

Upper East Side Historic District Designation Report

Volume I

1981

City of New York

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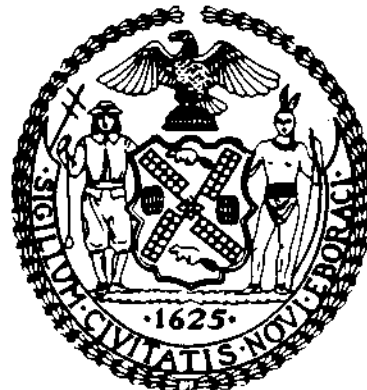
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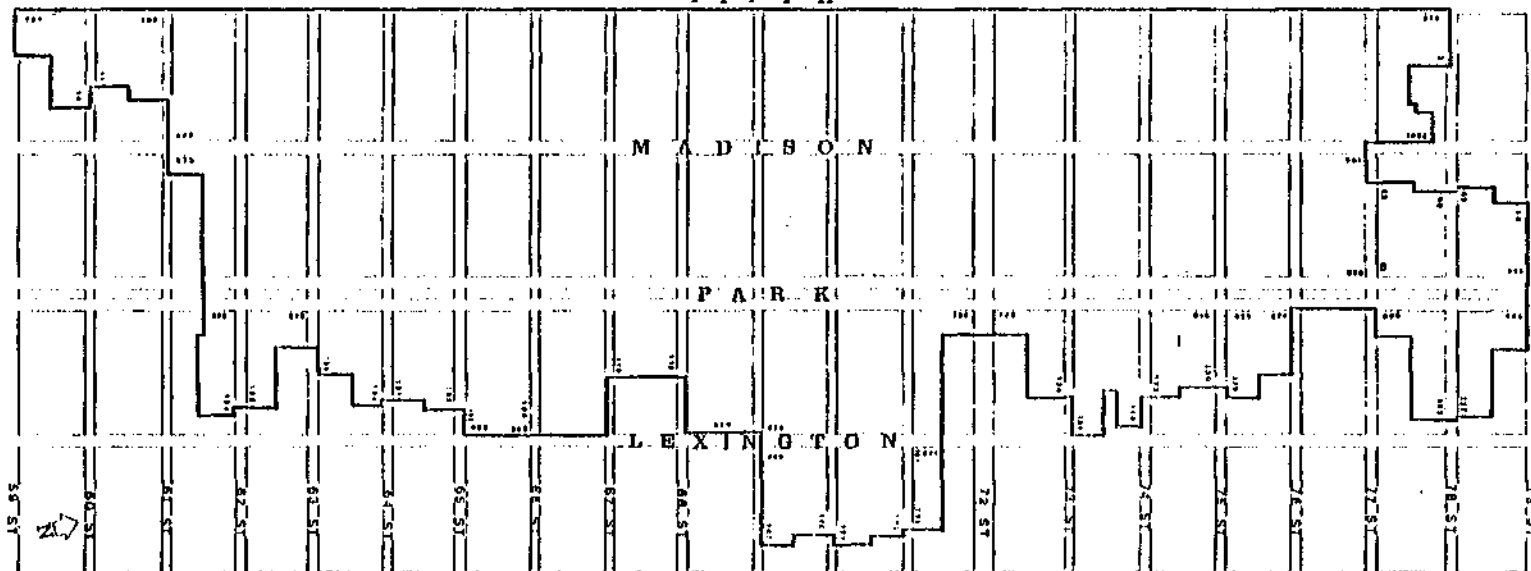
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UPPER EAST SIDE HISTORIC DISTRICT

F I F T H



LANDMARKS PRESERVATION COMMISSION

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UPPER EAST SIDE HISTORIC DISTRICT DESIGNATION REPORT

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UPPER EAST SIDE HISTORIC DISTRICT, BOROUGH OF MANHATTAN

BOUNDARIES

The property bounded by the eastern curb line of Fifth Avenue, the northern curb line of East 59th Street, the eastern property line of 3 East 59th Street (also known as 781 Fifth Avenue), part of the southern property line of 785 Fifth Avenue, the southern property lines of 4 and 14 East 60th Street, the eastern property line of 14 East 60th Street, the southern curb line of East 60th Street, East 60th Street, the eastern property line of 1-11 East 60th Street, part of the southern and the eastern property lines of 2-6 East 61st Street (also known as 795 Fifth Avenue), East 61st Street, the northern curb line of East 61st Street, the eastern property lines of 673-679 Madison Avenue, part of the eastern and part of the southern property lines of 30 East 62nd Street, the southern property lines of 34-54 East 62nd Street, the western curb line of Park Avenue, Park Avenue, part of the southern, part of the western, and part of the southern property lines of 555 Park Avenue, the southern property lines of 114-134 East 62nd Street, the eastern property line of 134 East 62nd Street, the southern curb line of East 62nd Street, East 62nd Street, the eastern and northern property lines of 135 East 62nd Street, the northern property line of 133 East 62nd Street, the northern and part of the eastern property lines of 131 East 62nd Street, part of the northern property line of 129 East 62nd Street, the northern property lines of 119-127 East 62nd Street, part of the northern property line of 117 East 62nd Street, the eastern property line of 575 Park Avenue, East 63rd Street, the northern curb line of East 63rd Street, the eastern property line of 123 East 63rd Street, part of the southern property line of 126 East 64th Street, the southern property lines of 128-134 East 64th Street, the eastern property line of 134 East 64th Street, the southern curb line of East 64th Street, East 64th Street, the eastern property line of 131 East 64th Street, the southern and eastern property lines of 130 East 65th Street, East 65th Street, the northern curb line of East 65th Street, the western curb line of Lexington Avenue, the southern curb line of East 67th Street, East 67th Street, the eastern property lines of 115 East 67th Street and 116 East 68th Street, East 68th Street, the northern curb line of East 68th Street, the western curb line of Lexington Avenue, the northern curb line of East 69th Street, the eastern and northern property lines of 167 East 69th Street, part of the northern property line of 163 East 69th Street, the eastern property line of 176 East 70th Street, East 70th Street, the northern curb line of East 70th Street, the eastern and northern property lines of 177 East 70th Street, the eastern property line of 172 East 71st Street, the southern curb line of East 71st Street, East 71st Street, the eastern and northern property lines of 179 East 71st Street, the northern property lines of 165-177 East 71st Street, the northern and part of the western property lines of 163 East

