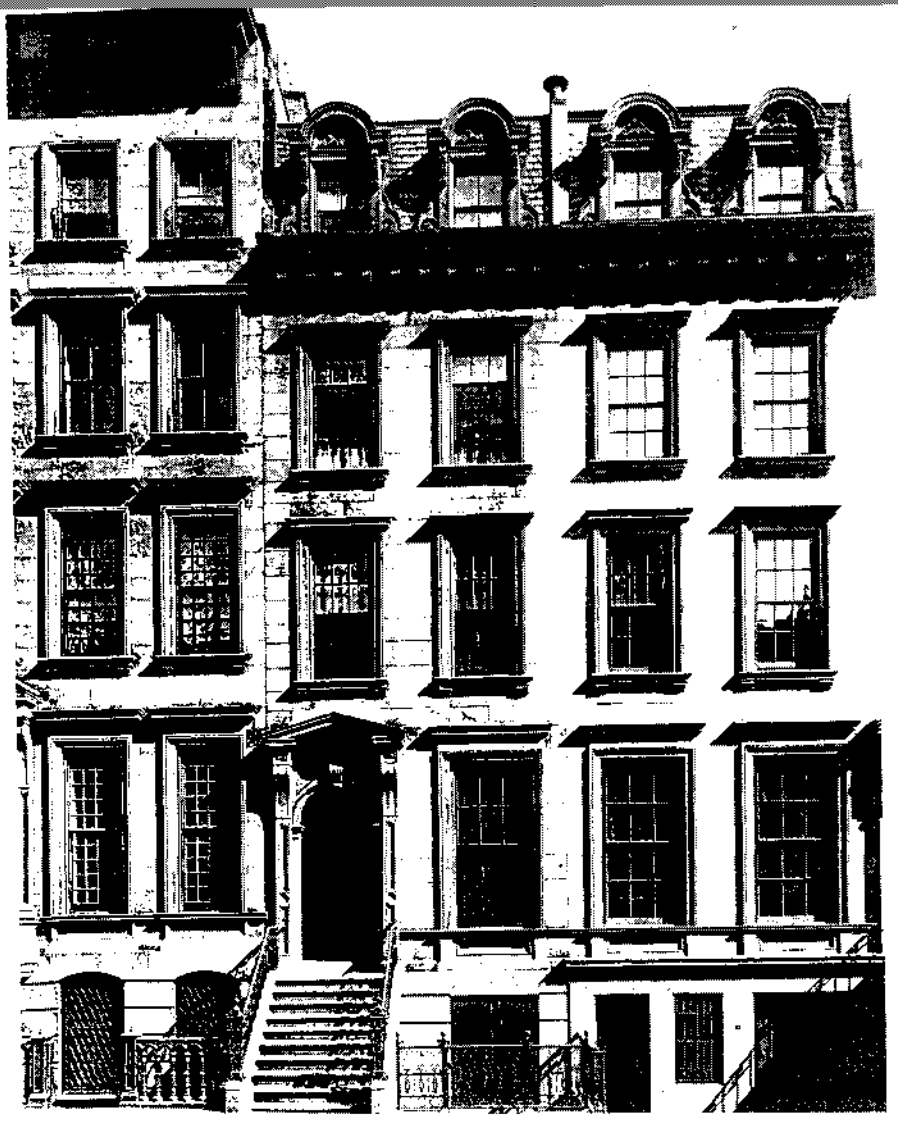
MURRAY HILL HISTORIC DISTRICT

Designation Report



New York City Landmarks Preservation Commission
January 29, 2002

MURRAY HILL HISTORIC DISTRICT
Designation Report

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On the front cover: 113 to 117 East 38th Street (c.1920s), *Collections of the New-York Historical Society*

TABLE OF CONTENTS

MAP 1

MURRAY HILL HISTORIC DISTRICT BOUNDARIES 2

TESTIMONY AT THE PUBLIC HEARING 3

SUMMARY 4

ESSAY:
Historical and Architectural Development of the Murray Hill Historic District
The Murray Hill Neighborhood 7
Early Development of the Murray Hill Historic District, 1853-57 11
Expansion in the late 1850s and early 1860s 15
Church of the New Jerusalem 15
Houses and Residents: 1858-62 15
The Civil War: 1861-65 18
Post War Period 20
Church of the New Jerusalem Addition 22
The 1870s through the 1880s 24
The 1890s 27
Early Twentieth Century Developments 29
The 1920s to World War II 32
Post World War II through the Present 34

BUILDINGS:
East 35th Street, No. 102 to 130 (south side, between Park and Lexington Avenues) 35
East 35th Street, No. 105 to 137 (north side, between Park and Lexington Avenues) 48

East 36th Street, No. 107 to 135 (north side, between Park and Lexington Avenues) 68

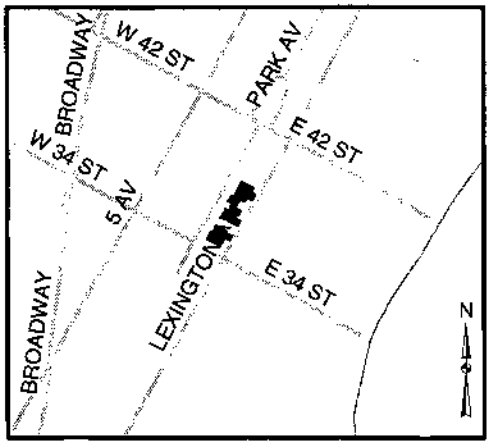
East 37th Street, No. 108 to 122 (south side, between Park and Lexington Avenues) 87
East 37th Street, No. 103 to 115 (north side, between Park and Lexington Avenues) 96

East 38th Street, No. 106 to 136 (south side, between Park and Lexington Avenues) 104
East 38th Street, No. 103 to 125 (north side, between Park and Lexington Avenues) 116

FINDINGS AND DESIGNATION 128

Murray Hill Historic District

Murray Hill Historic District
Manhattan
Designated January 29, 2002
Landmarks Preservation Commission



Murray Hill Historic District, Manhattan

Boundary Description

AREA I of the Murray Hill Historic District consists of the property bounded by a line beginning at the northwestern corner of East 36th Street and Lexington Avenue, extending northerly along the western curbline of Lexington Avenue to a point on a line extending easterly from the northern property line of 135 East 36th Street (aka 282 Lexington Avenue), westerly along said line, westerly along the northern property lines of 135 through 127 East 36th Streets, northerly along part of the eastern property lines of 125 East 36th Street and 120 East 37th Street, easterly along part of the southern property line of 122 East 37th Street, northerly along part of the eastern property line of 122 East 37th Street, easterly along part of the southern property line of 122 East 37th Street, northerly along part of the eastern property line of 122 East 37th Street to the southern curbline of East 37th Street, westerly along the southern curbline of East 37th Street to a point on a line extending southerly from the eastern property line of 115 East 37th Street, northerly along said line, northerly along the eastern property line of 115 East 37th Street, easterly along part of the southern property line of 118 East 38th Street and southern property lines of 120 through 126 East 38th Street, northerly along part of the eastern property line of 126 East 38th Street, easterly along the southern property lines of 128 through 136 East 38th Street (aka 312 Lexington Avenue) to the western curbline of Lexington Avenue, northerly along the western curbline of Lexington Avenue to a point extending easterly from the northern property line of 314 Lexington Avenue (aka 125 East 38th Street), westerly along said line, westerly along the northern property line of 314 Lexington Avenue (aka 125 East 35th Street), northerly along part of the eastern property line of 123 East 38th Street, westerly along the northern property lines of 123 through 103-105 East 38th Street, southerly along the western property line of 103-105 East 38th Street, southerly across East 38th Street to the southern curbline of East 38th Street, easterly along the southern curbline of East 38th Street to a point on a line extending northerly from the western property line of 106-114 East 38th Street, southerly along said line, southerly along the western property line of 106-114 East 38th Street, westerly along part of the northern property line of 105 East 37th Street, and the northern property line of 103 East 37th Street, southerly along the western property line of 103 East 37th Street to the northern curbline of East 37th Street, easterly along the northern curbline of East 37th Street to a point on a line extending northerly from the western property line of 108 East 37th Street (aka 108 ½ East 37th Street), southerly along said line, southerly along the western property line of 108 East 37th Street, westerly along the northern property lines of 109 and 107 East 36th Street, southerly along the western property line of 107 East 36th Street to the northern curbline of East 36th Street, and easterly along the northern curbline of East 36th Street, to the point of beginning.

AREA II of the Murray Hill Historic District consists of the property bounded by a line beginning at the northwestern corner of East 35th Street and Lexington Avenue, extending northerly along the western curbline of Lexington Avenue to a point on a line extending easterly from the northern property line of 137 East 35th Street (aka 254-262 Lexington Avenue), westerly along said line, westerly along the northern property lines of 137 through 129 East 35th Street, northerly along part of the eastern property line of 127 East 35th Street, westerly along the northern property lines of 127 through 105 East 35th Street, southerly along the western property line of 105 East 35th Street, southerly across East 35th Street to the southern curbline of East 35th Street, westerly along the southern curbline of East 35th Street to a point on a line extending northerly from the western property line of 102 East 35th Street (aka 102-106 East 35th Street), southerly along said line, southerly along the western property line of 102-106 East 35th Street, easterly along the southern property lines of 102 through 130 East 35th Street, northerly along the eastern property line of 130 East 35th Street, northerly across East 35th Street to the northern curbline of East 35th Street, and easterly along the northern curbline of East 35th Street, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On October 23, 2001, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Murray Hill Historic District (Item No. 1). The hearing was duly advertised in accordance with the provisions of the law. Twenty-five people spoke in favor of the designation, including United States Congresswoman Carolyn Maloney, New York City Councilmember Christine Quinn, and representatives of New York State Senator Thomas K. Duane, New York State Assemblymember Richard N. Gottfried, Manhattan Borough President C. Virginia Fields, the Historic Districts Council, the New York Landmarks Conservancy, the Drive to Protect the Ladies' Mile District, the American Association of University Women, the Victorian Society, the Municipal Arts Society, and the Murray Hill Neighborhood Association. Several of the speakers testifying in support of the district expressed interest in a larger designation effort in the Murray Hill area. The owner of two properties opposed their inclusion within the district's boundaries, and one owner was undecided. The commission also received correspondence in support of the historic district from Manhattan Community Board Six.

SUMMARY

The Murray Hill Historic District, consists of two groups of buildings, encompassing seventy-one rowhouses, three apartment buildings, an architectural office, and a church, that are located between East 35th and East 38th Streets, from Park Avenue to Lexington Avenue. Together these buildings form a significant reminder of Murray Hill's history as one of the city's premier residential districts. Largely constructed between 1853 and 1910, the houses in this district reflect the history of New York City rowhouse design and, through their residents, portray important aspects of New York City's social and cultural history during the second half of the nineteenth century and first half of the twentieth century.

The Murray Hill neighborhood takes its name from the eighteenth-century country estate of merchant Robert Murray and his wife Mary Murray. In 1847, descendants of the Murrays drew up the Murray Hill Restrictive Agreement which limited development to brick or stone dwellings, churches, and private stables. Development in the neighborhood was spurred in the 1850s when the New York & Harlem Railroad tracks, which ran along Fourth (now Park) Avenue, were covered with a tunnel and plans were announced to create a forty-foot-wide mall planted with shrubs and flowers at the center of the avenue between East 34th and East 38th Streets. Within the historic district, the first three groups of rowhouses-- Nos.102-112, Nos. 105-111, and Nos. 123-127 East 35th Street, were erected between 1853 and 1854. All were speculatively-built brownstones, with elegant Italianate detailing, that employed English basement plans expressed on the exterior of the houses by the entrances set only a few steps above street level and by the tall parlor windows at the second story. During the next decade over fifty Italianate brownstones were constructed within the district. They include both rowhouses with street level entrances and English basement plans and houses with high stoops leading to parlor-floor entrances.

Residents of the district during the 1850s and the early 1860s tended to be affluent members of the middle-class including attorney Francis Byrne. Perhaps the most prominent resident was artist Thomas Seir Cummings, who lived at 117 East 36th Street from around 1857 to the mid-1860s, while he served as a professor of design at the University of the City of New York (now New York University) and vice-president and treasurer of the National Academy of Design. During this period Cummings also chaired the building committee that was responsible for erecting the academy's famous Gothic Revival building designed by P.B. Wight (1863-65; demolished).[1]

The Church of the New Jerusalem, at 114-124 East 35th Street, erected the first portion of its building stretching across the rear of the lot in 1859. The Italianate design of the church featuring a high base and tall pedimented windows, complemented the character of the

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[1]Portions of the academy facade were salvaged and reconstructed at Our Lady of Lourdes Church (R.C.), 467 West 142 Street, O'Reilly Brothers, 1902-04, a designated New York City Landmark.

surrounding Italianate residences. In 1866, the noted architectural firm of Gambrill & Post, added a two-story wing, bringing the entrance to the church out toward the sidewalk. As an early extant work of the Gambrill & Post firm, and as perhaps one of Post's earliest known works, this is an exceptionally architecturally significant building in the district.

During the 1860s, the remaining undeveloped lots in the district were built up with houses. These included a group of five mansarded Second Empire houses at 115-123 East 38th Street erected in 1863-65 by merchant Timothy Churchill as a speculative investment and the pair of Renaissance Revival brownstones at 107 and 109 East 36th Street built by business partners Abraham C. Pulling and Thomas Tweddle to the designs of architect William Estabrook in 1869. Murray Hill became increasingly fashionable during the 1860s attracting such residents to the district as Jane Hunt, widow of Congressman Johnathan Hunt of Vermont and mother of architect Richard Morris Hunt and painter William Morris Hunt, who purchased 127 East 35th Street in 1864; and Civil War hero Rear Admiral David G. Farragut, who bought 113 East 36th Street in 1865. During the 1870s, the district also became home to a number of young professionals who would achieve fame in their chosen fields. They included attorney Lewis Cass Ledyard, founder of Carter, Ledyard & Millburn, and personal counsel to J.P. Morgan, who resided at 137 East 35th Street in the late 1870s and 1880s, and architect R.H. Robertson, who lived at 117 East 38th Street from 1873 until his death in 1919. Two of the most notable residents during the 1890s, New York City District Attorney DeLancey Nicoll, who lived at 123 East 38th Street, and Dr. Charles Parkhurst of the Madison Square Presbyterian Church, who lived at 133 East 35th Street, became adversaries, after Parkhurst delivered a sermon in 1892 accusing Nicoll of being part of a corrupt Tammany administration in league with the owners of the city's vice resorts.

The period between 1900 and 1910 saw the construction of several imposing new houses designed for wealthy owners by prominent architectural firms which replaced older rowhouses within the district. These include the brick and limestone Beaux-Arts-style mansion at 123-125 East 35th Street erected by banker James F.D. Lanier and his wife Harriet Bishop Lanier to the designs of Hoppin & Koen in 1901-03, which is a designated New York City Landmark. The Beaux-Arts-style townhouse by Foster, Gade & Graham at 103 East 37th Street was built by Augusta Reese, wife of real estate broker W.W. Reese, in 1909-11.

During the early 1900s the district gained a number of notable new occupants, including attorney Charles Isham and his wife Mary Lincoln Isham, granddaughter of Abraham and Mary Todd Lincoln, who purchased 122 East 38th Street in 1906. Architect William A. Delano purchased 131 East 36th Street around 1909, where he resided with his wife Louisa Millicent Potter Delano, and their family until his death in 1960.

In 1916, Delano's firm, Delano & Aldrich, moved its offices to 126 East 38th Street after converting the old stable building on the site to a studio with a new, exquisitely detailed, neo-Classical facade, that was in keeping with the residential character of the neighborhood. In the 1920s older row houses continued to be renovated for single-family residences including the

house at 108 East 38th Street that Charles Platt altered for attorney George Nichols in 1920. Beginning in the 1920s and continuing in the 1930s and post-war years, many former single-family residences were converted to multiple-dwellings, reflecting the trend toward apartment living among New York City residents. As part of these renovations many facades were altered and refaced, in some cases producing architecturally distinctive designs. Bowden & Russell's Art Deco Town House Apartments, notable for its set back tower, angular brick details, and polychrome terra-cotta ornament was constructed at 108 East 38th Street in 1930.

In the 1920s residents included architects Chester Aldrich of Delano & Aldrich at 116 East 38th Street from 1920 to 1934 and Egerton Swartwout, of Tracy & Swartwout & Litchfield, at 127 East 35th Street from about 1925 to 1928. Actors Hume Cronyn and Jessica Tandy lived at 113 East 35th Street in the late 1940s and early 1950s.

By the 1930s a number of businesses had begun to move the district. In addition to the many doctors who owned houses in the district and had offices there, an advertising agency, Birmingham Castleman & Pierce occupied the renovated rowhouse at 136 East 38th Street. Architect Marcel Breuer, who was then living in New Canaan, Connecticut, had his offices at 113 East 37th Street from about 1950 to 1955.

Today, the historic district survives as a cohesive enclave creating a distinct sense of place, its buildings, classically-styled New York City rowhouses, the Italianate Church of the New Jerusalem with Renaissance Revival additions, later apartment buildings, and the Delano & Aldrich offices are linked by their scale, materials, and details, as well as a rich social and cultural history.

HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE MURRAY HILL HISTORIC DISTRICT

The Murray Hill Neighborhood

The Manhattan neighborhood known as Murray Hill takes its name from the eighteenth-century country estate of merchant Robert Murray.[1] The Murray farm was located on a wedge-shaped parcel that extended from near present-day 33rd Street to just north of present-day 38th Street and was bounded on the east by the old Eastern Post Road to Boston -- which was located near present-day Lexington Avenue -- and on the west by the old Middle Road, near present-day Madison Avenue. At its wider, northern end the farm extended from Lexington Avenue to just east of Fifth Avenue. The farm was located on a gentle rise that was known as Inclenberg during the eighteenth century, probably derived from by the Dutch *Engelenberg,* a prominence located near Zutphen. Prior to 1762, Murray erected a mansion on the crest of the hill at what is now the intersection of Park Avenue and East 37th Street. Surrounded by wide lawns and extensive gardens and approached by a tree-lined avenue, the spacious house had broad verandas extending along three facades with its primary front facing southeast commanding a magnificent view of Kips Bay and the East River. The Murrays were renowned as lavish hosts and they "entertained at various times almost every foreigner of distinction who came to American shores."[2] During the Revolutionary War both General George Washington and the British commander General Sir William Howe made the Murray's house his headquarters for a day. While Washington's visit has been largely forgotten, General Howe's visit following the Battle of Long Island has been the subject of two Broadway shows,[3] and is commemorated by a plaque on the current building at the southwest corner of Park Avenue and East 37th Street. Accounts of incident, which have been embellished in the recounting but seem to have some basis in fact, tell of how Mrs. Murray and

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[1] This discussion of the early history of Murray Hill is compiled from the following sources: Charles Monaghan, *The Murrays of Murray Hill* (Brooklyn, NY: Urban History Press, 1998; "Mrs. Murray Had A Farm..." *Herald Bicentennial Supplement* (July 2, 1976), 12; Charles Lockwood, *Manhattan Moves Uptown* (Boston: Houghton Mifflin Co., 1976), 223-231; Frederick S. Lightfoot, ed., *Nineteenth-Century New York in Rare Photographic Views* (New York: Dover Publ., Inc., 1981), 100-110; M. Christine Boyer, *Manhattan Manners* (New York: Rizzoli, 1985), 134-135; Anita Pins, *An Historic District in Murray Hill* (New York: The Murray Hill Committee, Inc., 1977); James Trager, *Park Avenue: Street of Dreams* (New York: Atheneum, 1990), 14-20; I.N. Phelps Stokes, *The Iconography of Manhattan, 1498-1909* 6 vols. (New York: Robert H. Dodd, 1918-28).

[2] Sarah Murray, *In Olden Time: A Short History of the Descendants of John Murray the Good* (New York , 1894) quoted in Monaghan, 22.

[3] *Dearest Enemy* (1925), a Rodgers and Hart musical, and *A Small War in Murray Hill* (1957), a comedy by Robert Sherwood.

her daughters induced the British officers to tarry at their house for two hours or more lingering over wine and cakes while the American troops they were supposed to be pursuing escaped to the north.

Robert Murray died in 1786. He left his farm at Inclenberg to his daughter Susannah, wife of Capt. Gilbert Colden Willett. A physician who fought with the Loyalists during the Revolutionary War, Capt. Willett was involved in a business called Willett & Murray, with his wife's uncle, John Murray. When the business failed in 1800, the Willetts sold the Inclenberg farm to John Murray. After John Murray's death in 1808, his daughters Mary and Hannah Lindley Murray, their sister Susan Ogden (wife of William Ogden), and brother John R. Murray occupied the house. It was destroyed by fire in 1835.

To the north of the Murray farm, lay the farm of Dr. Thomas Bridgen Atwood.[4] His property extended from just north of present-day East 38th Street to present-day East 41st Street along the western side of the Eastern Post Road. A portion of the southern edge of the farm is within the boundaries of the Historic District. The district also encompasses a small portion of the colonial-era farm of Jacobus Kip, which extended from the East River to the Eastern Post Road between East 28th Street and East 39th Street.

In 1807, the state legislature of New York appointed a commission made of Gouvenour Morris, State surveyor Simeon De Witt, and merchant John Rutherford to produce a plan for the future growth of New York City. Determining that "a city is composed principally of the habitations of men and that strait-sided, and right-angled houses are the most cheap to build and the most convenient to live in," the Commissioners resolved to adopt a grid plan with twelve wide avenues running north and south and 155 cross streets extending across the island from river to river. Previously laid-out streets that had not been accepted by the Common Council, including the Bloomingdale Road, an extension of Broadway, and the Eastern Post Road (aka the Boston Post Road), an extension of the Bowery, were to be suppressed in the parts of the city that had not been built up. While the commissioners failed to change the course of Broadway and Bloomingdale Road, most of the old roads were eventually closed following the opening of new streets. Third Avenue, which eventually replaced the Eastern Post Road was opened between 1815 and 1821. In April 1844 the Common Council ordered that the Old Eastern Post Road between East 23rd Street and East 31st Street be closed and title to the land be conveyed by quit claim to the owners of the land on each side of it. In June 1848 the Council closed the portion of the road between East 31st Street and East 42nd Street and the land was subsequently conveyed to the adjoining property owners.

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[4]He was sometimes referred to as Dr. Thomas B. Bridgen in early documents. See New York County, Office of the Register, "Re-indexed Index of Conveyances," "General Statement of Early Title," Block 894; *Minutes of the Common Council, 1784-1831* (New York: City of New York, 1917).

Lexington Avenue, at the eastern edge of the historic district, was not originally included on the Commissioner's Map but was created in 1832 at the request of real estate developer Samuel Ruggles to provide access to his holdings in the vicinity of Union Square and Gramercy Park.[5] The opening of Fourth Avenue (now Park Avenue South) between East 17th and 28th in 1833 was also tied to Ruggles' real estate speculations and to the establishment of the New York & Harlem Railroad, which secured permission from the Common Council to run its track along the center of the street in 1831. Construction began in February 1832.[6] In the autumn of 1833 the tracks reached East 32nd Street and work began on a tunnel that would extend to East 42nd Street through the solid schist of Murray Hill. This difficult work was not completed until 1837. In the meantime, the state legislature passed an act widening Fourth Avenue to 140 feet north of 34th Street to accommodate the railroad. Tracks were laid north to Harlem and a depot complex that included offices, a produce terminal, and stables for the horses was constructed at Fourth Avenue and East 27th Street.[7] There, the horses were exchanged for a small steam locomotive that was not allowed to operate in Lower Manhattan because of concerns about sparks and possible explosions. Fourth Avenue was opened from 28th to 38th Streets in 1848.[8] That year the New York & Harlem River Railroad entered into an agreement with the New York and New Haven Railroad granting it the right to operate its trains on the Harlem Railroad's lines in Manhattan; this had the practical effect of merging the two railroads into a single operation. In 1851, the railroads began an ambitious project to improve their facilities, which included converting the open cut at Fourth Avenue into a tunnel in Murray Hill. In October 1851 the Common Council ordered that "a space forty feet in width, and extending through the middle of the Fourth Avenue from Thirty-fourth to Thirty-eighth street, be appropriated for the purpose of a public park or pleasure ground."[9] Plans were made to enhance the plots with shrubs and flowers, leading real estate developers who had purchased lots nearby to dub this section of Fourth Avenue, Park Avenue, a name that would later be applied to the entire street. With access to public transportation assured and the promise of such an amenity, the Murray Hill area was poised for development in the early 1850s.

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[5]For Ruggles' development of Gramercy Park and the naming of Irving Place and Lexington Avenue, see D.G. Brinton Thompson, *Ruggles of New York* (New York: Columbia University Press, 1946), 56-59; Stephen Garmey, *Gramercy Park: An Illustrated History* (New York: Rutledge Books/Balsam Press, 1984), 31-39; Stokes, v. 5, 1711, 1719.

[6] In November service was inaugurated between Prince Street and Union Square with a horse drawn tramcar providing accommodations for thirty passengers. Later, service was extended southward to City Hall.

[7]In 1845 the depot burned and was replaced by a two-building complex.

[8] It was extended to 130th Street in 1853.

[9]MCC, quoted in Stokes, v. 5, 1836.

The nature of that development had been determined as early as 1835 when the Murray heirs imposed a series of restrictive covenants on the land on the north side of East 38th Street they sold to the Ministers, Elders, and Deacons of the Reformed Protestant Dutch Church of the City of New York. The church had previously purchased the northern half of the block and needed the Murrays' land in order to divide the block into standard 25'x100' building lots.[10] The encumbrances placed on the property by the Murrays restricted its development to "brick or stone dwelling houses of at least three stories" except for churches and stables of brick and stone for private dwellings.[11] These types of covenants were also included in conveyances between family members over the next decade. In 1847, as development pushed northward and Lexington Avenue and Fourth Avenue were about to be opened, the Murray heirs entered into a final partition agreement. It contained most of the provisions of the previous agreements but permitted "dwellings at least two stories in height with the ordinary yard appurtenances to dwelling houses." The agreement also prohibited a number of uses which might constitute nuisances by presenting fire hazards or producing noxious odors and pollution. Museums, theaters, circuses, and places for the exhibition of wild animals, which might attract crowds of strangers to the neighborhood, were also banned.

Soon after the Murray heirs adopted the partition agreement, investors began to purchase portions of the old farm. Many of the first sales took place along the eastern boundary of the historic district where ownership of land adjoining the Old Eastern Post Road entitled the property holders to purchase the adjacent street bed from the city for a nominal sum. Several members of the Murray family took advantage of this offer trading parcels with other family members to obtain the Post Road lots that they soon sold to investors. Most of the purchasers of the Murray Hill farm lots were lawyers and businessman who could afford to hold the property for a few years, until the residential district expanded northward into Murray Hill. Development began in 1851-53 at the western edge of the former Murray Hill farm when three members of the Phelps family erected mansions on the east blockfront of Madison Avenue between East 36th and East 37th Streets. Thirty-three feet wide and seventy-three feet deep, the houses were "furnished in elegant and luxurious style," and had elaborate gardens and private stables on the property.[12] These houses set the pattern for the mansions that were erected on Fifth Avenue, Park Avenue, Madison Avenue, and East 34th Street in Murray Hill. The other side streets were largely developed with speculatively built brownstones and were occupied by affluent members of the middle class during the 1850s and early 1860s.

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[10] The property extended from East 38th Street to East 39th Street and had previously been part of the farm of Dr. Thomas Bridgen Atwood who had lost the property to foreclosure in the early 1800s. Conveyances Index, "General Statement of Early Title," Block 894.

[11] Conveyance Liber 337, 428.

[12] Only the northernmost of the houses, which later became the J.P. Morgan, Jr. house survives. For the Phelps houses see Stokes, v. 3, 654; Charles Lockwood, *Manhattan Moves Uptown* (Boston: Houghton Mifflin Co., 1976), 227.

Early Development of the Murray Hill Historic District, 1853-57

Within the boundaries of the historic district, development began with three groups of rowhouses erected on East 35th Street in 1853-54. Two of the groups, the six houses at 102-112 East 35th Street and four houses at 105-111 East 35th Street, were erected by builders Washington A. Cronk and Samuel W. Cronk on property owned by attorneys Henry H. Butterworth and Theron H. Butterworth.[13] The group of three houses at 123-127 East 35th Street (only No. 127 survives) was erected by builder William Joyce who was then engaged in the construction of Saint Patrick's Cathedral to the designs of architect James Renwick, Jr. Renwick lent Joyce money against the houses in 1855 and it is tempting to speculate that he might have been involved in their design but No. 127 has been so extensively altered as to preclude an attribution.[14]

The houses in all three groups are faced with brownstone, have elegant Italianate detailing, and employ a type of plan modeled on English precedents, known as the English basement plan, that was in vogue in New York in the late 1840s and1850s.[15] In an English basement house the first story is set only a few steps above street level. It contains a small reception room and entrance hall at the front of the house, a center stairhall, and a formal dining room at the rear. At the second story the stair hall opens onto twin parlors at the front and back of the house extending the full width of the building. This plan is expressed on the exterior of the houses by the tall windows at the second story that extend to the floor to provide adequate light and ventilation for the large rooms. In all three groups the basement and first stories of the houses are rusticated and the first story doorway and window are round-headed. In contrast to the base of the building, the upper three stories are faced with smooth stone blocks and have either square-headed (No. 127) or segmentally-arched window openings (Nos. 102-112 and Nos.

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[13] The Butterworths had purchased the land from members of the Murray family in 1852. Between 1853 and 1854 the Cronks built houses on the property at their own expense while the Butterworths retained ownership of the land. When the houses were completed and ready to be marketed in September 1854, the Butterworths sold the land to the Cronks who immediately began selling off the houses and lots to individual owners. See New York County Clerk's Office, Division of Old Records, New York State Supreme Court Records, Theron H. Butterworth against Samuel W. Cronk and others, foreclosure, 1854-48; New York State Supreme Court, Henry H. Butterworth, Theron H. Butterworth, Samuel F. Butterworth, and George J. Forrest against Washington A.Cronk and others, foreclosure, 1855-38; Conveyance Liber 696, 146; Liber 674, p.435, 436.

[14]For the transactions between Joyce and Renwick see Conveyance Liber 685, p. 184, Liber 699, p. 100. I owe the information regarding Joyce's involvement at St. Patrick's to Renwick scholar, Bannon McHenry.

[15]This discussion of English basement houses is based on Charles Lockwood, *Bricks and Brownstone, The New York Row House, 1783-1929* (New York: McGraw-Hill, 1972), 156-59.

105-111). Originally, all of the houses would have had small balconies in front of the second story parlor windows. Several of the houses retain their balconies and No. 106 has the one original cast iron railing. In the most elaborately decorated of the groups, at 102-112 East 35th Street, the upper stories are set off by string courses and by projecting bracketed sills beneath the windows. Nos. 106 and 108, at the center of the row, are somewhat wider than the other houses, and each has a line of extra-wide window bays that originally contained trefoil surrounds. (Remnants of the cusped top of one of the surrounds survive at the fourth story of No. 108.) All of the houses were capped by elaborate roofline cornices and several retain their original stoops and historic railings.

The English basement plan was extremely popular with builders because it allowed them to narrow the width of their houses from the traditional twenty-five feet to eighteen or twenty feet and still produce "quite as spacious rooms ... as in the old style of houses built on a full sized lot." Thus, the houses built by Samuel Cronk at 105-111 East 35th Street were 18.9 feet wide, the houses constructed by George Washington Cronk at 102-112 East 35th Street were either 16.8 or 25 feet wide, and the houses built by William Joyce at 123-127 East 35th Street were 16.8 feet wide. When these houses proved somewhat slow to sell, several builders who were assembling building parcels within the boundaries of the district decided to divide their land into even narrower lots and create smaller English basement houses that could be marketed at lower prices. These ranged in width from the three 16.2 foot-wide houses at 117-121 East 36th Street erected by builders Andrew Kennedy and William Haw in 1855-56 to the pair of houses at 113-115 East 35th Street erected by builder Daniel Hayden in 1855-56 that were only 12.6 feet wide. Two other houses built by Kennedy & Haw, 123-125 East 36th Street of 1856, and two houses erected by builder George Linford,119-121 East 35th Street, were 14 feet wide. All of these houses are four stories tall above a low basement and are articulated into two bays. Their brownstone-clad facades, symmetrical except for the elaborately treated entrances at the first story, are richly ornamented with Italianate motifs that are used to create imposing and elegant rows. The narrow houses at 113-115 East 35th Street have a particularly handsome first story treatment featuring an unusual pilaster order and arched openings set off by paneled keystones and spandrels. Interestingly, Kennedy & Haw used almost identical designs for their 16.2 foot-wide and 14 foot-wide houses featuring bracketed and pedimented door surrounds, segmental arched windows with molded sills and lintels, and bracketed cornices with arcuated friezes. The builders distinguished the more expensive houses solely by the richly carved foliate console brackets that flank the entrances.

Although usually selected for narrow sites, the English basement plan was also employed for some large townhouses during the mid-1850s when it was at the height of its popularity. Among them was the four story, 24.6 foot-wide house, at 122 East 37th Street, erected by Patrick McCaffray around 1856. Because this house was considerably wider than the other English basement houses erected in the district during this period, its facade was articulated into three bays. The facade incorporates features typical of English basement houses including a low stoop, rusticated first story with round arched openings, and tall segmental-arch parlor windows at the second story. Much of the house's original detailing has been modified over the years but it still retains its original recessed arch entrance surround with paneled pilaster reveals and heavy bracketed crowning cornice.

While most of the houses constructed during this initial phase of development had English basements, a few houses were designed with high basements and stoops. These included the five rowhouses at 127-135 East 36th Street, erected by builder Thomas Kilpatrick in 1855-56. A member of a successful and prolific family of Irish-immigrant builders, Thomas Kilpatrick (1822-1902), had recently completed what many regard as the city's first multi-family apartment house on 30th Street near Lexington Avenue in 1853.[16] On 36th Street, Kilpatrick erected fairly large houses that were 20 feet wide and had four tall stories above a high basement.[17] Articulated into three bays, the brownstone facades of these houses are distinguished by the bold rustication of their basements and the heavy molded surrounds of the basement windows. Their segmental upper-story windows were also set off by moldings and bracketed sills but much of this trim has been lost except for the Lexington Avenue facade of No. 135 where several windows retain original molded brownstone surrounds. The Lexington Avenue facade of No. 135 also has a two-story oriel at the second and third stories with a molded crown. Except for No. 127, the houses retain their original bracketed wood roof cornices with paneled frieze, dentils, and modillions. In 1854-55, Kilpatrick also constructed three rowhouses at 126-130 East 35th Street which had high stoops and three-bay designs but were only three stories tall. Remodeled in the early twentieth century, they have lost their original 1850s detailing except for some bracketed sills beneath the second- and third-story windows of No. 128. The row of three two-bay, 14 foot-wide, houses at 116-118 East 38th Street, erected as a speculative investment by Dr. Hudson Kingsley in 1855, are only three stories tall. Their narrow facades are articulated into two bays. Though small, the houses are handsomely detailed with rusticated arcades at the first story and molded tabernacle window surrounds at the second and third stories.

The house at 117 East 35th Street, built for steamship agent Richard Pardee for his own use in 1855-56, was one of the largest houses constructed in the historic district during its initial phase of development.[18] No. 117 originally had a high basement and stoop and its brownstone-clad facade is articulated into three bays by segmental-arched windows and a large segmental-arched parlor entrance. Historic photographs show that the arches were originally set off by molded architraves and bracketed sills.

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[16]Thomas Kilpatrick, obit., *New York Times* (Nov. 24, 1902), 5; *Real Estate Record & Guide*, Nov. 29, 1902, 808-09.

[17] These houses would have had a pair of parlors on the first floor, and probably a formal dining room at the rear (Several of the houses have rear extensions that would have originally been used as butler's pantries). The tall basement story would have contained an informal family dining room at the front of the house and rear kitchen.

[18] Pardee lowered his construction costs by selling a 3-foot-wide strip of a 25-foot-wide lot he purchased in September 1855 to developer George Linford who used the extra footage to erect two 14 foot-wide houses rather than a single 25 foot-wide lot on his property at 119-121 East 35th Street. Pardee also entered into agreements with Linford and Daniel Hayden, developer of the houses at 113-115 East 35th Street to use the sidewalls of the buildings they were erecting as party walls.

