural practice with William Lamb. The firm, which later became Shreve, Lamb & Harmon, received many important commissions, among them the Empire State Building, the highest structure in the world when completed in 1931.

Impressively sited at the corner of Fifth Avenue and 86th Street, this red brick and limestone house, handsomely crowned by a mansard slate roof, is both massive in scale and elegantly detailed. In general massing and in building materials, it is reminiscent of the houses of the 16th-century Place des Vosges in Paris, among the finest examples of the early phase of French Classical architecture.

The Miller mansion--three stories high with a basement, and an attic story set in the mansard--is exceptionally wide along its principal, 86th Street facade. The narrow end of the building faces Fifth Avenue. The central section of the 86th Street facade projects full height, creating a wide entrance pavilion. The large recessed doorway is flanked by simulated pilaster strips of bands acanthus leaves alternating with the rusticated stone bands. Grooved foliate brackets with guttae beneath them are at either side of this doorway and carry the balcony above. The rusticated limestone first story is pierced by a series of square-headed windows with joints carried in to form voussairs and keystones. A shallow cornice surmounts these windows.

The red brick, two-story high section of the house is elaborately trimmed in limestone. A wide stone band course, pierced by oval forms at the windows of the parlor floor, extends along both facades. At the central pavilion, four full-height Ionic pilasters grandly flank the three sets of windows, joined vertically by stone spandrel panels and stone enframements keyed to the brickwork. The transomed, French parlor floor windows have keystones, flanked by voussairs which, with the small side brackets, support the recessed arched pediments above. The central windows of the entrance pavilion are treated individually. Elaborate scroll brackets with pendants support the pediment of the second story window, while above it, the window is flanked by scrolled enframements. Limestone spandrel panels between all of the windows add further visual continuity to the two-story high window units. The shorter, third story windows have eared enframements and sills carried on small corbel blocks. With the exception of those at the center section, the second and third story windows are connected horizontally by limestone bands which further enrich the contrast between the brick facade and the limestone detail. The frieze of the roof cornice is embellished with an unusual band of widely spaced rosettes set between panels. A limestone balustrade, set above the shallow modillioned roof cornice, elegantly crowns the facades. At the high slate mansard roof, four large stone dormers, enframed by pilasters and surmounted by triangular pediments--arched at the central pavilion--are flanked by small bullseye windows. In its restrained yet striking use of architectural detail, this town house is a vivid reminder of the richness of early 20th-century residences in New York City.

MADISON AVENUE Between East 78th Street and East 79th Street

WEST SIDE ONLY

Nos. 1014-1018.

These three elegant Beaux-Arts town houses were built on speculation for the well-known builder-developer, Jeremiah C. Lyons (see p. 119), in 1902-03. The buildings, which were designed with one unified facade, are the work of the prominent architectural firm, York & Sawyer.

Edward Palmer York (1865-1928) studied architecture at Cornell University and then joined the prestigious office of McKim, Mead & White, where he met Phillip Sawyer (1868-1949), a graduate of Columbia University and the Paris Ecole des Beaux-Arts. The two formed their own partnership in 1898 and soon became well-known for their large office buildings, banks and hospitals in New York City. Among their most notable works are the New York Historical Society, the Central Savings Bank and the Federal Reserve Bank of New York, all designated New York City Landmarks.

Each of these five-story high Madison Avenue buildings has a rusticated ground floor and quoins at the upper stories and is distinctively crowned by a slate mansard roof. The uniformity of the facades is enhanced by the alignment of the fenestration, the guilloche band course between the first and second stories, and the frieze beneath the classically-detailed roof cornice. The two flanking buildings are mirror images of each other, while the central one has a triple window bay which creates a bold vertical accent and an interesting play of solids and voids.

No. 1014. Among the many prominent residents of No. 1014 were Mr. and Mrs. William C. Reick, who purchased the house in 1908. Reick (1864-1924), a notable New York journalist, was city editor of the New York Herald for a number of years before he bought the New York Sun in 1907. He assumed management of the Sun in 1911 and remained with that paper until 1916. He later acquired control of the New York Journal of Commerce. Reick sold No. 1014 to Dr. R.H. Sayre (1859-1929), a professor of orthopedic surgery at New York University Medical College for more than thirty years.