71st Street, the northern property lines of 149-161 East 71st Street, Lexington Avenue, the southern and part of the western party wall line of 140 East 72nd Street, the southern property line of 132 East 72nd Street, the northern property lines of 115-131 East 71st Street, part of the northern property line of 101-113 East 71st Street, the eastern property line of 755 Park Avenue, East 72nd Street, the eastern property line of 775 Park Avenue, the southern property lines of 114-134 East 73rd Street, the southern and eastern property lines of 136 East 73rd Street, East 73rd Street, the northern curb line of East 73rd Street, the western curb line of Lexington Avenue, the southern, western, and part of the northern property lines of 1032-34 Lexington Avenue, the eastern property line of 140 East 74th Street, the southern curb line of East 74th Street, East 74th Street, the eastern and northern property lines of 133 East 74th Street, the northern property line of 131 East 74th Street, the eastern property line of 120 East 75th Street, East 75th Street, the southern curb line of East 75th Street, the eastern and northern property lines of 115-119 East 75th Street, part of the northern property line of 111-113 East 75th Street, the eastern property line of 120 East 76th Street, the southern curb line of East 76th Street, the eastern curb line of Park Avenue, the northern curb line of East 77th Street, the eastern property line of 865 Park Avenue, part of the eastern property line of 875 Park Avenue, the southern property lines of 106-132 East 78th Street, the eastern property line of 132 East 78th Street, East 78th Street, the northern curb line of East 78th Street, the eastern property line of 127 East 78th Street, the northern property lines of 111-127 East 78th Street, part of the northern property line of 885 Park Avenue, the eastern property line of 895 Park Avenue, the southern curb line of East 79th Street, the western property line of 58 East 79th Street, the northern property line of 49 East 78th Street, the northern and eastern property lines of 45 East 78th Street, East 78th Street, the southern curb line of East 78th Street, part of the eastern property line of 42 East 78th Street (also known as 1001 Madison Avenue), the northern and western property lines of 53 East 77th Street, East 77th Street, the southern curb line of East 77th Street, the western curb line of Madison Avenue, the northern and western property lines of 1006 Madison Avenue, the western property line of 1002 Madison Avenue, part of the northern and western property lines of 1000 Madison Avenue, part of the northern property line of 25 East 77th Street, the northern property lines of 9-19 East 77th Street, part of the northern property line of 3 East 77th Street (also known as 960 Fifth Avenue), part of the eastern, part of the northern, and part of the eastern property lines of 965 Fifth Avenue, the eastern property line of 2 East 78th Street, and the southern curb line of East 78th Street, Manhattan.

TESTIMONY AT THE PUBLIC HEARING

On June 19, 1979, the Landmarks Preservation Commission held a public hearing on the designation of this proposed historic district (Item No.1). The hearing had been duly advertised in accordance with the provisions of law. Sixty-two persons spoke in favor of this proposed designation. There were nine speakers in opposition to designation. The Commission has received many letters and other communications both in support of and in opposition to the proposed designation.

At a public meeting of the Commission prior to the calendaring of this item, Commissioner Elliot Willensky stated that he would not participate in the consideration of this item. Commissioner Willensky was not present at the public hearing and did not vote on this item.