In 1854-55 as William Wellstood was preparing his famous engraving of *New York, 1855, from the Lattings Observatory,*[19] the blocks between Fourth Avenue and Third Avenue from around East 30th Street to around 40th street were completely undeveloped save for a few old farm buildings and two groups of houses that Samuel and Washington Cronk had constructed on East 35th Street. Samuel Cronk had sold the houses at 107-111 East 35th Street to grocer Charles Benson in November 1853 who subsequently sold two of the buildings to an investor in January 1854. Samuel Cronk seems to have invested money in the houses Washington Cronk was building at 102-112 East 35th Street. As the country entered a recession in the fall and winter 1854-55, Washington found it difficult to sell the properties. In September he began disposing of the houses to his building materials suppliers and to Samuel's wife Caroline Cronk. The Butterworths, who had lent the Cronks money against houses in both groups, forced sheriffs' sales in December 1854 and January 1855. They gained control of 111 East 35th Street and 108 East 35th Street in January 1855. Attorney George J. Forrest, who was a plaintiff in one of the lawsuits, was awarded 109 East 35th Street in January 1855. Soon both Henry and Theron Butterworth moved to the houses, remaining for about two years. One of the suppliers, Charles Harvey, a dealer in furnaces, who had purchased 110 East 35th Street, moved to that house in 1854. In April 1855, he entered into an agreement with another building materials supplier, stone merchant Oscar B. Fletcher, who had purchased 104 East 35th Street from Washington Cronk, to exchange houses. Oscar Fletcher promptly sold No. 110 to Charles Thorne, and Charles Harvey and his wife Rebecca Harvey moved to No. 104 which they occupied until 1864. Builder William Joyce also had some trouble selling the houses he had constructed but eventually sold 123 East 35th Street (demolished) to Charles Dietz, a dealer in lamps, and 127 East 35th Street to Martin Lalor, a lumber merchant; both men moved to the district with their families. In 1856, as business recovered, a number of houses were completed and sold. New residents included attorney Francis Byrne, who purchased 121 East 35th Street from builder George Linford, merchant Joel Foot who occupied 128 East 35th Street, and teacher John Graff, who bought 130 East 35th Street. Builders Thomas Kilpatrick and George Linford also resided in houses they had built (Kilpatrick at 129 East 36th Street; Linford at 119 East 35th Street).

Late in August 1857, the New York-based Ohio Life and Mutual Trust Company went bankrupt setting off a financial panic among the banks and financial institutions, which frantically began calling in loans.[20] As credit dried up, transportation and manufacturing companies began to fail. Construction came to a halt throughout the city, leaving even Fifth Avenue mansions half-completed and most of the city's construction workers out of work. By September 1857, as many as 40,000 workers were unemployed in New York City. By late October the number of unemployed in Manhattan and Brooklyn had risen to 100,000. Mass demonstrations took place in Tompkins Square, on Wall Street, and City Hall Park, culminating

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[19]Illustrated on the cover of *Art and the Empire City: New York, 1825-1861*, eds. Catherine Hoover Voorsanger and John K. Howat (New York and New Haven: Metropolitan Museum of Art and Yale University Press, 2000); see also 42, 221,468.

[20]This section on the period following the Panic of 1857 is based on Burrows and Wallace, *Gotham,* 842-51; Lockwood , *Manhattan Moves Uptown*, 233-34.

in a bread riot and in the posting of troops at City Hall and on Wall Street near the Customs House and Treasury Building. Within the area of the historic district land ceased to change hands and all construction halted, ending the first phase of development.

Expansion in the late 1850s and early 1860s

In the Spring of 1858 credit began to expand and business conditions improved. Almost no buildings were completed in the city in1858 because so few had been started the previous fall.[21] Within the boundaries of the historic district, the first new building to be constructed was the Church of the New Jerusalem.

The Church of the New Jerusalem[22]

In 1850, James Chesterman, a "distinguished tailor," long established at John and Nassau Streets, who had amassed a fortune of over $300,000,[23] purchased three lots extending from 114-124 East 35th Street. In 1816 Chesterman participated in establishing the Association of the City of New York for the Dissemination of the Doctrines of the New Jerusalem Church, popularly known as the Swedenborgian Church. He subsequently served for many years as the New York congregation's treasurer. At his death in 1854 Chesterman bequeathed the lots to the First Society of the New Jerusalem Church stipulating that the land was to be used to erect a new church building. Although the congregation had outgrown its small quarters at Broadway and East 11th Street, it was reluctant to undertake the project until 1858 when one its members, James C. Hoe, a carpenter-builder, agreed to build the church at cost ($18,150.58). Work was completed and the new church was dedicated in 1859. The church, which was greatly expanded in 1866, originally was a rectangular-structure with a gabled roof. The exterior had an Italianate design including a high base, large windows set off by pedimented enframements, and paneled pilasters supporting a broad frieze entablature with a modillioned cornice. This design complimented the character of the surrounding residences that were also largely Italianate designs.

Houses and Residents: 1858-62

By the time builders began constructing houses within the district again in late 1858, the

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[21]Lockwood , *Manhattan Moves Uptown*, 235.

[22]This section on the Church of the New Jerusalem is based on Marguerite Beck Block, *The New Church in the New World: A Study of Swedenborgianism in America* (New York: Henry Holt & Co, 1932), 97, 99; Anita Pins, *An Historic District in Murray Hill* (New York: The Murray Hill Committee, Inc, 1977), 45; New York County, Office of the Register, Deeds Liber 680, p. 217 (March 20,1855); Wills Liber 109, p.307 (June 26, 1854).

[23]For Chesterman see Moses Beach, *Wealth and Wealthy Citizens of New York,* 1845 reprinted in Henry Wysham Lanier, *A Century of Banking in New York, 1822-1922* (New York: Gilliss Press, 1922), 6.

surrounding Murray Hill neighborhood had already undergone considerable development. Millionaires Samuel P. Townsend and William B. Astor had erected mansions on the west side of Fifth Avenue at 34th Street, (Townsend in 1853-55; Astor in 1856) that would be joined by the John Jacob Astor mansion in 1859. (All three houses have been demolished.) The Brick Presbyterian Church had also begun building a new church on the former site of Coventry Waddell's suburban villa at Fifth Avenue and East 37th Street. The side streets off of Fifth Avenue and between Madison and Park Avenues had begun to be built up, though they were far from fully developed. The developers who built houses in the district during this period felt confident enough about its future to construct large houses that were at least twenty feet wide and four-stories tall above a tall basement. The English basement plan had gone out of style and the houses employed "a new floor plan [that] reflected the increasing wealth and social activity of New York families" in the years prior to the Civil War.[24] A full-sized dining room fifteen to twenty feet deep and extending across the entire width of the house was located at the rear of the first floor behind a pair of parlors. In the early 1860s, this plan was modified somewhat when the double parlors were replaced by a single large parlor allowing the builders to construct houses that were somewhat less deep and therefore better lit. Most of the houses in the district from this period were built with a rear one-story extension which contained a butler's pantry with a dumbwaiter to bring food from the basement kitchen to the dining room.

The brownstone facades of these houses were articulated into three bays and were elaborately decorated with boldly modeled Italianate ornament. Architectural writer and theorist Andrew Jackson Downing observed that the "curved and flowing lines and profusion of delicate ornament in relief [on such facades produced] a very ornate and elegant effect."[25] Ornament was even heavier and bolder than in the early and mid-1850s, stoops were higher and wider, usually set off by heavy balustrades modeled on Italian Renaissance sources. Entrances were capped by heavy pediments supported by console brackets, windows had projecting molded surrounds, and the heavy roof cornices were supported by ornate console brackets.

One of the earliest of these houses, 115 East 36th Street, erected as part of a pair with 113 East 36th Street by builders Kennedy & Haw in 1858-59, retains much of its original detailing including its high stoop with historic wrought-iron railings, elaborate entrance surround featuring paneled pilasters, scrolled brackets, keystone, curved pediment, historic double wood-and-glass doors, and paneled jambs, segmental-arched molded window surrounds at the first through fourth stories; and wood roof cornice featuring elaborate brackets, dentils, paneled frieze, and curved gablets. The row of four houses at 112-118 East 37th Street, constructed by builders Arnold & Mowbray around 1859, retain their original molded segmental arch window surrounds with projecting curved lintels and bracketed sills, geometric paneled friezes beneath the parlor windows, and bracketed wood roof cornice with paneled frieze. No. 118 still has its original brownstone stoop with historic wrought-iron railings and newel posts, historic wrought-iron fence at the areaway and historic wrought-iron grilles at the basement windows. The parlor level entryway has an arched doorway with a bracketed keystone, flanked by paneled pilasters with

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[24]Lockwood, *Bricks and Brownstones,* 167.

[25]Quoted in Lockwood, *Bricks and Brownstones*, 146-47

scrolled brackets that support a curved pediment. (The handsome historic wrought-iron and glass double doors, and grilled fanlight probably were installed at the beginning of the twentieth century.)[26] No. 110 East 37th Street, built by Anthony Mowbray c. 1860-61, is very similar to other houses save for having square-headed windows that are set off by well preserved molded surrounds with projecting bracketed sills and cornices. The building also retains its historic rusticated base with segmental arch windows and bracketed metal roof cornice with paneled frieze.

Most of the new houses were purchased by merchants who owned businesses in lower Manhattan and commuted to work via the Harlem Railroad or by the horse cars that ran along Third Avenue. Among the homeowners residing in the district were dry goods merchant Henry E. Quinan at 113 East 36th Street; William Christal, president of the National White Lead & Zinc Works, at 115 East 37th Street; merchant James F. Penniman, a dealer in oils, who resided at 133 East 35th Street; and wool merchant George Underhill who resided at135 East 35th Street. William Gale, Jr. who owned and occupied 118 East 37th Street, was a partner in William Gale & Son, a leading manufacturer of fine silverware catering to both the retail and wholesale trade.[27] Several well-to-do widows also made their homes in the district during the late 1850s and early 1860s, including Emilia Anthon, widow of Rev. Henry Anthon, the former rector of St. Marks-in-the-Bowery. Probably the most prominent resident was artist Thomas Seir Cummings, a leading miniaturist and portrait painter who held a professorship in design at the University of the City of New York (now New York University) and was vice-president and treasurer of the National Academy of Design.[28] He had purchased 117 East 36th Street in 1856 but did not move to the district until he sold his former home at 125 Fifth Avenue in 1857. He occupied No. 117 with his wife Rebecca until the mid-1860s.

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[26]The row of houses at 129-137 East 35th Street, erected between 1859 and 1861 by individual investors based on a design supplied by developer Thomas Crane, were originally similar in design to the Kennedy & Haw and Arnold & Mowbray houses but have now lost much of their original ornament except for their heavy bracketed wood cornices. No. 129, however, retains its original stoop and one of the most elaborately decorated entrance surrounds in the district. The six houses at 105-115 East 37th Street, erected by builders Hamilton & Ryer in 1860, were similar in design to the other rowhouses of this period employing segmental-arched window openings and round-headed arches for the entrance bays. These houses have lost most of their historic ornament but Nos. 109-115 retain their original bracketed cornice.

[27]For William Gale & Son see *Art & the Empire City,* 355, 366-67, 373.

[28]"For T.S. Cummings see *Art & the Empire City,*67, 384, 386 Cummings, Thomas Seir, *Dictionary of American Biography*, ed. Dumas Malone *et al.* (New York: Charles Scribner's Sons, 1964), v. 11, 596-97; Eliot Clark, *History of the National Academy of Design , 1825-1953* (New York: Columbia University, 1954).

The Civil War 1861-65

The Civil War brought profound changes to the New York region.[29] At the beginning of the war, the loss of trade with the South and disruptions caused by military activity and Southern privateering forced a number of banks and mercantile houses into bankruptcy. Most New York banks were forced to suspend specie payments and the building trades shut down operations. But by late 1862, the need to finance the war and to supply the army with uniforms and materiel brought unparalleled business opportunities to the region. With the Mississippi closed to steamboats and Confederate ports blockaded, western-grown wheat, corn, and cattle streamed into the city via Great Lakes and the Erie Canal for trans-shipment to Europe. Freight tonnage and passenger usage also increased dramatically on the Erie, New York Central, and Hudson River railroad lines. Shipbuilders in Brooklyn and New York built new gunboats and refitted old steamers and merchant ships for the navy and "produced vessels to handle the exploding coastal, lake, and river trade."[30] New York's foundries were overwhelmed with orders for iron-cladding for the ships, gun carriages, and mortars as well as tools and parts for heavy machinery. Businessmen and workers flocked to the city, filling the hotels and boarding houses, and creating a brisk demand for rental houses. Housing construction resumed in both the city and its suburbs.

In the area of the historic district, this demand for housing led to the construction of eight new houses on previously undeveloped parcels on the north side of East 38th Street between 1863 and 1865. The five houses at 115 to123 East 38th Street, built in1863-65 by merchant Timothy Churchill as a speculative investment, were designed in a transitional style employing Italianate and Second Empire elements, notably, the sloping mansard roofs pierced by arched dormers with bracketed gables (still surviving at No. 115 and No. 119), stylized brackets beneath the molded roof cornice, fully enframed windows, and an arched doorways with pedimented surrounds. The facades of these houses were only 17-feet-wide and are articulated into two bays. Churchill may have opted to erect somewhat smaller houses than those built during the late 1850s in response to uncertainty about business conditions at the beginning of the recovery period. (It should be noted that these were by no means small houses, having twelve rooms and five bathrooms according to an article by a later resident of No. 115.)[31] In 1865, Churchill erected two more houses at 111 and 113 East 38th Street, which were somewhat wider and taller than the earlier houses. Although they had full fourth stories, rather than mansarded attics, their detailing (altered in 1955) was similar to that of Nos. 115-123. (The window enframements were identical and the pedimented doorway surrounds were enriched with similar paneling and stylized console brackets.) Although Nos. 111 and 113 have lost most of their original ornament they still retain

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[29]For the growth of commerce during the Civil War period see Burroughs and Wallace, 872-79; Lockwood, *Manhattan Moves Uptown*, 254-261.

[30]Burroughs and Wallace, 874.

[31]Sophie Kerr, "My House," *House Beautiful*, October 1924, 341.

their Second Empire cast iron roof cornices enriched with recessed panels and stylized console brackets.[32]

The purchasers of the new houses on East 38th included Selah Reeve Van Duzer, a nationally prominent pharmaceuticals merchant, at No. 115 and broker Henry M. Harding at No. 123. David S. Duncomb (1813-83),[33] who purchased No. 119, had served in the Connecticut legislature prior to moving to New York City in the1840s, where he was involved in the export clothing trade and later bought and sold real estate. After the discovery of oil in Pennsylvania in 1859, Duncomb invested in real estate in Oil City, Pennsylvania, and became president of the Oil City Petroleum Company. Duncomb was one of at least three residents in the district who were known to be involved in the oil industry in the 1860s. The others were James F. Penniman, who lived at 133 East 35th Street and James Carrington who purchased 112 East 35th Street in 1866. New York played a pivotal role in this emerging industry: as home to twenty-five refineries, corporate headquarters for many petroleum-related businesses, and chief port for the export for petroleum products.[34]

The housing shortage during the war years sharply increased real estate values in the Murray Hill area, which had developed into one the city's most desirable residential neighborhoods. More than half of the houses that had been constructed within the boundaries of the historic district in the 1850s changed hands between 1861 and 1865, and one house, 108 East 35th Street, was sold seven times between 1864 and 1866. Among the residents who purchased homes in the district during this period were broker Ichabod Stephens at 128 East 35th Street, importer Frederick Joanvohrs at 107 East 35th Street, and building materials supplier Charles Loper at 137 East 35th Street. The house at 110 East 37th Street was purchased in 1864 by Robert Halstead of Halstead, Haines & Co., dry goods merchants whose store was located on lower Broadway in what is now the Tribeca East Historic District. Jane Hunt, widow of Congressman Johnathan Hunt of Vermont, purchased 127 East 35th Street in 1864, having sold the house she had previously occupied on West 35th Street to her son architect Richard Morris

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[32] No. 125 East 38th Street, developed in c.1864-65 by George J. Hamilton but significantly altered in 1926-27, was probably also a mansarded Second Empire house, similar in design to other houses developed by Hamilton on Lexington Avenue.

[33]David S. Duncomb, obituary, *New York Times*, Mar. 20, 1883, p. 5; New York City Directory, 1866-67; Pennsylvania Historical and Museum Commission, "National Register Nominations to be Reviewed at the Historic Preservation Board Meeting, *PA Bulletin, Doc No. 97-1367.*

[34]The demand for oil developed after Abraham Gesner discovered kerosene in 1852, providing the cheapest and most brilliant illuminant for lamps then known. By 1863 almost half a million barrels of petroleum products moved through the port of New York. This material on the petroleum industry in New York is based on Burroughs and Wallace, 874. For kerosene see *The Columbia Encyclopedia* (New York: Columbia University Press, 1959).

Hunt and his wife Catherine Clinton Howland Hunt in 1862.[35] Jane Hunt resided at No. 127 until the early 1870s after which the house was leased. The property eventually passed to her son, Richard Morris Hunt, who owned but did not occupy the house from 1884 to 1892.

Towards the end of the war, one of its great heros, Rear-Admiral David Glasgow Farragut, purchased the house at No. 113 East 36th Street.[36] A career naval officer, Farragut had been born in Knoxville, Tennessee, and had lived most of his life in Norfolk, Virginia, when not at sea or posted abroad. At the outbreak of the war he moved his family to Hastings-on-Hudson in a show of solidarity with the Union cause. During the war he commanded the Union naval actions that were responsible for retaking New Orleans and the Mississippi ports as far north as Vicksburg. The crowning achievement of his career was his capture of the Confederate defenses in Mobile Bay in 1864, which effectively ended Confederate blockade-running in the Gulf of Mexico. Following the Battle of Mobile Bay, Farragut returned to New York where a committee of leading merchants presented him with a letter of gratitude and $50,000 in government bonds – so that he could buy a house in the city. In November 1865, he purchased No. 113 for $33,000, the purchase price, about twice what the house would have sold for when it was completed in 1859, reflecting the rise in real estate values during the war. Admiral Farragut died in 1870, after which the house passed to his wife Virginia and son Loyall, an executive with the Central Railroad of New Jersey, who occupied it until his death in 1916.[37]

Post-War Period

In the years following the war a number of military officers, both active duty and retired, followed Admiral Farragut's lead in moving to Murray Hill. Within the district they included George W. Roosevelt, a member of the Pennsylvania branch of the Roosevelt family, who lost his leg at Gettysburg, became a shipping merchant and moved to 108 East 35th Street in 1867; he later entered the consular service. Asa Bird Gardner, who had earned a law degree at Columbia in 1860 and won a Medal of Honor for distinguished service during the war, was serving as a first lieutenant in the U.S. infantry in 1867 when he moved to 123 East 36th Street. He resided there with his wife Mary Austen Gardner and mother Rebecca Willard Gardner until 1881 while he was based on Governors Island. In 1869, 115 East 38th Street was purchased by retired army officer Thomas Swords (1806-1886), who in the 1830s and 40s led many successful campaigns in the conquest of the southwest territories of the United States and had served valiantly during

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[35]For Jane Hunt see Paul R. Baker, *Richard Morris Hunt* (Cambridge: MIT Press, 1980), 2, 6-11,16-25, 40, 41, 60-61,66, 127-28, 131-133.

[36]"David Glasgow Farragut," *Dictionary of American Biography*; Chester G. Hearn, *Admiral David Glasgow Farragut: The Civil War Years* (Annapolis: Naval Institute Press, 1998), 306-308.

[37]"Loyall Farragut Dead," *New York Times,* October 2, 1916, p. 11.

the Civil War in Ohio and Kentucky. By 1870, 121 East 36th Street was occupied by the family of Colonel H. D. Wallen, an active duty officer stationed in New York, who shared the house with General Isaac Van Duzen Reeve, a retired Army officer, who had served in the Florida and Mexican Wars, and served in Texas and Pennsylvania during the Civil War. William Conant Church (1836-1917), who moved to 107 East 35th Street around 1870 was a noted newspaper writer and publisher, who achieved the rank of captain during the Civil War and wrote accounts of his experiences for the *Evening Post* and *The New York Times*. In 1863 he founded the *Army and Navy Journal*. Following the war he began publication of *Galaxy Magazine*, a leading journal of the day, which merged with the *Atlantic Monthly* in 1878.

The district also continued to attract successful businessmen and professionals. Stephen Van Rensselaer Cruger, a socially prominent real estate agent, whose firm was probably "in charge of more large estates than any other firm in the city"and who for many years served as the comptroller for the Trinity Church Corporation,[38] moved to 112 East 35th Street in 1868 and occupied the house through 1890. His wife Julie Grinnell Strorrow Cruger was an author who published a number of plays, novels, and other writings, under the pen name "Julien Gordon." Allan Melville, a prominent attorney and brother of the author, Herman Melville, who had occupied 117 East 35th Street from 1860 to 1865, purchased the slightly larger house at 109 East 35th Street, where he resided with his family from 1866 to 1877. Other residents included dry goods merchant Theodore Shotwell, who purchased 114 East 37th Street in 1866, and Elijah Bliss, founder of a company that distributed plant seed, who purchased 133 East 35th Street in 1869 where members of his family continued to reside until 1894.

Within the boundaries of the historic district, only a few sites remained undeveloped at the close of the Civil War and all were fully built up by 1870. In 1866, Jacob Voorhees, Jr., a real estate investor who had formerly been associated with his family's Connecticut bluestone quarries, erected two houses sited back to back at 111 East 36th Street and 108 East 37th Street.[39] No. 111, which Voorhees sold to school teacher Louisa Rostan shortly after its completion, retains much of its original detailing. A large house, twenty-five feet-wide with four tall stories above a basement, it has a brownstone facade featuring a mix of Italianate and Second Empire ornament. Notable elements include the boldly rusticated basement with segmentally-arched window openings set off by stylized keystones and the elaborate parlor-level entrance surround consisting of an arched doorway with flanking paneled pilasters, recessed spandrel panels ornamented with carved foliate motifs, elaborate carved brackets, projecting hood, which was originally surmounted by a stone balustrade, paneled jambs and paneled wood and glass doors. The window surrounds at the first to fourth stories have been modified but the building still has its original cast-iron roof cornice featuring alternating pairs of tall and short brackets and a frieze decorated with shields and swags. The finely detailed ornament in shallow relief on the brackets

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[38]Record and Guide, *A History of Real Estate, Building & Architecture in New York* (1898; rpt. New York: Arno, 1967), 193.

[39]No.108, which became Voorhees home for a number of years, was refaced in the 1920s.

and the garland and shield motif on the frieze was probably inspired by contemporary illustrations of Parisian neo-Grec buildings such as Henri Labrouste's Bibliothèque Sainte Geneviève in Paris (1838-50).

In 1869, five houses extending from 128 to 136 East 38th Street, were erected by developer Abraham B. Embury and architect John Jardine. John Jardine had purchased the corner lot on the south side of East 38th Street and Lexington Avenue from Embury in November 1868. That Embury was listed as owner on the building permit for the houses suggests that he had lent Jardine money to construct the houses against a mortgage on the property. When they were completed in the fall of 1869, Jardine who had purchased the lot for $16,000 sold the houses for $14,000 a piece to investors, such as Eliza M. Westervelt, wife of ship yard owner Jacob Westervelt, who leased them to middle-class tenants.[40] These four-story plus basement houses have a footprint of only twenty feet by twenty feet. That Jardine elected to build five small houses rather than one large house oriented toward Lexington Avenue, as he might have done a few years earlier, is indicative of the high demand for housing during this period and the desirability of the Murray Hill area that made even these small houses acceptable to middle-class tenants. Designed by John Jardine and his elder brother David Jardine, partners in the prominent architectural firm D. & J. Jardine, the houses featured an austere version of the Second Empire style. Now stuccoed, they were originally clad in brownstone with brick and stone trim, used for the side wall of No. 136. Nos. 132 and 134 still retain their original segmentally-arched window openings with stone sills. Nos. 128, 130, and 132 retain their original stone stoops and pressed metal bracketed cornices. Also dating from 1869 are the pair of houses at 107 and 109 East 36th Street built by Abraham C. Pulling and Thomas Tweddle, partners in a malt supply company. The buildings' designer, William P. Esterbrook, was an architect-builder active in New York since 1857. He later became a reforming head of the New York Department of Buildings and was responsible for the adoption of the new building code of 1885.[41] Here, Esterbrook created mirror-image, brownstone-faced houses that were handsomely decorated with Italian Renaissance Revival motifs. While No. 109 has been stripped, No. 107 still retains much of its detailing. Notable features include the arched entryway set off by rustication and a trabeated surround with Tuscan pilasters carrying a full entablature. The molded window surrounds are capped with triangular pediments at the first story and have projecting sills and lintels on the upper stories. Both buildings retain their original bracketed metal cornices.

Church of the New Jerusalem Addition

In addition to the new houses, the post-Civil War period was marked by the construction of a major addition to the Church of the New Jerusalem in 1866. By that point the congregation

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[40]Conveyance Liber 1107, p. 313; Liber 1126, p. 164.

[41]For Esterbrook's role in the adoption of the new building code see Sarah Bradford Landau and Carl W. Condit, *Rise of the New York Skyscraper, 1864-1913* (New Haven: Yale University Press, 1996), 117.

numbered about five hundred and the church's pastor, Rev. Chauncey Giles was a respected clergyman noted for his "profound and varied culture" and his reputation as "a scholar and thinker."[42] The congregation selected as architects for their addition, the relatively young firm of Gambrill & Post. An account book for the firm, which survives in The New-York Historical Society, indicates that the architects provided designs to the church between 1864 and 1866,[43] but they were not responsible for supervising the construction. Gambrill and Post had met as students in the atelier of Richard Morris Hunt who in the years between 1857 and 1861 introduced a group of students to the system of architectural training he had experienced as the first American student at the Ecole des Beaux Arts in Paris.[44] In 1860, Gambrill and Post formed a partnership that lasted until 1867, interrupted only by Post's service in the Civil War for a period of about eight months. After their partnership dissolved, Gambrill established a partnership with Henry Hobson Richardson that lasted for about ten years during which Gambrill served primarily as the firm's business manager and was responsible for relatively few designs. Post set up his own practice, eventually becoming one of the country's leading architects.

The1866 two-story wing formed an L with the older portion of the building bringing the entrance of the church out to the sidewalk. Its Renaissance-inspired design, featuring superimposed arcades and a pedimented entrance porch, both complemented the Italianate design of the older wing and provided a dignified and impressive entrance to the church. The design displays a sophisticated knowledge of contemporary French architecture found only in the work of Hunt and his pupils during this period. Similarities between the design of the new wing and two of Post's major early works, the Williamsburgh Savings Bank Building at 175 Broadway in Brooklyn (1870-75, a designated New York City Landmark) and the Troy Savings Bank-Music Hall Building, in Troy, New York (1871-75), strongly suggest that Post was responsible for its design and that he used this building to work out some of his design ideas that would appear in

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[42]Junius Henri Browne, *The Great Metropolis* (Hartford: American Publishing Co., 1869), 657.

[43]"Post Accounts, 1864-1867," George Browne Post Papers, New-York Historical Society.

[44]For Hunt and the impact of the training offered at his atelier, see Paul F. Baker, *Richard Morris Hunt* (Cambridge: MIT Press, 1980); Susan R. Stein, ed., *The Architecture of Richard Morris Hunt* (Chicago: Univ. of Chicago Press, 1986); Mary N. Woods, "Henry Van Brunt: 'The Historic Styles: Modern Architecture'" in *American Public Architecture: European Roots and Native Expressions*, ed. Craig Zabel and Susan Scott Munshower (University Park: Penn. State University, 1989); George E. Thomas, Jeffrey A. Cohen, and Michael J. Lewis, *Frank Furness: The Complete Works* (New York: Princeton Architectural Press, 1991); William A. Coles, "Introductory Monograph," *Architecture and Society: Selected Essays of Henry Van Brunt* (Cambridge: Harvard University Press, 1969); Sarah Bradford Landau, *George B. Post, Architect* (New York: Monacelli Press, 1998).

his later buildings.[45] Among the features that are particularly close in treatment to early Post works are the rustication of the first story, detailing of the second story window surrounds with molded archivolts and stylized keystones (Troy Savings Bank), and the use of modillion blocks, and moldings in the articulation of the pediment (Williamsburgh Savings Bank). As an early extant work of the Gambrill & Post firm, and as perhaps one of Post's earliest known works, this is an exceptionally architecturally significant building in the district.

The 1870s through the 1880s

Outside the boundaries of the historic district, the Murray Hill neighborhood had also undergone a number of changes in the post-Civil War period.[46] The war had made many new millionaires and had enriched many already successful businessmen. The city's most successful dry goods merchant, Alexander Turney Stewart, became its wealthiest citizen through supplying blankets and uniforms to the army and navy. In 1864 he purchased the Townsend mansion at Fifth Avenue and West 34th Street, replacing the house, which was barely a ten years old, with a grandiose white marble-clad Second Empire mansion (John Kellum, 1864-69, demolished) that "set the standard for rich men's houses in the Gilded Age."[47] Stewart also used part of his enormous wealth to build a huge Second Empire style Working Women's Hotel on Fourth Avenue between East 33rd and 34th Streets at the foot of Murray Hill (John Kellum, 1869-78, demolished). Completed two years after his death, the building was soon converted to a standard hotel, known as the Park Avenue Hotel. Cornelius Vanderbilt also greatly increased his fortune by leasing his ships as supply boats for the Union navy and through the increased traffic on his Hudson River steamboats. In 1862 Vanderbilt began investing in railroads, gaining control of the Harlem Railroad in1863, the Hudson River Railroad in1866, and the New York Central in 1867. In 1869 he began building a huge depot and train yard at Fourth Avenue and East 42nd Street to service the three lines. Completed in 1871, Grand Central Depot was the southern terminus for steam rail lines in the city. The Park Avenue tunnel was thus freed for the horse

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[45]For Post's early career, these buildings in particular, and the influence of contemporary French architecture on Post during this period see Landau, *Post*, especially pp.18-25, 36-38; Lisa B. Mausolf, "A Catalog of the Work of George B. Post, Architect" (M.S. Thesis: Preservation, Columbia Univ., 1983); Weisman, "George Browne Post," *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982); LPC, *Williamsburgh Savings Bank (Broadway), First Floor Interior Designation Report* (LP-1910) prepared by Gale Harris (New York: City of New York, 1996).

[46]This section on changes to the Murray Hill section during the late 1860s and 1870s and the construction of the A.T. Stewart's house and the women's hotel and the building of Grand Central is based on Boyer, 135-36; Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880* (New York: Monacelli, 1999), 64-69, 524-525, 572- 578; Wallace and Burroughs 943-945, 992; Trager, 7-15, 39-42 .

[47]Stern, *New York 1880*, 576.

railroad that connected to the depot. With "the upper surface of the avenue guaranteed against such intrusion," the "inclosed parks above the tunnel seemed to furnish the necessary magnet for drawing the wealth and fashion of New York to this quarter."[48] During the late 1860s and early 1870s, the rapid growth of the shopping and entertainment known as *Ladies Mile* forced the wealthy families who had been "dilatory in vacating their down town residences"[49] to look northward for new sites. With most of the choice sites in Murray Hill already taken, Park Avenue began to be developed with "massive and elegant mansions."[50] By 1877 the street was almost solidly built up between East 34th Streets and East 40th Street with "a succession of imposing private dwellings and number[ed] among its residents exponents of the greatest wealth and most *elite* respectability."[51]

With the development of the Park Avenue as an elite residential street the area of the district continued to thrive during the 1870s. Many of the houses were only a few years old so there were few alterations during this period. One exception was the house at 116 East 37th Street which was extended at the rear and altered internally to the designs of Henry Fernbach for banker Thomas Myers in 1870. At least two other bankers moved to the district, Moses Mitchell at 119 East 38th Street and George W. Nash, president of Mechanics & Traders Bank, at 111 East 37th Street. (Members of the Nash family continued to occupy the house until the 1930s.) The neighborhood also became home to a number of young professionals who would achieve fame in their chosen fields over the next few decades. These included the physician Dr. Austin Flint, Jr. at 125 East 36th Street. A pioneering psychologist, Flint gained notoriety for his testimony regarding the sanity of Harry K. Thaw, at his trial for the murder of famous architect Stanford White. Lewis Cass Ledyard (1851-1932) moved to 137 East 35th Street as a young lawyer in1878. He lived there until the late 1880s and had the two-story rear wing, facing Lexington Avenue, built in 1887-88. Ledyard founded the firm of Carter, Ledyard & Millburn in 1880, which is still in practice. Considered one of the great American lawyers of his time, he was the counsel of J. P. Morgan and represented many major corporations, including the American Tobacco Company, for which he oversaw the complete restructuring of the company following a Supreme Court decision ordering the company's dissolution. He also served as counsel to the United States Steel Company and to the New York Stock Exchange. Additionally he served as president of the New York Public Library, held directorships at several banks, and was a trustee of the Metropolitan Museum of Art, the Pierpont Morgan Library, and the Frick Collection.[52]

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[48]"Fourth Avenue," *Real Estate Record and Guide* [hereafter *RER&G*], Dec. 15, 1877, 965.

[49]Ibid.

[50]Ibid.

[51]Ibid. Several of these mansions are discussed in Stern, *New York 1880*, 611.

[52]Lewis Cass Ledyard, *Who's Who in New York*, 1907, 817; Obit., *The New York Times* (Jan. 28, 1932), 21.

Architect Robert Henderson Robertson (1849-1919) purchased the house at 117 East 38th Street in 1873 while he was working in the office of architect Edward T. Potter. In 1875 Robertson formed a partnership with William A. Potter, Edward Potter's younger half-brother. Robertson established his own firm in 1881 and became prominent for his institutional and commercial buildings.[53] He designed a number of town houses and country houses, notably the Shingle style Auchincloss House (Hammersmith Farm) (1887-89), Newport, Rhode Island. Robertson resided at 117 East 38th Street for over forty years with his wife Charlotte Markoe Robertson, who he married in 1874, and his son Thomas Markoe Robertson (1878-1962). T. Markoe Robertson trained as an architect at Yale and the Ecole des Beaux Arts and in 1908 joined his father in the firm of R.H. Robertson & Son. They were responsible for a pair of buildings within this district at 107 and 109 East 38th Street (1909-11). During the 1920s and 1930s, T. Markoe Robertson worked with John Sloan (as Sloan & Robertson) designing a number of the city's most notable Art Deco skyscrapers including the Chanin Building (1927-29, a designated New York City Landmark) at 122 East 42nd Street, Graybar Building (1925-27) at 420 Lexington Avenue, and the Women's House of Detention on Greenwich Avenue at Sixth Avenue (1929-30, demolished).

As the Ladies Mile commercial district continued to develop in the 1880s, there was increasing demand for housing in the centrally located Murray Hill neighborhood. The neighborhood had become even more accessible to lower Manhattan due to the opening of the New York Elevated line on Third Avenue, which extended from South Ferry north to East 129th Street. While some fashionable New Yorkers chose to move northward, following the Vanderbilts to the East 50s, Murray Hill retained considerable appeal, as witnessed by J.P. Morgan's decision to purchase the 1853 John J. Phelps mansion at East 36th Street and Madison Avenue when it came on the market in 1882. Among the prominent and noteworthy individuals living within the boundaries of the district were Equitable Life Insurance Company president Louis Fitzgerald at 115 East 36th Street, banker Frederick K. Trowbridge at 115 East 37th Street, and Henry Crosby, secretary of the St. Louis, Atton & Terre Haute Railroad at 119 East 35th Street. The noted physician, Orlando Benajah Douglas (1836-1920), occupied 123 East 36th Street from about 1880 to at least 1900. A throat specialist, Douglas was in charge of the throat clinic at the Manhattan Eye and Ear Hospital in the late 1870s and early 1880s and in 1885 was elected surgeon and director of the hospital. The talented architect, J. Morgan Slade (1852-1882), resided at 135 East 36th Street for about two years and designed an extension for the house prior to his untimely death in 1882. Two leading figures in the world of journalism also lived in the district: Gardiner G. Howland, managing editor of the *New York Herald,* at 118 East 37th Street from 1881 until about 1895, and Frank K. Norton, editor of *The Era,* who also worked as

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[53] Among his works which have become New York City Landmarks are the Lincoln Building (1889-90) on Union Square West; United Charities Building (1891-92, with Rowe & Baker), at East 22nd Street and Park Avenue South; St. Paul's M.E. Church and Parish House, now the Church of St. Paul and St. Andrew (1895-97), at West 86th Street and West End Avenue; American Tract Society Building (1894-95), Nassau and Spruce Streets; and Park Row Building (1896-99) at 15 Park Row. The last was the tallest building in New York City and one of the tallest structures in the world between 1899, the year of its completion, and 1908.

an editor for the *New York Herald,* contributed extensively to *Harper's* and *Scribner's* magazines, and wrote several novels, biographies, and plays, at110 East 35th Street in 1880.