Above the modern storefront, a guilloche band course extends between the first and second stories and is interrupted by brackets which support the delicately detailed cast-iron balcony above. The two second floor French windows have eared enframements which support decorative panels of bound wreaths. Cornices carried on console brackets crown these windows. The third floor casement windows are simply enframed and have sills on corbel blocks with guttae beneath them. At the fourth story, the windows display eared enframements topped by cartouches and small iron balconies supported on corbel blocks. Just above

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these windows, a paneled frieze with triglyphs extends the width of the three buildings. The ornate roof cornice, surmounted by a copper rain gutter with anthemion, serves as the continuous base for the two dormer windows which are crowned by arched pediments and central anthemion motifs. The steep mansard roof of red-colored slate elegantly terminates this facade.

No. 1016. The central facade of the three Beaux-Arts town houses, No. 1016 effectively contrasts with its neighbors, and its three-story high bay adds variety to this group.

The builder-developer, Jeremiah C. Lyons, owned this building until 1910, when he sold it to Thomas Cardeza (1875-1952), who had survived the Titanic shipwreck. A noted Philadelphia art collector and also an explorer, Cardeza never lived at No. 1016, but leased it out for several years. In 1913, Henry Ingersoll Riker, a New York socialite and member of an investment firm, purchased the house. In 1926, it was sold to Francis H. Lenygton (1877-1943), one of the world's foremost authorities on English interiors and furniture, who lived here until his death. Consultant for Colonial Williamsburg in Virginia, Lenygton also designed interiors for such prominent New Yorkers as Ogden Reid, Hamilton McKown Twombly and Percy R. Pyne. In addition, he was the author of several books on English furniture and interiors.

The rusticated first floor of No. 1016 supports the smooth ashlar center section. This is the only one of the three houses to retain its original recessed central doorway, which is flanked by a small window and a narrow service door. Directly above the main doorway, a pierced stone balcony with diagonal crosses serves the large tripartite second floor windows. The second through fourth stories are flanked by rusticated quoins and are treated as a single unit, creating the effect of a bay. The tripartite windows of the second and third stories are connected by a series of classically-detailed enframements. At each story, stone mullions divide the windows. Attenuated paneled pilasters flank the bay at the second and third stories, while a raised panel, flanked by brackets supporting a balcony above, surmounts the third story window. Floral ornamentation embellishes either side of the tripartite window of the fourth story. A frieze, consisting of triglyphs alternating with medallions flanked by garlands, extends across all three facades and unifies this group. Above, a modillioned cornice is crowned by a copper rain gutter with anthemion and projects to form the base of the attic story. A central stone dormer window, flanked by fluted pilasters, is surmounted by a triangular pediment with an acroterion. Set into the slate mansard roof, at either side of this dormer, are two small attic windows.

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No. 1018. This house was owned by Jeremiah C. Lyons and the lawyer, Ernest G. Stedman, until 1910, when they sold it to Morton Meinhard, the owner of a woolen business at 126 Fifth Avenue. Henry Galbraith Ward and his wife, the former Mabel Marquand of Newport, later resided at No. 1018. Ward (1851-1933) served as presiding judge of the United States Circuit Court of Appeals and later on the Federal bench for fourteen years.

A mirror image of No. 1014, this building is distinguished from it by the triangular pediments crowning each of the second story French windows. Other features of this house are identical to those at No. 1014.

MADISON AVENUE Between East 84th Street and East 85th Street

WEST SIDE ONLY

Nos. 1130 (21 East 84th Street) - 1134.

Part of a row of six private residences terminated at the north by a larger apartment building, these three houses were built on speculation in 1890-92 for the builder-developer, Robert B. Lynd. The original scheme for the Lynd development, as published in 1891, also included four houses along 84th Street to the west of No. 21, but these were not constructed. The handsome row, 1130-1140 Madison Avenue, was designed by the noted architect, John H. Duncan (see p. 111) and displays a strong horizontal emphasis with certain neo-Classical features. As a group, the buildings, although altered at the ground floors, create a striking uniformity at the upper stories. The five-story apartment house at the northern end of the row provides an effective visual termination, while echoing many of the design elements of the private houses.