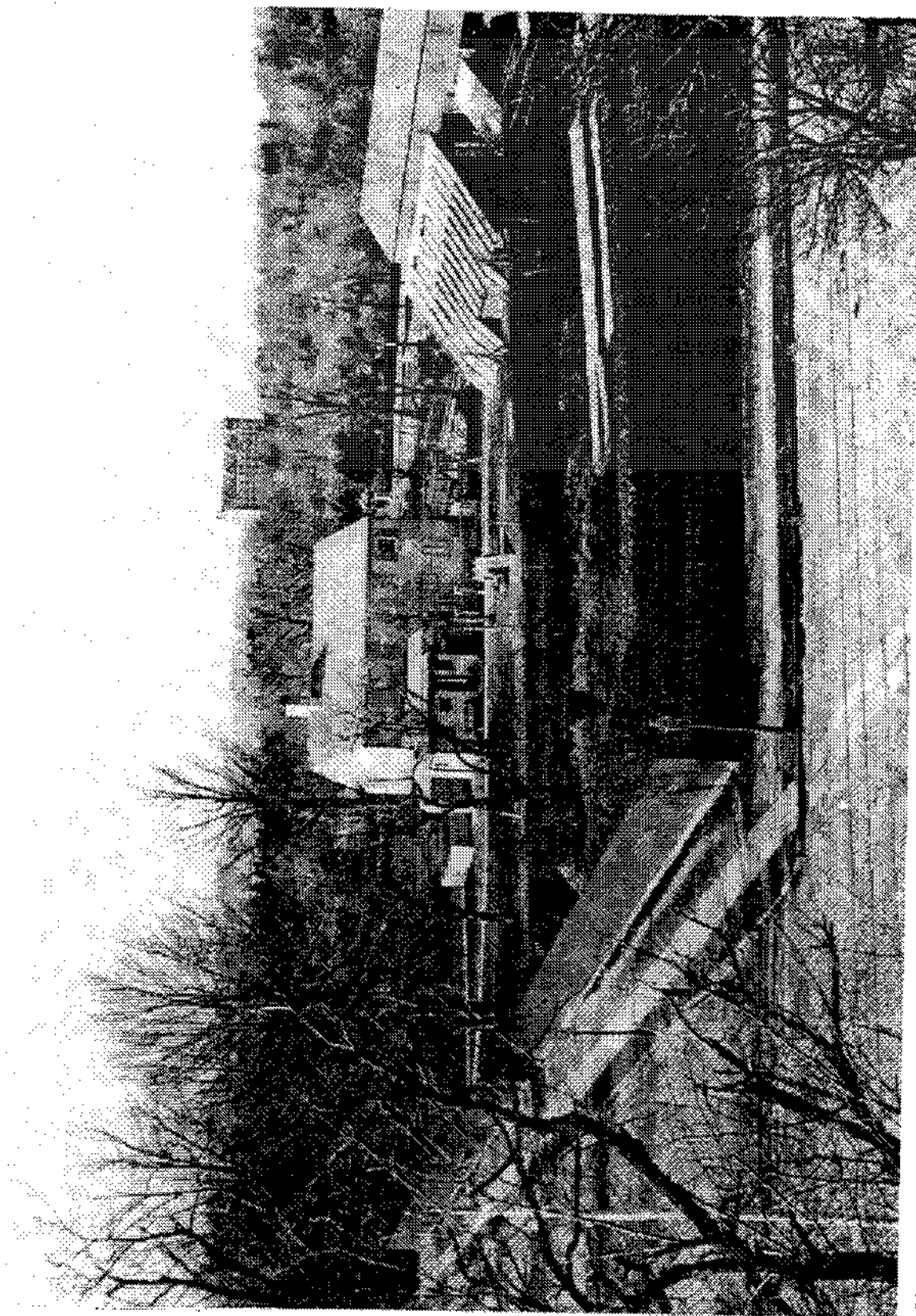


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Madison Avenue and 71st Street
Looking northwest
c. 1885

ACCESSION NO. print archives 57

TITLE

Madison Avenue and 71st Street
looking northwest
1885

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HISTORICAL INTRODUCTION

When the Commissioners Plan for New York laying out the street grid was adopted in 1811, the area of the historic district was undeveloped and barely settled. Portions were still held as part of the Common Lands of the City of New York. The rest had been divided and sold as farm tracts. In 1807 a large tract of land had been set aside as Hamilton Square which extended from Fifth Avenue to Fourth Avenue between 66th and 68th Streets and from Fourth Avenue to Third Avenue between 65th and 69th Streets. The City attached no particular importance to park land at that period, and evidence suggests that Hamilton Square was intended as a boon to real estate development. Based on the idea of the English residential square, Hamilton Square was intended to be similar to the now long built over St. John's Park downtown. The first St. James' Episcopal Church was built in the square, and the periphery of Hamilton Square was advertised by the City in 1807 as a choice site for building lots.¹

As a real estate venture Hamilton Square seemed doomed from the start. In fact, the land was rented for pasture in 1837.² Even though a small settlement had been established at Yorkville somewhat to the northeast, there was still no reliable means of public transportation to lower Manhattan. Only as horsecar lines and street railroads were extended northward along the avenues did real estate development in previously unsettled areas become an attractive proposition.

Meanwhile the impetus to northward residential expansion was provided by a rapidly growing population, resulting in large part from the tremendous influx of Irish and German immigrants following the Irish potato famine (1845-51) and the Revolution of 1848. The increasing population density also aroused opinion in favor of the creation of public parks, in a movement led by William Cullen Bryant, editor of the Evening Post, and Andrew Jackson Downing, among others. Riots in July of 1857, followed by the failure of the Ohio Life and Mutual Co. in August leading to severe financial panic were factors which inspired Mayor Fernando Wood to plan for Central Park on land bounded by 59th Street, Fifth Avenue, 110th Street, and Eighth Avenue. The construction of the park was intended as a safety valve to relieve the pressure on the City and to provide the mayor and Tammany Hall with a source for thousands of patronage jobs. A competition for the design of Central Park was announced by the Park Commissioners in October 1857. Frederick Law Olmstead (1822-1903) and Calvert Vaux (1824-1895) submitted a winning design, entitled "Greensward," and were appointed architect-in-chief and assistant-in-chief respectively.

Shortly after the country had recovered from the Panic of 1857, it was plunged into the Civil War and construction throughout the city was brought generally to a halt. It did not resume until after 1865. By that time conditions at last seemed favorable for the development of the Upper East Side. Some development had gone on during the war, a survivor of which may be seen at 129 East 70th Street. With the construction of Central Park, the squatters and shanties which had occupied the area of the park and the

historic district began to be pushed out. Neither Lexington Avenue nor Madison Avenue had been laid out in the Commissioners Plan, but Lexington Avenue had been opened as far as 66th Street in 1851, and Madison was opened to 86th Street in 1860. The state legislature closed Hamilton Square as a public park in 1868, streets were extended through it, and the City began to sell off the lots. Horsecar lines along Second, Third, and Madison Avenues and the tracks of the Harlem Railroad along Fourth (Park) Avenue provided reliable transportation to lower Manhattan.

According to the History of Real Estate, "the speculative spirit of the community pictured the great unoccupied waste of land east and west and north of Central Park as converted within a few years into the finest residential parts of the city."³ A speculative market, geared for quick and easy profit, became engaged in the buying and selling of vacant lots and the rapid exchange of undeveloped sites. Between 1868 and 1873, the value of property above 59th Street rose over 200 percent.⁴

During this period construction began within the boundaries of the historic district, particularly along Madison Avenue and in the blocks east of Park Avenue which were closer to the horsecar lines on Second and Third Avenues. Examples of surviving rowhouses from this period may be seen on 62nd Street and 70th Street between Park and Lexington Avenues, on 71st Street between Lexington and Third Avenues, and at 927-931 and 1006 Madison Avenue.

The speculative bubble burst in the Panic of 1873, caused by the failure of Jay Cooke & Co., and the suspension of the Union Trust Co.; construction halted; and land values dropped precipitously. The History of Real Estate notes enormous declines in sales prices: lots which had sold for \$35,000 prior to 1873 brought \$11,500, and somewhat less desirable lots brought \$6000 to \$8000. Fifth Avenue lots that had brought \$75,000 to \$100,000 were sold for \$25,000 to \$40,000.⁵

A significant factor in the renewed development effort which took place in the late 1870s was the construction of elevated railroads on the north-south avenues. Construction of the Third Avenue El began in November 1877, and it was opened from South Ferry to 129th Street on December 30, 1878. In February of the following year, work began on the Second Avenue El, and it was completed in August 1880. This line extended from South Ferry to 127th Street. Between 1880 and 1881, the Second and Third Avenue EIs carried twenty-eight million passengers. Within the next five years, the population of the area greatly increased, and the streets located within the historic district were almost completely built up with brownstone-fronted houses.