No. 110 East 35th Street was one of three houses in the district that were being used as boardinghouses in 1880 according to the census. Such arrangements were common in this period when there were relatively few apartment houses. They permitted both the proprietors and tenants to live in neighborhoods they might not otherwise be able to afford, freed tenants from the responsibilities of housekeeping, and provided one of the few "respectable"occupations for widows and unmarried women.[54] Interestingly, one woman, Susan Spring, was earning her living by conducting a school for young ladies at 121 East 36th Street.[55]

Architecturally, the district underwent few changes in the 1880s save for rear additions to 104 and 106 East 35th Street, 135 East 36th Street, and119 East 38th Street. The mansard-roofed attic at 136 East 38th Street (aka 312 Lexington Avenue) was also probably added between1883 and 1884 when the house changed hands.[56] The number of rear additions may be a reflection of the increasing fashion for have the dining room on the same floor as the parlor during the 1880s.[57]

The 1890s

By the early 1890s, McKim, Mead White's great entertainment complex, Madison Square Garden, (1897-91, demolished) had been constructed at Madison Avenue and East 26th Street.[58] Several private clubs had moved to the Murray Hill area, including the Union League, which constructed a clubhouse on Fifth Avenue at 39th Street in 1879-81, the New York Club which took over the Caswell Mansion at Fifth Avenue and 35th Street in 1887, the Manhattan Club,

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[54]For boardinghouse living during this period see Elizabeth C. Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca: Cornell Univ. Press, 1990, 15-27.

[55]*Lain's* 1881, 145., *Trow's Directory,* 1885.

[56]Kate Jardine, wife of David Jardine, had purchased this house in 1870; in 1883 it was acquired by Sarah M. Conover who sold the building to John H. Henshaw in 1884. See Conveyance Liber 1164, p. 313; Liber 1751, p. 473; Liber 1766, p. 445.

[57]For rowhouse plans during this period see Stern, *New York 1880*, 568-570.

[58]This section on Murray Hill in the 1890s is adapted from the LPC, (Former) James Hampden and Cornelia Van Rensselaer Robb House Designation Report (LP-2026), prepared by Gale Harris (New York: City of New York, 1998), 2, 8-9; "Great Investments of the Past Year," *Real Estate Record & Guide*, Mar. 31, 1888, 392; Murray Hill Committee, "Historic Building Research," prepared by the Office of Metropolitan History, 1991, in the Landmarks Preservation Commission, "Murray Hill Research file."

which purchased the former A.T. Stewart mansion at 34th Street and Fifth Avenue in 1891, and the Grolier Club, which built a new building at 29 East 32nd Street in 1889 (Charles W. Romeyn, a designated New York City Landmark). The Murray Hill Hotel (Stephen D. Hatch, 1884), was a "quiet and attractive hostelry," located near Grand Central, "but quite secluded from its noise and uproar."[59] It became a well-known meeting place for New Yorkers and famous visitors such as President Grover Cleveland and Mark Twain. The old Park Avenue Hotel (demolished), originally A.T. Stewart's hotel for working women hotel, was renovated in 1890-91 to the designs of McKim, Mead & White. The sumptuous Waldorf Hotel, constructed in 1891-93 and enlarged as the Waldorf-Astoria in 1897 to the designs of Henry Hardenbergh (demolished) on the site of the former John Jacob Astor and William Backhouse Astor mansions on Fifth Avenue between 33rd and 34th Streets, rapidly became the cultural and social center of the city.

Many of the houses within the district changed hands in the 1890s. The new owners often commissioned leading architects to alter the houses to meet contemporary tastes and needs. One owner, James C. Fargo, president of the American Express Company, replaced an earlier building at 120 East 37th Street with a new townhouse designed by Romeyn & Stever in 1891-92. Romeyn & Stever designed the house in the Renaissance Revival style, then coming into popularity due in large part to the work of McKim, Mead & White, whose neighboring J. Hampton Robb House at 23 Park Avenue, aka 101-103 East 35th Street (Stanford White, designer, 1889-92, a designated New York City Landmark, outside the boundaries of this district) is an early and important example of the style. At the Fargo house, the architects employed the newly fashionable American basement plan.[60] Like English basement houses, American basement houses had entrances at street level or a few steps above. From there one entered into a reception hall that provided access to a hall with a dramatic staircase. In early examples, such as this, the kitchen was located behind the stairhall and the parlor and dining room were on the second floor. In contrast to the earlier houses in the district, only the basement of this house is clad with brownstone while the upper stories are faced with a lighter-toned tan iron-spot Roman brick, which is set off by brownstone and terra-cotta trim. The house is distinguished by the handsome treatment of its columned entrance porch and by its historic wrought ironwork including the balconettes on brackets at the third story. Gustave Schirmer, son of the famous music publisher, commissioned Carrère & Hastings to alter 117 East 35th Street in 1894. The firm designed a two-story rear addition, removed the stoop, converted the lower two stories to the American-basement plan, and redesigned the facade at the first two stories in the Beaux Arts style.

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[59]*King's Handbook of New York City* (Boston: Moses King, 1893), 230. On the hotel see also, Stern, *New York 1880*, 528.

[60]On the American basement plan, see Sarah Landau, "Row Houses of New York's Upper West Side, *Journal of the Society of Architectural Historians* 34 (Mar. 1975), 28-30; "Types of Private Residences," *RER&G*, July 2, 1904, p. 4; Montgomery Schuyler, "The New New York House," *Architectural Record*, 19 (Feb. 1906), 84-85; Robert A.M.Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900* (New York: Rizzoli, 1983), 348.

Other new residents of note during the 1890s included Emmeline Harriman Dodge, the young widow of William Earl Dodge III, who moved to 107 East 35th Street with her children in 1892. She lived in the house for over twenty-years, during the later years with her second husband, the prominent attorney Stephen Olin. Dr. Samuel Waldron Lambert, who owned and occupied 130 East 35th Street from 1892 through 1928, was a professor of Therapeutics and Clinical Medicine and dean at the College of Physicians and Surgeons, and on the staff at St. Luke's and New York Hospitals. DeLancey Nicoll, who purchased 123 East 38th Street in 1893, was District Attorney of the City of New York. Nicoll was serving in that capacity in March 1892 when the Rev. Charles Parkhurst of the Madison Square Presbyterian Church, who was also a resident of the district having purchased 133 East 35th Street in 1890, gave a sermon accusing the city's Tammany administration, Nicoll, and the police of being in league with the proprietors of the vice resorts of the Bowery and Tenderloin calling them "polluted harpies that, under the pretense of governing this city, are feeding day and night on its quivering vitals."[61] Nicoll brought Parkhurst before a grand jury and demanded to see his evidence. When Parkhurst was forced to admit that he had based his accusations on newspaper accounts and hearsay, the charges were dismissed. Parkhurst then hired a detective to guide him through the city's dives so that he could offer eye-witness testimony. Taken from dance hall, to brothel, to opium den, he constantly demanded to see "something worse." In May, Parkhurst gave another sermon based on his own experiences. The ensuing public outcry led to raids on some of the more notorious establishments, an investigation of police corruption, and ultimately culminated in 1894 in the formation of the Lexow Committee. Parkhurst continued to live at No. 133 until the 1920s. Nicoll remained at 123 East 38th Street until 1901(only three short blocks from Parkhurst's home). In 1894, he left government service to pursue a career as a corporate lawyer, representing such clients as the Interborough Rapid Transit Company and American Tobacco Company.

Early Twentieth Century Developments

In the early 1900s the retail stores, theaters, and professional offices that had been located in the area of Ladies Mile moved northward to Midtown to be closer to the homes of their fashionable clientele and to take advantage of the developing rail and subway service on West 34th Street.[62] In 1904 R. H. Macy & Co. moved to Herald Square followed in 1909 by Gimbel Brothers at Broadway and West 33rd Street. In 1906 three major stores catering to the carriage trade built handsome new quarters on Fifth Avenue in Murray Hill: B. Altman & Co. at East 34th

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[61]Quoted in Burrows and Wallace, 1167. This account of the confrontation between Nicolls and Parkhurst and Parkhurst's crusade against vice is based on Burrows and Wallace, 1167-1169; DeLancy Nicoll, obituary, *New York Times*, Apr. 1, 1931, 29.

[62]These developments included the construction of Pennsylvania Station in 1902-11; the opening of the Interborough Rapid Transit subway from City Hall to Times Square in 1904, with the rest of the line completed by 1908; and the opening of the Hudson River Tube lines (now the Path) in 1908.

Street, Gorham & Company at East 36th Street, and Tiffany & Company at East 37th Street (Trowbridge & Livingston designed Altman's; McKim, Mead & White was responsible for the Gorham and Tiffany Buildings; all three are designated New York City Landmarks). By 1907 the *Real Estate Record & Guide* was reporting that " all the blocks between Fifth and Sixth Avenues on Murray Hill are being invaded by retail houses, such as silversmiths, tailors, dressmakers, milliners, etc."[63] By 1910, sites on Madison Avenue that were not covered by the Murray Hill restrictive covenants were also being redeveloped, notably by an office building at the northeast corner of Madison Avenue and 34th Street and by an addition to the B. Altman department store (the land was purchased and the addition planned in 1910 but not completed until 1914).[64] The construction of Grand Central Station between 1903 and 1913 also set off a building boom in area around the station. Fearing further incursions, J.P. Morgan organized a syndicate to buy all property offered for sale in the neighborhood. In addition, he and a number of other wealthy residents financed court challenges to potential developers. In spite of these incursions, Murray Hill remained desirable for residential use. It was centrally located, yet shut off on the north by the Grand Central Station, and on the south by the steep grade of Murray Hill, which discouraged heavy trucking to Grand Central.[65] It was easily accessible from any part of town, served by the Third Avenue Elevated, as well as the Interborough Rapid Transit subway and Metropolitan Street Railway, which both ran through the Park Avenue tunnels in Murray Hill, and by crosstown trolley lines on 34th and 42nd Streets. And, of course, it was within walking distance of Grand Central and the Fifth Avenue shopping district.

With business hemming in the neighborhood on all sides, the land protected by the Murray Hill restrictions became increasingly valuable and consequently more and more of an upper class enclave during the early 1900s. The period between 1900 and 1910 saw the construction of several imposing new townhouses designed for wealthy individuals by prominent architectural firms. Banker James Franklin Doughty Lanier (1858-1928), a member of the firm of Winslow, Lanier & Co., one of the oldest private banking houses in the United States, and his wife Harriet Bishop Lanier (1866-1931), purchased two brownstone houses at 123 and 125 East 35th Street, which they replaced with a Beaux-Arts style mansion, designed by Hoppin & Koen, in 1901-03.[66] An especially fine example of the type, the Lanier House design drew on Louis

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[63]"Park Avenue and Murray Hill," *RER&G*, Nov. 30, 1907, 887.

[64]For this period see "How Altman's Purchase of Madison Av. Property Affects Restrictions," *RER&G*, Oct. 8, 1910, 578; "The Murray Hill Restrictions," *RER&G*, Oct. 30, 1909, 765; "Our Diminished Private House Districts," *RER&G*, Feb. 5, 1911, 161.

[65]"Park Avenue and Murray Hill," 24-25

[66]The Lanier House is a designated New York City Landmark. For more on the house and its design see LPC, *James F. D. Lanier Residence Designation Report* (LP-1048) prepared by Marjorie Pearson (New York: City of NY, 1979); Stern, *New York 1900*, 333; "Some Country & City Residences by Hoppin & Koen, Architects,"*New York Architect* 5 (July 1911), 152-153.

XVI models to accord with the owners tastes. It is faced in red brick and limestone and is articulated into a tripartite composition featuring a rusticated stone base with arched openings, two-story pilastered central section with molded stone window surrounds, a transitional fourth story partially screened from view by a balcony with wrought-iron railings, and a copper covered mansard with pedimented dormers. The building's graceful carved stonework, exquisite ironwork, handsome carved and paneled doors, and elegant wrought-iron areaway fence with rusticated stone piers capped by urns make this house an exceptional representative of its era. The architectural firm of Foster, Gade & Graham also employed the Beaux-Arts style for the townhouse at 103 East 37th Street that they erected for Augusta Reese, wife of William Willis Reese, a prominent real estate broker, in 1909-11. It has a rusticated stone facade, which like the Lanier house is articulated with a tripartite design, set off by projecting wave moldings above the first and third stories. Notable elements include the ground level entryway set off by a heavy architrave and cartouche, balconied windows with French doors and transoms at the second and third stories, limestone roof cornice with heavy brackets and surmounting balustrade, and dormered mansard. The district also has two pairs of neo-Federal houses dating from this period. Nos. 122 and 124 East 38th Street were built in 1903-04 to the designs of Ralph S. Townsend, as a speculative investment by William R. H. Martin, head of Rogers, Peet Co., men's clothiers. Faced with a narrow site only twenty-nine feet in width, Townsend created two tall houses that extend well back on the lot. The two facades are treated as part of a single design with only the individual treatment of each entrance surround setting them apart. They are faced with red brick laid in a Flemish bond pattern accented with limestone trim. At the first story each house is articulated into two bays, consisting of an entrance bay with a pedimented door surround and a square-headed window capped by a splayed lintel. On the upper stories, a single large window opening with grouped fenestration at each floor maximizes light to the interior. The windows lighting the second floor parlors are larger than the others and are divided by small wood columns that support cornices. The arched transoms above the windows contain wood panels decorated with Adamesque motifs. The corners of the upper stories are framed with stone quoins and the windows are enriched with neo-Federal stone lintels and crowned by a denticulated cornice surmounted by a roof balustrade. Martin sold No. 122 in 1906 to attorney Charles Isham, the husband of Mary Lincoln Isham, who was a granddaughter of Abraham Lincoln.[67] In 1913, Isham commissioned the architectural firm of Walker & Gillette to design the attic story, which contained servants quarters. Following Charles Isham's death in 1919, his wife remained in the house until 1935 when she moved to Washington, D.C. No. 124 was sold in 1904 to Cornelia K. Hall wife of Edwin Hall, a manufacturer. In 1909 R. H. Robertson & Son received two commissions from different owners for adjacent properties, one to erect a new house at 107 East 38th Street for physician James W. McLane, the other to alter the c.1864 rowhouse at 109 East 38th Street for Casimir De Rham Moore, a prominent attorney and grandson of Clement Clarke Moore, author of "The Night Before Christmas." Benjamin B. Moore, Casimir's son, collaborated with R.H. Robertson & Son on the project. Although the buildings varied somewhat in plan and in their story heights, the architects attempted to relate the designs of the

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[67] She was the daughter of Robert Todd Lincoln, the only one of Abraham Lincoln's four sons who survived to adulthood.

two buildings through the use of similar materials and details. Both buildings use red brick and stone trim, arched windows with stone keystones at the second story, square-headed windows with splayed lintels and keystones at the third story, and string courses and bracketed roof cornices setting off the fourth story. The detailing of the entry of No. 109 is particularly handsome with is curving limestone cheekwalls framing the low stoop, wrought-iron and glass door with bracketed stone hood surmounted by a carved panel with an oval window.

The district gained a number of notable new occupants at the turn of the century. These included the young newlyweds Eleanor and Franklin Delano Roosevelt, who moved to 125 East 36th Street in 1905. They occupied the house until 1908; during that time FDR established his law career and Eleanor gave birth to Roosevelts' first two children Anna (1906) and James (1907). FDR called the house his "fourteen foot mansion." Noted illustrator Charles Dana Gibson, creator of the Gibson Girl, the turn-of-the-century visual ideal of American womanhood, resided at 111 East 35th Street from about 1900 to 1902, during which time the house was altered to create an artist's studio. Architect William A. Delano purchased 131 East 36th Street around 1909 when he added a rear addition to the house. Delano was a partner in the firm of Delano & Aldrich, which at that time had its offices in Murray Hill at 4 East 39th Street (outside the boundaries of the district). In 1916 the architects would move their offices to 126 East 38th Street which is also within the boundaries of the district. Delano occupied No. 131 with his wife Louisa Millicent Potter Delano, and their family until his death in 1960.

The Delano & Aldrich studio at 126 East 38th Street was the first commercial conversion in the district. It was probably acceptable to the residents, because it was an alteration to an old stable building that had been converted to a garage. The architects extended the building at the rear, built a new facade and installed skylights on the roof. The treatment of the exquisitely detailed French-inspired neo-Classical facade is similar to that of a Beaux-Arts townhouse and is in keeping with the residential character of the neighborhood. It features an arched entryway with a molded architrave and bracketed keystone framing paneled doors and a delicate fanlight. The tall second story is lit by three immense segmental arch openings containing French doors that open onto an iron balcony extending across the width of the facade. Above are three bulls-eye windows set off by molded frames, a molded cornice and a sloping roof with skylights. Some of the firm's most notable works including the Colony Club (1924) at 564 Park Avenue, the Marine Air Terminal at Laguardia Airport (1939-40, a designated New York City Landmark), and the Union Club (1932) at 109 East 69th Street, were designed in this building.

The 1920s to World War II

At the beginning of the1920s, the character of the historic district remained similar to what it was at the beginning of the century. A glance at the census reveals that almost all of the houses remained single-family residences, and that most of the occupants were very well-to-do, able to afford at least two live-in servants and, in some cases, a staff of six or more. Houses continued to be renovated for single-family occupancy as documented by a 1924 article in *House Beautiful* by Sophie Kerr describing the features of her newly renovated house at 115 East 38th Street. In 1920, architect Charles Platt altered the c. 1866 house at 108 East 37th Street for

attorney George Nichols, adding a rear extension and rebuilding the structure's front wall. Platt's neo-Federal red brick and limestone design featured flat brick arches with stone keystones and splayed lintels at the second story. Sometime between the mid-1920s and early 1930s, the 1850s rowhouse at 105 East 35th Street was altered for owner Willard S. Brown, who had a number of sculptural pieces installed on the newly renovated facade. Architect Herbert Lucas added a penthouse and designed a new modern classic facade for the Harry J. Harper House at 125 East 38th Street (aka 314 Lexington Avenue) in 1926-27.

By the mid-1920s, however, the Morgan family having failed in its legal efforts to enforce the Murray Hill restrictions, a number of the older rowhouses in the district began to be converted to rooming houses and apartments. In 1923, the former residence of Rev. Charles Parkhurst at 133 East 35th Street was converted from a single-family home to a multiple dwelling. At that time the building's stoop was removed, the entrance was relocated to the basement, the ornament was stripped from the facade and it was refaced with stucco. In 1924, the first apartment building was constructed in the district, a nine-story structure at 103-105 East 38th Street, erected by the Selene Realty Co. Designed by Charles Kreymbourg, the building has a neo-Federal red brick and stone facade featuring a rusticated limestone base articulated with pilasters and a bracketed keystone on the wide arched entry, which frames wrought-iron and glass doors and a fanlight. At the end of the decade plans were filed with the building department by the New York Town House Co., Inc. to erect a twenty-five story building at 106-114 East 38th Street on the southeast corner of East 38th Street and Park Avenue replacing five mid-nineteenth century rowhouses.[68] Neighbors' attempts to block the construction centered on whether or not the request for a building permit had been filed appropriately at the Department of Buildings. The neighbors claimed that the building was really an apartment house and therefore subject to the more stringent review of the Tenement House Commission, while the developers claimed that it was a residential hotel and only subject to review by the Department of Buildings.[69] Construction began even as the litigation took place and the building was completed in October 1930. Designed by Bowden & Russell in association with Emery Roth, the building is a striking setback Art Deco tower faced with brick that varies in color from deep "reddish brown at the base to golden orange on the upper floors."[70] The base of the building retains such original elements as the marble entrance surrounds, recessed fluted doors, and bronze wall lamps. The upper stories and tower are articulated with scalloped brick spandrels, decorative brick panels, and multi-colored terra-cotta ornaments. At night the tower was illuminated with lights placed

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[68]For the Town House see " Tall Cooperative in Murray Hill Area,"*New York Times,* Feb. 2, 1930, sec XI, p. 2; "Glass Brick for Tower," *New York Times,* Aug. 24, 1930 sec. XI, p. 2; "Fight 24-Story Hotel," *New York Times,* July 4, 1930, p. 14; "Lose Fight on New Hotel,"*New York Times,* July 10, 1930, p. 28.

[69] Crucial to the developers arguments was the inclusion of a restaurant at the base of the building since hotels theoretically provided only minimal cooking facilities in their apartments.

[70]"Tall Cooperative," sec. XI, p. 2.

behind transparent panels of colored glass brick, which were located above the twenty-fourth floor solarium.

During the 1920s, many prominent people continued to make their homes in the district. Among the new residents was architect Chester Aldrich, partner in Delano & Aldrich, who resided at 116 East 38th Street from 1920 to 1934. Egerton Swartwout, partner in the architectural firm of Tracy & Swartwout & Litchfield, occupied 127 East 35th Street from about 1925 to 1928. Noted bridge engineer Ralph Modjeski lived at 121 East 38th Street from about 1925 to at least 1930. Export-import merchant Charles Triller, who also served as chairman of the Philharmonic Society and as a director of the Manhattan School of Music, lived at 109 East 35th Street from the 1920s through at least 1952.

By the 1930s a number of businesses had begun to move into the district. In addition to the many doctors who owned houses in the district and may have had offices there, an advertising agency, Birmingham Castleman & Pierce, was occupying the recently renovated rowhouse at 136 East 38th Street. The former CDR Moore house at 109 East 38th was being used as the offices for the Society for the Propagation of the Faith and was later taken over by Catholic Charities.

Post-World War II through the Present

The post-war period was marked by many conversions of single-family residences to multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed making the rooms smaller, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, and facade ornament removed. In a number of cases the facades were reclad with stucco and given updated designs. Among the notable alterations was the joining of the 1860s houses at 111 and113 East 38th Street into a single apartment building with a neo-Colonial facade by architect Stephen C. Lyras in 1955. Notable residents during this period included actors Hume Cronyn and Jessica Tandy, his wife, who lived at 113 East 35th Street in the late 1940s and early 1950s. Set designer Albert Johnson, who designed sets for over 100 stage shows resided at 109 East 36th Street from about 1948 to sometime in the 1950s. The American Association of University Women moved its offices to 111 East 37th Street in 1950 and architect Marcel Breuer, who was then living in New Canaan, Connecticut, had his offices at 113 East 37th Street from about 1950 to 1955.

Today, the historic district survives as a cohesive enclave creating a distinct sense of place. Its buildings, including classically-styled New York City rowhouses from the 1850s through the 1910s and the Renaissance Revival style Church of the New Jerusalem, are linked by their scale, materials, and details, as well as a rich social and cultural history.

BUILDING ENTRIES

EAST 35TH STREET (South Side between Park Avenue and Lexington Avenue)

102 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 81 (in part, formerly lot 83)

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Initial Purchasers: Thomas Otis Leroy & David Smith
Type: Row house
Style: Italianate
Stories: Four, plus basement and attic
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchasers of No. 102 were Thomas Otis Leroy, who operated a lead pipe business, and David Smith, a dealer in stone; only Smith was known to have occupied the house. In 1890, the house was occupied by the noted banker Richard Purdy Lounsbery, proprietor of Lounsbery & Co., Bankers and Brokers, member of the New York Stock Exchange.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By c.1938, a mansard roof had been installed at 102 East 35th Street; it may have been built c.1900, when the house appeared to have been undergoing alterations.[1] The building's facade was renovated between the late 1930s and late 1980s, including the removal of the window surrounds on the upper stories, the application of pigmented cement stucco over the original brownstone, and the modification of the cornice

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[1]Department of Buildings records for this building are no longer extant. According to City Directories, the house was closed and vacant at the time. By 1901, it was occupied by, John A. Rhodes, a broker, and Katherine, his wife.

and mansard. Intact historic features include the first-story rustication and the stoop. The building lot is now combined with those of 104 and 106 East 35th Street.

Description
Two bays; rusticated first story; arched entryway and fenestration; stoop intact; non-historic wrought-iron areaway fence and gate; non-historic wrought-iron gate under the stoop and grille at the basement window; non-historic wood-and-glass door at the main entryway; non-historic one-over one metal sash; altered roof cornice; non-historic copper drainpipe; mansard roof with historic segmentally-arched dormers.

Significant Alterations
- c. 1900: Installation of the mansard roof.
- c. 1938 to c.1988: Removal of the window surrounds; cornice and mansard altered; and pigmented cement stucco applied over the brownstone.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 457 & 503 (Sept. 1, 1854).
Notable New Yorkers of 1896-1899 (New York: Moses King, 1899), 219.

104 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 81 (in part, formerly lot 82)

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Initial Purchaser: Charles R. Harvey
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchaser was Charles R. Harvey, a furnace dealer whose business was located on Maiden Lane. Harvey and his wife, Rebecca, occupied the house until 1864.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. A rear extension was constructed at 104 East 35th Street in 1888. The building's facade was altered between the late 1930s and late 1980s, including the removal of the window surrounds on the upper stories and the application of pigmented cement stucco over the original brownstone. Intact historic features include the first-story rustication, the stoop, and the wooden roof cornice. The building lot is now combined with those of 102 and 106 East 35th Street.

Description
Two bays; rusticated first story; arched entryway and fenestration; stoop intact; non-historic wrought-iron areaway fence and steps; non-historic basement door and lighting; non-historic awning; non-historic wood and glass door at the main entryway; historic brass light fixture at the main entryway; non-historic one-over-one metal sash; elaborate wood roof cornice.

Significant Alterations
- 1881 (ALT 1301-1881): A rear extension was built. Owner and architect not determined.
- c.1938 to c.1989: The window surrounds at the upper stories were altered, and pigmented cement stucco was applied over the brownstone.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 457 (Sept. 1, 1854); Liber 671, p. 520 (Sept. 16, 1854); Liber 118, p.82 (April 16, 1855).

106 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 81 (in part)

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Initial Purchaser: Samuel F. Butterworth
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchaser of this house was Samuel F. Butterworth (d.1875), who made a fortune in real estate. He gained notoriety in 1859 due to his suspected involvement in the murder of a friend. Although the charge was never proven, he remained an unpopular figure until his death.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. Rear extensions were constructed at No. 106 in 1887 and 1888. The building's facade was altered between the late 1930s and late 1980s, including the removal of the window surrounds on the upper stories and the application of pigmented cement stucco over the original brownstone. Intact historic features include the first-story rustication, the stoop, the second-story balconettes, one of the original cast-iron balconette railings, the wrought-iron areaway fence and gate, and the wooden roof cornice. The building lot is now combined with those of 102 and 104 East 35th Street.

Description
Two bays; paired sash in west bay; rusticated first story; historic wrought-iron fence and gate at the areaway; non-historic wrought-ironwork on the stoop; historic wrought-iron grille at the basement window; non-historic wood-and glass door at the main entryway; masonry balconettes at the second-story with historic wrought-iron railings; non-historic one-over-one metal sash; elaborate wood roof cornice.

Significant Alterations
- 1887 and 1888 (ALT 1412-1887; ALT 1378-1888): Rear extensions were built.
- c.1938 to c.1988: The window surrounds at the upper stories were removed, and pigmented cement stucco was applied over the brownstone.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 457 (Sept. 1, 1854); Liber 671, p. 515 (Sept. 16, 1854).
The New York Times (May 8, 1875), 4.

108 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 7502 (formerly lot 80)

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The Butterworths gained control of this house in 1855. From 1867 to 1888, this house was owned by George Washington Roosevelt (d.1907), a cousin of Theodore Roosevelt from the Pennsylvania branch of the family. G.W. Roosevelt, who was a captain in the Union army, lost a leg at the Battle of Gettysburg. After the war, he became a shipping merchant and was appointed United States Consul to New Zealand, and later served the same position in Cuba, France, and Brussels.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. The building's facade was altered between the late 1930s and late 1980s, including the removal of the window surrounds on the upper stories and the application of pigmented cement stucco over the original brownstone. A rear extension was built in 1944. Intact historic features include the first-story rustication, the stoop, and main doorway, the areaway fence, and the wooden cornice.

Description
Two bays; rusticated first story; stoop intact; historic metal door and non-historic lighting at the basement; historic wrought-iron fence at the areaway; historic lamp post; historic wrought-iron and glass door at the main entryway; non-historic wrought-iron window grille at the first story; masonry balconettes at the second story; non-historic metal casements with transoms; elaborate wood cornice.

Significant Alterations

- c.1938 to c.1988: The window surrounds at the upper stories were altered, and pigmented cement stucco was applied over the brownstone.
- 1944 (ALT 631-1944): The building was converted from a one-family dwelling to a doctor's office and multiple dwelling; a two-story rear addition was constructed. Owner: Dr. Eugenie Andera. Architect: Irving Brooks.

References

Nathan Miller, *The Roosevelt Chronicles* (Garden City: Doubleday & Co., Inc, 1979), 157.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 451, 457 (Sept. 1, 1854); Liber 1015, p. 357 (May 2, 1867); Liber 2134, p. 316.

110 East 35th Street

Borough of Manhattan Tax Map Block 890, Lot 79

Date of Construction: 1854-55
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Initial Purchaser: Charles Harvey
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco, painted.

History

This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchaser of this house was Charles Harvey. In 1880, the building was occupied by Frank H. Norton (1836-1914), editor of the *Era*. Norton also contributed extensively to *Harper's* and *Scribner's* magazines, and to *Appleton's* and *White's* encyclopedias. He also wrote several novels, biographies, and plays. In 1890, the house was occupied by noted attorney Charles Howland Russell of Stetson, Jennings & Russell. Charles C. Deming, also an attorney, lived here from at least 1902 through 1920. He later developed the Jacksonville, Tampa, & Key West Railway in Florida.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a

dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. Beginning in the 1890s and continuing into the 1920s, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses by renovating both the interiors and exteriors. A rear extension was built at No. 110 in 1916, and major interior and exterior alterations occurred in 1927 with the firm Delano & Aldrich serving as the architects. Facade alterations at the time included the re-design of the first story and removal of the upper-story window surrounds. Very often, they engaged the leading architects of the day to design the alterations. Intact historic features at No. 110 include the doors at the main entryway, the wood sash, and the wooden roof cornice.

Description
Two bays; non-historic wrought-iron areaway fence; first story features arched openings with molded architraves and crown molding; resurfaced stoop with non-historic wrought-iron railings; non-historic basement facade; historic double wood-and-glass doors; historic lighting; non-historic wrought-iron window grille at the first story; non-historic HVAC grille below first-story window; historic multi-pane wood sash; elaborate wood cornice.

Significant Alterations
- 1916 (ALT 2259-1916): A rear extension was built. Owner: Charles C. Deming. Architect: Walter G. Stemler.
- 1927 (ALT 1313-1927): Major interior and exterior alterations. Owner: Mrs. Anna W. Erickson. Architect: Delano & Aldrich.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 457 (Sept. 1, 1854); Liber 671, p. 522 (Sept. 16, 1854).
The New York Herald (March 11, 1914), 8.
The New York Times (March 11, 1914), 13.
Who's Who in New York (New York: Lewis Historical Publishing Co., 1924), 354.

112 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 77 (in part, formerly lot 78)

Date of Construction: 1854-55
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Washington A. Cronk
Initial Purchasers: Thomas Otis Leroy & David Smith
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of six similar houses from 102 to 112 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchasers of this house were Thomas Otis Leroy, who operated a lead pipe business, and David Smith, a dealer in stone. Leroy and Smith, who held the property as an investment, were also the initial purchasers of 102 East 35th Street; Smith occupied that house. In 1868, Stephen Van Rensselaer Cruger, a noted New York real estate agent, purchased No. 112; he occupied the house through 1890. Cruger entered the real estate business following the Civil War, in which he achieved the rank of captain. He also served as the comptroller for the Trinity Church Corporation, where he managed all of the church's vast property holdings. He later served as president of the New York City Department of Public Parks. By the mid-1930s, this building had become the Parish House of the neighboring Swedenborgian Church.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. A one-story rear extension was built at No. 112 in 1884; it was expanded in 1889. The first-story rustication was stripped, upper-story window surrounds removed, and the roof cornice altered between c.1938 and c.1988. Intact historic features include the stoop, the areaway fence, the doors at the main entryway, the second-story balconettes and ironwork, and the wood sash.

Description
Two bays; stoop intact; historic wrought-ironwork at the areaway, stoop, and second-story windows; non-historic wrought-iron window grille at the basement; historic wrought-iron and glass door; historic one-over-one wood sash; altered roof cornice. East elevation: Brick.

Significant Alterations
- 1884 (ALT 1497-1884): A one-story rear extension was built and interior alterations were made. Owner: Stephen Van Rennselaer Cruger. Architect: William Appleton Potter.
- 1889 (ALT 1605-1889): The existing rear extension was built to the full height of the building. Same owner and architect.

References
The National Cyclopaedia of American Biography (v. 7), 85.
Manhattan Land Book (New York: G.W. Bromley, 1934), pl. 61.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 596, p. 231 (March 9, 1852); Liber 671, p. 457 & 503 (Sept. 1, 1854).
Notable New Yorkers of 1896-1899 (New York: Moses King, 1899), 407.

114-124 East 35th Street
The Church of the New Jerusalem
Borough of Manhattan Tax Map Block 890, Lot 77 (in part)

Date of Construction: c. 1858-59; 1866 (ALT 21-1866)
Builder: James C. Hoe (1858-59)
Architect: Not determined (1858-59); Charles D. Gambrill & George B. Post (1866)
Original Owner: Trustees of the Church of New Jerusalem
Type: Church
Style: Italian Renaissance Revival
Stories: Two and basement
Structure/Materials: Brownstone covered with cement stucco

History
In 1850, James Chesterman, a wealthy downtown Manhattan tailor, purchased three lots on East 35th Street. Chesterman had been one of the founders in 1816 of the Association of the City of New York for the Dissemination of the Doctrines of the New Jerusalem Church, popularly known as the Swedenborgian Church, and served for many years as the New York congregation's treasurer. At his death in 1854, Chesterman bequeathed the lots to the First Society of the New Jerusalem Church stipulating that the land was to be used to erect a new church building. Although the congregation had outgrown its small quarters at Broadway and East 11th Street, it was reluctant to undertake the project until 1858 when one of its members, James C. Hoe, a carpenter-builder, agreed to build the church at cost ($18,150.58). Work was completed and the new church, which was a rectangular structure with a gabled roof, was dedicated in 1859. The original church, whose architect remains undetermined, was articulated with an Italian Renaissance-inspired design featuring a high base, large windows set off by pedimented enframents, and paneled pilasters supporting a broad frieze entablature with a modillioned cornice. The design complemented the character of the surrounding residences, which were also largely Italianate-style design.

The building was extended to the front in 1866 to the designs of the noted architects Charles D. Gambrill and George B. Post. The architects' Italian Renaissance style design respected the original church's appearance and the character of the surrounding residences. The 1866 wing of the church originally opened up onto the sidewalk, but the main entryway was moved to an existing side entrance that was enlarged and embellished during a renovation in 1901 by the architectural firm York & Sawyer. The perimeter gate was also altered at that time. The church,

one of the historic district's most important buildings historically and architecturally, remains largely intact.

Description
L-shaped building composed of two story, pedimented section facing front lot line receding to meet two story section along rear of lot, parallel to street; historic railings along lot line enclosing garden area. Front section: Front facade has rusticated base, having 2 bays with round-headed windows with voussoirs, molded string course separates lower floor from above, which has 3 bays with diamond-pane leaded glass sash in round-headed openings, stone moldings around each window, wooden pediment with modillion blocks, wooden frieze and moldings; side facade has three bays on ground story of two round-headed windows and door near junction with other section; second story has four bays with diamond-pane window sash; glass, pitched roof awning over door supported on elaborate iron brackets. Rear section: String course above base supporting three large engaged pilasters which run to the roofline, separating two bays; double-height windows with leaded glass sash; pedimented stone moldings above windows; projecting cornice with modillions and broad wooden frieze; small, recessed addition to the east with single bay, door with stoop on first story and single, round-headed window above, both with flat stone moldings.

Significant Alterations
- 1901 (ALT 1600-1901): The front doors were made into windows, and the existing side entrance was enlarged; interior alterations. Owner: Church of the New Jerusalem. Architect: York & Sawyer.