In 1897, No. 1130 (21 East 84th Street) was acquired by Alice Grace Holloway. The widow of William Holloway, she was the eldest daughter of the shipping magnate, William R. Grace, who had served two terms as mayor of New York City. In 1899, Mrs. Holloway had a few minor alterations made on the interior of her house by the architect, Albert Frederick D'Oench (1852-1918). Two years later, she married Mr. D'Oench and the couple resided at the house until 1914. The Germania Life Insurance Building of 1911 on Union Square is one of D'Oench's major New York City works.

Edward Ridley Finch (1873-1963) and his wife, the former Mary Livingston Delafield, purchased No. 1130 in 1914. Finch began his extremely successful legal career the next year when he was appointed Justice of the State Supreme Court, and later he served on the Appellate bench as a Presiding Justice. In 1934 he was honored with an appointment to the State Court of Appeals. Finch is credited with having introduced the concept of "summary

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judgment" -- the immediate rendering of decisions from the bench -- into American law. Upon his retirement from the Court in 1943, he established the law firm of Finch & Schaeffler. The corner house remained in the Finch family until 1974, when it was sold to the Shepherd Gallery.

Shortly after it was completed, No. 1132 was purchased by George Moore Smith in 1893. Smith (d. 1915) was a veteran of the Civil War and in 1901 he became a Brigadier General. He played an instrumental role in the development of the rifle practice system used by the National Guard. His widow, Florence, owned the house until 1946.

1134 Madison Avenue was transferred among several real estate investors until 1898, when it was purchased by Leslie Combes Bruce (1849-1911) and his wife, Julia. Bruce was the silent partner of the brokerage firm, L. E. Wilson & Co. for thirty-eight years. At one time, he was the champion rifle shot of the world, an interest he shared with his neighbor, George Moore Smith.

These three handsome houses with neo-Classical features are four stories high above basements. The facades are of brownstone through the first story and of red brick and terra cotta at the upper floors. The buildings are slightly reminiscent of the early work being done contemporaneously in Chicago by Frank Lloyd Wright and Louis Sullivan.

The largest of these houses, No. 1130, is located on the northwest corner of Madison Avenue. It is entered from 84th Street, where the first story enclosed portico is reached by a flight of steps. This portico is supported on Doric pilasters and square columns carrying a full entablature with cornice, surmounted by an iron railing. The irregular fenestration of the 84th Street facade enlivens this section of the house. The bay window at the western end of the first floor has three windows with stained-glass transoms. The three windows are repeated directly above the bay on the second floor, while the single windows of the upper stories, both full and half-length, are topped by cornices with leaf moldings above the lintels. Guttæ embellish either end of these lintels. An intriguing feature of these houses is the Greek key band course which extends along the 84th Street facade of No. 1130, around the corner to Madison Avenue and across to the northernmost building in the row. This band extends through the tops of the windows and ingeniously serves as a transom bar.

Along Madison Avenue, the upper stories of these houses create a striking rhythm. Nos. 1132 and 1134, slightly narrower than the corner building, are also somewhat differentiated from it. At all three houses,

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a handsome brownstone band course with wave molding, set above a leaf-and-tongue molding, separates the top of the stone first story from the brick upper stories. At No. 1130, the second story tripartite window unit with a slightly battered eared enframingent, is composed of two engaged Doric columns flanking the central window and is almost identical to the loggia-like second story windows at Nos. 1132 and 1134. The pairs of single third story windows at each of these Madison Avenue facades have lintels with guttae at the ends and cornices with leaf moldings. Two-story high brick Ionic pilasters flank either side of the central recessed sections at Nos. 1132 and 1134. This series of tall pilasters extends along Madison Avenue and gives great dignity and elegance to the row. The pilasters support the projecting entablature of the fourth story, which is animated by narrow bead-and-reel moldings alternating with stone bands. The cornice of the entablature serves as a sill for the fourth story windows. At either side of these windows, rows of toothed bricks alternate with smooth-faced brick runners, arranged in three tiers to form a handsome textured design. The most elaborate feature of these facades is the terra-cotta frieze of medallions separated by the classical anthemion design. A richly adorned gentiled cornice, ornamented by small lions' heads, crowns these houses. A low brick parapet rises slightly above these roof cornices.