Development in the area followed no consistent northward pattern as logically might be expected. Previously, 59th Street had been the dividing line between the old and new residential sections. North of 59th Street and east of Fifth Avenue, residential construction took place throughout the area almost simultaneously, as far north as 86th Street and as far east as Second Avenue, focussing on the side streets. The undeveloped holdings of James Lenox on the block bounded by Fifth and Madison Avenues and 70th

and 71st Streets were an isolated exception. Madison Avenue was built up with brownstone-fronted residences. Because of the presence of the New York and Harlem Railroad tracks in a partially covered tunnel beneath Fourth (Park) Avenue, the adjacent lots were less desirable, were built up less quickly, and then were occupied by flat houses, tenements, and the end houses of rows oriented to the side streets. East of Park Avenue, the blocks were lined with a mixture of rowhouses, stables, and carriage houses. Fifth Avenue, deemed the most desirable street with the most valuable lots, experienced only scattered development until the 1890s, awaiting the inevitable uptown move of the capitalists and others of the wealthy classes. Most of the early residents of the area were middle-class merchants and professionals, many of German, especially German-Jewish, and Irish descent.⁶

With this residential development came religious institutions to serve the nearby population. Churches built during the 1870s and '80s were St. James' Episcopal Church at Madison Avenue and 71st Street; Phillips Presbyterian Church (now Madison Avenue Presbyterian Church), at Madison and 73rd Street; St. James Lutheran Church (now demolished), also at Madison Avenue and 73rd Street; and the Church of the Holy Sepulchre (now the Church of the Resurrection) on 74th Street between Park and Lexington Avenues. Among the synagogues were Temple Beth-El (later Rodolph Sholom) at Lexington Avenue and 63rd Street; Temple B'nai Jeshurun at Madison Avenue and 65th Street; and Congregation Zichron Ephraim (Park East Synagogue), 67th Street between Lexington and Third Avenues (outside the District). In 1891 Temple Beth-El moved to a building designed by Brunner & Tryon at Fifth Avenue and 76th Street.

Other institutions had established themselves in the area in the late 1860s and early 1870s, even before it was clear what the character of the area would be. Hospitals, especially, were anxious to move from increasingly congested areas downtown to what were perceived as the more healthful open spaces of the Upper East Side. In 1869, the German Hospital (later to become Lenox Hill Hospital) located at Park Avenue and 77th Street. James Lenox offered part of his real estate holdings to the Presbyterian Hospital, which was established on the block between Madison and Park Avenues, 70th and 71st Streets. On the north side of 71st Street across from the hospital was a nurses' home. The Presbyterian Home, adjacent to Phillips Presbyterian Church, was just two blocks away on 73rd Street. The Presbyterian-affiliated Union Theological Seminary also located in the vicinity, on the Park Avenue blockfront between 69th and 70th Streets. Lenox also began construction of his research library on Fifth Avenue at 70th Street in 1869. Designed by Richard Morris Hunt, it was completed in 1877. Hunt also designed the first building of the Presbyterian Hospital.

The City also turned over some of the land of Hamilton Square, east of Park Avenue, to various institutions. The block east of Park between 67th and 68th Streets became the site of the Hahnemann Hospital, the Baptist Ladies Home Society, and the Institution for the Instruction of Deaf Mutes. The block immediately to the north became in 1871 the site of the New York Normal College (later Hunter College). East of Lexington in

the block between 68th and 69th Streets (outside the District) was the New York Foundling Asylum. Mount Sinai Hospital was on the south side of 67th Street at the corner of Lexington Avenue, while the Seventh Regiment Armory, designed by Charles W. Clinton, was established in 1877-79 on the block bounded by Park Avenue, 66th Street, Lexington Avenue, and 67th Street. In the mid-1880s, a police station and headquarters of the Fire Department were built on the north side of 67th Street, across from Mount Sinai Hospital. (These two buildings are not within the boundaries of the District.) At the time of the second wave of development in the district, during the late 1870s and early 1880s, the fashionable area of the city was located further south along Fifth Avenue in the vicinity of 34th Street and northward into the low Fifties. Despite this, some of the wealthy members of New York society purchased property north of 59th Street and built residences. The H. O. Armour residence (1880), Fifth Avenue and 67th Street, designed by Lamb & Rich; the Henry G. Marquand residences (1881), 68th Street and Madison Avenue, designed by Richard Morris Hunt; the Charles Lewis Tiffany residences (1883-85), 72nd Street and Madison Avenue, designed by McKim, Mead & White; and the Ogden Mills residence (1885-87), Fifth Avenue and 69th Street, designed by Richard Morris Hunt, were among the first houses built for wealthy and fashionable New Yorkers within the area of the historic district.

In 1898 the History of Real Estate stated:

There was, indeed for a time a hesitancy on the part of the wealthier classes to occupy Fifth Avenue facing the park, north of 59th Street, but . . . the step northward has been positively taken, and the erection of such residences as those of W. V. Brokaw, F. C. Martin, Mrs. Josephine Schmid, E. T. Gerry, C. T. Yerkes, Mrs. N. E. Baylies, Isaac Stern, and fashionable clubs like the Metropolitan has determined the character of the avenue and the streets adjacent thereto, wherever any doubt existed.⁷

The trend was assured when Caroline Schermerhorn Astor, for many years the arbiter of New York society, moved to a Richard Morris Hunt-designed chateau (1893-95) at Fifth Avenue and 65th Street.