References
Marguerite Beck Block, *The New Church in the New World: A Study of Swedenborgianism in America* (New York: Henry Holt & Co, 1932), 97, 99.
Anita Pins, *An Historic District in Murray Hill* (New York: The Murray Hill Committee, Inc, 1977), 45.
New York City, Department of Buildings, Alterations Application Files, ALT 21-1866.
New York County, Office of the Register, Deeds Liber 680, p. 217 (March 20,1855); Wills Liber 109, p.307 (June 26, 1854).

126 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 74

Date: 1941 (ALT 254-1941)
Architect: Stephen L. Heinrich
Owner: Midhattan Realty, Inc.
Type: Row house
Style: Altered Italianate
Stories: Three plus basement and attic
Structure/Materials: Brownstone covered with cement stucco, painted

History
This house was originally built in 1854-55 as one in a row of three similar houses from 126 to 130 East 35th Street by the builder/developer Thomas Kilpatrick. After its completion, this house was sold to James Cummings, who was in the iron business and occupied the house through 1864. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan.

The building's facade was significantly altered in 1941 to the designs of architect Stephen L. Heinrich for then-owner Midhattan Realty, Inc., at which time it was converted from a single-family house to a multiple dwelling. The alteration included turning the original fourth floor into a tiled mansard attic with a shed dormer, removing the stoop, and installed a new pedimented entryway at basement level. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. This building remains largely intact to the 1941 alteration.

Description
Three bays; stoop removed; non-historic wrought-iron fence at the areaway; pedimented entryway with historic paneled wood door; non-historic wrought-iron window grilles at the basement; non-historic lighting; non-historic one-over-one metal sash with historic wood shutters; tiled mansard roof with copper trim and historic shed dormer. West elevation: Brick; lot-line windows with non-historic sash.

Significant Alterations
- 1941 (ALT 254-1941): The house was converted from one-family residence to a multiple dwelling; interior and exterior alterations; removal of stoop and relocation of door; new fourth-story facade. Owner: Midhattan Realty Inc. Architect: Stephen L. Heindrich.

References
The New York Times (Nov. 24, 1902), 5.
Real Estate Record & Guide, (Nov. 29, 1902), 808-09.
New York City, Department of Buildings, Alteration applications docket book.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 679, p. 144 (Dec. 26,1854); Liber 684, p. 511 (June 1, 1855).

128 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 73

Date: 1934 (ALT 1159-1934)
Architect: Harry M. Clawson
Owner: The Bowery Savings Bank
Type: Row house
Style: Altered Italianate
Stories: Four with basement
Structure/Materials: Brownstone covered with cement stucco

History
This house was originally built in 1854-55 as one in a row of three similar houses from 126 to 130 East 35th Street by the builder/developer Thomas Kilpatrick. The initial purchaser of the house was Joel Foot. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan.

This building was converted from a private house to a multiple dwelling in 1934, at which time its stoop was removed, its entrance relocated, and its facade replaced. The architect for the alteration was Harry M. Clawson. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. The building remains largely intact to the 1934 alteration.

Description
Three bays; rusticated first story; stoop removed; historic wrought-iron areaway fence; non-historic wrought-iron window grilles at the basement and first stories; pedimented main entryway with non-historic door; non-historic lighting; molded window surrounds; non-historic one-over-one metal sash; molded roof cornice.

Significant Alterations
- 1934 (ALT 1159-1934): Stoop removed; new front erected; interior alterations; conversion from a private residence to a multiple dwelling. Owner: Bowery Savings Bank. Architect: Harry M. Clawson.

References
The New York Times (Nov. 24, 1902), 5; *Real Estate Record & Guide*, Nov. 29, 1902, 808-09.
New York City, Department of Buildings, Alteration applications docket book.

New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 679, p. 144 (Dec. 26, 1854); Liber 664, p. 685 (Dec. 1, 1854).
Robert A.M. Stern, *George Howe: Toward a Modern Architecture* (New Haven: Yale University Press, 1975), 161-162.

130 East 35th Street
Borough of Manhattan Tax Map Block 890, Lot 72

Date of Construction: 1854-55
Architect: Not determined
Builder/Developer: Thomas Kilpatrick
Initial Purchaser: John Graff
Type: Row house
Style: Altered
Stories: Five
Structure/Materials: Brownstone covered with cement stucco

History
This house was originally built in 1854-55 as one in a row of three houses by the builder/developer Thomas Kilpatrick. After its completion, this house was sold it to Smith Barker, who apparently bought the house as an investment. In 1856, Barker sold it to teacher John Graff. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan. Noted physician, Samuel Waldron Lambert, owned and occupied the house from 1892 through 1928. He was a professor of Therapeutics and Clinical Medicine and Dean Emeritus at the College of Physicians and Surgeons, and on staff at St. Luke's and New York Hospitals.

By c.1938, the facade of this building had been extensively altered, including the removal of the stoop and the expansion of the mansard roof, which had been installed in 1901, into a full fifth floor. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. The facade of this building was further modified in the 1980s.

Description
Three bays; rusticated basement; stoop removed; non-historic wrought-iron areaway fence; non-historic door; non-historic wrought-iron window grilles at the basement; non-historic lighting;

molded window surrounds; non-historic one-over-one metal sash; cornice removed. East elevation: Brick, painted.

Significant Alterations

- 1901 (ALT 885-1901): The building was extended at the rear and a mansard roof was installed. Owner: Samuel W. Lambert. Architect: S.B. Colt.
- c.1920s: Stoop removed; cornice remodeled; facade stripped; mansard built out. Owner and architect not determined.
- c.1980s: Window openings enlarged and facade resurfaced. Owner and architect not determined.

References

The New York Times (Nov. 24, 1902), 5.
New York City Department of Buildings, Borough of Manhattan, Alterations applications docket book
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 679, p. 144 (Dec. 26, 1854); Liber 664, p. 685 (Dec. 1, 1854).
Real Estate Record & Guide, Nov. 29, 1902, 808-09.
Who's Who in New York (New York: Lewis Historical Publishing Co., 1924), 753-754.

EAST 35TH STREET, NORTH SIDE

105 East 35th Street

Borough of Manhattan Tax Map Block 891, Lot 6

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Samuel W. Cronk
Initial Purchaser: Charles B. Pratt
Type: Row house
Style: Altered Italianate
Stories: Four with basement and attic
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style residence was built in 1853-54, as one in a row of four similar houses from 105 to 111 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchaser of this house was Charles B. Pratt, who occupied the house until 1859. This was among the first

houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money.

By c.1938, a mansard roof had been installed and the facade altered, including the removal of the first-story rustication, the addition of new door and window surrounds with foliated keystones at the first story, and the installation of statuary and carved panels on the upper part of the facade. Beginning in the 1890s and continuing into the 1920s, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses, often including a re-design of the facade. Alteration records for this building do not exist, but it is possible that the current facade reflects such a conversion.

Description
Two bays; intact stoop with historic wrought-iron railings; arched entryway and fenestration; non-historic basement entryway with historic wrought-iron railings; first story features molded surrounds with keystones; stone panel beneath first-story window; historic door with sidelights; non-historic lighting; non-historic wrought-iron window grille at the first story; upper stories embellished with statuary on a bracket and carved panels; historic multi-pane wood casements; paneled wood roof cornice with brackets; non-historic, three-bay roof dormer with non-historic sash.

Significant Alterations
- A mansard roof was constructed an unknown date prior to c.1938, and the facade was altered in the early twentieth century.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 590, p. 645 (Feb. 11, 1852); Liber 646, p. 406 (Sept. 9, 1853); Liber 642, p. 521 (Oct. 22, 1853); Liber 690, p. 206 (May 19, 1855).

107 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 7

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Samuel W. Cronk
Initial Purchaser: Charles Benson
Type: Row house
Style: Italianate
Stories: Four with basement and attic
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of four similar houses from 105 to 111 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. The initial purchaser of this house was Charles Benson. In 1870, William Conant Church (1836-1917), a noted newspaper writer and publisher, occupied the house. Church was the editor of the *New York Chronicle* and publisher of the *Sun* of New York. During the Civil War, Church achieved the rank of captain and wrote accounts of his experiences for the *Evening Post* and *The New York Times*. He also began publishing the *Army and Navy Journal* in 1863. After the war he began publication of *Galaxy Magazine*, which merged with the *Atlantic Monthly* in 1878. Church ranked among the foremost journalists in the country, having been a newspaper man for over sixty years. He was a founder of the Metropolitan Museum of Art and a director of the New York Zoological Society. In 1892, the house was acquired by the well-known industrialist William Earle Dodge of Phelps, Dodge & Co., metal dealers, and president of the Ansonia Brass & Copper Co. and the Ansonia Clock Co. He bought the house for Emmeline Harriman Dodge, the widow of his son. Eventually, she acquired the house and lived there with her second husband, Stephen Olin, who was an attorney.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By c.1938, a dormered mansard had been installed at No. 107. By the mid-1980s, the dormer had been altered and the window surrounds at the upper stories had been stripped. Intact historic features include the first-story rustication, the stoop and railings, ironwork at the areaway and second story, the historic door, and the roof cornice.

Description
Two bays; rusticated first story; arched entryway and fenestration; intact stoop with historic wrought-iron railings; non-historic wrought-iron gate under the stoop; non-historic wrought-iron window grille at the basement; historic wrought-iron fence at the areaway; historic wood and glass door at the main entryway; non-historic lighting; historic wrought-iron grille at the first story; historic elaborate wrought-iron balconettes at the second story; non-historic one-over-one metal sash; paneled wood roof cornice with brackets; slate-covered mansard roof with dormers containing arched fenestration with molded surrounds.

Significant Alterations
- A dormered mansard was installed on the roof at an undetermined date prior to c.1938.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 590, p. 645 (Feb. 11, 1852); Liber 646, p. 406 (Sept. 9, 1853); Liber 642, p. 521 (Oct. 22, 1853); Liber 678, p. 448 (Sept. 16, 1854); Sec. 3, Liber 10, p. 200 (Feb. 1892); Sec. 3, Liber 161, p. 97 (Oct. 1910).
The New York Times (May 27, 1917).
Notable New Yorkers of 1896-1899 (New York: Moses King, 1899), 466.

109 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 8

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Samuel W. Cronk
Initial Purchaser: Charles Benson
Type: Row house
Style: Italianate
Stories: Four with basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style residence was built in 1853-54, as one in a row of four similar houses from 105 to 111 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after a series of transactions, the houses were finally sold to individual buyers. This house was acquired by Charles Benson. From 1866 to 1877, the house was owned and occupied by Allan E. Melville, a lawyer and brother of the author, Herman Melville. From 1860 to 1865, Allan had resided at 117 East 35th Street, also within the Murray Hill Historic District. From the 1920s through at least 1952, the house was occupied by noted import and export merchant Charles Triller (b.1862), president and director of Wood & Selick, Inc. Triller also had an affinity for music, having served as chairman of the Philharmonic Symphony Society of New York and a director of the Manhattan School of Music.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. Between c.1938 and the mid 1980s, the first-story rustication and upper story window surrounds at No. 109 were stripped. Intact historic features include the stoop and railings, the transom and grille at the first story window, the iron

balconettes and French doors at the second story, the wood upper-story sash, and wooden roof cornice.

Description
Two bays; arched doorway and fenestration; intact stoop with historic wrought-iron railings and newel posts; non-historic wrought-iron areaway fence and gate; non-historic wrought-iron gate under the stoop; non-historic double wood doors and stained-glass transom at the main entryway; non-historic lighting; non-historic one-over-one paired metal sash at the first story with historic curved transom and historic wrought-iron grille; historic wrought-iron balconettes at the second story; historic wood French doors with radiating transoms at the second story; historic one-over-one wood sash at the third and fourth stories; historic paneled wood roof cornice with brackets.

Significant Alterations
- Mid-twentieth century: Removal of the first-story rustication and upper-story window surrounds.

References
Edwin G. Burrows & Mike Wallace, *Gotham A History of New York City to 1898* (New York: Oxford University Press, 1999), 703.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 590, p. 645 (Feb. 11, 1852); Liber 646, p. 406 (Sept. 9, 1853); Liber 642, p. 521 (Oct. 22, 1853); Liber 674, P. 436 (Nov. 30, 1855); Liber 973, p. 546 (Sept. 1866); Liber 1416, pp. 47-49.
Who's Who in New York, (New York: Lewis Historical Publishing Co., 1952), 1157.

111 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 9

Date of Construction: 1853-54
Architect: Not determined
Land Owner: Henry H. Butterworth
Builder/Developer: Samuel W. Cronk
Initial Purchaser: Charles Benson
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence was built in 1853-54, as one in a row of four similar houses from 105 to 111 East 35th Street by Henry H. Butterworth, an attorney who owned the lots, and Washington A. Cronk, a builder who constructed the houses. Cronk, who purchased the properties from Butterworth after completion, had difficulty selling the houses due to an economic recession that began in late 1854. Legal actions by Cronk's investors ensued, and after

a series of transactions, the houses were finally sold to individual buyers. The initial purchaser of this house was Charles Benson. At the turn of the century, the house contained artists' studios. Among its occupants was the noted illustrator Charles Dana Gibson (1867-1944), who worked for *Life* magazine. In 1890, he developed the character known as the "Gibson Girl," a chic young woman representing a late-nineteenth-century ideal of American womanhood. In 1898, he introduced a companion for her, Mr. Pipp. Gibson, who served as president of the Society of Illustrators, had many of his drawings for the magazine published in elegant collections of the period.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. The rusticated first-story and upper-story window surrounds at No. 111 had been stripped by 1938. Surviving historic features include the gas lamp, the main doors and transom, leaded-glass sash and iron grille at the first-story window, the second-story iron balconettes, and the wooden roof cornice.

Description
Two bays; intact stoop with non-historic wrought-iron railings; arched entryway and fenestration; non-historic wrought-iron areaway fence encloses non-historic wood shed; historic gas lamp; non-historic basement entryway; historic wrought-iron and glass door with grilled transom at the main entryway; historic leaded-glass sash and wrought-iron grille at the first-story window; historic wrought-iron balconettes at the second story; through-the-wall air conditioning units at the second and third stories; paired, non-historic metal sash with inserted glass dividers at the second, third and fourth stories; window transoms at the third story; paneled wood roof cornice with brackets.

Significant Alterations
- Early twentieth century: The first-story rustication and the upper-story window surrounds were removed.

References
James E. Mooney, "Charles Dana Gibson," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 466.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 590, p. 645 (Feb. 11, 1852); Liber 646, p. 406 (Sept. 9, 1853); Liber 642, p. 521 (Oct. 22, 1853).

113 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 10

Date of Construction: 1856-57
Architect: Not determined
Developer/Original owner: Daniel Hayden
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was built in 1856-57 as one in a pair of similar buildings with 115 East 35th Street by developer Daniel Hayden. They were the last houses constructed in the historic district during its initial phase of development between 1853 and 1857. Hayden retained ownership of this house until 1863, when he sold it to Raffaele Molini, an artist residing on Lexington Avenue. Molini, who apparently bought the building as an investment, retained ownership until 1878. In the late 1940s and early 1950s, the house was occupied by film and stage actors Hume Cronyn (1911-1994) and Jessica Tandy, his wife. Cronyn made his film debut in 1943 in Alfred Hitchcock's *Shadow of a Doubt*, and went on to collaborate with film maker on several other films. On Broadway, he often teamed with Tandy; they appeared in *The Fourposter, A Delicate Balance, The Gin Game,* and *Foxfire*.

One of the historic district's narrowest houses, it employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By 1938, much of the brownstone detailing had been stripped from its facade. Surviving historic features include the stoop, first-story pilasters and surrounds, the main doors and transom, leaded-glass first-story window, and wooden roof cornice.

Description
Two bays; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic lamppost; non-historic door under the stoop; historic wrought-iron grille at the basement window; first story features molded pilasters and arched door and window with molded surrounds and keystones; historic wrought-iron and glass double doors with grilled transom; historic leaded glass window with non-historic wrought-iron grille at the first story; non-historic wrought-ironwork at the second-story windows; second, third, and fourth stories have non-historic, one-over-one metal sash; through-the-wall air conditioning unit at the fourth story; paneled wood roof cornice on brackets.

Significant Alterations

- Early twentieth century: The brownstone detailing at the upper part of the facade was removed.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 690, p. 345 (June 21, 1855); Liber 704, p. 496 (Party wall agreement, May 6, 1856); Liber 890, p. 188 (Nov. 14, 1863).

115 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 11

Date of Construction: 1856-57
Architect: Not determined
Developer/Original owner: Daniel Hayden
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style row house was built in 1856-57 as one in a pair of similar buildings with 113 East 35th Street by developer Daniel Hayden. They were the last houses constructed in the historic district during its initial phase of development between 1853 and 1857. Hayden retained ownership of this house until 1865. The house then changed hands several times until it was finally acquired by A.T. Stewart in 1867; it remained in the Stewart family until 1882. Alexander Turney Stewart (1802-1876) built the city's first department store, known as the Marble Palace, the A..T. Stewart Store (a designated New York City Landmark) at Broadway and Chambers Street in 1846. During the 1860's, Stewart was the city's wealthiest resident. He apparently never lived in this house, occupying instead a lavish mansion at Fifth Avenue and 34th Street.

One of the historic district's narrowest houses, it employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. In 1941-42, the brownstone detailing on the upper part of this facade was removed. Intact historic features include the stoop, the pilasters and surrounds at the first story, the main doors, iron balconettes with French doors at the second story, wood sash at the first story, and wooden roof cornice.

Description

Two bays; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic door under the stoop; historic wrought-iron grille at the

basement window; first story features molded pilasters and arched door and window with molded surrounds and keystones, and molded panel under the window; historic double wood-and-glass doors; non-historic light fixtures; historic two-over-two wood sash with historic wrought-iron grille at the first story; historic wrought-iron balconettes on brackets at the second-story windows, which feature historic multi-pane French doors; third and fourth stories have non-historic, one-over-one metal sash; through-the-wall air conditioning unit at the third and fourth stories; paneled wood roof cornice on brackets.

Significant Alterations

- 1941 (ALT 1140-1941): New brownstone on front and interior alterations. Owner: Charles V. Major. Architect: Phillip Hardie.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deed Liber 690, p. 345 (June 21, 1855); Liber 688, p. 531; party wall agreement, Sept. 27, 1855); Liber 45, p. 11 (March 1, 1865); Liber 1014, p. 279 (April 1867); Liber 1652, p.430 (June 1882).
David B. Sicilia, "A(lexander) T(urney) Stewart," *The Encyclopedia of New York City* ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1123-1124.

117 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 12

Dates: 1855-56; 1894
Architect: Not determined (1855-56); Carrere & Hastings (1894)
Original Owner: Richard Pardee
Type: Row house
Style: Altered Italianate with later Beaux Arts details
Stories: Five
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This five-story, altered Italianate house was built in 1855-56 for steamship agent Richard Pardee. It was one of the largest houses constructed in the historic district during its initial phase of development between 1853 and 1857. The house was purchased in 1860 by Allan Melville, a lawyer and brother of the author Herman Melville. Allan Melville retained ownership of this house until 1865. In 1866, he acquired and moved to the nearby house at 109 East 35th Street, also within the Murray Hill Historic District.

No. 117 was acquired by music publisher Gustave Schirmer in 1894, who erected a two-story rear addition and made alterations to the facade, including the removal of the stoop and redesigning of the basement and first-story facade. Beginning in the 1890s and continuing into the 1920s, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses by renovating both the interiors

and exteriors. Very often, they engaged the leading architects of the day to design the alterations. The roof cornice was altered and upper-story window surrounds removed in the mid-twentieth century. Intact historic features include the basement rustication, the areaway fence, the wooden doors at both entryways, first-story French doors and balconettes, and wood sash. The house remained in the Schirmer family through at least 1934.

Description
Three bays; stoop removed; rusticated basement; historic wrought-iron fencing; historic wood paneled doors at both entryways; non-historic lighting; historic wood casements with historic wrought-iron grilles at the first story; second story features historic wood French doors opening onto historic wrought-iron balconettes; historic one-over-one wood sash at the third, fourth, and fifth stories; altered roof cornice.

Significant Alterations
- 1894 (ALT 856-1894): A two-story rear addition was erected and the first two stories in front were rebuilt. Owner: Gustave Schirmer. Architect: Carrere & Hastings.

References
Edwin G. Burrows & Mike Wallace, *Gotham A History of New York City to 1898* (New York: Oxford University Press, 1999), 703.
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County. Office of the Register, Deeds Liber 693, p. 166 (Sept. 15, 1855); Liber 692, p. 339 (Party wall agreement, Sept. 25, 1855); Liber 795, p. 256 (Oct. 29, 1859); Liber 794, p. 551 (Jan 1860); Liber 931, p. 337 (April 1865); Sec. 3, Liber 28, p. 345 (May 1894).
Real Estate Record & Guide (June 9, 1894), 945.

119 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 13

Date of Construction: 1855-56
Architect: Not determined
Developer: George Linford
Initial Purchaser: Maria Mulock
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered Italianate-style row house was built in 1855-56 as one in a pair of similar residences with the adjacent building at 121 East 35th Street by developer George Linford, who sold it to Maria Mulock, the widow of attorney William Mulock upon its completion. The Mulock family retained ownership of the building through at least 1869, although they never occupied the house. However, George Linford, the developer of the house, apparently rented it from Mulock and

occupied it for several years. One of the historic district's narrowest houses, it employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By c.1938, the brownstone detailing at this building had been removed and the cornice altered. Surviving historic features include the stoop and railings, areaway fence, and the wooden upper-story sash.

Description
Two bays; arched doorway and fenestration; resurfaced stoop with historic wrought-iron railings; historic wrought-iron areaway fence and gate; non-historic wrought-iron door under the stoop; non-historic sash with historic wrought-iron grille at the basement; non-historic paneled wood door at the main entryway; non-historic lighting; masonry panel beneath the first-story window; historic, two-over-two wood sash with transoms at the second-story only; altered roof cornice.

Significant Alterations
-Early twentieth century: The brownstone detailing was removed and the roof cornice was altered.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 686, p.565 (Aug. 18, 1855); Liber 692, p. 339 (Party wall agreement, Sept. 25, 1855); Liber 711, p 594 (Aug. 5, 1856); Liber 1069, p. 108 (Jan. 1869).

121 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 14

Date of Construction: 1855-56
Architect: Not determined
Developer: George Linford
Initial Purchaser: Francis Byrne
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered Italianate-style row house was built in 1855-56 as one in a pair of similar residences with the adjacent building at 119 East 35th Street by developer George Linford, who sold it to attorney Francis Byrne upon its completion. One of the historic district's narrowest houses, it employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing

various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By c.1938, the brownstone detailing at this building had been removed and the cornice altered. Surviving historic features include the stoop and railings, areaway fence, wooden at the main entryway, and the wooden upper-story sash. In the early 1950s, noted writer and editor Frederick Lewis Allen (b.1890), resided in the house. He was the editor of several publications, including *Century Magazine* (1916-17) and *Harper's* (1941).

Description
Two bays; arched doorway and fenestration; resurfaced stoop with historic wrought-iron railings; historic wrought-iron areaway fence and gate; non-historic wrought-iron door under the stoop; historic wrought-iron grille at the basement; historic paneled wood door at the main entryway; non-historic lighting; masonry panel beneath the first-story window; historic, two-over-two wood sash with transoms at the second-story only; altered roof cornice.

Significant Alterations
- Early twentieth century: The brownstone detailing was removed and the roof cornice was altered.

References
New York County, Office of the Register, Deeds Liber 686, p.565 (Aug. 18, 1855); Liber 710, p. 114 (May 10, 1856).
Who's Who in New York, (New York: Lewis Historical Publishing Co, 1952), 14.

123-125 East 35th Street
The James F.D. and Harriet Lanier House
A Designated New York City Landmark
Borough of Manhattan Tax Map Block 891, Lot 15

Date of Construction:1901-03 (NB 1272-1901)
Architect: Hoppin & Koen
Original Owner: James & Harriet Lanier
Type: Mansion
Style: Beaux Arts
Stories: Four with basement and attic
Structure/Materials: Limestone and brick

History
This imposing Beaux-Arts-style residence was designed by the architectural firm Hoppin & Koen and built in 1901-03 for James and Harriet Lanier. One of the firm's finest residential works in New York City, it remains remarkably intact and was designated a New York City Landmark in 1979. James Franklin Doughty Lanier (1858-1928) was a member of the prominent Lanier family of New York and a successful banker associated since 1880 with the firm of Winslow, Lanier &

Co., one of the oldest private banking houses in the United States. The firm had been founded in 1849 by his grandfather James F.D. Lanier. In 1885, the younger Lanier married Harriet Bishop (1866-1931), who was the president of the Society of Friends of Music, an organization she founded in 1913. The Lanier family retained ownership of the house through at least 1979.

Five stories high, the house is a generous thirty-three feet wide, having replaced two brownstone row houses out of three, including 127 East 35th Street, built in 1853-54 by William Joyce. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. The total composition of the Lanier House is both elegant and dignified; it remains as a gracious symbol of life in Murray Hill at the turn of the century.

Description

Three bays; copper mansard roof; stone and iron railing with stone urns around areaway; rusticated stone basement with surmounting crown molding; door under stoop and two windows with wood sash and original wrought-iron grilles; stoop with stone balustrade in eastern bay; first story features three, round-arched openings topped by elaborate, bracketed keystones and wreaths, two wood casement windows with transoms in each window opening; double, wood door with panels and inlaid designs and transom with iron work around bull's eye window at the main entryway; doorway flanked by iron and glass lanterns; second story features three, full-height French doors with original wood sash, topped by transoms, stone balustrades in front of each window between four double-height, stone, fluted, engaged pilasters with full Corinthian capitals; molded sills project above windows; third story features three smaller, casement wood windows, projecting bracketed sills, large, squared keystones with garlands above each window, and eared stone enframements above recessed windows; projecting cornice above third story with metopes and brackets above each pilaster; elaborate iron railing on cornice in front of fourth story windows. The fourth story also features three windows similar to those on third story except smaller and paneled brick pilasters between windows; crown molding featuring dentils sits above the fourth story; copper mansard with three pedimented dormers flanked by pilasters topped by brackets supporting the roofs; double, wood sash casement windows in each dormer.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
Landmarks Preservation Commission, *James F.D. Lanier Residence* (LP-1048), report prepared by Marjorie Pearson (New York, 1979).

127 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 17

Date of Construction: 1853-54
Architect: Not determined
Builder/Developer: William Joyce
Initial Purchaser: Martin Lalor
Type: Row house
Style: Italianate with later alterations
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style residence with later alterations was constructed in 1853-54 by builder William Joyce as one in a row of three similar houses, of which 125 and 127 East 35th Street were replaced by the Lanier mansion in 1901-03. The noted architect James Renwick, Jr. held the mortgage during the construction of this property, although it has not been determined whether he designed the row. Joyce had some trouble selling the houses, but finally sold No. 127 in 1857 to Martin Lalor, a carpenter and lumber dealer. Another well-known architect, Richard Morris Hunt, owned the house from 1884 to 1892. His mother also occupied the house. The architectural firm York & Sawyer designed the two-story Tudor-style oriel that was erected in front in 1913 for then-owner Eustace Conway, a noted corporate lawyer. In the late 1920s, the house was occupied by the noted architect Egerton Swartwout (d.1943), who was a partner in the firm Tracy, Swartwout & Litchfield. He designed over a hundred buildings, including the Yale Club in New York, the Missouri State Capitol, the Elks National Memorial in Chicago, and the American World War Two memorial in Montsec, France.

This was among the first houses built in the historic district. It employed the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. Surviving historic features at this house include the stoop and railings, areaway fence, first-story rustication, main entry door, the oriel, historic sash and casements, and wooden roof cornice.

Description
Two bays at the basement, first, and fourth stories; two-story oriel at the second and third stories; intact stoop with historic wrought-iron railings; historic wrought-iron fence and gate at the areaway; non-historic door under the stoop; historic wrought-iron window grille at the basement; first story features rustication, and arched entryway and window; historic wood-and-glass door with historic wrought-iron grille at the main entryway; historic wood casements at the first-story window; oriel features molded muntins and leaded glass; historic eight-over-one wood sash at the fourth story; paneled wood roof cornice with supporting brackets.

Significant Alterations

- 1913 (ALT 1929-1913): A projecting bay was installed on upper stories. Owner: Eustace Conway. Architects: York & Sawyer.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
New York County, Office of the Register, Deeds Liber 651, p. 426 (Dec. 31, 1853); Liber 732, p. 429 (April 13, 1857); Liber 1824, p. 13 (June 11, 1884); Liber 16, p. 433 (Dec. 15, 1892).
The New York Times (Feb. 15, 1943), 19.
Real Estate Record & Guide (June 28, 1913), 1358.
Who's Who in New York (New York: Lewis Historical Publishing Co., 1907), 312.

129 East 35th Street

Borough of Manhattan Tax Map Block 891, Lot 18

Date of Construction: c. 1859-60
Architect: Not determined
Developers: Thomas Crane and Alexander McDonald
Initial Purchaser: Caroline W. Birdsall
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style row house was developed in c.1859-60 by granite dealer Thomas Crane and stone cutter Alexander McDonald. Crane appears to have subdivided the lots and developed the blueprints for the five similarly-designed houses at 129 to 137 East 35th Street, before transferring the properties to investors that held title during construction of the buildings. After completion, the houses were sold to private owners. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. By c.1938, the window surrounds at No. 129 had been removed. Surviving historic features include the stoop and railings, newel posts, areaway fence and gate, surround and hood at the main entryway, main entry doors, and the roof cornice.

Description

Three bays; intact stoop with historic cast-iron railings and newel posts; historic cast-iron fence and gate at the areaway; non-historic door under the stoop; non-historic wrought-iron grille at the basement window; main entryway features curved hood supported by elaborately-carved brackets, arched doorway with molded architrave and keystone, and historic double wood-and-glass doors with wrought-iron grille; non-historic one-over-one metal sash; elaborate roof cornice

featuring brackets, modillions, dentils, and paneled friezes.

Significant Alterations

- Early twentieth century: Window surrounds removed.

References

New York City Tax Assessment Records, Ward 21, 1854-1861.
New York County, Office of the Register, Deeds Liber 790, p. 253 (Aug. 9, 1859); Liber 825. p. 386 (Nov. 15, 1860).

131 East 35th Street

Borough of Manhattan Tax Map Block 891, Lot 19

Date of Construction: c.1859-61
Architect: Not determined
Developer: Augustus Pearse
Initial Purchaser: Emilia Anthon
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style row house was developed in c.1859-60 by granite dealer Thomas Crane and Augustus Pearse. Crane appears to have subdivided the lots and developed the blueprints for the five similarly-designed houses at 129 to 137 East 35th Street, before transferring the properties to investors that held title during construction of the buildings. After completion, the houses were sold to private owners. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Pearse sold this house to Emilia Anthon, wife of the Henry Anthon, rector of St. Mark's Episcopal Church.

The building was converted into a rooming house in 1927 (ALT 2276-1927). By c.1938, the window surrounds had been stripped off. In 1945, the building became a multiple dwelling, at which time its stoop was removed and the main entryway relocated to the basement. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. At

131 East 35th Street, the elaborate roof cornice, featuring brackets, modillions, dentils, and paneled frieze, remain intact.

Description
Three bays; stoop removed; non-historic wrought-iron areaway fence; non-historic wood door; through-the-wall air conditioning units on upper floors; non-historic multi-pane wood sash, with transoms at the first story only; elaborate roof cornice featuring brackets, modillions, dentils, and paneled frieze.

Significant Alterations
- 1945 (ALT 1031-1945): The building was converted to a multiple dwelling, at which time its stoop was removed and its entryway relocated. Owner: Helene Benaim. Architect: John E. Reschke.

References
New York City Tax Assessment Records, Ward 21, 1854-1861.
New York County, Office of the Register, Deeds Liber 790, p. 251 (Aug. 9, 1859); Liber 836, p. 136 (March 18, 1861).
The New York Times (Feb. 5, 1877), 8.

133 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 20

Date of Construction: c.1859-1860
Architect: Not determined
Developers: John L. Smith & John Clark
Initial Purchaser: James F. Penniman
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was developed in c.1859-60 by granite dealer Thomas Crane, and John L. Smith and John Clark. Crane appears to have subdivided the lots and developed the blueprints for the five similarly-designed houses at 129 to 137 East 35th Street, before transferring the properties to investors that held title during construction of the buildings. After completion, the houses were sold to private owners. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. After its completion. Smith and Clark sold this house to noted New York City merchant, James F. Penniman (d.1876), a dealer in oils. Elijah Bliss, founder of a

company that distributed plant seed, purchased the building in 1869. Members of his family occupied it until1890, when the house was purchased by Charles Henry Parkhurst (1842-1933), clergyman, reformer, and author. As pastor of the Madison Square Presbyterian Church from 1880 through 1918, Parkhurst took on Tammany Hall corruption in his sermons and writings. He instigated the Lexow Investigation of 1894, which led to the defeat of Tammany at the polls and in sweeping political reforms in New York. He was one of New York's most popular preachers for two decades. He remained an outspoken critic of official corruption until his sudden death after walking off the roof of the porch of his home in his sleep.

In 1923, the building was significantly altered, including removal of the stoop and brownstone detailing, by architects George A. Bagge & Sons for then-owner Jeanette Chandler. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the projecting hood at the present entryway and the elaborate roof cornice.

Description
Three bays; stoop removed; non-historic wrought-iron areaway fence; historic wrought-iron window grille at the basement; non-historic door and lighting; non-historic one-over-one metal sash; elaborate roof cornice featuring brackets, modillions, dentils, and paneled friezes.

Significant Alterations

- 1923 (ALT 1049-1923): The stoop was removed and the door relocated to the basement; the facade was renovated; interior alterations were performed. Owner: Jeanette Chandler. Architect: George A. Bagge & Sons.

References
Dictionary of American Biography, ed. Dumas Malone et al (New York: Charles Scribner's Sons, 1964), 244-246.
New York City Tax Assessment Records, Ward 21, 1854-1861.
New York County, Office of the Register, Deeds Liber 790, p. 248 (Aug. 9, 1959); Liber 813, p. 257 (May 5, 1860).
The New York Times (Jan. 8, 1876), 5.

135 East 35th Street
Borough of Manhattan Tax Map Block 891, Lot 21

Date of Construction: c.1859-61
Architect: Not determined
Developers: Joshua Tomlinson and George Hilyard
Initial Purchaser: George Underhill
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was developed in c.1859-60 by granite dealer Thomas Crane, and Joshua Tomlinson and George Hilyard. Crane appears to have subdivided the lots and developed the blueprints for the five similarly-designed houses at 129 to 137 East 35th Street, before transferring the properties to investors that held title during construction of the buildings. After completion, the houses were sold to private owners. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Tomlinson and Hilyard sold this house to George Edgar Underhill (1821-1884) after it was completed. Underhill, a wool merchant, earned his fortune in the China trade and in banking. He was a member of the Union Club, among many other social organizations in New York.

By c.1938, the brownstone ornamentation had been removed from the facade, possibly in conjunction with the house's conversion to a rooming house in 1926. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Intact historic features include the stoop and the elaborate roof cornice.

Description
Three bays; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic door under the stoop; non-historic wrought-iron grilles at the basement windows; non-historic wood-and-glass door with sidelight at the main entryway; non-historic lighting; non-historic wrought-iron grille over the door; non-historic one-over-one metal sash; elaborate roof cornice featuring brackets, modillions, dentils, and paneled friezes.

Significant Alterations

- 1926 (ALT 711-26): The house was converted from a private dwelling to a rooming house. (The facade detailing may have been removed in conjunction with this alteration.) Owner: Charles Griffith. Architect: Not listed.

References

New York City Tax Assessment Records, Ward 21, 1854-1861.
New York County, Office of the Register, Deeds Liber 703, p. 547 (May 20, 1856); Liber 813, p. 242 (May 5, 1860).
The New York Times (Aug. 26, 1884), 5.

137 East 35th Street, aka 254-262 Lexington Avenue
Borough of Manhattan Tax Map Block 891, Lot 22

Date of Construction: c.1859-61
Architect: Not determined
Developers: Candee & Arnold
Initial Purchaser: Thomas and Henrietta Farmer
Type: Row house with commercial space in the basement
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco (East 35th Street); Brick with brownstone trim, painted (Lexington Avenue).