ARCHITECTS REPRESENTED IN THE DISTRICT

ROSARIO CANDELA (1895-1953)

990 Fifth Avenue (1926-27)

Stanhope Hotel, 995-997 Fifth Avenue (1925-1926)

1040 Fifth Avenue (1930)

The architect of several 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 nineteen 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 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 Candela buildings within the Historic District include two large apartment houses and the Stanhope Hotel, all designed in a refined yet imposing style, and effectively contrasting with the town houses of an earlier era along Fifth Avenue.

J. EDWIN R. CARPENTER (1867-1932)

3 East 85th Street (1912)

988-989 Fifth Avenue (1925-26)

1030 Fifth Avenue (1924-25)

1035 Fifth Avenue (1925)

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 Avenue, as we know it today.

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 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 appearance of Upper Fifth Avenue today. The apartment houses he designed within Historic District are

massive in scale and elegantly detailed with variations on the neo-Classical style.

CLINTON & RUSSELL

Charles W. Clinton (1838-1910)

William Hamilton Russell (1854-1907)

Byam K. Stevens House, 11 East 78th Street (1899-1900)

George G. King House, 16 East 84th Street (1899-1900)

Louis B. McCagg House, 18 East 84th Street (1899-1900)

LeRoy King House, 20 East 84th Street (1899-1900)

The firm of Clinton & Russell was prominent in the design of office buildings and apartment houses (as well as a number of private residences) in New York City in the late 19th and first decade of the 20th century. Charles W. Clinton served as an apprentice with Richard Upjohn, the famous church architect who designed Trinity Church at the head of Wall Street. Later he worked in the office of another noted church architect, Edward T. Potter. While with Potter, Clinton designed a great number of office buildings as well as the massive and imposing Seventh Regiment Armory at 643 Park Avenue (1877), a designated New York City Landmark. William Hamilton Russell was educated at Columbia School of Mines and in Europe. Beginning practice in the firm of his great-uncle James Renwick, Russell remained with the firm of Renwick, Aspinwell, & Russell until 1894 when he began practice with Charles W. Clinton.

This noted partnership was responsible for a number of handsome apartment buildings, including the Graham Court Apartments of 1901 at Seventh Avenue and 116th Street in Harlem. This established the prototype of the central courtyard apartment building used in the firm's most noted apartment building. The Anthonp (1906-1908) at 79th and Broadway, a designated New York City Landmark. These two apartment houses were designed for the Astor Family for whom Clinton & Russell also designed the Hotel Astor (1902-1904), several residences, and buildings for the Children's Aid Society, a favorite Astor Charity. The grand Beaux-Arts Langham Apartment House at 135 Central Park West in the Central Park West - West 73rd - 74th Street Historic District is another of the firm's impressive designs.

The firm worked in a number of revival styles. Their creative eclecticism can be seen in such designs as the neo-Italian Renaissance house at 11 East 78th Street and in the Georgian and Renaissance details of the King Houses on 84th Street.

JOHN H. DUNCAN (1855-1929)

6 East 78th Street (1913-1914)

1130 (21 East 84th Street) - 1134 Madison Avenue (1890-92)

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' 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 French neo-Classical town house at 11 East 70th Street, a designated New York City landmark, and several fine town houses in the Central Park West - 76th Street Historic District. The influence of French neo-Classicism can also be seen in the remodeled facade of 6 East 78th Street, while a more personal interpretation of neo-Classicism is seen in the earlier design of 1130-1134 Madison Avenue

CHARLES PIERREPONT H. GILBERT (1860-1952)

Edmond C. Converse House, 3 East 78th Street (1897-99)

Reginald G. Barclay House, 5 East 78th Street (1902-04)

Isaac D. Fletcher House, 2 East 79th Street (1897-99)

James E. Nichols House, 4 East 79th Street (1899-1900)

Dudley Olcott House, 20 East 79th Street (1912)

Franklyn L. Hutton House, 2 East 80th Street (1911-12)

Charles E.F. McCann House, 4 East 80th Street (1915-16)

James P. Donahue House, 6 East 80th Street (1915-16)

Paul M. Warburg House, 17 East 80th Street (1906-08)

Casimir Stralem House, 14 East 82nd Street (1903-04)

Jonathan Thorne House, 1028 Fifth Avenue (1901-03)