Presumably not only Central Park but also the design of Fifth Avenue itself was an attraction for the wealthy in their northward move. As the boundary of Central Park, Fifth Avenue had been given much care and consideration by Olmsted and Vaux. It had been laid out by the Street Commissioners with an open space of fifteen feet on each side exclusive of sidewalk and roadway. This extra fifteen feet of space was provided for stoops, gardens, and areaways of the houses built along the avenue. North of 59th Street, it became a transitional area between the sidewalk and the park, creating an "exterior mall" along the avenue that still contributes a special character to it. Trees were to be planted along the outer edge of the park between the sidewalk and the roadway which would insure an "umbragous horizon line" and be an attractive feature of the "exterior mall."⁸

The Record and Guide commented in 1904 on the trend to build opulent private residences in this increasingly fashionable section of Manhattan:

It is an extraordinary fact that at the present day, there is practically only one class of private dwelling erected on the Island of Manhattan, the dwelling intended for comparatively rich people. . . . (By 1900 there) came an unprecedented demand for dwellings of a more expensive kind. Prosperity was beginning to have its effect. Poor men had become rich. Rich had become richer than ever. The very rich from all over the country were flocking to New York, and seeking dwellings regardless of cost. At about the same time it became definitely settled that there was only one section of the city in which people who were both rich and fashionable could live. . . . The region east of Central Park. . . . has been designated as the one fashionable district⁹

The era of stately and opulent town houses that is associated with Fifth Avenue and the Upper East Side was a brief one, lasting about 25 years along that section of the Avenue within the boundaries of the historic district. It began about 1890 and ended about the time of World War I, even though a few private residences were built as late as the 1920s, replacing earlier rowhouses, as the Mrs. Marcellus Dodge residence (1924) at No. 800, and the Charles E. Mitchell residence (1926) at No. 934. Few town houses survive on Fifth Avenue to remind one of this fashionable period, although many such mansions may still be seen on side streets, particularly on the blocks between Fifth and Madison Avenues.

The rich also built stables and carriage houses in the area, generally on the blocks east of Park Avenue. Some of these still survive, and a striking group may be seen on 69th Street between Lexington and Third Avenues.

The wealthy residents of the area brought their clubs with them, and these organizations erected buildings, first on Fifth Avenue and later on Park Avenue. Among them were the Metropolitan Club, 1 East 60th Street; the Harmonie Club, 6 East 60th Street; the Knickerbocker Club, 2 East 62nd Street; the Progress Club, Fifth Avenue and 63rd Street (now demolished); the Colony Club, 62nd Street and Park Avenue; the Union Club, 69th Street and Park Avenue; and the Friendship Club, 72nd Street and Park Avenue (now demolished).

After World War I, apartment living began to become fashionable for wealthy New Yorkers, even though a few luxury cooperative apartment buildings had been built in the area prior to 1910, such as the Verona at 64th Street and Madison Avenue and the 45 East 66th Street apartment building. As rising land costs and other economic factors made it increasingly difficult to maintain a private residence in Manhattan, many wealthy New Yorkers sold their houses and moved into apartment buildings. Many of these apartment houses, especially on Fifth Avenue, replaced the mansions that the wealthy

were abandoning. Most of the apartment houses along Fifth, Madison, and Park Avenues date from this post-World War I era of apartment house construction. These buildings were designed with a style and elegance equivalent to that of the town houses and mansions they replaced and so continued the tradition of wealth and luxury that was synonymous with the area.

It was also during this period that the character of Park Avenue changed strikingly. The state legislature passed an act shortly after a major accident in 1902, requiring that all train lines running within Manhattan be electrified by 1910. Consequently, the New York Central Railroad decided to build a new Grand Central Terminal and to place the lines running along Fourth Avenue entirely below ground. Thus when the tracks were completely covered over, Fourth Avenue became much more desirable for residential development. The name, Park Avenue came into general use, and landscaped malls were placed down the middle of the road in the area which previously had been left partially open for ventilation above the railroad tracks. Park Avenue quickly became lined with the same type of luxury apartment buildings which were rising on Fifth Avenue; these replaced earlier rowhouses, French flats, and tenements. Some of the last grand town houses built in the area of the historic district were constructed on Park Avenue at this time, including the Jonathan Bulkley residence (1910-11) at 63rd Street, the Harold Pratt residence (1919) at 68th Street, and the group of four town houses (1910-26) occupying the western blockfront between 68th and 69th Streets. The Third Church of Christ Scientist at 63rd Street and the Central Presbyterian Church at 64th Street, dating from the 1920s, were new additions to Park Avenue. (Temple Emmanuel, built at Fifth Avenue and 65th Street on the site of the Astor mansion, also dates from this period.)

The blocks to the east of Park Avenue also began to become fashionable with the change in Park Avenue itself. Some new town houses replaced stables and carriage houses, and older brownstone residences were transformed as wealthy residents moved into these blocks. In some cases these new residents were the children of those who had built their mansions on Fifth Avenue.

Madison Avenue also began to undergo changes during this period. Not only were some rowhouses replaced by apartment buildings, but commercial shops were placed in the first two floors of many of the rowhouses. By the late 1920s Madison Avenue had assumed a largely commercial character even though the residential characteristics of the rowhouses were retained on the upper floors.