History

This Italianate-style row house was developed in c.1859-60 by granite dealer Thomas Crane, and Candee & Arnold. Crane appears to have subdivided the lots and developed the blueprints for the five similarly-designed houses at 129 to 137 East 35th Street, before transferring the properties to investors that held title during construction of the buildings. After completion, the houses were sold to private owners. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Candee & Arnold sold this house to Henrietta and Thomas Farmer after its completion.

The two-story rear wing, facing Lexington Avenue, was built in 1887-88 by then-owner, the noted lawyer Lewis Cass Ledyard (1851-1932). The firm Morton & Chesley was listed as both architect and builder. Ledyard, who was considered one of the great American lawyers of his time, was the counsel of J. P. Morgan and president of the New York Public Library. In 1880, he founded the firm of Carter, Ledyard & Millburn, which is still in practice. He represented many major corporations, including the American Tobacco Company, for which he oversaw the complete restructuring of the company following a Supreme Court decision ordering the company's dissolution. He also served as counsel to the United States Steel Company and to the

New York Stock Exchange. He also held directorships at several banks, and was a trustee of the Metropolitan Museum of Art, the Pierpont Morgan Library, and the Frick Collection.

By c.1938, storefronts had been installed at the ground level facing Lexington Avenue. By c.1988, the brownstone detailing had been stripped from both facades. Surviving historic features include the stoop, wooden door at the main entryway, and the elaborate roof cornice on both facades.

Description
East 35th Street: Three bays; intact stoop with non-historic wrought-iron railings; non-historic corner storefront at the basement level with non-historic box awning; non-historic door under the stoop with roll-down gate; historic wood and glass door at the main entryway; non-historic lighting; non-historic one-over-one wood sash; elaborate roof cornice featuring brackets, modillions, dentils, and paneled frieze. Lexington Avenue: Four bays, non-historic basement-level storefronts with non-historic box awnings and security gates; non-historic wrought-iron fire escape; non-historic one-over-one metal sash; elaborate roof cornice featuring brackets, modillions, dentils, and paneled frieze. Rear wing: Two stories; one bay; similar non-historic storefronts, grouped fenestration with non-historic one-over-one metal sash; non-historic wrought-iron railing on roof. Rear elevation: Brick, painted; non-historic one-over-one metal sash.

Significant Alterations
- 1887 (ALT 2039-1887): A two-story addition was erected at the rear. Owner: Lewis C. Ledyard. Architect/builder: Morton & Chesley.

References
New York City Tax Assessment Records, Ward 21, 1854-1861.
New York County, Office of the Register, Deeds Liber 703, p. 547 (May 20, 1856); Liber 899, p. 676 (July 6, 1864).
The New York Times (Jan. 28, 1932), 21.

EAST 36TH STREET, NORTH SIDE

107 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 5

Date of Construction: 1869 (NB 767-1869)
Architect: William P. Esterbrook
Original Owner: Abraham C. Pulling
Builder: Marc Eidlitz
Type: Row house
Style: Renaissance Revival
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Renaissance Revival-style residence was built in 1869 as one in a pair of similar dwellings with the adjacent house at 109 East 36th Street. Designed by architect William P. Esterbrook as mirror images, the plans were filed at the Department of Buildings as one application. The buildings, however, were owned separately by business partners Abraham C. Pulling and Thomas Tweddle, whose malt supply company was located on Broome Street. No. 107 belonged to Pulling, which he occupied through at least 1881, while Tweddle owned No. 109. In the post-Civil War period, row houses became larger and more elaborately-detailed, reflecting the establishment of an affluent middle class in New York City, which had developed into the nation's foremost commercial center during the war.

This building's stoop was removed in 1959, when it was converted from a private dwelling to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. The building's facade remains largely intact; extant historic features include an elaborate surround at the former main entryway at the first story, the pedimented hoods at the first-story windows, the upper-story window surrounds, the wood sash, and the roof cornice.

Description
Three bays; stoop removed; non-historic wrought-iron fence at the areaway; non-historic door and lighting; non-historic wrought-iron grille at the basement windows; former main entryway at the first story features elaborate surround consisting of arched doorway with flanking pilasters, molded hood, and non-historic casements and transom; first story windows have pedimented hoods; upper story fenestration features molded sills, surrounds, and hoods; historic two-over-two wood sash; wood roof cornice featuring brackets, dentils, and a paneled frieze. West elevation: Brick.

Significant Alterations
- 1959 (ALT 1956-1959): The building was converted from a private house to a multiple dwelling, and its stoop was removed. Owner: John Throckmorton. Architect: Albert Ullrich.

References
New York City Census of the Population, 21st Ward, 1870.
Lain's Directory, 1881.
New York City Department of Buildings, New Buildings docket book.
New York City Tax Assessment Records, Ward 21, 1854-1873.

109 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 6

Date of Construction: 1869 (NB 767-1869)
Architect: William P. Esterbrook
Original Owner: Thomas Tweddle
Builder: Marc Eidlitz
Type: Row house
Style: Altered Renaissance Revival
Stories: Four and basement
Structure/Materials: Brownstone with cement stucco, painted.

History
This altered Renaissance Revival-style residence was built in 1869 as one in a pair of similar dwellings with the adjacent house at 107 East 36th Street. Designed by architect William P. Esterbrook as mirror images, the plans were filed at the Department of Buildings as one application. The buildings, however, were owned separately by business partners Abraham C. Pulling and Thomas Tweddle, whose malt supply company was located on Broome Street. No. 107 belonged to Pulling, while Tweddle owned No. 109. In the post-Civil War period, row houses became larger and more elaborately-detailed, reflecting the establishment of an affluent middle class in New York City, which had developed into the nation's foremost commercial center during the war.

In the late 1940s to the early 1950s, the house was occupied by Albert Johnson (1910-1967), who designed stage sets for over one-hundred shows, including "The Ziegfeld Follies of 1934," "Of Thee I Sing," and "As Thousands Cheer." He was a consultant on production and design for the amusement zone of the 1939 World's Fair and designed and produced "American Jubilee," which opened the 1940s World's Fair, in collaboration with Oscar Hammerstein 2nd and Arthur Schwartz.

This building's facade has been significantly altered. The window surrounds were stripped prior to c.1938, while the stoop and door surround were removed in 1948 in conjunction with the conversion of the building from a private residence to a multiple dwelling and doctor's office. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. In addition, the stucco-covered facade has been painted. Surviving historic features are the wood sash and the roof cornice.

Description
Three bays; stoop removed; non-historic wrought-iron railings; non-historic door and lighting; non-historic one-over-one metal sash at the basement with non-historic wrought-iron grilles; historic one-over-one wood sash at the first story; historic two-over-two wood sash at the second, third, and fourth stories; historic two-over-two wood sash; wood roof cornice featuring brackets, dentils, and a paneled frieze.

Significant Alterations
- 1929 (ALT 2683-1929): A rear addition was erected and interior alterations were made. Owner: Mrs. Beverly R. Robinson. Architect: Patrick J. Murray.
- 1948 (ALT 1537-1948): The building was converted from a private house to a multiple dwelling and doctor's office, and its stoop was removed. Owner: Senate Holding Corp. Architect: O. Kerne Fulmar.

References
New York City Census of the Population, 21st Ward, 1870.
Lain's Directory, 1881.
New York City Department of Buildings, New Buildings docket book.
New York City Tax Assessment Records, Ward 21, 1854-1873.
The New York Times (Dec. 22, 1967), 31.

111 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 7

Date of Construction: c.1866
Architect: Not determined
Developer: Jacob Voorhies, Jr.
Initial Purchaser: Louisa Rostan
Type: Row house
Style: Italianate with Second Empire details
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style house with Second Empire details was developed c.1866 by Jacob Voorhies, Jr. He sold it after its completion to schoolteacher Louisa Rostan, who occupied it until at least 1870. In the post-Civil War period, row houses became larger and more elaborately-detailed, reflecting the establishment of an affluent middle class in New York City, which had developed into the nation's foremost commercial center during the war. From 1880 through 1900, the house was occupied by Commodore Benjamin Franklin Isherwood (b.1822), a trained engineer and career navy man who was appointed engineer-in-chief of the United States Navy in 1861. It remained in the Isherwood family through the 1920s.

In the mid-twentieth century, the building's stoop was removed and the window surrounds were altered, possibly in conjunction with a major interior alteration in 1961, during which the building was converted into a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the rusticated basement, the historic doors and stone surround at the former first-story entryway, the molded window surrounds, the wood sash, and the elaborate roof cornice.

Description
Three bays; rusticated basement; stoop removed; non-historic wrought-iron fence at the areaway; historic double wood and glass doors with paneled jambs surmounted by hood supported by foliated brackets; non-historic lighting; segmentally-arched fenestration with keystones and non-historic wrought-iron grilles at the basement; former main entryway at the first story features elaborate surround consisting of arched doorway with flanking paneled pilasters, carved brackets, projecting hood, historic wood-and-glass double doors, paneled jambs, and non-historic wrought-iron railing; molded window surrounds at the first through fourth stories; historic one-over-one wood sash and non-historic HVAC grilles; elaborate bracketed wood roof cornice.

Significant Alterations
- 1961 (ALT 919-61): The building was converted to a multiple dwelling; the stoop may have been removed and the window surrounds altered in conjunction with this work. Owner: I.B. Friedman & Murray Hazen. Architect: Serge Klein.

References
National Cyclopedia of American Biography (v.12), 199.
New York City Tax Assessment Records, Ward 21, 1854-1868.

113 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 8

Date of Construction: c.1858-59
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: Henry E. Quinan
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone, painted

History
This Italianate-style row house was constructed in c.1858-59 as one of a pair of similar residences with 115 East 36th Street by builder/developers Kennedy & Haw, who sold the buildings to private owners upon their completion. These houses were the first to be constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. The initial purchaser of this house was Henry E. Quinan, a dry goods merchant. In 1865, the building was acquired by Admiral David G. Farragut (1801-1870), the decorated naval officer and Civil Ward hero. In 1854, he was appointed first naval commandant of the Mare Island Shipyard near San Francisco. He achieved the rank of captain the following year. During the Civil War, he led the Union navy in the taking of New Orleans and in the Battle of Mobile Bay. When Congress created the rank of admiral following the war, Farragut was the first to be given it. He received great honors throughout the United States and Europe, and was entertained by the kings and princes of Europe and by businessmen in the United States. The Farragut family continued to occupy the house until 1916.

By c.1938, the window hood had been simplified, and by the mid-1980s, the stoop had been removed and the original entryway surround had been altered, possibly in conjunction with the building's conversion from a private residence to a multiple dwelling in 1947. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the wood entry doors, the carved keystone above the former main entryway at the first story, the first-story balconette, and the wood roof cornice.

Description
Three bays; stoop removed; non-historic wrought-iron fence and railings at the areaway; arched doorways and fenestration; historic double wood-and-glass doors; non-historic lighting; former main entryway at the first story retains flanking pilasters, architrave molding, scrolled keystone, and historic double wood-and-glass doors with curved transom; historic wrought-iron balconette at the former first-story entryway; altered window surrounds on the first through fourth stories; non-historic one-over-one metal sash; wood roof cornice featuring elaborate brackets, dentils, paneled frieze, and curved gablets.

Significant Alterations
- 1947 (ALT 1495-1947): The building was converted from a private residence to a multiple dwelling. The stoop may have been removed at this time. Owner: J.C. MacCormack. Architect: James E. Casale.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
Who Was Who in America 1807-1896 (Chicago: Marquis, 1963), 176.

115 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 9

Date of Construction: c.1858-59
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: John Robinson
Type: Row house
Style: Italianate
Stories: Four with basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was constructed in c.1858-59 as one in a pair of similar residences with 113 East 36th Street by builder/developers Kennedy & Haw, who sold the buildings to private owners upon their completion. These houses were the first to be constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. The initial purchaser of this house was John Robinson. In 1880, the house was occupied by Louis Fitzgerald, president of the Equitable Life Insurance Company.

By c. 1938, the window hoods had been altered. The brownstone is now covered with cement stucco that has been tinted green, but the facade nevertheless remains largely intact. Surviving historic features include the stoop and railings, the areaway fence and gate, the elaborate surround at the main entryway, the wood-and-glass doors with paneled jambs, the wood sash, and wood roof cornice.

Description
Three bays; arched doorway and fenestration; intact stoop with historic wrought-iron railings; historic wrought-iron areaway fence and gate; historic wrought-iron gate under the stoop; historic wrought-iron grilles at the basement windows; through-the-wall HVAC grilles at the basement and first story; elaborate surround at the main entryway featuring paneled pilasters, scrolled brackets, keystone, curved pediment, historic double wood-and-glass doors, and paneled jambs; non-historic lighting; molded window surrounds at the first through fourth stories; historic one-over-one wood sash at the first story and two-over two wood sash at the basement, second, third, and fourth stories; wood roof cornice featuring elaborate brackets, dentils, paneled frieze, and curved gablets.

Significant Alterations

-Early twentieth century: The window surrounds were altered.

- Mid-twentieth century: The facade was resurfaced with pigmented cement stucco.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.

117 East 36th Street

Borough of Manhattan Tax Map Block 892, Lot 10

Date of Construction: c.1856
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: Thomas S. Cummings
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style house was built in c.1856 by builder/developers Kennedy & Haw as one in a row of five similar residences from 117 to 125 East 36th Street. Upon its completion, Kennedy & Haw sold this house to Thomas Seir Cummings (b.1804), a leading portrait painter and miniaturist, and professor of design at the University of the City of New York (now New York University). He was also the vice-president and treasurer of the National Academy of Design. He and his wife, Rebecca, also an artist, occupied the house until the mid-1860s.

One of the historic district's narrowest houses, it employs the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. This building's window and door surrounds were altered in the mid-twentieth century. Surviving historic features include the stoop, the paneled door jambs, and the roof cornice.

Description

Two bays; intact stoop with non-historic wrought-iron railing; non-historic wrought-iron areaway fence and gate; non-historic door under the stoop; non-historic wrought-iron grille at the basement window; arched main entryway with altered surround, non-historic doors, paneled jambs, and historic curved transom; through-the-wall HVAC vents on all floors; non-historic one-over-one metal sash; bracketed wood roof cornice with curved and paneled frieze.

Significant Alterations

- Mid-twentieth century: The window and door surrounds were altered.

References

LPC, *Ladies Mile Historic District* (LP-1609) prepared by the Research Dept., (New York, 1989), 85.
New York City Tax Assessment Records, Ward 21, 1854-1859.

119 East 36th Street

Borough of Manhattan Tax Map Block 892, Lot 11

Date of Construction: c.1856
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: Thomas Glover
Type: Row house
Style: Italianate
Stories: Four with basement
Structure/Materials: Brownstone covered with cement stucco, painted

History

This Italianate-style house was built in c.1856 by builder/developers Kennedy & Haw as one in a row of five similar residences from 117 to 125 East 36th Street. Upon its completion, Kennedy & Haw sold this house to lawyer Thomas Glover. One of the historic district's narrowest houses, it employs the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money.

In 1906 a rear addition was constructed at this house; the extension was enlarged in 1918. In 1945-46, the building received extensive interior alterations, including the installation of an elevator. The window surrounds may have been stripped at this time. Intact historic features include the stoop, the iron gate under the stoop, the door surround at the main entryway, the wood sash, and the roof cornice.

Description

Two bays; stoop intact with non-historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic wrought-iron grilles at the basement window; historic wrought-iron gate under the stoop; main entryway features curved pediment supported by paneled pilasters and scrolled brackets, and non-historic double wood doors; non-historic lighting; molded window lintels and sills on the first through fourth stories; non-historic one-over-one metal sash at the basement; historic one-over-one wood sash at the first and second stories; historic two-over-two wood sash at the third and fourth stories; bracketed wood roof

cornice with curved and paneled frieze.

Significant Alterations

- 1906 (ALT 1727-1906): A two-story rear extension was built. Owner: Mrs. C. Pell. Architect: Robert E. Kelly.
- 1918 (ALT 633-1918): The existing rear extension was enlarged. Owner: Herbert C. Pell. Architect: Charles L. Fraser.
- 1945-46: (ALT 1706-1945): The building received extensive interior alterations, including the installation of an elevator. The window surrounds may have been altered at this time. Owner: W.F. Buckley. Architect: James Casale.

References

New York City Tax Assessment Records, Ward 21, 1854-1859.
Real Estate Record & Guide (June 30, 1906), 1277.

121 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 12

Date of Construction: c.1856
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: David L. Lewis
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style house was built in c.1856 by builder/developers Kennedy & Haw as one in a row of five similar residences from 117 to 125 East 36th Street. Upon its completion, Kennedy & Haw sold this house to David L. Lewis. In th 1880s, Susan Spring conducted a school for young ladies in the house. From as early as 1902 until 1926, the building was occupied by William K. Draper (1863-1926), a noted physician who was professor of clinical medicine at Bellevue Hospital. He was credited with having invented the system of information sharing and statistic keeping among the city's hospitals.

One of the historic district's narrowest houses, it employs the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. A rear extension was built at No. 121 in 1907. The building's facade remains largely intact. Extant historic features include the stoop and railings, the entryway and window surrounds, the wood-and-glass doors and transom, the wood sash, and

the roof cornice.

Description
Two bays; stoop intact with historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic basement entryway; historic wrought-iron gate under the stoop; main entryway features curved pediment supported by paneled pilasters and scrolled brackets, and non-historic double wood doors and transom; molded window lintels and sills on the first through fourth stories; through-the-wall HVAC grilles on the first through third stories; historic one-over-one wood sash; bracketed wood roof cornice with curved and paneled frieze.

Significant Alterations
- 1907 (ALT 2015-1907): A one-story extension was built at the rear. Owner: Dr. William K. Draper. Architect: William S. Miller.

References
The National Cyclopedia of American Biography (v.26), 395-396.
New York City Tax Assessment Records, Ward 21, 1854-1859.
Real Estate Record & Guide (July 20, 1907), 124.

123 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 13

Date of Construction: c.1856
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: Pauline and Domingo Ruiz
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone

History
This Italianate-style house was built in c.1856 by builder/developers Kennedy & Haw as one in a row of five similar residences from 117 to 125 East 36th Street. Upon its completion, Kennedy & Haw sold this house to Pauline and Domingo Ruiz, who occupied it through 1863. The building was occupied from 1880 through at least 1900 by Orlando Benajah Douglas (1836-1920), a noted physician and Civil War hero who marched to the sea with General Sherman. He was severely wounded at the Battle of Shiloh. In 1877, he was appointed director of the Manhattan Eye and Ear Hospital. It was during his tenure that the hospital gained recognition as the finest of its kind. Douglas also wrote many medical books on the subject of throat diseases.

One of the historic district's narrowest houses, it employs the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room,

and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. By c.1938, the window surrounds at this house had been altered. Surviving historic features include the stoop and railings, the entryway surround, the paneled door jambs, wooden sash, and the roof cornice.

Description
Two bays; stoop intact with historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic basement entryway; main entryway features curved pediment supported by paneled pilasters and scrolled brackets, paneled jambs, and non-historic wood door with sidelight; non-historic lighting; molded window lintels and sills on the first through fourth stories; non-historic one-over-one metal sash at the basement; historic one-over-one wood sash; through-the-wall HVAC grilles on all floors; bracketed wood roof cornice with curved and paneled frieze.

Significant Alterations
- Early twentieth century: The window surrounds were altered.

References
The National Cyclopedia of American Biography (v.6), 286.
New York City Tax Assessment Records, Ward 21, 1854-1859.

125 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 14

Date of Construction: c.1856
Architect: Not determined
Builder/Developers: Kennedy & Haw
Initial Purchaser: Margaretta L. Brown
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style house was built in c.1856 by builder/developers Kennedy & Haw as one in a row of five similar residences from 117 to 125 East 36th Street. Upon its completion, Kennedy & Haw sold this house to Margaretta L. Brown. During the late-1870s, this was the home of Austin Flint, Jr., the psychologist who tried to prove the sanity of Harry K. Thaw, murderer of Stanford White, the famous architect. From 1905 through 1908, Franklin and Eleanor Roosevelt lived here. They took up residence here immediately upon returning from their honeymoon, and their children Anna (1906) and James (1907) were born here. Roosevelt called it his "fourteen foot mansion."

One of the historic district's narrowest houses, it employs the English basement plan, a type of layout that was in vogue in New York in the late 1840s and 1850s. This type of plan, which featured a low stoop leading to a first floor containing various reception halls and a dining room, and a formal second-story parlor floor with high ceilings and tall windows, allowed builders to subdivide standard building lots into narrower plots on which they constructed smaller houses that could be marketed for less money. This building's facade remains largely intact.

Description
Two bays; stoop intact with historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic basement entryway; main entryway features curved pediment supported by paneled pilasters and scrolled brackets, paneled jambs, historic double wood doors, and curved transom; non-historic lighting; molded window lintels and sills on the first through fourth stories; historic one-over-one wood sash; bracketed wood roof cornice with curved and paneled frieze.

Significant Alterations
- None

References
Blanch Weisen Cook, *Eleanor Roosevelt, Volume 1 (1887-1933),* (New York: Penguin, 1992).
New York City Tax Assessment Records, Ward 21, 1854-1859.

127 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 15

Date of Construction: 1855-56
Architect: Not determined
Builder/Developer: Thomas Kilpatrick
Initial Purchaser: Eliza R. Hitchcock
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house with later alterations was developed in 1855-56 as one in a row of five similar buildings from 127 to 135 East 36th Street by builder/developer Thomas Kilpatrick, who sold this dwelling to Eliza R. Hitchcock upon its completion. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street near Lexington Avenue. He went on to build several other apartment houses in Manhattan. Unlike most of the other houses built in the initial phase of development in the district from 1853 to 1857, which had narrow facades and English basements, this row features wider fronts, high

basements, and steep stoops. Originally, the row's basements were boldly rusticated and its window openings were segmental.

Between c.1938 and the mid-1980s, the stoop and cornice at this house were removed, possibly in conjunction with its conversion from a single-family residence to a multiple dwelling in 1957. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the basement rustication, window grilles at the basement windows, and the molded window surrounds on the upper stories.

Description
Three bays; rusticated basement; stoop removed; non-historic wrought-iron fence and railings; non-historic door; historic wrought-iron grilles at the basement windows; molded window surrounds at the first through fourth stories; non-historic one-over-one metal sash; through-the-wall HVAC grilles; cornice removed and replaced with cement-stucco-covered parapet.

Significant Alterations
- 1957 (ALT 488-1957): The building was converted from a single-family residence to a multiple dwelling. The stoop and cornice may have been removed in conjunction with this alteration. Owner: 177 Mulberry Realty Corp; Architect: Not listed.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.

129 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 16

Date of Construction: c.1856
Architect: Not determined
Builder/Developer/Initial Owner: Thomas Kilpatrick
Type: Row house
Style: Altered
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco, painted

History
This altered row house, originally Italianate in style, was developed in c.1856 as one in a row of five similar buildings from 127 to 135 East 36th Street by builder/developer Thomas Kilpatrick, who occupied this house after its completion, while selling the others to private owners. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New

York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan. The noted lawyer, George Gray Zabriskie (b.1889) lived in this building in 1952.

Unlike most of the other houses built in the initial phase of development in the district from 1853 to 1857, which had narrow facades and English basements, this row features wider fronts, high basements, and steep stoops. Originally, the row's basements were boldly rusticated and its window openings were segmental. This building's stoop was removed, possibly in 1939, when the building was converted from a one-family house to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the rusticated basement, the grilles at the basement windows, and the roof cornice.

Description
Three bays; rusticated basement; stoop removed; non-historic wrought-iron fence and gate; non-historic metal door; non-historic lighting; historic wrought-iron grilles at the basement windows; non-historic wrought-iron balconette at the first story; non-historic aluminum casements and fixed sash; bracketed wood roof cornice with paneled frieze, dentils, and modillions.

Significant Alterations
- 1939 (ALT 322-1939): The building was converted from a one-family house to a multiple dwelling. The stoop may have been removed in conjunction with this alteration. Owner: Cyril Benton. Architect: James E. Casale.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.
Who's Who in New York, (New York: Lewis Historical Publishing Co0, 1952), 1277.

131 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 17

Date of Construction: c.1856
Architect: Not determined
Builder/Developer: Thomas Kilpatrick
Initial Purchaser: Richard L. Bunting
Type: Row house
Style: Italianate

Stories: Four with basement and attic
Structure/Materials: Brownstone covered with cement stucco, painted

History
This Italianate-style row house with later alterations was developed in c.1856 as one in a row of five similar buildings from 127 to 135 East 36th Street by builder/developer Thomas Kilpatrick, who sold this dwelling to Richard L. Bunting upon its completion. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan. The house was occupied by architect William A. Delano (1874-1960) and his family from as early as 1909 until his death in 1960. Delano was a partner in the firm Delano & Aldrich, whose offices were located at 126 East 38th Street, also within the Murray Hill Historic District. The firm is known primarily for its residential work for wealthy clients in New York City and its suburbs, such as the Willard & Dorothy Whitney Straight House (1130 Fifth Avenue) and the William & Elsie Woodward House (9 East 86th Street), both in the Upper East Side Historic District, and the estate of John D. Rockefeller at Pocantico Hills, New York, and the Osgood Field House at Lenox, Massachusetts.

Unlike most of the other houses built in the initial phase of development in the district from 1853 to 1857 which had narrow facades and English basements, this row features wider fronts, high basements, and steep stoops. Originally, the row's basements were boldly rusticated and its window openings were segmental. By c.1938, this building's stoop had been removed, new entryways were created, the window surrounds were modified, and new sash was installed. These alterations may have been designed by Delano, but most of the building records for this house have been lost. (The existing attic story had been built by 1909. No records of its construction exist.) Surviving original features include the rusticated basement and the roof cornice, while the main and secondary entryway doors, basement window grille, the altered window surrounds, first-story balconettes, and the wood sash and casements remain from the early-twentieth-century alteration.

Description
Three bays; rusticated basement; stoop removed; non-historic wrought-iron fence and gate; historic double wood-and-glass doors at the main entryway; historic wood door in secondary entryway; historic wrought-iron grille at the basement window; molded window surrounds at the first through fourth stories; historic wrought-iron balconettes at the first story; historic two-over-two wood sash at the basement, third and fourth stories; historic wood casements with transoms at the first and second stories; bracketed wood roof cornice with paneled frieze, dentils, and modillions; non-historic shed dormer on the roof.

Significant Alterations
- 1909 (ALT 839-1909): A rear addition was erected. Owner: William A. Delano. Architect: Delano & Aldrich.

References
LPC, *Upper East Side Historic District* (LP-1051) prepared by the Research Dept., (New York: 1981), architects' appendix.
New York City Tax Assessment Records, Ward 21, 1854-1859.

133 East 36th Street
Borough of Manhattan Tax Map Block 892, Lot 18

Date of Construction: c.1856
Architect: Not determined
Builder/Developer: Thomas Kilpatrick
Initial Purchaser: John Bradley
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house with later alterations was developed in c.1856 as one in a row of five similar buildings from 127 to 135 East 36th Street by builder/developer Thomas Kilpatrick, who sold this dwelling to John Bradley upon its completion. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan.

Unlike most of the other houses built in the initial phase of development in the district from 1853 to 1857, which had narrow facades and English basements, this row features wider fronts, high basements, and steep stoops. Originally, the row's basements were boldly rusticated and its window openings were segmental. In 1923-24, the building received a major alteration, designed by the firm Delano & Aldrich, which include the removal of the stoop, the relocation of the entryway to the basement story, creation of a secondary entryway at the basement, and the modification of the window surrounds. Beginning in the 1890s and continuing into the 1920s, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses by renovating both the interiors and exteriors. Very often, they engaged the leading architects of the day to design the alterations. Surviving original details include the basement rustication and the roof cornice; extant features from the 1923-24 alteration include the basement window grilles, the window surrounds, and the wood sash.

Description
Three bays; rusticated basement, painted; stoop removed; non-historic wrought-iron fence and gate; non-historic door at the entryway; non-historic lighting; historic wrought-iron grilles at the basement windows; molded window surrounds at the first through fourth stories; historic two-

over-two wood sash with non-historic metal storms; through-the-wall HVAC grilles at each story; bracketed wood roof cornice with paneled frieze, dentils, and modillions.

Significant Alterations

- 1923-24 (ALT 1240-1923): Front stoop removed; interior and exterior alterations. Owner: Frederick E. Hyde. Architect: Delano & Aldrich.
- 1943 (ALT 605-1943): The secondary basement entryway was converted to a window. Owner: Isadore Kunstler. Architect: Max Cohn.

References

New York City, Department of Buildings, Alterations Docket Book.
New York City Tax Assessment Records, Ward 21, 1854-1859.

135 East 36th Street, aka 282 Lexington Avenue
Borough of Manhattan Tax Map Block 892, Lot 19

Date of Construction: c.1856
Architect: Not determined
Builder/Developer: Thomas Kilpatrick
Initial Purchaser: James Uglow
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone, patched and painted (East 36th Street); Brick with brownstone trim, painted (Lexington Avenue).

History

This Italianate-style row house with later alterations was developed in c.1856 as one in a row of five similar buildings by builder/developer Thomas Kilpatrick, who sold this dwelling to James Uglow upon its completion. Thomas Kilpatrick (1822-1902) was born in Ireland and educated in England. He immigrated to New York City when he was twenty-one years old, and immediately began business as an architect and builder. In 1853, he built what is credited as the city's first multi-family house, which was located on East 30th Street, near Lexington Avenue. He went on to build several other apartment houses in Manhattan. The noted architect J. Morgan Slade (1852-1882) occupied the house in the last two years of his life. Among his best-known work is the Victorian Gothic-style David S. Brown Store at 8 Thomas Street (1875-76, a designated New York City Landmark), which is an early example of the fine commercial architecture that quickly made his reputation. Other examples of his work are found in both the SoHo-Cast Iron and the NoHo Historic Districts. Slade's promising career ended abruptly with his unexpected death at the age of thirty.

Unlike most of the other houses built in the initial phase of development in the district from 1853 to 1857, which had narrow facades and English basements, this row features wider fronts, high basements, and steep stoops. Originally, the row's basements were boldly rusticated and its

window openings were segmental. In 1881, a rear extension was built at this building facing Lexington Avenue. It was designed by architect J. Morgan Slade, who also occupied the house at the time; it was expanded to its current size in 1898. The window surrounds on both facades were altered and the facades painted between the late-1930s and the mid-1980s. Surviving historic features include the basement rustication, the stoop, the wood sash, the roof cornice, the oriel ands basement window grilles on Lexington Avenue, and the historic cast-iron fence on Lexington Avenue.

Description

East 36th Street: Three bays; rusticated basement; box stoop with non-historic wrought-iron railings; historic wrought-iron gate under the stoop; non-historic wrought-iron fence and gate at the areaway; non-historic one-over-one metal sash with historic wrought-iron grilles at the basement windows; non-historic double wood-and-glass doors at the main entryway; non-historic lighting; projecting through-the-wall air conditioning units on the first through fourth stories; non-historic flagpole and bracket above the first story; historic one-over-one wood sash at the first and fourth story; historic two-over-two wood sash at the basement, second, and third stories; bracketed wood roof cornice with paneled frieze, dentils, and modillions. Lexington Avenue: Three bays at the basement through third stories; two bays at the fourth story; brownstone base; molded window surrounds; two-story oriel at the second and third stories with molded crown; historic wrought-iron grilles at the basement windows; projecting through-the-wall air conditioning units at the basement; non-historic picture window at the fourth story; historic two-over-two wood sash; bracketed wood roof cornice with paneled frieze, dentils, and modillions; brick chimney stacks on roof. Rear elevation: Brick, painted; non-historic one-over-one metal sash; projecting through-the-wall air conditioning units. Rear wing: Brick, painted, four stories; two bays; historic cast-iron fence; non-historic metal doors; non-historic one-over-one metal sash; through-the-wall air conditioning units.

Significant Alterations

- 1881 (ALT166-1881): A three-story rear extension was built and interior alterations were performed. Owner: Charles P. Murray. Architect: J. Morgan Slade.
- 1898 (ALT 870-1898): The footprint of the existing rear wing was enlarged and interior alteration were made. Owner: J.P. Morgan. Architect: Paul Frost, Jr.
- 1913 (ALT 2049-1913): An elevator shaft was installed. Owner: J.P. Morgan. Architect: Louis L. Tiemann.
- 1924-25 (ALT 1287-1924): The lower part of the oriel facing Lexington Avenue was altered. Owner: John P. Morgan. Architect: Louis E. Ordwein.

References

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).
New York City Tax Assessment Records, Ward 21, 1854-1859.
Real Estate Record & Guide (July 5, 1913), 67.

EAST 37TH STREET, SOUTH SIDE

108 East 37th Street, aka 108 ½ East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 79

Date: c.1920-21 (ALT 582-1920)
Architect: Charles A. Platt
Owner: George Nichols, Esq.
Type: Townhouse
Style: neo-Colonial
Stories: Five and attic
Structure/Materials: Brick with limestone trim

History
This neo-Colonial-style townhouse was originally built in c.1866 as a residence for Jacob Voorhies, Jr., who occupied it into the 1870s. In c.1920-21, the building's front was replaced with the current neo-Colonial facade, designed by architect Charles A. Platt for then-owner George Nichols, Esq. Beginning in the 1890s and continuing into the 1920s, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses by renovating both the interiors and exteriors. Very often, they engaged the leading architects of the day to design the alterations. In 1927-28, Nichols engaged Platt to designed the rooftop addition.

The building was converted to a multiple dwelling in 1950. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. This building remains remarkably intact to the 1920s alterations.

Description
Three bays; granite stoop; historic wrought-iron railings and fence; main entryway features limestone surround with brackets and hood; historic paneled double wood door with transom; historic light fixtures; secondary entryway has historic wood door and projecting air conditioner in the transom; non-historic wrought-iron window grille at the first story; windows feature limestone sills, splayed lintels, and keystones; non-historic one-over-one wood sash; through-the-wall HVAC grilles at the first through fourth stories; molded limestone roof cornice; historic glass penthouse and historic brick chimney stacks on the roof.

Significant Alterations
- c.1920-21 (ALT 582-1920): A new front wall and rear extension were erected and interior alterations were performed. Owner: George Nichols, Esq. Architect: Charles A. Platt.
- 1927-28 (ALT 935-1927): The building was raised one story in height. Owner: George W. Nichols. Architect: Charles A. Platt.

- 1950 (ALT 2382-1950): The building was converted to a multiple dwelling. Owner: Murray Hill Mgt. Corp. Architect: Schuman & Lichtenstein.

References
New York City Tax Assessment Records, Ward 21, 1859-1869.

110 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 78

Date of Construction: c.1860-61
Architect: Not determined
Developer: Anthony Mowbray
Initial Purchaser: Elizabeth Scribner
Type: Row house
Style: Italianate with neo-Federal-style alterations
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco

History
This Italianate-style house was built in c.1860-61 by developer Anthony Mowbray, who sold it to Elizabeth Scribner upon its completion. This house was constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. In 1864, Scribner sold it to Robert Halstead of Halstead, Haines & Co., dry goods merchants whose store was located on lower Broadway in what is now the Tribeca East Historic District. It was occupied by members of the Halstead family until 1910.

The building received extensive interior alterations in 1911-12, during which an elevator was installed and a rear addition was erected by then-owner John J. Riker. At the time, many of Murray Hill's mid-century row houses were purchased by wealthy New Yorkers who converted these buildings to elegant townhouses by renovating the interiors. The house was converted to a multiple dwelling in 1937, during which the stoop was removed and a new Federal-style doorway, designed by architect William Miltenberger, was installed at basement level. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed.

Surviving original details include the basement rustication, the upper-story window surrounds, and the roof cornice. Extant features from the 1937 alterations include the areaway fence, the

upper-story sash, the arched entryway with paneled door, sidelights, and fanlight.

Description
Three bays; rusticated basement; molded window surrounds; stoop removed; historic wrought-iron fence; arched entryway with molded surround, historic paneled wood-and-glass door with sidelight, fanlight, and flanking historic wall lamps; non-historic wrought-iron grilles at the basement windows; first story features historic arched multi-pane casement window in the west bay, other bays have historic twelve-over-twelve wood sash and stone balconettes with historic wrought-iron railings; through-the-wall air conditioner between the first-story windows; historic nine-over-nine wood sash with non-historic metal storms at the second and third stories; historic six-over-six wood sash with non-historic metal storms at the fourth story; bracketed pressed-metal roof cornice with paneled frieze.