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. It is not known when Gilbert returned to New York, but it was certainly by the late 1880s, when 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. Among these works, the striking residences of Isaac D. Fletcher (2 East 79th Street) and of Edmond C. Converse (3 East 78th Street), were both erected in 1897-9 and designed in the Francois I style. Many wealthy New York families, among them the Woolworths and the Warburgs, hired Gilbert as the architect of several of their town houses as well as of their country estates. Three Gilbert houses on 80th Street, within the Historic District, were built for the daughters of F.W. Woolworth, while further down the street, at 17 East 80th Street, the residence of the noted financier, Paul M. Warburg, was also the work of Gilbert. The Felix Warburg mansion, now the Jewish Museum at 1109 Fifth Avenue, is among the finest of Gilbert's designs.

Another of his many handsome buildings is the Beaux-Arts residence of Joseph A. DeLamar, a wealthy New Yorker who had amassed his large fortune in Colorado during the 1870s. Perhaps DeLamar and Gilbert had first met while they were both in the West. The DeLamar mansion, a designated New York City landmark, was erected in 1902-05 and a few years later, Gilbert designed "Pembroke," the Long Island estate owned by DeLamar.

The residences designed by C.P.H. Gilbert stand out as among the most distinctive in the Historic District. His importance as an architect stems

not only from the excellence of his French-inspired designs, but also from his impressive clientele, made up of the most affluent New Yorkers of the day. After an extremely long and successful career Gilbert retired to Pelham Manor where he died at the age of 92.

C. GRAHAM & SONS, COMPANY

10-20 East 76th Street (1886-1887)

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 District are representative examples.

EDWARD KILPATRICK (1829-95)

4 East 78th Street (1887-89)

14 East 80th Street (1886-87)

4-12 East 82nd Street (1888-89) altered

16 East 82nd Street (1888-89)

Edward Kilpatrick, an active and respected builder and architect, was born in Ireland, but came to New York at an early age where he trained as a carpenter. He was particularly active in the Murray Hill area and on the Upper West Side. For his projects, Kilpatrick usually acted as his own architect, but he apparently collaborated with the firm of D. & J. Jardine on the design and construction of the Cornell Memorial Methodist Episcopal Church, 231 East 76th Street (1883), no longer standing. In the Metropolitan Museum Historic District, Kilpatrick favored the popular Queen Anne style for his houses.

Kilpatrick testified before the Lexos Committee (which was appointed in 1894 to investigate the Police Department) about the relation of the Police Department to the building industry. He also deplored the appointment of building inspectors for their Tammany Hall connections and criticized the contradictory sections of the building law.

McKIM, MEAD & WHITE

Charles Follen McKim (1847-1909)

William Rutherford Mead (1846-1928)

Stanford White (1853-1906)

Stuyvesant Fish House, 25 East 78th Street (1897-1898)

Philip A. Rollins House, 28 East 78th Street (1901-1902)

Payne Whitney House, 972 Fifth Avenue (1902-1906)

Henry Cook House, 973 Fifth Avenue (1902-1905)

Thomas Newbold House, 13-15 East 79th Street (1916-1918)

998 Fifth Avenue (1910-1912)

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 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 Conley 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 Stuyvesant Fish and the considerably later Thomas Newbold Houses, both within the District.

McKim, Mead & White's national reputation and influence are largely attributable to the World's Columbian Exhibition of 1893 in Chicago. This Exhibition 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 Exhibition, 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 Rollins residence, at 28 East 78th Street is a fine example of the neo-Georgian style, one 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.

The influence of McKim, Mead & White in New York was especially strong. They designed numerous buildings in and around the city, of which over thirty-two 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, including the Rollins residence at 28 East 78th Street.

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.

THOM & WILSON

Arthur M. Thom

James W. Wilson

4-22 East 81st Street (1883-84) Many of these houses have been altered.

Very little is known about the architectural firm of Thom & Wilson which was responsible for the long row of neo-Grec brownstones originally extending from 2-22 East 81st Street. In addition to several buildings within the Greenwich Village Historic District, the architects Arthur M. Thom and James W. Wilson, also designed the Harlem Courthouse, a designated New York City Landmark. Erected in 1891-93, the Courthouse reflects the Romanesque Revival style with Victorian Gothic overtones. Under the name of Thom, Wilson & Schaarschmidt, the firm also designed the Criminal Courts Building, erected on Centre Street in 1890.