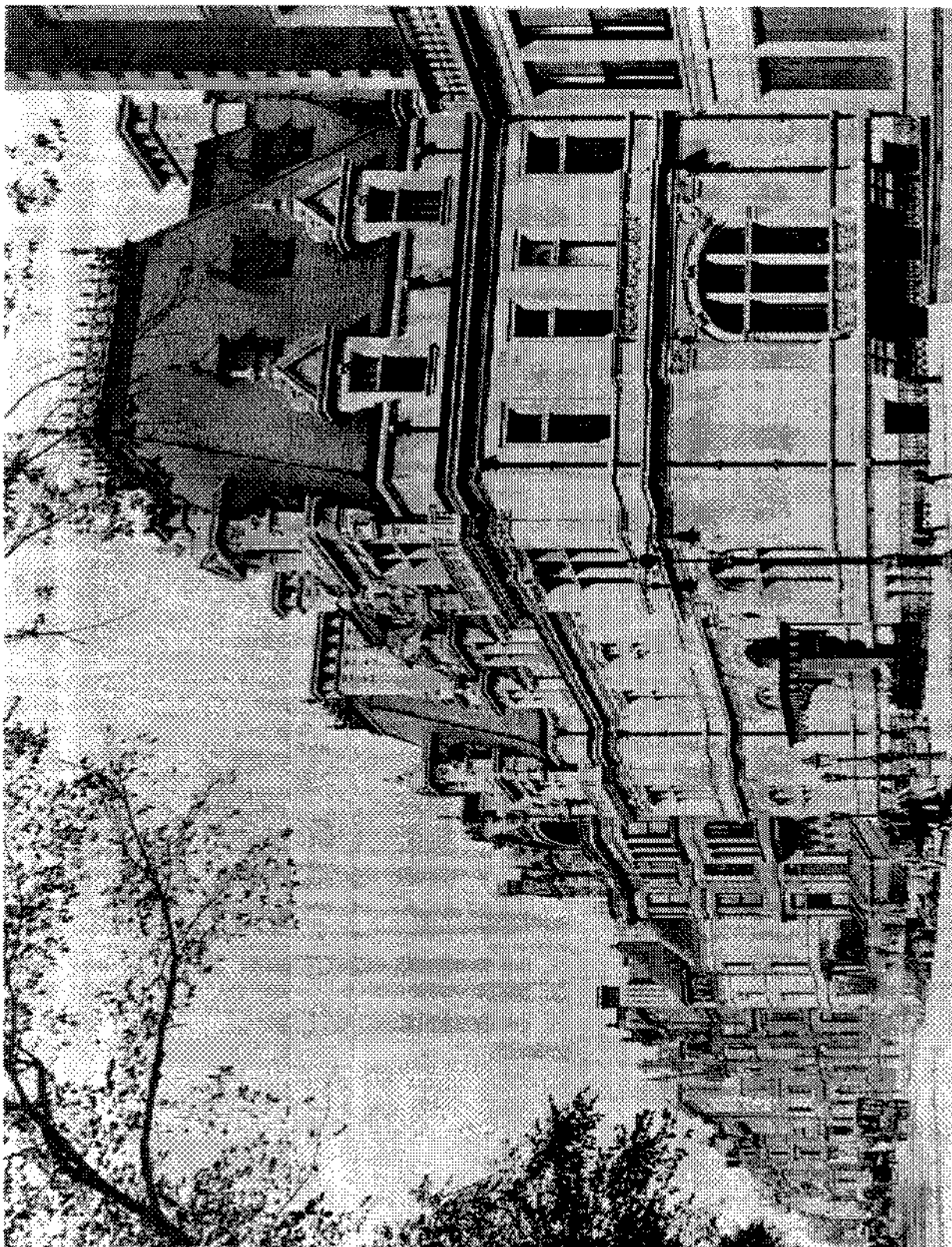
Most of the early institutions in the area moved out as property values increased, and it became profitable to sell their sites for apartment house construction. Union Theological Seminary moved to Morningside Heights in 1910, and the Presbyterian Hospital moved to Washington Heights in 1928. Apartment houses replaced the Hahnemann Hospital and the Baptist Ladies Home in 1923 and 1930. The German Hospital has continued to expand on its original block as the Lenox Hill Hospital.

Following World War II modern apartment houses continued to be built along the avenues within the area of the historic district. While constructed to attract a luxury market, these buildings do not suggest the style and the elegance of the earlier apartment buildings in their exterior design.

The area of the Upper East Side Historic District remains one of the most desirable in the city. Developed in the late 19th and early 20th centuries to serve the needs and tastes of New York's upper classes, the area continues to attract those who appreciate its choice location adjoining Central Park and its handsome town houses and luxurious apartment buildings. A number of mansions are now used by prestigious private institutions, United Nations missions, and consulates, which have helped to maintain the elegant character of the district. Madison Avenue has become one of the most vibrant commercial streets in the city, achieving a striking character from the stylish storefronts, undergoing regular change with new tenants to keep up with contemporary design trends. Today the area retains the attractive residential qualities which originally made it the most fashionable section of the city.

FOOTNOTES

1. John A. Kouwenhoven, The Columbia Historical Portrait of New York (New York: Doubleday & Co., 1953), p. 110.
2. I. N. Phelps Stokes, The Iconography of Manhattan Island (New York: Robert H. Dodd, 1915), vol. 5, chronology, May 19, 1837.
3. A History of Real Estate, Building, and Architecture in New York City (New York: The Real Estate Record Association, 1898 [Arno Press, 1967]), pp. 60-61.
4. History of Real Estate, p. 63.
5. History of Real Estate, p. 71.
6. Examination of deed records reveal many names of German and Irish origin. Trow's City Directories for the period list residents of New York City alphabetically with their addresses and occupations. The many synagogues in the area indicate that many of the residents were Jewish. The Irish were particularly active as builders and developers in this area.
7. History of Real Estate, pp. 84-85.
8. F. L. Olmsted and Calvert Vaux, "Description of a Plan for the Improvement of Central Park," (New York, 1868), Forty Years of Landscape Architecture: Central Park, Frederick Law Olmsted, Jr. and Theodore Kimball, eds. (Cambridge: MIT Press, 1973), p. 220.
9. Real Estate Record and Guide, 23 (July 11, 1904), 1447, 1449.