Significant Alterations
- 1911-12 (ALT 933-1911): The building was extended at the rear, an elevator was installed, and the interior was altered. Owner: John J. Riker. Architect: James B. Baker.
- 1937 (ALT 2240-1937): The front stoop was removed and a new basement-level entryway was installed; interior alterations were performed. Owner: Milfarm Corp. Architect: William Miltenberger.

References
New York City Tax Assessment Records, Ward 21, 1859-1862
New York County, Office of the Register, Deeds Liber 814. P. 492 (1860); Liber 829, p. 550 (1861).
Real Estate Record & Guide (Apr. 22, 1911), 741.

112 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 77

Date of Construction: c.1859
Architect: Not determined
Developers: Arnold & Mowbray
Initial Purchaser: Edward Phelan
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style house was built in c.1859 by developers Arnold & Mowbray (Alfred P. Arnold, John Mowbray, and Anthony Mowbray), as one in a row of five similar buildings from 112 to 120 East 37th Street, the latter of which was demolished in 1891 for the construction of a new house. These houses were constructed during the historic district's second phase of

development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Upon its completion, Arnold & Mowbray sold 112 East 37th Street to Edward Phelan.

The stoop and entry surround were removed between c.1938 and the mid-1980s, possibly in conjunction with a major alteration in 1945-46 during which the house was converted to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Intact historic features include the basement rustication, the areaway fence, the door and surround at the basement, the window surrounds, the wood sash, and the roof cornice.

Description
Three bays; rusticated basement; stoop removed; historic wrought-iron railing and fence; entryway features curved pediment and historic wood and glass door; non-historic lighting; historic wrought–iron grilles at the basement windows; molded window surrounds at the first through fourth stories; geometric panels below first-story windows; historic two-over-two wood sash with non-historic metal storms; bracketed metal roof cornice.

Significant Alterations
- 1945-46 (ALT 84-1945): The building was converted from a private residence to a multiple dwelling. The stoop was possibly removed in conjunction with this alteration. Owner: Gnveri Realty Corp. Architect: Sidney Daub.

References
New York City Tax Assessment Records, Ward 21, 1858-1860.

114 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 76

Date of Construction: c.1859
Architect: Not determined
Developers: Arnold & Mowbray
Initial Purchaser: Ann S. Prindle
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style house was built in c.1859 by developers Arnold & Mowbray (Alfred P. Arnold, John Mowbray, and Anthony Mowbray), as one in a row of five similar buildings from 112 to 120 East 37th Street, the latter of which was demolished in 1891 for the construction of a new house. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Upon its completion, Arnold & Mowbray sold 114 East 37th Street to Ann S. Prindle. The house was occupied by noted insurance man John L. Dudley, Jr. from as early as 1890 through at least 1910. He was president and director of the Knickerbocker Audit Co.

By c.1938, the stoop had been removed, possibly in conjunction with the buildings conversion in 1920 from a private house to a multiple dwelling by then-owner Norman Johnson and architect Joseph C. Cocker. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Intact historic features include the basement rustication, areaway ironwork, molded pediment at the basement entryway, wood-and-glass door, the window surrounds, multi-pane sash, and the roof cornice.

Description
Three bays; rusticated basement; stoop removed; historic wrought-iron railing, gate, and fence; entryway features molded pediment and historic wood and glass door; non-historic lighting; non-historic wrought–iron grilles at the basement windows; molded window surrounds at the first through fourth stories; geometric panels below first-story windows; historic two-over-two wood sash at the basement and fourth stories; historic nine-over-nine wood sash at the first story; historic eight-over-eight wood sash with non-historic metal storms at the third story; historic one-over-one wood sash at the third story; bracketed metal roof cornice.

Significant Alterations
- 1920 (ALT 1924-1920): The building was converted to a multiple dwelling. The stoop may have been removed in conjunction with this alteration. Owner: Norman Johnson. Architect: Joseph C. Cocker.

References
New York City Tax Assessment Records, Ward 21, 1858-60.
Who's Who in New York (New York: Lewis Historical Publishing Co, 1907), 436.

116 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 75

Date of Construction: c.1859
Architect: Not determined
Developers: Arnold & Mowbray
Initial Purchaser: John H. Morrell
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement pigmented stucco

History
This Italianate-style house was built in c.1859 by developers Arnold & Mowbray (Alfred P. Arnold, John Mowbray, and Anthony Mowbray), as one in a row of five similar buildings from 112 to 120 East 37th Street, the latter of which was demolished in 1891 for the construction of a new house. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Upon its completion, Arnold & Mowbray sold 116 East 37th Street to John H. Morrell.

The building was extended at the rear in 1870 for banker Thomas Myers, who occupied the house from 1870 through at least 1880. Its stoop was removed between c.1938 and the mid-1980s, possibly in conjunction with its conversion in 1960 to a private residence to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features include the wrought-iron railings, wall lamps, curved pediment and the wood doors at the original doorway at the first story, the window surrounds, the wood sash, and the roof cornice.

Description
Three bays; stoop removed; historic wrought-iron railings; historic wood-and-glass door; historic lamps; historic wrought-iron grilles at the basement windows; original main entryway remains on the first story featuring arched doorway with keystone, flanking paneled pilasters with scrolled brackets, curved pediment, historic wrought-iron and glass double doors, and grilled fanlight; molded window surrounds on the second through the fourth stories; projecting through-the-wall air conditioners on the first through fourth stories; non-historic fixed wood single-pane sash at the basement; historic one-over-one wood sash at the first story; historic two-over-two wood sash at the second and third stories; non-historic one-over-one metal sash at the fourth story;

bracketed wood roof cornice with paneled frieze.

Significant Alterations

- 1870 (ALT 1082-1870): The building was extended at the rear. Owner: Thomas Myers. Architect: Henry Fernbach.
- 1960 (ALT 340-1960): The building was converted to a multiple dwelling. The stoop may have been removed in conjunction with this alteration. Owner: Philip Fitzsimmons. Architects: William J. & Donald E. Freed.

References

New York City Tax Assessment Records, Ward 21, 1858-1861.

118 East 37th Street

Borough of Manhattan Tax Map Block 892, Lot 74

Date of Construction: c.1859
Architect: Not determined
Developers: Arnold & Mowbray
Initial Purchaser: William Gale, Jr.
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This Italianate-style house was built in c.1859 by developers Arnold & Mowbray (Alfred P. Arnold, John Mowbray, and Anthony Mowbray), as one in a row of five similar buildings from 112 to 120 East 37th Street, the latter of which was demolished in 1891 for the construction of a new house. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. Upon its completion, Arnold & Mowbray sold 118 East 37th Street to William Gale, Jr. Gale was a partner in William Gale & Son, a leading manufacturer of fine silverware catering to both the retail and wholesale trade. From 1881 until about 1895, Gardner G. Howland, managing editor of the *New York Herald*, lived in the house.

A rear extension was constructed in 1917-18 and the building was converted to a two-family dwelling in 1949. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more

rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. At this building, however, the original facade remains remarkably intact, including the stoop and window sash.

Description
Three bays; intact stoop with historic wrought-iron railings and newel posts; historic wrought-iron fence at the areaway; main entryway features arched doorway with keystone, flanking paneled pilasters with scrolled brackets, curved pediment, historic wrought-iron and glass double doors, and grilled fanlight; historic wrought-iron grilles at the basement windows; molded window surrounds on the first through the fourth stories; geometric panel below the first-story windows; historic one-over-one wood sash at the first story; historic two-over-two wood sash at the basement, second, third, and fourth stories; bracketed wood roof cornice with paneled frieze.

Significant Alterations
- 1917-18 (ALT 2008-1917): A one-story rear extension was erected. Owner: Mrs. Eugene Hale. Architect: Patrick J. Murray.
- 1949 (ALT 1038-1949): The building was converted from a private dwelling to a two-family house. Owner: Joseph Aronson. Architect: Ralph E. Leff.

References
Art & the Empire City, 355, 366-67, 373.
New York City Tax Assessment Records, Ward 21, 1858-1860.

120 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 73

Date of Construction: 1891-92 (NB 1038-1891)
Architects: Romeyn & Stevens
Original Owner: James C. Fargo
Type: Row house
Style: Renaissance Revival
Stories: Five
Structure/Materials: Brownstone at the first story, brick and terra cotta above

History
This Renaissance Revival style residence was designed by the architectural firm Romeyn & Stevens, and built in 1891-92 for James C. Fargo (1829-1915), president of the American Express Co. from 1881 to 1914. It replaced a house, built in c.1859 by developers Arnold & Mowbray, that was part of a row of five houses from 112 to 120 East 37th Street. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. In addition to American Express, Fargo was also served as president to both the National Express Co. and the Westcott Express Co., and

director to the Chicago & Northwestern Railway Co. and the Merchants' Dispatch and Transportation Co. The Fargo family continued to own the building through at least 1923. The house remains remarkably intact.

Description
Three bays at the first and fifth stories; two bays at the second, third, and fourth stories; historic wrought-iron fence at the areaway; projecting brownstone portico featuring Ionic columns, molded entablature, historic wrought-iron and glass door, and grilled transom; historic wood paneled door at the secondary entryway; historic wrought-iron grille at the first-story window; upper stories feature splayed brick lintels with brownstone keystones at the second, third, and fourth stories, elaborate wrought-iron balconettes on brackets at the third story, and arched fenestration at the fifth story; historic one-over-one wood sash; terra-cotta roof cornice.

Significant Alterations
- None

References
New York City Department of Buildings, Borough of Manhattan, New Buildings applications docket book.
New York City Tax Assessment Records, Ward 21, 1858-1860.
The New York Times (Feb. 10, 1915), 11.
Who's Who in New York (New York; Lewis Historical Publishing Co., 1907), 467.

122 East 37th Street
Borough of Manhattan Tax Map Block 892, Lot 72

Date of Construction: c.1856
Architect: Not determined
Original Owner: Patrick McCaffrey
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style house was built in c.1856 for Patrick McCaffrey, who retained ownership through at least 1860. The wide facade of this building incorporates features typical of the usually-narrower English-basement houses in the district, including the low stoop and tall second-story parlor floor windows. From as early as 1889 through at least 1897, the house was occupied by members of the Fargo family, the proprietors of several express companies, including American Express. The family's patriarch, James C. Fargo, had the adjacent house at 120 East 37th Street constructed in 1891-92. The house was converted to a multiple dwelling in the early twentieth century. By the late 1930s, the brownstone detailing had been removed from the facade of 122 East 37th Street. Surviving historic detailing includes the stoop and railings,

areaway fence, the main entry doors, the wood sash, and the roof cornice.

Description
Three bays; stoop intact; historic wrought-iron railings on the stoop and at the areaway; non-historic door under the stoop; arched doorway and fenestration; historic double wood-and-glass paneled doors at the main entryway; non-historic lighting; historic wrought-iron window grilles at the basement and first story; historic one-over-one wood sash; bracketed pressed-metal roof cornice with paneled frieze.

Significant Alterations
- Early twentieth century: The brownstone ornament was removed from the facade. (Building records for this building no longer exist.).

References
New York City Tax Assessment Records, Ward 21, 1855-1860.

EAST 37TH STREET, NORTH SIDE

103 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 6

Date of Construction: 1909-11 (NB 644-1909)
Architects: Foster, Gade & Graham
Original Owner: Augusta B. Reese
Type: First-class dwelling
Style: Beaux Arts
Stories: Four plus basement and attic
Structure/Materials: Limestone

History
This Beaux Arts-style residence was designed by the architectural firm Foster, Gade & Graham, and built in 1909-11 for Augusta B. Reese. It replaced an earlier dwelling built in 1866 by developer Timothy G. Churchill. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. Augusta Reese was the wife of the noted real estate broker William W. Reese (c.1869-1942), who also served in executive positions at the General Electric Co. and the International Curtis Marine Turbine Co. The Reeses occupied this house through at least 1950. The building remains remarkably intact.

Description
Rusticated stone facade; three bays wide; granite stoop and bulkhead; historic cast-iron railings at the stoop and areaway; main entryway features an elaborate surround with a heavily molded

architrave, cartouche, surmounting foliation, and historic paneled wood door; historic wall lamps; historic paneled wood door at the secondary entryway; projecting wave molding above the first and third stories; upper-story fenestration features voussoirs; bracketed sills with garlands below the third-story windows; elaborate cast-iron balconettes at the second- and third-story windows; historic one-over-one wood sash at the first story; historic wood casements with transoms at the second and third stories; historic two-over-two wood sash at the fourth story and attic; limestone roof cornice with heavy brackets and surmounting balustrade; mansard roof with segmental dormers.

Significant Alterations
- None

References
New York City Department of Buildings, Borough of Manhattan, New Buildings applications docket books, (NB 155-1866).
New York City Tax Assessment Records, Ward 21, 1859-1869.
The New York Times (Mar. 30, 1942), 17.
Who's Who in New York (New York: Lewis Historical Publishing Co., 1909), 1087.

105 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 7

Date of Construction: c.1860-62
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: Edward Wood
Type: Row house
Style: Altered Italianate
Stories: Five and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered Italianate-style row house was built in c.1860-62 by development team of Hamilton & Ryer as one in a row of six similar dwellings from 105 to 115 East 37th Street, which were sold to private owners following their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased by Edward Wood in 1862, who occupied it through at least 1890. In the 1890s, the house was owned by real estate developer and politician Daniel S. McElroy (c.1851-1914), although he apparently never lived in this house. McElroy, served as New York City's tax commissioner and in the New York State Assembly. The house was occupied by the family of stockbroker Prescott Slade from 1910 to about 1923.

The house has been significantly altered. Between c.1938 and the mid-1980s, the building's facade was stripped of its ornamentation, including its roof cornice, and had a story added. These alterations may have occurred in 1945-46, when the house was converted to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. Surviving historic features at this house include the basement rustication, the stoop, and the main entry doors.

Description
Three bays; rusticated basement; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron grille under the stoop and at the arched basement window; secondary basement entryway with non-historic paneled wood door; historic paneled wood doors at arched main entryway on the first story; non-historic lighting; non-historic hanging sign at the first story; non-historic wood casements; roof cornice removed and replaced with cement stucco fascia.

Significant Alterations

- 1945-46 (ALT 422-1945): The house was converted to a multiple dwelling. The brownstone ornament and roof cornice may have been removed and the sixth story added during this alteration. Owner: Mattie Lee Adams. Architect: Roy Clinton Morris.

References
New York City Tax Assessment Records, Ward 21, 1859-1864.
New York City, Department of Buildings, Borough of Manhattan (ALT 711-1895).
"Daniel S. McElroy," obit., *The New York Times* (May 28, 1914).

107 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 8

Date of Construction: c.1860-62 with late-twentieth-century alterations
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: William C. Churchill
Type: Row house
Style: Altered
Stories: Five and basement
Structure/Materials: Pigmented cement stucco

History
This altered row house was built in c.1860-62 by development team of Hamilton & Ryer as one

in a row of six similar Italianate-style dwellings from 105 to 115 East 37th Street, which were sold to private owners following their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased by William C. Churchill in 1862. From 1910, the house was owned by insurance broker Robert Sedgewick and occupied by his son, Henry Renwick Sedgwick (1871-1946), of the architectural firm Godley & Sedgwick. Harvard-educated, he was a secretary of the Society of Beaux Arts Architects, and a trustee and treasurer of the Beaux Arts Institute of Design.

The building's facade received extensive alterations on several occasions. Its stoop was removed in the early twentieth century and its facade was rebuilt at mid-century, possibly in conjunction with a major interior alteration in 1953. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. In 1999, Post-Modern-style alterations, consisting of the installation of shallow pediments over the main door, second- and fourth-story windows, and the roof parapet, were made by architect Joseph Pell Lombardi for owner Osnat Weiss.

Description

Three bays at the basement; two bays above; paired fenestration in the east bay; stoop removed; non-historic wrought-iron fence and gate at the areaway; non-historic metal-and-glass door; non-historic lighting; non-historic wrought-iron grilles at the basement windows; angled crown molding above the basement; projecting window surrounds at the upper stories; through-the-wall air conditioning units on the third, fourth, and fifth stories; non-historic one-over-one metal sash; simple molded roof cornice with central gable.

Significant Alterations

- 1953 (ALT 2043-1953): The building received extensive interior alterations. The facade may have been rebuilt in conjunction with this alteration. Owner: Lilligree Realty Corp. Architect: Sidney Daub.
- 1999: Post-Modern-style facade ornament was installed and the interior was altered. Owner: Osnat Weiss. Architect: Joseph Pell Lombardi.

References

New York City Tax Assessment Records, Ward 21, 1859-1864.
Who's Who in New York (New York: Lewis Historical Publishing Co., 1924), 1107-1108.

109 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 9

Date of Construction: c.1860
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: Dolway B. Walkington
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was built in c.1860 by development team of Hamilton & Ryer as one in a row of six similar dwellings from 105 to 115 East 37th Street, which were sold to private owners following their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased by Dolway B. Walkington, a merchant who occupied the house until 1862, when he sold it to Ellen Kent. The Kent family continuously occupied this house through at least 1930.

The stoop was removed in 1940, when the house was converted to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. The brownstone ornamentation may have been removed in conjunction with this alteration. Surviving historic features include the areaway fence, the wood door at the present entryway, window grilles at the basement, and the roof cornice.

Description
Three bays; stoop removed; historic wrought-iron areaway fence; historic wood-and-glass paneled door; historic wrought-iron grilles at the basement windows; non-historic lighting; non-historic one-over-one metal sash; wood roof cornice with brackets and dentils.

Significant Alterations
- 1940 (ALT 1265-1940): The stoop was removed and the house was converted to a multiple dwelling. The facade ornamentation may have been removed at this time. Owner: Mary G. & Agnes Farrell. Architect: Robert J. Reilly.

References
New York City Tax Assessment Records, Ward 21, 1859-1864.

111 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 10

Date of Construction: c.1860-64
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: Alfred Decker
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was built in c.1860-64 by development team of Hamilton & Ryer as one in a row of six similar dwellings from 105 to 115 East 37th Street, which were sold to private owners after their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased by Alfred Decker in 1864. In 1871, the house was purchased by banker George W. Nash. His family occupied it until about 1930. In 1950, the building was occupied by the American Association of University Women.

The building's brownstone ornament was removed between c.1938 and the mid-1980s. (Building records for this building have been lost.) Extant historic features include the stoop, the wood doors at the main entryway, the wood sash, and the roof cornice.

Description
Three bays; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron railings at the areaway; historic wrought-iron grille under the stoop; historic wrought-iron window grilles at the basement; historic double wood paneled doors at the main entryway; non-historic lighting; historic one-over-one wood sash at the first story; historic two-over-two wood sash at the basement, second, third, and fourth stories; wood roof cornice featuring heavy brackets.

Significant Alterations
- Mid-twentieth century: The brownstone ornamentation was removed.

References
New York City Tax Assessment Records, Ward 21, 1859-1864.

113 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 11

Date of Construction: c.1860-63
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: Charles G. Harmer
Type: Row house
Style: Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This Italianate-style row house was built in c.1860-63 by development team of Hamilton & Ryer as one in a row of six similar dwellings from 105 to 115 East 37th Street, which were sold to private owners after their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased by saddlery and hardware merchant Charles G. Harmer, who occupied the house through at least 1890. The office of Marcel Breuer, the notable twentieth-century architect, was located in this building from c.1950 to 1956. Among his important works is the expressionistic Whitney Museum of American Art (1964-66), on Madison Avenue at 75th Street, located within the Upper East Side Historic District.

This building's brownstone ornamentation was removed between c.1938 and the mid-1980s. Surviving historic features include the stoop with cast-iron railings and newel posts, the areaway fence and gate, the doors at the main entryway, the wood sash, and the roof cornice.

Description
Three bays; intact stoop with historic cast-iron railings and newel posts; historic cast-iron areaway fence and gate; non-historic wrought-iron gate under the stoop; historic wrought-iron grilles at the basement windows; historic wood-and-glass double doors with transom grille at the main entryway; non-historic lighting; historic one-over-one wood sash at the basement; historic six-over-six wood sash at the first and third stories; historic six-over-one wood sash at the second story; historic two-over-two wood sash at the fourth story; bracketed wood roof cornice.

Significant Alterations
- Mid-twentieth century: The brownstone ornamentation was removed.

References
Robert F. Gatje, *Marcel Breuer: A Memoir* (New York: Monacelli Press, 2000), 32, 37-38.
New York City Tax Assessment Records, Ward 21, 1859-1864.

115 East 37th Street
Borough of Manhattan Tax Map Block 893, Lot 12

Date of Construction: c.1860-61
Architect: Not determined
Developers: Hamilton & Ryer
Initial Purchaser: William Christal
Type: Row house
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco

History
This Italianate-style row house was built in c.1860-61 by development team of Hamilton & Ryer as one in a row of six similar dwellings from 105 to 115 East 37th Street, which were sold to private owners after their completion. These houses were constructed during the historic district's second phase of development, during which larger, more elaborate houses were built, reflecting the new wealth and social status of middle-class New York families in the years prior to the Civil War. Ornament was even heavier than in the early and mid-1850s, with boldly-carved and bracketed pediments over the entryways, wide moldings surrounding the windows, and richly-detailed roof cornices. This house was purchased in 1861 by William Christal, president of the National White Lead and Zinc Works, which was located on Pearl Street in lower Manhattan.

In 1898, two of the three fourth-story windows were combined to form an enclosed balcony; in 1935, the building was converted to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. The stoop was removed and the basement facade was redesigned in conjunction with this alteration. Surviving historic features include the basement rustication, the areaway fence, the first-story balconettes, the wood sash, the fourth-story balcony, and the roof cornice.

Description
Three bays at the basement through the third story, two bays on the fourth story; stoop removed; rusticated basement; historic wrought-iron fence at the areaway; non-historic wood door; non-historic lighting; historic wrought-iron grilles at the basement windows; historic wrought-iron balconettes at the first story; historic nine-over-nine wood sash at the first and second stories;

historic six-over-six wood sash at the third story and the western fourth-story bay; the eastern fourth story bay has been enlarged and contains multi-pane wood casements; bracketed wood roof cornice.

Significant Alterations

- 1898 (ALT 751-1898): A balcony was constructed at the fourth story. Owner: F.K. Trowbridge. Architect: J.D. Waddleton.
- 1935 (ALT 1413-1935): The house was converted to a multiple dwelling, the stoop removed and the basement facade altered. Owner: Jessie Taylor Phillips. Architect: Harry M. Clawson.

References

New York City Tax Assessment Records, Ward 21, 1859-1864.

EAST 38TH STREET, SOUTH SIDE

106-114 East 38th Street

Borough of Manhattan Tax Map Block 893, Lot 82

Date of Construction: 1930 (NB 39-1929)
Architects: Bowden & Russell with Emery Roth
Developer: N.Y. Town House Co., Inc.
Type: Apartment house
Style: Art Deco
Stories: Twenty five including the multi-story tower
Structure/Materials: Brick and terra cotta

History

This Art Deco-style apartment house, known as the "Town House," was designed by the architectural firm Bowden & Russell, and constructed in 1930 for the N.Y. Town House. Inc.; Emery Roth was the associate architect. The building was filed at the Department of Buildings in January 1929 by the firm Turner & Bowden, but by the time construction began in January 1930, the firm had become Bowden & Russell. The building is one of two apartment buildings constructed in the historic district in the early twentieth century. Having replaced five mid-nineteenth-century row houses, the construction of this building reflected the trend toward apartment living among New York City residents. Its Art Deco styling and setback profile were typical for apartment houses of the period, which were designed in response to provisions in New York's Zoning Resolution of 1916 that were intended to protect natural light on the city's narrow side streets. During its construction, the building was the subject of an unsuccessful lawsuit by neighboring homeowners who claimed that the plans should have been submitted to the Tenement House Department instead of the Superintendent of Buildings because of the presence of cooking apparatus in the apartments. The building was completed in October 1930. It remains remarkably intact.

Description
Fourteen bays with setbacks and recessed tower; main entryway features marble surround with bronze wall lamps, recessed fluted metal doors, and non-historic marquee; secondary entryway with non-historic metal door; storefront with non-historic door, sash, signage, and box awning; historic wrought-iron grilles at the first-story windows; upper stories and tower feature scalloped brick spandrels, decorative brick panels, and multi-colored terra-cotta ornament; non-historic one-over-one metal sash. West elevation: Brick; lot-line windows; non-historic one-over-one metal sash; light court. East elevation: Brick; lot-line windows; non-historic one-over-one metal sash; light court.

Significant Alterations
- None

References
New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
The New York Times (Feb. 2, 1930), Sec. XI, 2; (July 4, 1930), 14; (July 10, 1930), 28; (Aug. 24, 1930), Sec. XI, 2.
Photographic Collection of the New-York Historical Society.

116 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 81

Date of Construction: c.1855-56
Architect: Not determined
Developer: Dr. Hudson Kingsley
Initial Purchaser: E. Johnston
Type: Row house
Style: Italianate
Stories: Three and basement
Structure/Materials: Brownstone covered with cement stucco, painted.

History
This Italianate-style house is one in a row of three similar buildings from 116 to 120 East 38th Street, that were developed in c.1855-56 by Dr. Hudson Kingsley, who sold this house to E. Johnston after its completion. These are some of the smallest houses in the district, only three stories tall and fourteen feet wide. Built by Dr. Kingsley as a speculative investment, these diminutive houses probably had a single parlor and a dining room at the first story.

From as early as 1920 through at least 1934, this house was the home of architect Chester Holmes Aldrich, partner in the firm of Delano & Aldrich, which had offices at 126 East 38th Street. The house remains largely intact. Historic features include the first-story rustication, the stoop, the main entry doors and transom, the first-story balconette, the upper-story window surrounds, and the roof cornice.

Description
Two bays; rusticated first story; stoop with non-historic wrought-iron railings; non-historic metal door at the basement; arched entryway with historic double wood paneled doors and transom; historic wrought-iron balconette and arched window at the first story; non-historic lighting; upper-story fenestration has molded surrounds and bracketed sills; non-historic one-over-one metal sash; bracketed wood roof cornice with decorative frieze.

Significant Alterations
-None.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.

118 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 80

Date of Construction: c.1855-56
Architect: Not determined
Developer/Original Owner: Dr. Hudson Kingsley
Type: Row house
Style: Italianate
Stories: Three and basement
Structure/Materials: Brownstone

History
This Italianate-style house is one in a row of three similar buildings from 116 to 120 East 38th Street, that were developed in c.1855-56 by Dr. Hudson Kingsley, who retained ownership of this house for several years following its completion. These are some of the smallest houses in the district, only three stories tall and fourteen feet wide. Built by Dr. Kingsley as a speculative investment, these diminutive houses probably had a single parlor and a dining room at the first story. This building's facade remains largely intact. Historic features include the first-story rustication, the stoop, the main entry doors and transom, the upper-story window surrounds, and the roof cornice.

Description
Two bays; rusticated first story; stoop with non-historic wrought-iron railings; non-historic metal door at the basement; arched entryway with historic double wood-and-glass paneled doors and leaded-glass transom; first-story window has historic leaded-glass transom and non-historic wrought-iron grille; non-historic lighting; upper-story fenestration has molded surrounds and bracketed sills; non-historic one-over-one metal sash with inserted dividers; through-the-wall air conditioners at the second and third stories; bracketed wood roof cornice with decorative frieze.

Significant Alterations
- None.

References
New York City Tax Assessment Records, Ward 21, 1854-1859.

120 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 79

Date of Construction: c.1855-56
Architect: Not determined
Developer/Original Owner: Dr. Hudson Kingsley
Type: Row house
Style: Italianate
Stories: Three and basement
Structure/Materials: Brownstone

History
This Italianate-style house is one in a row of three similar buildings from 116 to 120 East 38th Street, that were developed in c.1855-56 by Dr. Hudson Kingsley, who retained ownership of this house for several years following its completion. These are some of the smallest houses in the district, only three stories tall and fourteen feet wide. Built by Dr. Kingsley as a speculative investment, these diminutive houses probably had a single parlor and a dining room at the first story. The facade of this building remains largely intact. Historic features include the first-story rustication, the stoop, the main entry doors and transom, the upper-story window surrounds, the second- and third-story sash, and the roof cornice.

Description
Two bays; rusticated first story; stoop with non-historic wrought-iron railings; non-historic metal door at the basement; arched entryway with historic double wood paneled door and transom; arched window at the first story with non-historic one-over-one metal sash and transom, and non-historic wrought-iron grille; non-historic lighting; upper-story fenestration has molded surrounds and bracketed sills; historic twelve-over-twelve wood sash with non-historic metal storms at the second story; historic eight-over-eight wood sash with non-historic metal storms at the third story; bracketed wood roof cornice with decorative frieze.

Significant Alterations
- None

References
New York City Tax Assessment Records, Ward 21, 1854-1859.

122 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 78

Date of Construction: 1902-04 (NB 711-02)
Architect: Ralph S. Townsend
Original Owner: William R. H. Martin
Type: Townhouse
Style: neo-Federal
Stories: Four with basement and attic
Structure/Materials: Brick with limestone trim

History
This neo-Federal-style townhouse was designed by architect Ralph S. Townsend and built in 1903-04 for owner William R.H. Martin as one in a pair of similar residences, including the neighboring building at 124 East 38th Street. The houses replaced two mid-nineteenth-century brownstone rowhouses. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. Martin, who resided at the Hotel Martinique and in Greenwich, Connecticut, retained ownership until 1906, at which point it was purchased by Charles Isham. Isham was the husband of Mary Lincoln Isham, who was a granddaughter of Abraham Lincoln and daughter of Robert Todd Lincoln, the only one of Abraham's four sons to have survived into adulthood. In 1913, Isham commissioned the architectural firm Walker & Gillette to design the similarly-styled attic story, which contained servants' quarters. Charles Isham died in 1919; Mary Isham remained in the house until she moved to Washington D.C. in 1935, where she died three years later. The house remains remarkably intact.

Description
Two bays at the basement and first story, one bay with grouped fenestration on the upper stories; intact granite stoop with historic wrought-iron railings; historic wrought-iron areaway fence and gate; historic wrought-iron grille at the basement window; elaborate entryway featuring Ionic pilasters, broken pediment, molded surround, arched transom with leaded glass and scrolled keystone, and historic paneled wood door; splayed window lintel and denticulated crown molding at the first story; upper facade features quoins, arched windows with elaborate transoms, radiating brick lintels, and keystones at the second story, paneled lintels at the third and fourth stories; and molded crown above the third story; historic multi-pane wood sash; bracketed roof cornice with surmounting balustrade; mansard roof with gabled dormer.

Significant Alterations
- 1913 (ALT 1437-1913): An attic story was added. Owner: Charles Isham. Architect: Walker & Gillette.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1854-1859.
"122 East 38th Street," Historic Structures Report (1987) prepared by the office of Joseph Pell Lombardi, Architect.

124 East 38th Street

Borough of Manhattan Tax Map Block 893, Lot 77

Date of Construction: 1902-04 (NB 711-02)
Architect: Ralph S. Townsend
Original Owner: William R. H. Martin
Type: Townhouse
Style: neo-Federal
Stories: Four and basement
Structure/Materials: Brick with limestone trim

History

This neo-Federal-style townhouse was designed by architect Ralph S. Townsend and built in 1903-04 for owner William R.H. Martin as one in a pair of similar residences, including the neighboring building at 122 East 38th Street. The houses replaced two mid-nineteenth-century brownstone rowhouses. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. Martin, who resided at the Hotel Martinique and in Greenwich, Connecticut, apparently built the houses on speculation. He sold the house to Cornelia Katherine Hall (later Cornelia K. Hall Martin) in 1904. The house, which remained in the Hall-Martin family until 1920, remains remarkably - intact.

Description

Two bays at the basement and first story, one bay with grouped fenestration on the upper stories; intact granite stoop with historic wrought-iron railings; historic wrought-iron areaway fence and gate; historic wrought-iron grille at the basement window; elaborate entryway featuring Ionic pilasters, curved pediment, molded surround, and historic paneled wood door; splayed window lintels and denticulated crown molding at the first story; upper facade features quoins, arched windows with elaborate transoms, radiating brick lintels, and keystones at the second story, paneled lintels at the third and fourth stories; and molded crown above the third story; historic multi-pane wood sash; bracketed roof cornice with surmounting balustrade.

Significant Alterations

- None

References
New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1854-1859.
"124 East 38th Street," Historic Structures Report (1987) prepared by the office of Joseph Pell Lombardi, Architect.

126 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 76

Date: 1916 (ALT 1990-1916)
Architect: Delano & Aldrich
Owner: Mrs. Henry E. Huntington and the Estate of J. Phelps Stokes
Type: Studio/office
Style: French Renaissance Revival
Stories: Three and attic
Structure/Materials: Masonry covered with cement stucco

History
Originally a carriage house with an apartment above built c.1869 for A.B. Embury, this building was substantially altered in 1916, when it was converted to a studio and office, by the architectural firm Delano & Aldrich, who designed the new facade. At the time, many affluent New Yorkers were moving to Murray Hill, where they either renovated existing row houses or constructed elegant new townhouses. Delano & Aldrich, one of the leading firms at that time among the wealthy set, moved their offices to this building after the alteration was completed. It was at this location that Delano & Aldrich designed the Colony Club, the Marine Terminal, the Union Club, and Harold I. Pratt House. It continued as the firm's offices until the mid-1950s. The building remains remarkably intact to the 1916 alteration.

Description
Three bays; arched entryway featuring molded architrave with scrolled keystone, historic paneled wood double doors, and grilled fanlight; molded window surrounds and historic wood casements with transoms at the first story; bracketed balcony with historic wrought-iron railing at the second story; segmentally-arched second-story windows with molded surrounds, scrolled keystones, and historic wood casements with transoms; circular windows at the third story with molded architrave and historic multi-pane sash; molded roof cornice with rosettes and acanthus; pitched skylight roof at the attic story.

Significant Alterations
- None

References
New York City, Department of Buildings, Alterations Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1864-1871.

128 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 75

Date: c.1990
Architect: Not determined
Owner: Not determined
Type: Row house
Style: Altered
Stories: Three plus basement and attic
Structure/Materials: Brick

History
This altered house was originally built in 1868-69 (NB 939-1868) by developer Abraham B. Embury and architects D.& J. Jardine as one in a row of five similar, Second Empire-style brownstone dwellings from 128 to 136 East 38th Street. The building's facade had three significant alterations in the twentieth century, of which only the one made in 1958 is clear.[2] That alteration, which included all five buildings in the row, consisted of window and entryway modifications, removal of the brownstone ornamentation, and the installation of new ironwork, doors, and windows. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. An entirely new, International-style facade had been installed at this building by the mid-1980s, possibly in 1962. By 2001, the present brick facade, with pedimented entryway, first-story oriel, and glass attic story, had been built.

Description
Two bays at the basement and first story; three bays at the second and third stories; non-historic brick stoop and wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; non-historic grilles at the basement windows; non-historic metal door under the stoop; non-historic lighting; non-historic paneled wood door with transom and surmounting wood pediment; first-story oriel with concave roof; upper stories feature cast-concrete sills and lintels, and non-historic multi-pane wood sash; non-historic single-pane metal casements at the attic story.

Significant Alterations

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[2]No printed records for this building survive, except for those related to the 1958 alteration, which exist in Department of Buildings docket book for that year. The Department's computer system indicates the existence of an alteration in 1962 (ALT 946-1962), but no docket book is available for that year. Photographic documentation produced by the Department of Finance in the mid-1980s shows the intact c.1960s facade, which had been replaced by the current facade by 2001. No computer record for this latest alteration was found.

- 1958 (ALT 1461-1958): The brownstone ornamentation was removed, and the window and door openings were modified. Owner: Snug Hollow Inc. Architect: Thomas F. Kennedy.
- c.1960s (possibly ALT 946-1962): An International-style facade was installed.
- c.1990s: An entirely new brick facade with first-story oriel and glass attic was built.

References
New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations Applications Docket Books.
New York City Tax Assessment Records, Ward 21, 1864-1873.

130 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 74

Date: 1995
Architects: Friedman & Oppenheimer
Owner: Barnett Brimberg
Type: Row house
Style: Altered
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered house was originally built in 1868-69 (NB 939-1868) by developer Abraham B. Embury and architects D.& J. Jardine as one in a row of five similar, Second Empire-style brownstone dwellings from 128 to 136 East 38th Street. The building's facade had two significant alterations in the twentieth century. The first occurred in 1958 and included all five buildings in the row. The work consisted of window and entryway modifications, removal of the brownstone ornamentation, and the installation of new ironwork, doors, and windows. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed. In 1995, classicized window and door surrounds were installed, the facade was covered with pigmented cement stucco, and a new bracketed, pressed-metal cornice was put up.