GRIFFITH THOMAS (1820-1878)

5-11 East 81st Street (1878-79)

The architect of several residences commissioned by the Arnolds and the Constables, Griffith Thomas, like Aaron Arnold, the founder of the family business, had emigrated from the Isle of Wight (see p.52). Arriving in New York City at the age of eighteen, he immediately joined the architectural firm of his father, Thomas Thomas, and the two, under the name of Thomas & Son, designed a number of commercial and residential buildings throughout the city.

In addition to the many private residences and the large store at 19th Street designed for the Arnolds and Constables, Thomas was also the architect of many buildings within the SoHo-Cast Iron Historic District. He designed several hotels as well, including the Fifth Avenue Hotel. At his death in 1878, American Architecture and Building News praised Thomas for having "done more to build up this city during the past forty years than any two men in the same line of effort."

The long row of brownstones on 81st Street, only four of which remain today, was designed by Thomas at the same time that he was working on other commissions for Richard Arnold. The 1878-79 brownstone mansion at 1020 Fifth

Avenue, where Richard Arnold spent the last years of his life, was one of Thomas' most elaborate designs.

WARREN & WETMORE

Whitney Warren (1864-1943)

Charles Delavan Wetmore (1867-1941)

Sidney D. Ripley House, 16 East 79th Street (1901-03)

9-11 East 84th Street (1902-03)

1029 Fifth Avenue (1924-25)

The architectural firm of Warren & Wetmore designed many distinguished buildings not only in New York City, but throughout the country. Whitney Warren, a member of a socially prominent New York family, attended Columbia University for one year and then studied architecture for ten years in Paris. Shortly after his return to the United States in 1894, Warren was commissioned to design the house of Charles D. Wetmore, a lawyer with a great interest in architecture. According to the New York Herald Tribune, "so impressed was Mr. Warren by his client's architectural talent that announcement of the formation of the firm of Warren & Wetmore came almost simultaneously with the completion of the house."

Founded in 1893, the firm of Warren & Wetmore first established its reputation by winning a competition for the design of the New York Yacht Club. The architects later became known for their excellence in hotel and railroad station design. For years, Warren & Wetmore was the architectural firm retained by the New York Central, the Michigan Central and the Canadian Northern Railroads. One of their most famous buildings is the handsome Beaux-Arts Grand Central Railroad Station, begun in 1904 and not completed until 1931. The firm also designed a number of hotels throughout the country. The extensive list of these hotels includes the Ritz Carlton, the Biltmore, and the Commodore in New York City, the Royal Hawaiian in Honolulu, and the Broadmore in Colorado Springs.

The architects gained much recognition in 1928 with their reconstruction of the library at the University of Louvain in Belgium. Since the building had been destroyed in World War I, Warren insisted upon the following inscription for the reconstructed new facade: "Furore Teutonico Diruta; Domo Americano Restituta," meaning "Destroyed by German Fury; Restored by American Generosity." Such blatant fixing of guilt on the Germans caused a major controversy.

In addition to their many designs for public buildings, the architects also worked on a number of particularly handsome private residences. The R. Livingston Beekman House (1903-05) and the James A. Burden House (1902-05) were both designed in the Beaux-Arts style by the firm. Nos. 9-11 East 84th Street, within the Historic District, is a strikingly elegant pair also in the Beaux-Arts style.

Whitney Warren was instrumental in establishing the Beaux-Arts Institute of Design in the United States, and he also introduced to this country the atelier system of studying architecture, which he had learned during his early years in Paris.

The many different types of buildings designed by the architects ranging from the private house to the railroad station, combined with the prestigious clients of the firm, contribute to the importance of Warren & Wetmore as one of the major early 20th century American architectural offices.

WELCH, SMITH & PROVOT

Alexander McMillan Welch (1869-1943)

Bower Bancroft Smith (1869-1932)

George H. Provot (1863-1936)

3 East 80th Street (1908-09)

21-23 East 81st Street (1906-07)

2 East 82nd Street (1898-1900)

1009 Fifth Avenue (1899-1901)

1014 Fifth Avenue (1906-07)

The well-known architectural office of Welch, Smith & Provot worked almost exclusively with the speculative builders, William W. and Thomas M. Hall, and together, these two esteemed firms produced many fine New York City residences.