Fifth Avenue north of 65th Street,
John Jacob Astor Residence
on north east corner,
c. 1898

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TITLE

Fifth Avenue north from 65th
Street showing J.J. Astor house
1898

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Photograph of Fifth Avenue north from 65th Street showing J.J. Astor house 1898

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ARCHITECTURAL INTRODUCTION

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

A striking Victorian Gothic rowhouse, built as one of a group during the Civil War years, may be seen at 129 East 70th Street. When development began in the late 1860s and early 1870s, rows of brownstone houses in the popular Italianate style were built on several of the side streets, as well as on Madison Avenue. During the second wave of development, in the period of recovery from the Panic of 1873, the construction of brownstone houses in the neo-Grec and Queen Anne styles continued on all of the side streets and on Madison Avenue. Often a group of houses on Madison Avenue and the adjacent side street would be developed together. Some houses were oriented to Madison Avenue, generally including the corner property, while other houses of the group faced the side street. Among the architects active in the area during the period were Breen & Mason, Charles Buek, Charles Graham & Sons, D. & J. Jardine, Edward Kilpatrick, Anthony Mowbray, William P. Parsons, John G. Prague, Thom & Wilson, and James E. Ware (see Architect's appendix). Generally without formal training these architects began their careers as masons, carpenters, or builders. A number of them also acted as real estate developers, buying large parcels of property, subdividing them into 20-foot lots, erecting rows of houses on the property, and then selling them to middle class families. Virtually all of the blocks within the Historic District, with the exception of the Fifth Avenue blockfronts, were initially developed in this speculative manner. Many of these brownstone houses survived only until the early 20th century when they were either replaced by new houses or were extensively altered with completely new facades. Nonetheless excellent examples of rowhouses in the Italianate, neo-Grec, Queen Anne, and neo-Renaissance styles--all with brownstone or brick and brownstone fronts--remain almost intact.

By the end of the 1890s many large elegant mansions had been erected on Fifth Avenue. Among them were several residences in the picturesque Francois I style of the French Renaissance, which had been popularized in the late 1870s and early 1880s by architect Richard Morris Hunt in his residential designs for the Vanderbilts. Hunt again used the style in creating the mansion of Caroline Schermerhorn Astor (1893-95) at Fifth Avenue and 65th Street, as well as the Ogden Mills mansion (1885-87) at Fifth Avenue and 69th Street and the Josephine Schmid mansion (1894-95) at Fifth Avenue and 62nd Street. Charles Coolidge Haight was inspired by the style (as well as by the Romanesque Revival style) when designing the Henry O. Havemeyer residence at Fifth Avenue and 66th Street. Charles Pierrepont H. Gilbert was a prominent practitioner of the style, and several examples of his work in that mode survive on the side streets, despite the disappearance of five of his designs on Fifth Avenue. Another distinguished example of the style is the Gertrude Rhineland Waldo mansion at 867 Madison Avenue,

designed by Francis H. Kimball. The Francois I style, sometimes called the "Fifth Avenue style," became associated with the stretch of the Avenue known as "Millionaires' Mile" and with the wealthy people who commissioned such residences.

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

In the years before World War I a number of very distinguished mansions and town houses were built for prestigious individual clients in the Beaux-Arts, neo-Italian Renaissance, neo-French Renaissance, and neo-French Classic styles by some of the city's most important architects. The architects included John H. Duncan, Ernest Flagg, C. P. H. Gilbert, Carrère & Hastings, Charles Coolidge Haight, Richard Howland Hunt, Richard Morris Hunt, McKim, Mead & White, James Gamble Rogers, R. H. Robertson, William Schickel, Horace Trumbauer, and Warren & Wetmore (see Architects Appendix). Ironically the works of some of these architects no longer survives within the district, as their efforts were concentrated on the design of Fifth Avenue mansions which were later replaced by apartment buildings. Among the outstanding mansions which do survive are : the Edith and Ernesto Fabbri residence (1898-1900) by Haydel & Shepard, 11-13 East 62nd Street; the Orme Wilson residence (1901-03) by Carrère & Hastings, 3 East 64th Street; the William and Maria Schiefflin residence (1898-1900) by Richard Howland Hunt, 5 East 66th Street; the Harold L. Pratt residence (1919) by Delano & Aldrich, 58 East 68th Street; the Henry Clay Frick residence (1914) by Carrère & Hastings, 1 East 70th Street; the Oliver Gould Jennings residence (1897-99) by Flagg & Chambers, 7 East 72nd Street; the Henry T. Sloane residence (1894-96) by Carrère & Hastings, 9 East 72nd Street; the Gertrude Rhinelanders Waldo residence (1896-98) by Francis Kimball, 867 Madison Avenue; the Joseph Pulitzer residence (1903-05) by McKim, Mead & White, 11 East 73rd Street; and the Edward S. Harkness residence (1905) by Hale & Rogers, 1 East 75th Street. These elegant residences and the prominence of the persons associated with them greatly enhance the architectural and historical significance of the district.

Many other fine town houses were built on speculation by real estate developers during this period. Among those active in this area were Jeremiah C. Lyons, W. W. & T. M. Hall, McCafferty & Buckley (who had begun developing brownstone rowhouses in the 1880s), and Daniel Hennessy. While Lyons commissioned such better known architects as York & Sawyer, Ogden Codman, and Buchman & Fox to work for him, the other developers worked with architects who specialized in speculative building. The firm of Welch, Smith & Provot was one of the most prominent of these.

The role of the speculative builder in the development of the area was noted by Montgomery Schuyler, writing under the pseudonym Franz K. Winkler,¹ and in 1900 the Real Estate Record and Guide wrote:

Another important feature of the Fifth Avenue building movement is created by the part the speculative builder is taking in it. Originally begun and still for the most part sustained by architects building for private owners, the speculative builder has seen an opportunity to participate in [the movement], and in a way reveals the growth of capital employed in commercial building. . . . Building in expectation of finding a new market among multi-millionaires is decidedly a new industry.²

It may seem strange that wealthy clients would buy houses that were not built specifically for them, but the speculative builder was able to provide houses that were both individual and ostentatious in design so that they would be representative of the wealth of his affluent clients. The designs of the interiors were, however, often completed in consultation with prospective buyers to meet their individual requirements. The Record and Guide noted: "The speculative builders make allowance for individuality of taste in such matters [and] are leaving the drawing-room, dining-room, and library undecorated, until a purchaser is found and his wife consulted."³

Whether individually designed for a specific client or built on speculation, the majority of the houses within the district reflect the character and the influence of the Beaux-Arts movement in architecture. In its use of the elements of classical and Renaissance architecture, this movement created architectural examples which were harmonious with each other, yet individualistic and able to symbolically represent the importance and affluence of their residents. The extent of such architectural examples within the district is an important factor in establishing the elegant architectural character of the area and in giving it a sense of place.