Description
Three bays; intact stoop with non-historic wrought-iron railings; non-historic wrought-iron fence and gate at the areaway; historic paneled wood door with molded surround; non-historic lighting; upper stories feature molded and bracketed window surrounds; non-historic casements; bracketed pressed-metal cornice; non-historic roof deck with latticework fence.

Significant Alterations

- 1958 (ALT 1460-1958): The brownstone ornamentation was removed, and the window and door openings were modified. Owner: Snug Hollow Inc. Architect: Thomas F. Kennedy.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book, and Buildings Information System (BIS).
New York City Tax Assessment Records, Ward 21, 1864-1873.

132 East 38th Street

Borough of Manhattan Tax Map Block 893, Lot 71

Dates: 1868-69 (NB 939-1868); 1958 (ALT 1460-1958).
Architects: D. & J. Jardine (1868-69); Thomas F. Hennessy (1958)
Developers: Abraham B. Embury (1868-69); Snug Hollow, Inc. (1958)
Type: Row house
Style: Altered Second Empire
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History

This altered Second Empire-style house was built in 1868-69 by developer Abraham B. Embury and architects D.& J. Jardine as one in a row of five similar brownstone dwellings from 128 to 136 East 38th Street. The building's facade was significantly altered in 1958 along with all five buildings in the row. The work consisted of window and entryway modifications, removal of the brownstone ornamentation, and the installation of new ironwork, doors, and windows. However, the original stoops and roof cornices were retained. The buildings remain largely intact to the 1958 alteration.

Description

Three bays; intact stoop with historic wrought-iron railings; historic wrought-iron fence and gate at the areaway; non-historic wrought-iron gate under the stoop; historic wrought-iron grilles at the basement and first-story windows; non-historic metal grille at the main entryway; non-historic lighting; historic wood window shutters; historic multi-pane wood sash; non-historic flagpole and bracket at the second story; bracketed pressed-metal roof cornice.

Significant Alterations

- None

References

New York City Department of Buildings, Borough of Manhattan, New Buildings Application Docket Book.
New York City Tax Assessment Records, Ward 21, 1864-1873.

134 East 38th Street
Borough of Manhattan Tax Map Block 893, Lot 271

Dates: 1868-69 (NB 939-1868); 1958 (ALT 1460-1958).
Architects: D. & J. Jardine (1868-69); Thomas F. Hennessy (1958)
Developers: Abraham B. Embury (1868-69); Snug Hollow, Inc. (1958)
Type: Row house
Style: Altered Second Empire
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered Second Empire-style house was built in 1868-69 by developer Abraham B. Embury and architects D.& J. Jardine as one in a row of five similar brownstone dwellings from 128 to 136 East 38th Street. The building's facade was significantly altered in 1958 along with all five buildings in the row. The work consisted of window and entryway modifications, removal of the brownstone ornamentation, and the installation of new ironwork, doors, and windows. However, the original stoops and roof cornices were retained. The buildings remain largely intact to the 1958 alteration.

Description
Three bays; intact stoop with historic wrought-iron railings; historic wrought-iron fence and gate at the areaway; non-historic wrought-iron gate under the stoop; historic wrought-iron grilles at the basement; non-historic window grilles at the first-story windows; historic wrought-iron and glass door at the main entryway; non-historic lighting; historic wood window shutters; historic one-over-one sash at the basement; historic multi-pane wood sash at the first through fourth stories; non-historic flagpole and bracket at the second story; through-the-wall HVAC grilles on the first through the fourth stories; bracketed pressed-metal roof cornice.

Significant Alterations
- None

References
New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1864-1873.

136 East 38th Street, aka 312 Lexington Avenue
Borough of Manhattan Tax Map Block 893, Lot 171

Dates: 1868-69 with twentieth century alterations
Architects: D. & J. Jardine (1868-69); Thomas F. Hennessy (1958)
Developers: Abraham B. Embury (1868-69); Snug Hollow, Inc. (1958)
Type: Row house

Style: Altered Second Empire
Stories: Four and basement
Structure/Materials: Brownstone covered with pigmented cement stucco

History
This altered Second Empire-style house was built in 1868-69 by developer Abraham B. Embury and architects D.& J. Jardine as one in a row of five similar brownstone dwellings from 128 to 136 East 38th Street. The mansarded attic story appears to have been an early alteration, although no record of its construction is available. The building was significantly altered on two occasions in the twentieth century: in the 1920s-30s and in 1958. The earlier work, of which no records survive, included the simplification of the facade detailing and the installation of relieving arches and molded lintels. The second alteration, which included all five buildings in the row, appears to have been mainly on the interior, although unifying elements were added to the exterior, such as ironwork in the stoop, areaway, door, and windows. The building remain largely intact to the alterations.

Description
East 38th Street: Three bays; intact stoop with historic wrought-iron railings; historic wrought-iron fence and gate at the areaway; non-historic wrought-iron gate under the stoop; historic wrought-iron grilles at the basement and first-story windows; main entryway, second- and third-story fenestration set in relieving arches; molded window hoods at the second and third stories; historic wood paneled door with historic wrought-iron grille; historic wrought-iron lamp; historic leaded-glass casements; bracketed pressed-metal roof cornice; tile-covered mansard roof with gabled dormers. Lexington Avenue: Two bays; molded lintels at the second, third, and fourth stories; historic leaded-glass casements; bracketed pressed-metal roof cornice; tile-covered mansard roof with gabled dormers and brick chimney stack. Roof: Non-historic roof deck with louvered wood fence.

Significant Alterations
- 1920s to 30s: Photographic evidence indicates that facade alterations were performed. Owner and architect undetermined.
- 1958 (ALT 1460-1958): Interior and exterior alterations to all five buildings in the row. Owner: Snug Hollow, Inc. Architect: Thomas F. Hennessy

References
New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1864-1873
New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor: University Microfilms, 1981.

EAST 38TH STREET, NORTH SIDE

103-105 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 6

Date of Construction:1924 (NB 543-1923)
Architect: Charles Kreymborg
Original Owner: Selene Realty Co.
Type: Apartment Building
Style: neo-Georgian
Stories: Nine
Structure/Materials: Brick and limestone

History
This neo-Georgian-style apartment house was designed by architect Charles Kreymborg and built in 1924 for the Selene Realty Co. The building is one of two apartment buildings constructed in the historic district in the early twentieth century. Having replaced two mid-nineteenth-century row houses, the construction of this building reflected the trend toward apartment living among New York City residents. Its dignified neo-Georgian-style facade, which was typical for apartment houses of the period, complements the mid-nineteenth-century, Italianate-style row houses that surround it.

George Macy (c.1900-1956), publisher and president of the George Macy Company, Inc., had an apartment in this building in the early 1930s. Macy was credited with having revolutionized the art of fine book making and by producing beautifully designed, printed, and bound volumes of works ranging from Homer to Hemingway. He also made the books more widely-available to the public; many of them were translated and distributed in foreign countries. The building, which is distinguished by its rusticated limestone base, central entryway, and mansard roof, remains remarkably intact.

Description
Seven bays; rusticated limestone base; arched entryway and fenestration at the first story; central main entryway with flanking paired flat pilasters and surmounting scrolled keystone and carved panel; historic wrought-iron and glass doors with fanlight; non-historic canopy; historic wrought iron window grilles at the first story; limestone window surrounds at the second- and third-stories with molded hoods; historic wrought-iron railings at the third story; upper stories feature projecting window sills; bracketed crown molding above the eighth floor with surmounting historic wrought-iron rail; historic wood multi-pane sash; ninth-story windows have curved pediments; copper-clad mansard roof with corbeled brick chimney. West elevation: Brick, lot-line windows; historic wood multi-pane sash. East elevation: Same as the west elevation.

Significant Alterations
- None.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
The New York Times (May 21, 1956), 25.

107 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 8

Date of Construction: 1909-11 (NB 628-1909)
Architect: R.H. Robertson & Son
Original Owner: James W. McLane
Type: Townhouse
Style: neo-Federal
Stories: Five and basement
Structure/Materials: Brick and terra cotta

History

This neo-Federal-style townhouse was designed by architects R.H. Robertson & Son, and built in 1909-11 for noted physician James W. McLane (1839-1912), who died at the house a year after its completion. The house replaced a two-story stable built in 1864 for A.W. Swift. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century buildings into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. McLane was the President of the College of Physicians and Surgeons and a trustee of Roosevelt Hospital. He was also on staff at New York Hospital and St. Luke's Hospital. The fifth story was added to 107 East 38th Street in 1955, when the house was converted to a multiple dwelling. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents. The building, which is distinguished by the prominent limestone portico, terra-cotta ornament, and bracketed cornice, remains largely intact.

Description

Historic wrought-iron fence and railings; three bays; historic wood-and-glass door with elaborate wrought-iron grille at the basement; non-historic lighting at the basement; historic wrought-iron grille at the basement window; main entry portico features intact stoop, Ionic columns, surmounting pediment, historic wood-and-glass door and wrought-iron grille, and non-historic lighting; basement and first-story facades are painted; first-story windows feature carved panels below the sills and paneled lintels; molded crown above the first story at the level of the level of the second-story sills; second-story fenestration set within relieving arches containing carved panels and surmounting keystones; third-story fenestration features projecting sills and splayed lintels, fourth-story fenestration has projecting sills and keystones; non-historic multi-pane metal sash; bracketed crown molding above the fourth story; brick roof parapet.

Significant Alterations

- 1955 (ALT 865-1955): The building was converted from a private dwelling to a doctor's office and multiple dwelling; an additional floor was installed on the roof. Owner: 107 East 38th Street Corp. Architect: William S. Shary.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings Applications Docket Book.
New York City Tax Assessment Records, Ward 21, 1860-1866.
The New York Times (Nov. 26, 1912), 15.

109 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 9

Date: 1909-10 (ALT 2341-1909)
Architects: R.H. Robertson & Son and Benjamin B. Moore
Owner: Casimir De Rham Moore
Type: Townhouse
Style: neo-Federal
Stories: Four and basement
Structure/Materials: Brick and limestone

History

Originally a four-story row house built in c.1864 for E.& E.S. Swift, this building was converted to a neo-Federal-style townhouse in 1909-10 by then-owner Casimir De Ram Moore (c. 1852-1925). Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century buildings into elegant townhouses or replaced them with new mansions. Very often, they engaged the leading architects of the day to design the alterations and new buildings. The alterations included the installation of a new facade, designed by architects R.H. Robertson & Son and Benjamin B. Moore. C.D.R. Moore was a prominent New York lawyer and the grandson of Clement Clarke Moore, author of "The Night Before Christmas." Benjamin B. Moore, Casimir's son, collaborated with R.H. Robertson & Son in the design of the new facade. The building, which is distinguished by its limestone stoop, rusticated first story, iron balcony at the second story, and bracketed roof cornice with surmounting balustrade, remains largely intact to the 1909-10 alteration.

Description

Three bays; limestone stoop with historic cheekwalls; historic limestone areaway bulkhead with historic wrought-iron railings; non-historic wood-and-glass basement entryway with non-historic wrought-iron grille and non-historic lighting; historic wrought-iron grille at the basement window; main entryway features historic wrought-iron and glass door with bracketed hood and surmounting carved panel with an oval window; historic lighting; rusticated limestone first story; second story features arched fenestration with keystones, historic wrought-iron balcony, and

surmounting carved panels; third-story fenestration has bracketed sills and splayed lintels with keystones; fourth-story sills set in a continuous molding; non-historic one-over-one metal sash; bracketed roof cornice with surmounting balustrade.

Significant Alterations
- None

References
New York City Tax Assessment Records, Ward 21, 1864-1866.
The New York Times (May 11, 1925), 17.
Real Estate Record & Guide (October 30, 1909), 770.

111-113 East 38th Street
111 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 10 in part

Dates: c.1865; 1955
Architects: Not determined (c.1865); Stephen C. Lyras (1955)
Developers: Timothy Churchill (1865); John M. Kokkins & Stephen C. Lyras (1955)
Type: Row house (c.1865); Apartment house (1955)
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco

113 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 10 in part (formerly lot 11)

Dates: c.1865; 1955
Architects: Not determined (c.1865); Stephen C. Lyras (1955)
Developers: Timothy Churchill (1865); John M. Kokkins & Stephen C. Lyras (1955)
Type: Row house (c.1865); Apartment house (1955)
Style: Altered Italianate
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco

History
These two mid-nineteenth-century brownstone row houses, developed by Timothy Churchill, were combined to form a single apartment house in 1955 by developers John M. Kokkins & Stephen C. Lyras and architect Stephen C. Lyras. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was

installed, elevator shafts inserted, and facade ornament removed. The conversion of these two buildings also included the elimination of both the first-story and basement entryway from No. 115 and the installation of one new pedimented main entryway, which serves both buildings, at basement level at No. 113. In addition, iron balconettes were installed at the first story and wood shutters throughout. The original brownstone was covered with pigmented cement stucco. However, the original roof cornices were retained. The buildings remain largely intact to the 1955 alteration.

Description
Six bays; historic brick bulkhead with historic wrought-iron fence, gate, and railings; stoops removed; main entryway features broken pediment and historic wood paneled door and historic wall lamp; arched basement fenestration with non-historic wrought-iron grilles; historic wrought-iron balcony at the first story; historic multi-pane wood sash with wooden shutters; through-the-wall HVAC grilles; bracketed wood roof cornice with paneled frieze.

Significant Alterations
- 1955 (ALT 1582-1955): The buildings were joined internally, the stoop were removed, and an elevator installed, in conjunction with their conversion from private houses to a multiple dwelling. Owners: John M. Kokkins & Stephen C. Lyras. Architect: Stephen C. Lyras.

References
New York City Tax Assessment Records, Ward 21, 1860-1867.

115 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 12

Date of Construction: 1863-65
Architect: Not determined
Developer: Timothy Churchill
Initial Purchaser: Selah Van Duzer
Type: Row house
Style: Second Empire
Stories: Three with basement and attic
Structure/Materials: Brownstone, painted

History
This Second Empire-style row house was speculatively-developed in 1863-65 by merchant Timothy Churchill as one in a row of five similar buildings from 115 to 123 East 38th Street. At the time, the demand for housing in New York was increasing as workers and businessmen flocked to New York City, which was transforming into a center of ship building and industrial production for the Civil War effort. Many of the houses, such as these, featured French-Renaissance-inspired mansard roofs and more-stylized Italianate motifs.

After completion, this house was acquired by Selah Van Duzer (1823-1903), a prominent drug wholesaler and descendent of two of the city's oldest families. In 1869, the house was purchased by retired army officer Thomas Swords (1806-1886), who in the 1830s and 40s led many successful campaigns in the conquest of the southwest territories of the United States. He also served valiantly during the Civil War in Ohio and Kentucky. He moved to New York City upon his retirement from active service in 1869, and remained until his death.

In 1924, the house was featured in a *House Beautiful* article by then-owner Sophie Kerr, who described the house in glowing terms and in minute detail from top to bottom. The building, which is distinguished by the brownstone stoop, bracketed entryway pediment, and mansard roof with pedimented dormers, remains largely intact.

Description
Two bays; intact stoop with historic wrought-iron railings and newel posts; historic wrought-iron fence and gate at the areaway; non-historic metal door under the stoop; historic wrought-iron window grille at the basement; main entryway features arched doorway, prominent keystone, bracketed pediment, historic double wood-and-glass paneled doors with transom, and historic light fixtures; molded first-story window sill in a continuous band above a paneled spandrel; molded window surrounds with bracketed sills and molded hoods with curved tops; historic multi-pane wood sash; bracketed wood roof cornice; slate-covered mansard with dormers featuring curved pediments on brackets and elaborate lunettes; non-historic wood roof deck.

Significant Alterations
- Mid-twentieth century: The building's facade was painted.

References
Sophie Kerr, "My House," *House Beautiful* (October 1924), 341-343.
The National Cyclopedia of American Biography (v.4), 542.
New York City Tax Assessment Records, Ward 21, 1860-1867.
The New York Times (Dec. 28, 1903), 7.

117 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 13

Date of Construction: 1863-64
Architect: Not determined
Developer: Timothy Churchill
Initial Purchaser: Thomas and Elizabeth Swann
Type: Row house
Style: Second Empire
Stories: Three with basement and attic
Structure/Materials: Brownstone covered with scored cement stucco

History
This Second Empire-style row house was speculatively-developed in 1863-64 by merchant Timothy Churchill as one in a row of five similar buildings from 115 to 123 East 38th Street. At the time, the demand for housing in New York was increasing as workers and businessmen flocked to New York City, which was transforming into a center of ship building and industrial production for the Civil War effort. Many of the houses, such as these, featured French-Renaissance-inspired mansard roofs and more-stylized Italianate motifs.

After completion, this house was acquired by Thomas and Elizabeth Swann. Prominent architect Robert H. Robertson (1849-1919) purchased this house from the Swanns in 1873. He occupied the house until his death, after which it passed to his son Thomas Markoe Robertson (1878-1962). R. H. Robertson was a distinguished designer active during the last three decades of the nineteenth and first two decades of the twentieth century. T. Markoe Robertson was a partner in his father's firm from 1908 until 1919. In 1924 he established the firm of Sloan & Robertson with architect John Sloan.

The stoop was removed by the 1920s and the facade was altered in 1959, including replacement of the roof cornice and modifications to the mansard roof. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Often during these renovations, the floorplans were changed into smaller rooms, stoops were removed in order to create more rentable space on the first floor, additional plumbing was installed, elevator shafts inserted, and facade ornament removed.

Description
Two bays; stoop removed; non-historic brick bulkhead with non-historic wrought-iron fence and gate; non-historic wood paneled door; non-historic lighting and canopy; historic wrought-iron window grille at the basement; first-story sills in a continuous molded band above recessed panels; window surrounds featuring bracketed sills, molded architraves, and molded hoods with curved tops; non-historic metal-clad roof cornice; historic multi-pane wood sash at the basement, first, and second story; non-historic multi-pane metal sash at the third story; altered mansard roof with non-historic cladding and altered central pediment dormer with non-historic metal sash.

Significant Alterations
- 1959 (ALT 1414-1959): The building's interior was altered. In addition, the roof and cornice were modified. Owner: Gertrude S. Gale. Architect: George Henry Bissell.

References
New York City Tax Assessment Records, Ward 21, 1860-1867.
The New York Times (June 5, 1919), 13.

119 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 14

Date of Construction: c.1863-64
Architect: Not determined
Developer: Timothy Churchill
Initial Purchaser: David Duncomb
Type: Row house
Style: Second Empire
Stories: Three with attic and basement
Structure/Materials: Brownstone covered with cement stucco

History
This Second Empire-style row house was speculatively-developed in c.1863-64 by merchant Timothy Churchill as one in a row of five similar buildings from 115 to 123 East 38th Street. At the time, the demand for housing in New York was increasing as workers and businessmen flocked to New York City, which was transforming into a center of ship building and industrial production for the Civil War effort. Many of the houses, such as these, featured French-Renaissance-inspired mansard roofs and more-stylized Italianate motifs. After completion, this house was acquired by David Duncomb (1813-1883), a major New York City garment merchant and member of the Connecticut State Legislature. Later, he went into the real estate and the petroleum businesses. The building was extended at the rear in 1887; it was converted to a multiple dwelling in 1948; and had alterations to its basement facade, stoop, and first-story window in 1969. Beginning in the 1920s and lasting through mid-century, many of the row houses in the Murray Hill Historic District were converted from single-family residences to rooming houses and multiple dwellings, reflecting the trend toward apartment living among New York City residents and a decline in the neighborhood's fortunes. Surviving historic features at this house include the stoop railings and newel posts, the pedimented door surround, the window moldings, the roof cornice, and the mansard roof with pedimented dormers.

Description
Two bays; intact stoop with historic wrought-iron railings and newel posts and non-historic extension with non-historic wrought-iron railings; areaway and basement facade altered including door, window, and brickwork; first-story window enlarged and converted to main entryway with non-historic metal and glass doors; original main entryway retains its historic arched opening, prominent keystone, and bracketed pediment; molded window surrounds with bracketed sills and molded hoods with curved tops; non-historic one-over-one metal sash; bracketed wood roof cornice; mansard with dormers featuring curved pediments on brackets, elaborate lunettes, and non-historic covering; non-historic wrought-iron railing on the roof.

Significant Alterations
- 1887 (ALT 1284-1887): A rear extension was erected. Owner: Mrs. R. King. Architect: William H. Grinnell.
- 1948 (ALT 728-1948): The building was converted to a multiple dwelling. Owner:

William S. Harris. Architect: Aaron H. Shepsis.
- 1969 (ALT 190-1969): The stoop was widened and the first-story window opening was converted to a door; the basement facade was also altered. Owner: Lowell C. Camps. Architect: Weschler & Schimenti.

References
New York City Tax Assessment Records, Ward 21, 1860-1867.
The New York Times (Mar. 20, 1883), 5.

121 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 15

Date: 1944-45 (ALT 1767-1944)
Architect: Joseph J. Veralli
Owner: John P. & Anne A. Foley
Type: Row house
Style: Altered
Stories: Four with basement and attic
Structure/Materials: Brick

History
This altered row house was originally built c.1863-64 by developer Timothy Churchill as one in a row of five similar Second Empire-style buildings from 115 to 123 East 38th Street. Subsequently, this house was substantially altered. A new brick facade, designed by architect Joseph J. Veralli, was constructed in 1944-45. A brick and glass penthouse story was added in 1999-2001. The facade largely retains its 1944-45 appearance.

From as early as 1925 through at least 1930, this house was occupied by Ralph Modjeski (1861-1940), noted bridge engineer, who designed over fifty bridges. His major works include the Delaware River Bridge (1921-26; now the Benjamin Franklin Bridge) between Philadelphia, Pennsylvania, and Camden, New Jersey (in collaboration with architect Paul P. Cret), which was the longest suspension bridge at that time, and the San Francisco-Oakland Bay Bridge in 1931. He won numerous awards and honorary degrees.

Description
Two bays; stoop removed; altered areaway; entryway with non-historic door; non-historic wrought-iron grilles at the first story; non-historic wrought-iron balconettes at the second story; non-historic metal casements; setback attic story with metal and glass greenhouse.

Significant Alterations
- 1999-2001: A brick and glass penthouse story was added, and an elevator was installed. Owner: Anne Anatasi. Architect: Not determined.

References

Dictionary of American Biography (Vol. XI, supplement 2), ed. Edward T. James (New York: Charles Scribner's Sons, 1958), 463-464.
New York City Tax Assessment Records, Ward 21, 1860-1867.

123 East 38th Street
Borough of Manhattan Tax Map Block 894, Lot 16

Date of Construction: 1863-65
Architect: Not determined
Developer: Timothy Churchill
Initial Purchaser: Henry M. Harding
Type: Row house
Style: Second Empire with later alterations
Stories: Four and basement
Structure/Materials: Brownstone covered with cement stucco, painted

History

This Second Empire-style row house was speculatively-developed in 1863-65 by merchant Timothy Churchill as one in a row of five similar buildings from 115 to 123 East 38th Street. At the time, the demand for housing in New York was increasing as workers and businessmen flocked to New York City, which was transforming into a center of ship building and industrial production for the Civil War effort. Many of the houses, such as these, featured French-Renaissance-inspired mansard roofs and more-stylized Italianate motifs After completion, this house was acquired by Henry M. Harding. In 1893, the house was owned by New York District Attorney De Lancey Nicoll, who served in that position from 1890-1893. Nicoll also served as an Associate Counsel to the Interborough Rapid Transit Company. The building was extended to the rear in 1890; the extension was enlarged in 1893. Between c.1938 and the mid-1980s, the mansard roof at the attic level was expanded to a full story. Surviving historic features include the stoop with wrought-iron railings and newel posts, the pedimented entryway, the main doors, the molded window surrounds, and the window sash.

Description

Two bays; intact stoop with historic wrought-iron railings and newel posts; non-historic wrought-iron fence at the areaway; historic wrought-iron gate under the stoop; non-historic wrought-iron window grilles at the basement window; main entryway features arched opening, scrolled keystone, bracketed pediment, historic double cut-glass and wood doors, and non-historic lighting; first-story sill set in a continuous molded band; molded window surrounds featuring bracketed sills, wide architraves, and projecting hoods; historic multi-pane wood sash; through-the-wall HVAC grilles; roof cornice removed. East elevation: Brick.

Significant Alterations

- 1890 (ALT 2125-1890): A rear extension was erected. Owner and architect: R.H. Robertson.

- 1893 (ALT 1211-1893): The rear extension was enlarged. Owner: De Lancey Nicoll. Architect: James Brown Lord.
- Mid-twentieth century: The attic story was expanded to full size and the roof cornice was removed. Owner and architect: Not determined.

References
New York City Tax Assessment Records, Ward 21, 1860-1867.
Notable New Yorkers of 1896-1899 (New York: Moses King, 1899), 122.

125 East 38th Street, aka 314 Lexington Avenue
Borough of Manhattan Tax Map Block 894, Lot 17

Date: 1926-27 (ALT 411-1926)
Architect: Herbert Lucas
Owner: Harry J. Harper
Type: Row house
Style: neo-Classical
Stories: Three with basement and partially set-back fourth story
Structure/Materials: Masonry covered with pigmented cement stucco

History
Originally developed in c.1864-65 by George J. Hamilton and purchased soon thereafter by Joseph Dilworth, this rowhouse was significantly altered in 1926-27 to the designs of architect Herbert Lucas for then-owner Mr. & Mrs. Harry J. Harper, at which time a penthouse and elevator were installed. Beginning in the 1890s and continuing into the new century, wealthy New Yorkers began moving into Murray Hill, where they usually either converted the area's mid-century row houses into elegant townhouses or replaced them with new mansions. The Harpers occupied the house a through at least 1934. The house is distinguished by its elaborate entryway with broken pediment and cartouche, its molded window surrounds, its copper-clad mansard roof and segmental dormer facing 38th Street, and its multi-pane sash. It remains largely intact to its 1926-27 alteration.

Description
Lexington Avenue: Two bays; basement entryway with historic wrought-iron railings and paneled wood door; historic wrought-iron window grille at the basement; wide, molded water table; arched, first-story south window features molded architrave, keystone, and historic wrought-iron rail; first-story north window has a projecting sills and bracketed pediment; molded crown above the first story; upper-story windows have molded lintels and keystones; molded band above the third story; non-historic multi-pane metal sash; non-historic roof railing. East 38th Street: Three bays; prominent central entryway featuring flat pilasters, broken pediment with cartouche, and historic wood paneled door; historic wrought-iron window grilles at the basement; wide, molded water table; upper-story detailing similar to the Lexington Avenue facade; oval sash at the second story; roof parapet features balusters over the outside bays; non-historic multi-pane sash; non-historic roof railing. Rear elevation: Cement stucco; non-historic multi-pane sash.

Rear extension: (facing East 38th Street) One story with basement and attic, one bay, historic wrought-iron window grille at the basement; first-story window features molded sill and lintel; copper-clad mansard roof featuring segmental wall dormer; non-historic multi-pane metal sash.

Significant Alterations

- None

References

New York City, Department of Buildings, Alteration applications docket book.
New York City Tax Assessment Records, Ward 21, 1860-1869.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Murray Hill Historic District contains buildings and other improvements which have a special character and a special and aesthetic interest and value and which represent 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 Murray Hill Historic District, consists of two groups of buildings, encompassing seventy-one rowhouses, three apartment buildings, an architectural office, and a church, that together form a significant reminder of Murray Hill's history as one of the city's premier residential districts; that the historic district falls within the boundaries of the eighteenth-century country estate of merchant Robert Murray and his wife Mary Murray from which the Murray Hill neighborhood takes its name; that in 1847 descendants of the Murrays drew up a partition agreement that contained covenants limiting development of the property to brick or stone dwellings, churches, and private stables; that development within the historic district began in 1853-54 with the construction of three groups of elegantly detailed brownstone-fronted English-basement rowhouses at 102-112, 105-111, and123-127 East 35th Street; that over the next decade more than fifty Italianate brownstones representing a variety of house types were constructed within the district; that during the 1860s, the remaining undeveloped lots were built up with Second Empire, Italianate and Renaissance Revival houses; that between 1890 and 1910 several imposing new houses designed for wealthy owners by prominent architectural firms replaced older rowhouses within the district; that these included the Renaissance Revival house James C. Fargo House by Romeyn & Stever of 1891-92 at 120 East 37th Street, the Beaux-Arts-style James F.D. and Harriet Bishop Lanier House by Hoppin & Koen of 1901-03 at 123-125 East 35th Street, and the Beaux-Arts-style townhouse by Foster, Gade & Graham of 1909-11 at 103 East 37th Street, built by Augusta Reese; that in the 1920s older row houses continued to be renovated for single-family residences including the house at 108 East 38th Street that Charles Platt altered for attorney George Nichols in 1920; that the houses in this district reflect the history of New York City rowhouse design and retain characteristic details such as carved ornament, ironwork, decorative cornices which enhance the architectural quality of the district; that the Italianate-style Church of the New Jerusalem of 1859 with a two-story Renaissance Revival addition by the noted architectural firm of Gambrill & Post dating from 1866 complements the character of the surrounding Italianate residences and is an exceptionally architecturally significant building in the district; that the 1916 Delano & Aldrich architectural studio at 126 East 38th Street is an exquisitely detailed French-inspired neo-Classical building that is similar in scale to the Beaux-Arts townhouses in the district; that the smaller twentieth-century apartment buildings within the district complement the earlier rowhouses in scale and detail and that the Art Deco Town House apartment building by Bowden & Russell of 1930 is a distinguished example of the style that contributes to the architectural character of this residential neighborhood; that residents from the time of initial construction were well-to-do merchants, bankers, lawyers, doctors, and professional men and their extended families; that notable residents have included artist Thomas Seir Cummings, Civil War hero Rear Admiral David G. Farragut, attorney Lewis Cass Ledyard, architect R.H.

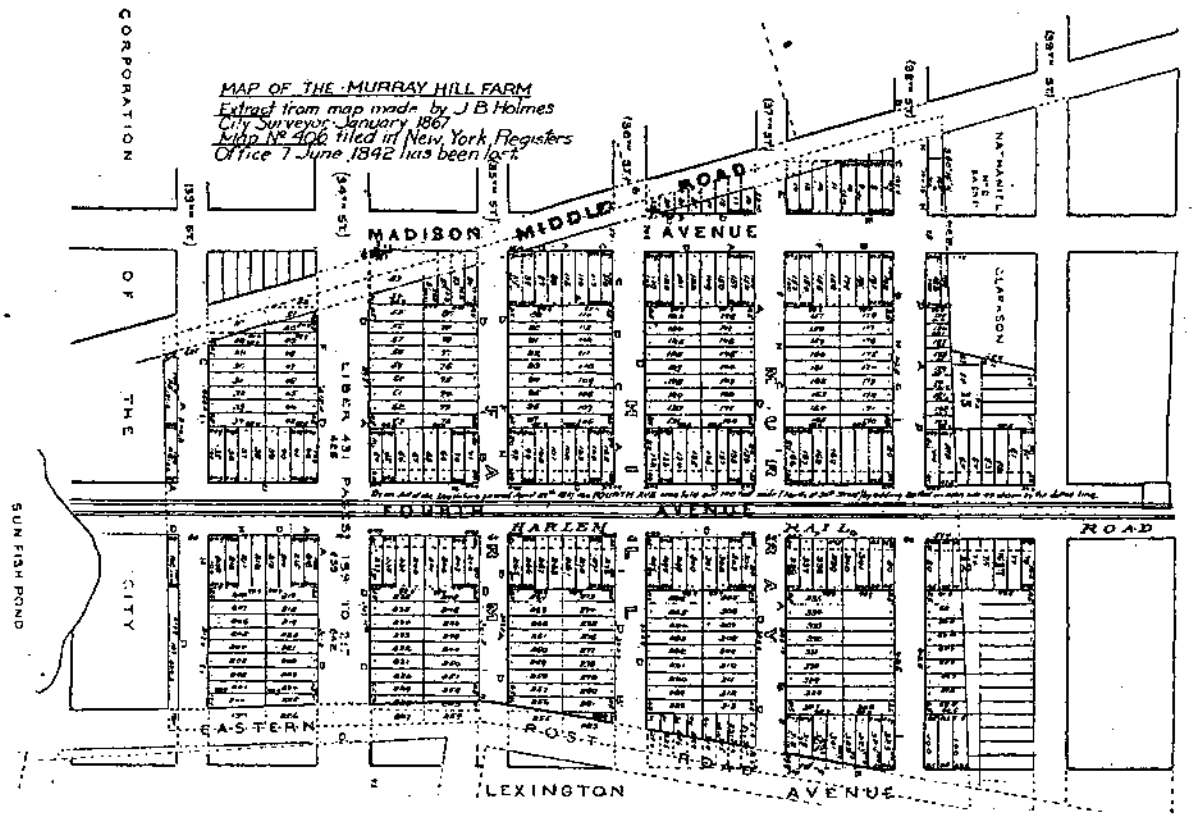
Robertson, New York City District Attorney DeLancey Nicoll; Rev. Charles Parkhurst of the Madison Square Presbyterian Church, Eleanor and Franklin Delano Roosevelt, illustrator Charles Dana Gibson, and architects William A Delano and Chester Aldrich of Delano & Aldrich and Egerton Swartwout, of Tracy & Swartwout & Litchfield; and that the historic district survives today as a cohesive enclave creating a distinct sense of place through its building linked by their scale, material, and details and through its residents who portray significant aspects of the New York City's cultural and social history.