Alexander McMillan Welch was both a banker and an architect. Like his partner, George H. Provot, he graduated from Columbia University and the Ecole Beaux-Arts, an educational background shared by many successful New York City architects of the period. With Bower Bancroft Smith a graduate of MIT and the Ecole, they established an office in 1898 and worked together until 1907. During the nine years of the firm's existence, the architects designed many elegant Beaux-Arts style town houses along the fashionable streets of the Upper East Side, several of which remain today and are within the Historic District. Unfortunately, 1007 and 1008 Fifth Avenue, two handsome limestone residences designed by the firm, have been recently demolished. The distinguished row of brick houses at 3-11 West 73rd Street, within the Central Park West-West 73rd-74th Street Historic District, was also designed by Welch, Smith & Provot and, like many of their private residences, was built on speculation for the Halls.

Alexander Welch practiced architecture independently from 1908 until 1925, designing suburban houses as well as St. Stephen's Methodist Church in the Bronx. He was also the restoration architect of a number of historic structures, including Hamilton Grange, the Washington Headquarters in White Plains, and the Dutch Colonial Dyckman House. At the time of his death, Welch is said to have owned one of the largest and most important architectural libraries in the country.

BUILDERS AND DEVELOPERS REPRESENTED IN THE DISTRICT

W.W. & T.M. HALL

William W. and Thomas M. Hall

3 East 80th Street (1898-99)

21-23 East 81st Street (1906-07)

2 East 82nd Street (1898-1900)

1009 Fifth Avenue (1899-1901)

1014 Fifth Avenue (1906-07)

The speculative builders, W.W. and T.M. Hall, owned much of the undeveloped property in the Historic District and with the architectural firm, Welch, Smith & Provot, the Halls were responsible for many of the handsome residences erected on the Upper East Side at the turn of the century. Characterized by The History of Real Estate in 1898 as a firm which "stands alone today in the position of purveyor of the best class of private houses built purely on a speculative basis," the Halls sold their buildings to the most affluent and successful New Yorkers, such as the railroad magnate, George Jay Gould, and the banker, James Francis Aloysius Clark, who owned 1014 Fifth Avenue for many years.

JEREMIAH C. LYONS

15 East 78th Street (1901-1902)

24 East 81st Street (1900-1902)

1014-1018 Madison Avenue (1902-1903)

Jeremiah C. Lyons was a very prominent builder/developer, instrumental in the development of New York City. His work included many important civil and residential structures. The son of a mason builder, Lyons slowly established a considerable trade for himself. In 1873 he established a building and general contracting business of his own, after spending some time as a journeyman mason and in part-time study at Copper Union. In 1879 the firm of Giblin & Lyons was formed, but in 1883 Lyons bought his partner's share in the firm and entered the contracting field on his own. Among his many commissions were the foundations for the Obelisk in Central Park, the bridge in Central Park across from the American Museum of Natural History, a large staircase in Morningside Park at 116th Street, and numerous residences, apartment houses, churches, and theatres. Lyons played a large role in the early 20th-century development of Harlem, and owned a number of properties in the Metropolitan Museum Historic District as well.

HARVEY MURDOCK (1869? - 1922)

12-14 East 79th Street (1901-1903)

Isaac D. Fletcher House, 2 E. 79th Street (1897-1899)

Harvey Murdock was a contractor and speculative builder active throughout Manhattan and the residential districts of Brooklyn. A specialist in

residential design, he generally worked with prominent New York architects, such as the well-known C.P.H. Gilbert (see p.112), the architect of a number of buildings in the District, including the grand Fletcher House at 2 East 79th Street and Murdock's own house at 323 Riverside Drive.

WILLIAM P. AND AMBROSE M. PARSONS

4-22 East 81st Street (1883-84)

The speculative builders, William P. and Ambrose M. Parsons, were responsible for the original row of brownstones erected at 2-22 East 81st Street in 1883-84. Designed by the architectural firm, Thom & Wilson, these houses have been substantially altered at various times, and today very little remains of the early facades. One of the houses, No. 2, has been demolished. Upon the completion of these private residences in 1884, the Parsons sold them to individual families and, no doubt, made a considerable profit from their Upper East Side investments. With the row of brownstones across the street, these houses gave this block a striking low-scale uniformity which it was to maintain until the beginning of the 20th century.