Accordingly, pursuant to Chapter 21, Section 534 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Murray Hill Historic District:

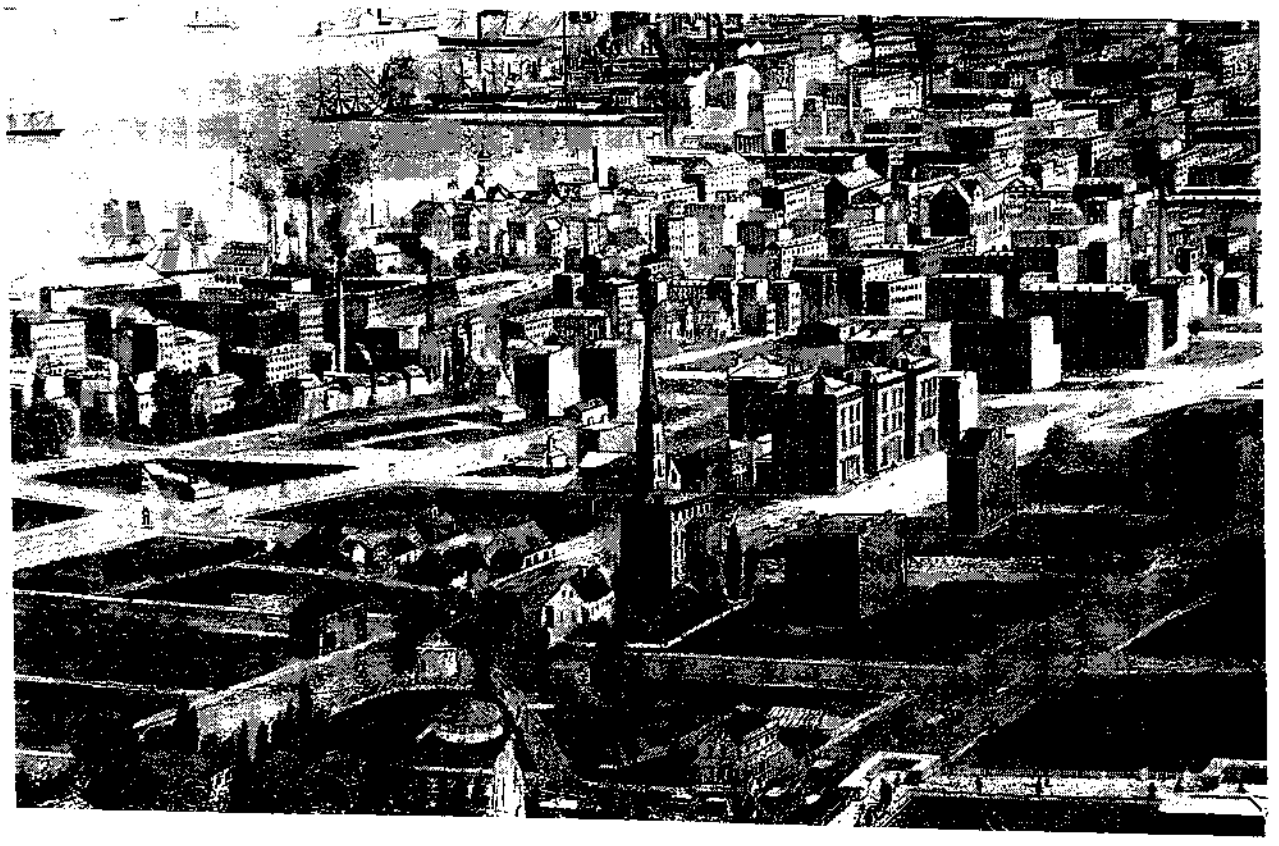
AREA I consisting of the property bounded by a line beginning at the northwestern corner of East 36th Street and Lexington Avenue, extending northerly along the western curbline of Lexington Avenue to a point on a line extending easterly from the northern property line of 135 East 36th Street (aka 282 Lexington Avenue), westerly along said line, westerly along the northern property lines of 135 through 127 East 36th Streets, northerly along part of the eastern property lines of 125 East 36th Street and 120 East 37th Street, easterly along part of the southern property line of 122 East 37th Street, northerly along part of the eastern property line of 122 East 37th Street, easterly along part of the southern property line of 122 East 37th Street, northerly along part of the eastern property line of 122 East 37th Street to the southern curbline of East 37th Street, westerly along the southern curbline of East 37th Street to a point on a line extending southerly from the eastern property line of 115 East 37th Street, northerly along said line, northerly along the eastern property line of 115 East 37th Street, easterly along part of the southern property line of 118 East 38th Street and southern property lines of 120 through 126 East 38th Street, northerly along part of the eastern property line of 126 East 38th Street, easterly along the southern property lines of 128 through 136 East 38th Street (aka 312 Lexington Avenue) to the western curbline of Lexington Avenue, northerly along the western curbline of Lexington Avenue to a point extending easterly from the northern property line of 314 Lexington Avenue (aka 125 East 38th Street), westerly along said line, westerly along the northern property line of 314 Lexington Avenue (aka 125 East 35th Street), northerly along part of the eastern property line of 123 East 38th Street, westerly along the northern property lines of 123 through 103-105 East 38th Street, southerly along the western property line of 103-105 East 38th Street, southerly across East 38th Street to the southern curbline of East 38th Street, easterly along the southern curbline of East 38th Street to a point on a line extending northerly from the western property line of 106-114 East 38th Street, southerly along said line, southerly along the western property line of 106-114 East 38th Street, westerly along part of the northern property line of 105 East 37th Street, and the northern property line of 103 East 37th Street, southerly along the western property line of 103 East 37th Street to the northern curbline of East 37th Street, easterly along the northern curbline of East 37th Street to a point on a line extending northerly from the western property line of 108 East 37th Street (aka 108 ½ East 37th Street), southerly along said line, southerly along the western property line of 108 East 37th Street, westerly along the northern property lines of 109 and 107 East 36th Street, southerly along the western property line of 107 East 36th Street to the northern curbline of East 36th Street, and easterly along the northern curbline of East 36th Street, to the point of beginning.

AREA II consisting of the property bounded by a line beginning at the northwestern corner of East 35th Street and Lexington Avenue, extending northerly along the western curbline of Lexington Avenue to a point on a line extending easterly from the northern property line of

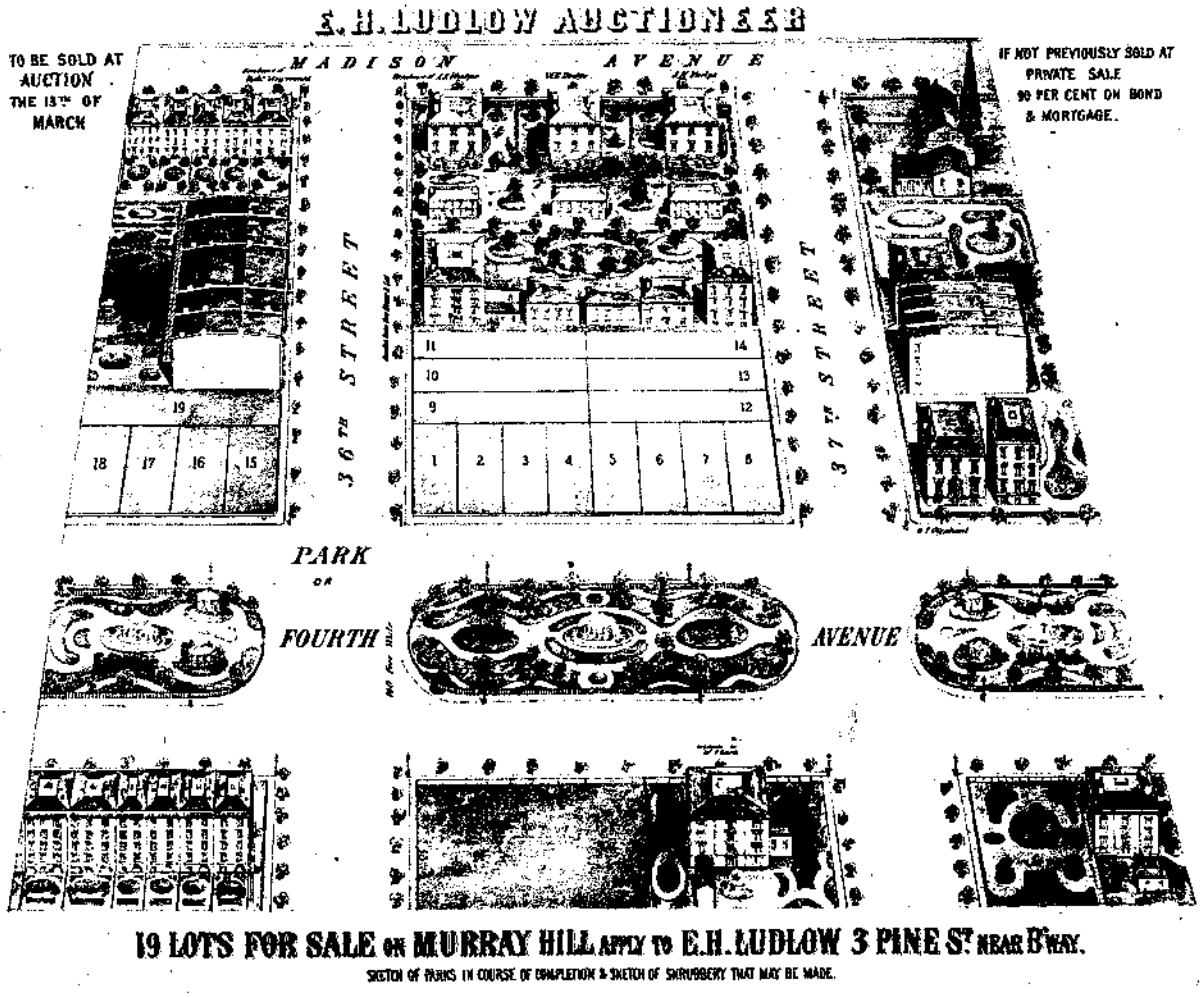
137 East 35th Street (aka 254-262 Lexington Avenue), westerly along said line, westerly along the northern property lines of 137 through 129 East 35th Street, northerly along part of the eastern property line of 127 East 35th Street, westerly along the northern property lines of 127 through 105 East 35th Street, southerly along the western property line of 105 East 35th Street, southerly across East 35th Street to the southern curbline of East 35th Street, westerly along the southern curbline of East 35th Street to a point on a line extending northerly from the western property line of 102 East 35th Street (aka 102-106 East 35th Street), southerly along said line, southerly along the western property line of 102-106 East 35th Street, easterly along the southern property lines of 102 through 130 East 35th Street, northerly along the eastern property line of 130 East 35th Street, northerly across East 35th Street to the northern curbline of East 35th Street, and easterly along the northern curbline of East 35th Street, to the point of beginning.



Partition Map of the Murray Hill Farm, Lost Map of 1837, redrawn 1867.
Source: *Real Estate Record & Guide*, Oct. 30, 1909

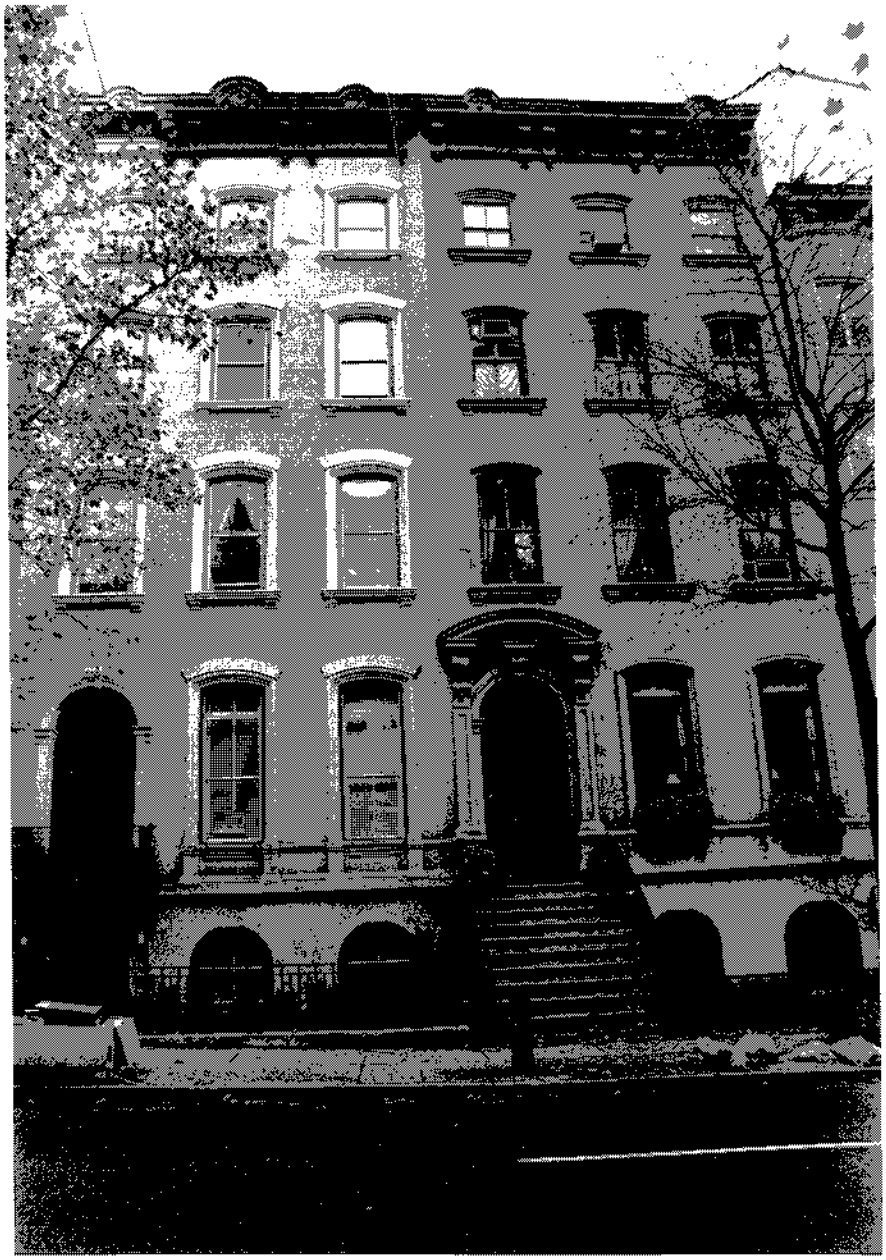


Detail from *New York, 1855, from the Latting Observatory*, engraved by William Wellstood after a painting by Benjamin F. Smith, Jr. representing Murray Hill c. 1853-54.
To the left of the church spire are the two groups of houses on East 35th Street erected by Samuel and Washington Cronk, c. 1853-54.
Source: *Art and the Empire City*



Property Map of Murray Hill, c. 1860, depicting a "sketch of the parks in the course of completion" and the "shrubbery that may be made" in the middle of Fourth or Park Avenue
Prepared for E.H. Ludlow, Auctioneer

108 & 106 East 35th Street. Built c. 1853-54
Builder/Developer: Washington A. Cronk
Photo: *Carl Forster, 2001*

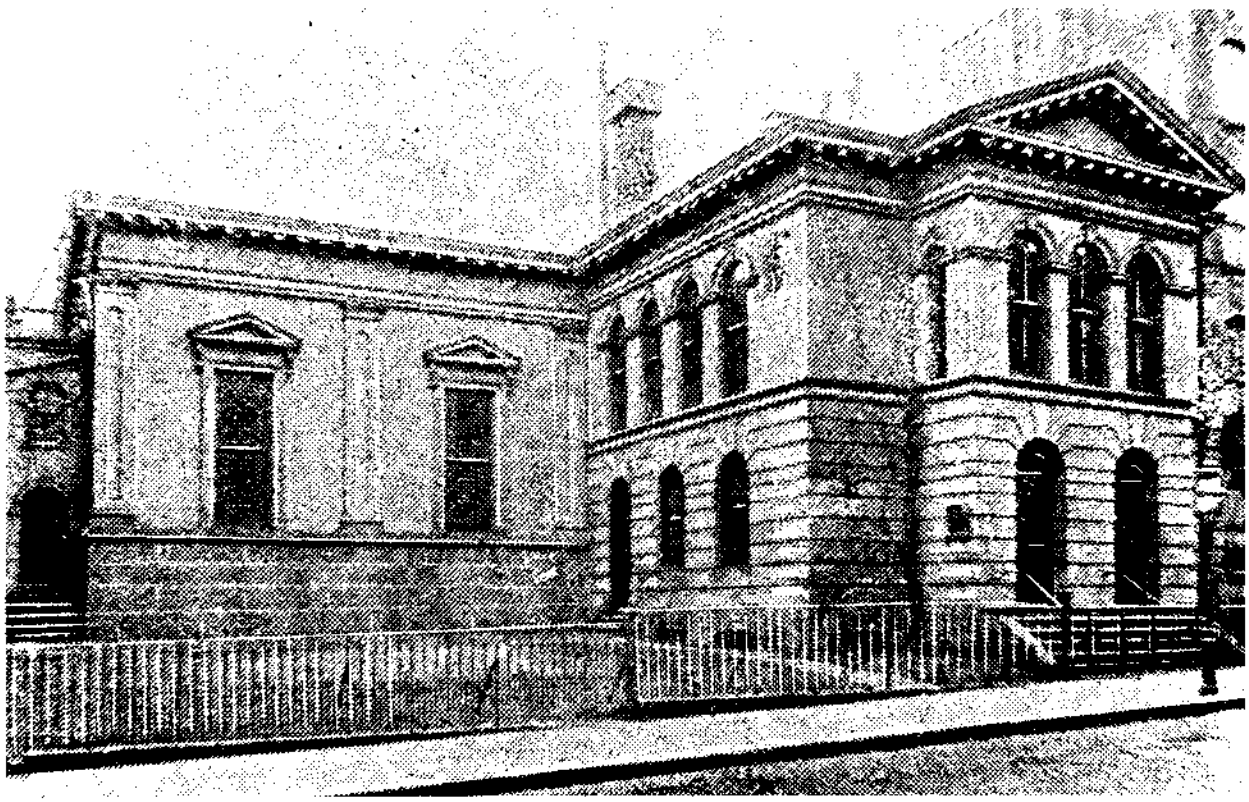


113 & 115 East 36th Street
Built c.1858-59. Builders/Developers: Kennedy & Haw.
Photo: *Carl Forster, 2001*

118 & 116 East 37th Street.
Built c.1859. Developers: Arnold & Mowbray
Photo: *Carl Forster, 2001*

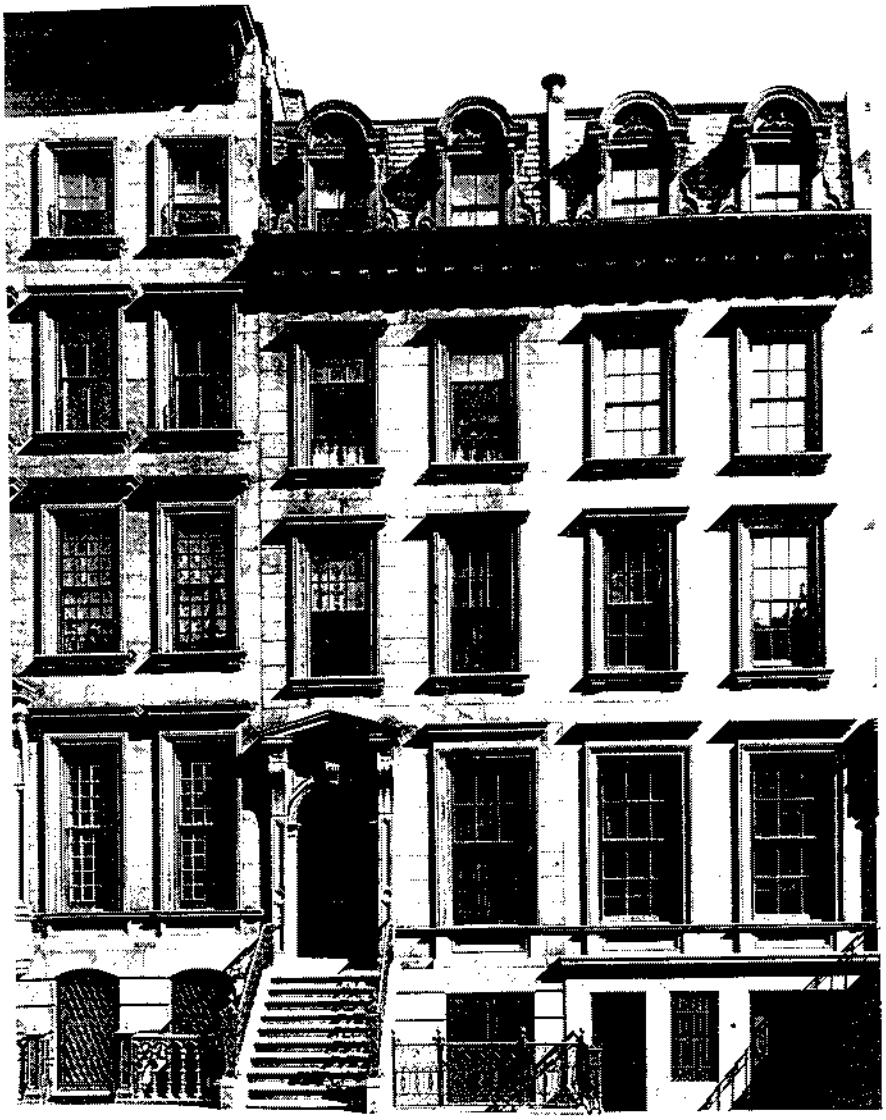
120, 118 & 116 East 38th Street
Built 1855. Developer: Dr. Hudson Kingsley
Photo: *Carl Forster, 2001*

136, 134 & 132 East 38th Street
Built 1869 with later nineteenth- and twentieth-century alterations.
Photo: *Carl Forster, 2001*

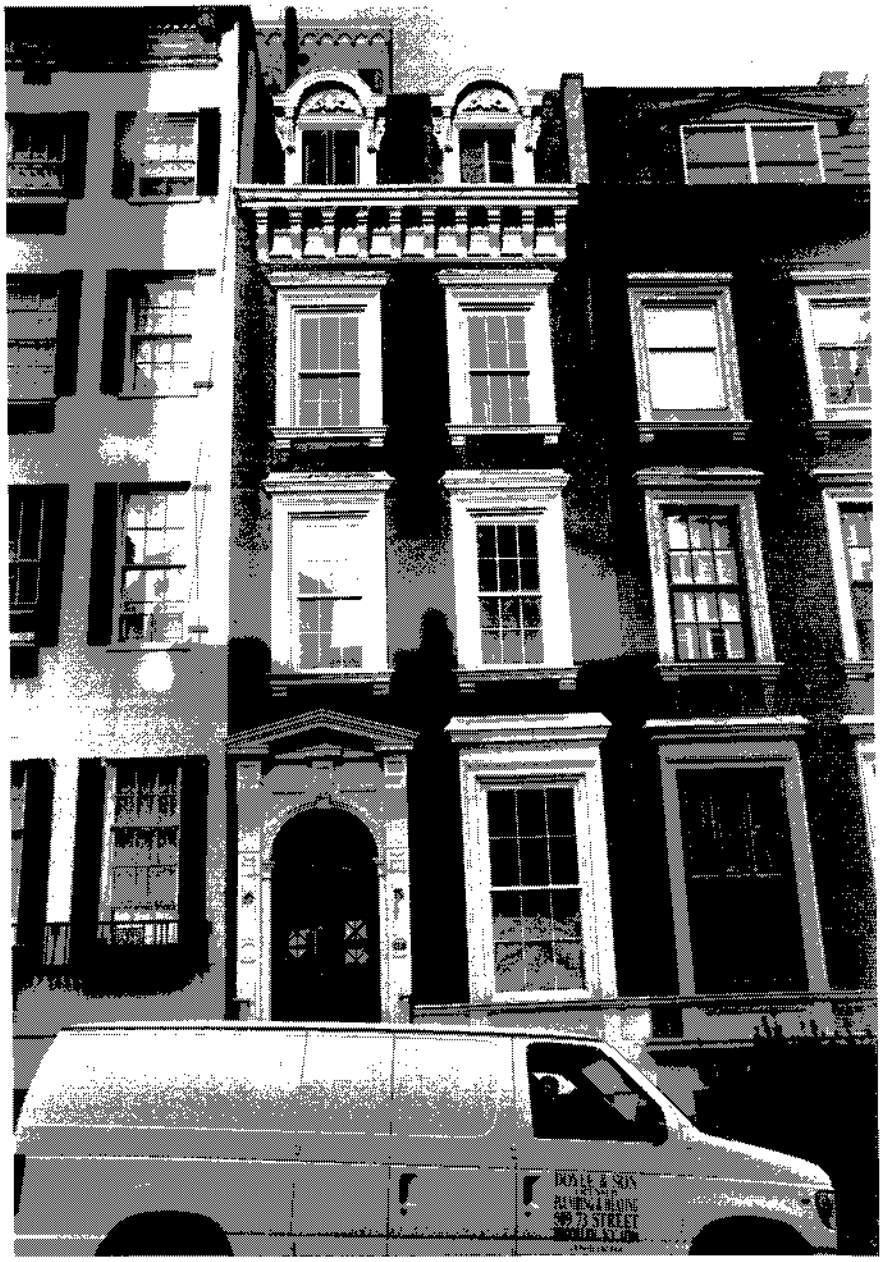


Church of the New Jerusalem, 114-124 East 35th Street.
Built 1859, extended 1866 (on right). Post & Gambrill, architects.
Source: *King's Handbook* (1893)

Church of the New Jerusalem, 114-124 East 35th Street.
Built 1859, extended 1866 (on right). Post & Gambrill, architects.
Photo: *Carl Forster, 2001*



115 & 117 East 38th Street. (c.1920s)
Built 1863-65. Developer: Timothy Churchill
Source: *Collections of the New-York Historical Society*



115 East 38th Street.
Built: 1863-65. Developer: Timothy Churchill
Photo: *Carl Forster, 2001*

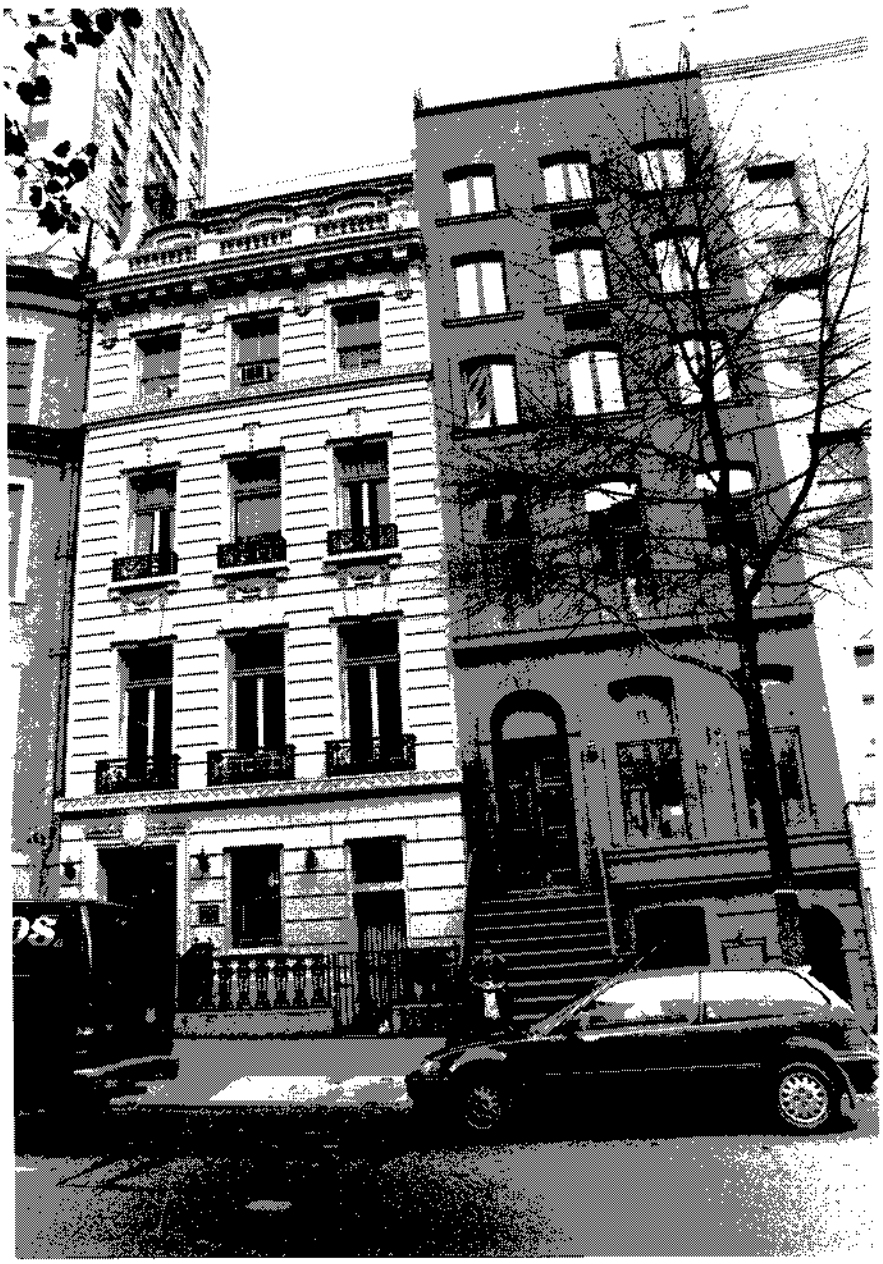
107 East 36th Street.
Built 1869. Architect: William P. Esterbrook
Photo: *Carl Forster, 2001*

122 East 37th Street.
Built c.1856. Original Owner: Patrick McCaffrey
and
120 East 37th Street.
Built 1891-92. Architects: Romeyn & Stevens
Photo: *Carl Forster, 2001*

Rev. Charles Parkhurst
Resident of 133 East 35th Street from 1890 through the 1920s.
Source: *King's Notable New Yorkers*

The James F.D. and Harriet Lanier House
(An individually designated New York City Landmark)
123 East 35th Street
Built 1901-03. Architects: Hoppin & Koen
Photo: *Carl Forster, 2001*

The James F.D. and Harriet Lanier House
(An individually designated New York City Landmark)
123 East 35th Street (first-story detail)
Built 1901-03. Architects: Hoppin & Koen
Photo: *Carl Forster, 2001*



103 East 37th Street
Built 1909-11. Architects: Foster, Gade & Graham.
and
105 East 37th Street
Built c.1860-62 with mid-twentieth-century alterations
Photo: *Carl Forster, 2001*

124 & 122 East 38th Street
Built 1902-04. Architect: Ralph S. Townsend
Photo: *Carl Forster, 2001*

109 East 38th Street
Built c.1864. New facade installed in 1909-10
Architects: R.H. Robertson & Son and Benjamin B. Moore
Photo: *Carl Forster, 2001*

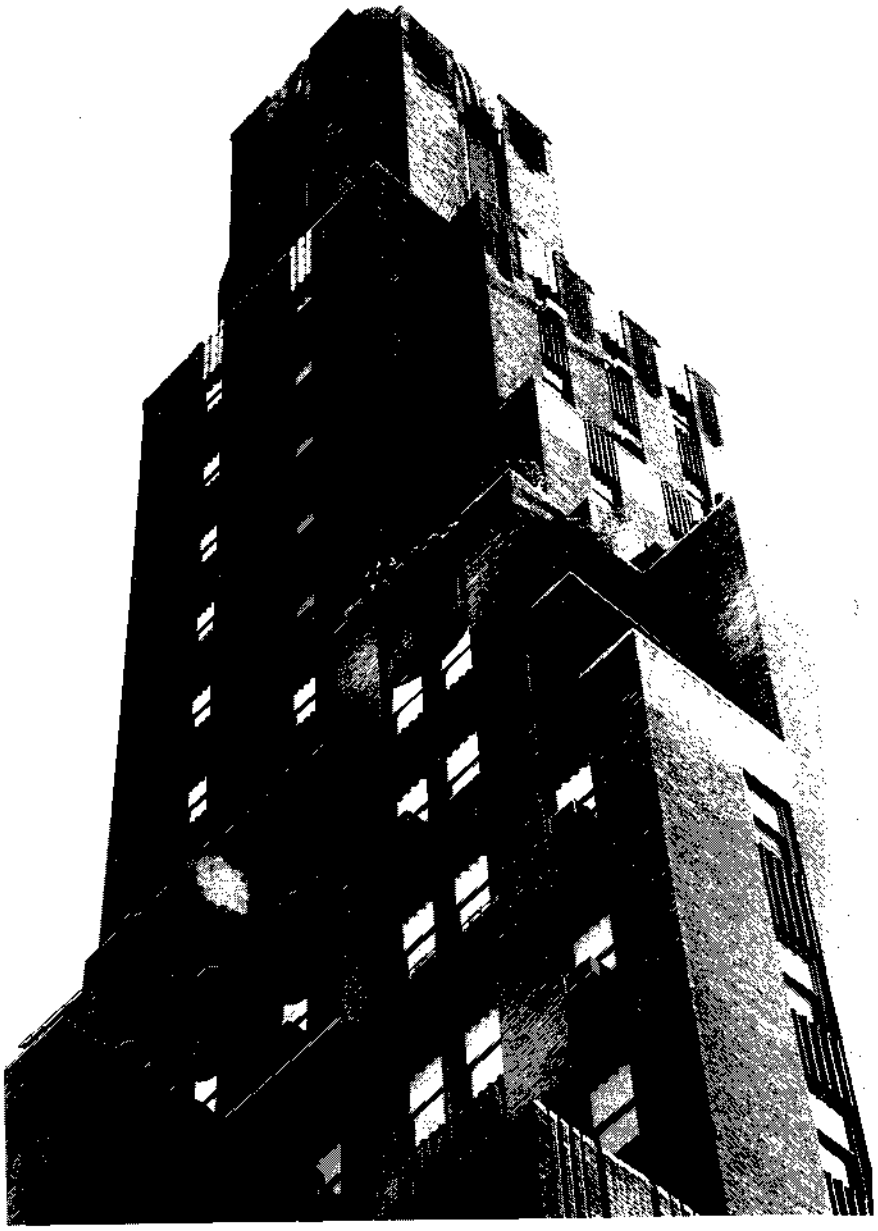
Franklin Delano & Eleanor Roosevelt
with their children Anna & James (1908).
Residents of 125 East 36th Street from 1905 to 1908.
Source: Nathan Miller, *The Roosevelt Chronicles*

127 East 35th Street
Built 1853-54 with oriel (1913) by architects York & Sawyer
Photo: *Carl Forster, 2001*

Delano & Aldrich Architectural Office
126 East 38th Street
Built c.1869 as a carriage house; altered in 1916 by the architects.
Photo: *Carl Forster, 2001*

103-105 East 38th Street
Built 1924. Architect: Charles Kreymborg
Photo: *Carl Forster, 2001*

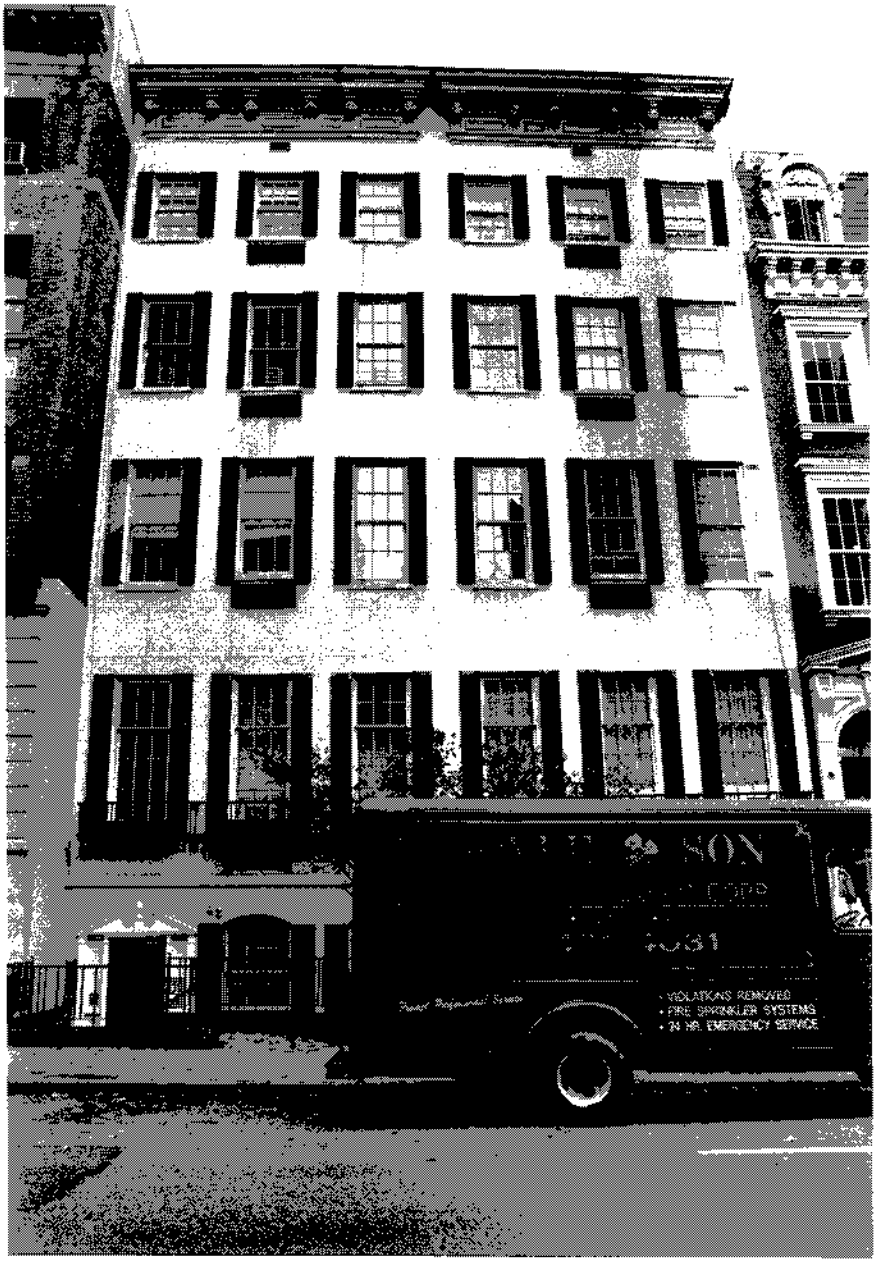
105 East 35th Street
Built 1853-54 with early twentieth-century alterations.
Photo: *Carl Foster, 2001*



The Town House
106-114 East 38th Street
Built 1930. Architects: Bowden & Russell with Emery Roth
Photo: *Carl Forster, 2001*

125 East 38th Street (aka 314 Lexington Avenue)
Built c.1864-65, altered 1926-27. Architect: Herbert Lucas.
Photo: *Carl Forster, 2001*

115 East 38th Street. (c.1920s ironwork.)
Photo: *Carl Forster, 2001*



111-113 East 38th Street
Built c.1865. Altered in 1955. Architect: Stephen C. Lyras
Photo: *Carl Forster, 2001*