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 Metropolitan Museum 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 Metropolitan Museum Historic District is a beautifully-situated residential neighborhood; that its history and development is related to that of the adjacent Central Park; that it displays a variety of architectural styles and residential buildings ranging from 19th-century brownstone houses to 20th-century luxury apartment buildings; that the brownstones of the 1860s-1880s in the Italianate, neo-Grec, and Queen Anne styles were built by architect-builders for middle-class merchants and professionals; that by the end of the 1890s when the area was becoming fashionable, a number of large elegant François I style mansions had been erected on Fifth Avenue; that in the years before World War I a number of very distinguished mansions and town houses were built for prestigious individual clients such as the Dukes, Whitneys, Brokaws, and Vanderbilts in the neo-Italian Renaissance, neo-French Renaissance, and French Classic styles by some of the city's most important architects; that many fine Beaux-Arts town houses were built on speculation during this period by real estate developers for sale to wealthy clients; that the large luxury apartment houses of the 1920s were designed with a style and elegance equivalent to that of the town houses and mansions they replaced; that a number of mansions are now used by prestigious private institutions which have helped to maintain the elegant character of the District; and that the area of the Historic District continues to attract those who appreciate its choice location adjoining Central Park and the Metropolitan Museum of Art and its handsome town houses and luxury apartment buildings.

Accordingly, pursuant to the provisions of 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 Metropolitan Museum Historic District, Borough of Manhattan, containing the property bounded by part of the eastern and part of the southern property lines of 24 East 78th Street, the southern and part of the eastern property lines of 26 East 78th Street, the southern property line of 28 East 78th Street, Madison Avenue, part of the northern property line of 1018 Madison Avenue, part of the eastern property line of 18 East 79th Street, the southern and eastern property lines of 20 East 79th, East 79th Street, the eastern property line of 19 East 79th Street, part of the southern property line of 16 East 80th Street, the southern property lines of 18 through 22 East 80th Street, part of the eastern property line of 22 East 80th Street, the southern property line of 24 East 80th Street, the southern and eastern property lines of 26 East 80th Street, East 80th Street, the eastern property line of 17 East 80th Street, part of the southern property line of 20 East 81st Street, the southern property line of 22 East 81st Street, the southern and eastern property lines of 24 East 81st Street, East 81st Street, the eastern property line of 23 East 81st Street, part of the southern property line of 20 East 82nd Street, the southern and eastern property lines of 22 East 82nd Street, East 82nd Street, the eastern and northern property lines of 19 East 82nd Street, the northern property lines of 17 through 5 East 82nd Street, part of the northern property line of 3 East 82nd Street, the eastern property lines of 1014 through 1018 Fifth Avenue, East 83rd Street, the eastern property line of 1020 Fifth Avenue, then continuing the eastern property line of 1020 Fifth Avenue to the eastern property line of 1026 Fifth Avenue, the eastern property lines of 1026 through 1028 Fifth Avenue, East 84th Street, the western property line of 16 East 84th Street, the southern property lines of 16 through 20 East 84th Street, the eastern property line of 20 East 84th Street, East 84th Street, Madison Avenue, the northern property line of 1134 Madison Avenue, part of the eastern and the northern property lines of 17 East 84th Street, then continuing the northern property line of 17 East 84th Street to the northern property line of 11 East 84th Street, the northern property lines of 11 through 7 East 84th

Street, part of the northern property line of 3 East 84th Street, part of the eastern property line of 1035 Fifth Avenue, East 85th Street, the eastern and northern property lines of 3-5 East 85th Street, part of the eastern property line of 1040 Fifth Avenue, the eastern property lines of 1046 and 1048 Fifth Avenue, East 86th Street, Fifth Avenue, East 78th Street, the western and part of the southern property lines of 4 East 78th Street, part of the western and the southern property lines of 6 East 78th Street, the southern property lines of 10 (No. 8 is missing from the numerical sequence) through 22 East 78th Street and part of the southern property line of 24 East 78th Street.

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