Another phenomenon important in the architectural development of the area was the practice of altering earlier rowhouses. In 1903, the architectural critic Herbert Croly wrote of the transformation of the 19th-century brownstone residence:

In some few cases the reconstruction has gone no further than the destruction of the stoop, the placing of the entrance on the ground floor, . . . but for the most part people demand that the old houses shall be either utterly destroyed or subjected to such a drastic process of purging that every trace of the brownstone is removed. And the process of reconstruction is covering ground with the utmost rapidity.⁴

This practice was widespread within the historic district in the early years of the 20th century when many brownstone facades were extensively altered from the Italianate, neo-Grec, and Queen Anne styles to the newly-popular Beaux-Arts and neo-Renaissance styles, executed in limestone.

A second wave of extensive alteration on the earlier brownstone houses took place between about 1910 and 1925. By this time the neo-Georgian and neo-Federal styles had become very popular, and many houses were altered accordingly. This practice was particularly evident in the blocks adjacent to newly-fashionable Park Avenue. A number of houses, such as the group on the Park Avenue blockfront between 68th and 69th Streets, and the Sara Delano Roosevelt house, 47-49 East 65th Street, were newly-built in these styles. The houses in these styles in the district are among the finest in the City. Among the prestigious architects who specialized in these styles were McKim, Mead & White, who had helped introduce this urban Colonial Revival mode in the 1880s; Charles Platt; Delano & Aldrich; Walker & Gillette; Mott B. Schmidt; and Cross & Cross (see Architects appendix).

Another method of altering brownstone houses became popular in the 1920s and '30s. Architectural detail would be removed from the facade and the brownstone surface smooth-stuccoed and painted. The stoop would be removed and a new entrance created at ground level. Sometime the entrance enframingent would have detail inspired by classical sources and a simple roof cornice would be added.

Certain types of buildings were constructed in the area of the historic district to serve the wealthy residents. Prominent among them were stables and carriage houses. Located primarily on the blocks adjacent to Park Avenue these utilitarian structures were often designed in styles that reflected the styles of their owners' houses. The Romanesque Revival and Beaux-Arts styles were especially popular for these buildings.

Club buildings, too, reflected in their styles those of contemporary residences. The neo-Italian Renaissance Metropolitan Club (1892-95) by McKim, Mead & White, the neo-Federal Knickerbocker Club (1913-15) and the Colony Club (1916), both by Delano & Aldrich, and the neo-Georgian Links Club (1916) by Cross & Cross are club buildings which enhance the residential qualities of the area.

The religious structures in the area reflected changing architectural tastes as well. The Gothic Revival Church of the Resurrection (originally the Church of the Holy Sepulchre) designed by Renwick & Sands, at 115 East 74th Street, is the oldest surviving church in the area. St. James' Episcopal Church and Phillips Presbyterian Church on Madison Avenue, both designed by R. H. Robertson, were built originally in the Gothic Revival style. St. James Lutheran Church on Madison Avenue, designed by William A. Potter, was Romanesque Revival in style. Likewise the synagogues in the area--Temple Beth-El, Rodolph Sholom, and Congregation Zichron Ephraim--were designed in the Byzantine-Moorish Revival style. Not all of these buildings survived with changing residential and commercial patterns in the area. St. James Episcopal Church was rebuilt in the more fashionable neo-Gothic style in 1923-24 by Ralph Adams Cram. When Phillips Presbyterian Church merged with the Madison Avenue Presbyterian Church in 1899, the church building at 74th Street was redesigned in an austere neo-Gothic style by James E. Ware. The two new churches of the 1920s on Park Avenue

were built in then-fashionable styles--the Third Church of Christ Scientist in the neo-Georgian style and the Central Presbyterian Church (originally the Park Avenue Baptist Church) in the neo-Gothic style. When Temple Emanu-El was built in 1928-30, its stylized Byzantine design by Robert D. Kohn reflected the tastes of the period.

The most important factor in changing the architectural character of the district was the advent of the tall luxury apartment house. Several of these, such as the Verona and the apartment house at 45 East 66th Street, had been built prior to 1910. However, it was the neo-Italian Renaissance apartment house (1910-12) at 998 Fifth Avenue, somewhat to the north of the District, designed by the firm of McKim, Mead & White, which made apartment living fashionable for the wealthy. It also set a stylistic trend for those apartment houses which were to follow in the 1920s. Many of the mansions and town houses on Fifth Avenue, as well as rowhouses on Madison Avenue and Park Avenue and stables, carriage houses, and rowhouses on blocks just east of Park Avenue, were sold to realty and development corporations, and large luxury apartment houses were constructed on their sites. Two of the architects most active in the apartment house field were Rosario Candela and J. E. R. Carpenter (see Architects' Appendix). Following the stylistic lead of McKim, Mead & White, their designs employed the forms and detail of Renaissance architecture as applied to the tall building. Forms of neo-Georgian and neo-Federal architecture were also popular for apartment houses. By the late 1920s, the Art Deco style was also favored for apartment houses. Examples of this style may be seen in the buildings at 19 East 72nd Street, 778 Park Avenue, and at the Hotel Carlyle. Emery Roth was one architect who actively promoted the style (see Architects' Appendix). Curious as it may seem to modern sensibilities, multiple-family dwellings, whether narrow four or five-story buildings or tall luxurious apartment houses such as these, were classified as "tenements" in the records of the Department of Buildings through the 1920s.

Very few buildings within the district were constructed specifically for commercial purposes. Those that were are located on or adjacent to Madison Avenue. Some are of special architectural interest as the two neo-Georgian/neo-Federal bank buildings at Madison Avenue and 63rd Street and Madison Avenue and 64th Street. The Manufacturers Hanover Trust Company building of 1930 at 35 East 72nd Street, was designed by Cross & Cross in a neo-Palladian style. Not only were these three bank buildings designed in styles that reflect those of contemporary residential architecture, but also their scale is consciously related to that of residential architecture in the area.

While the rowhouses on Madison Avenue were not originally designed for commercial use, they have proved to be well suited to those purposes. Beginning as early as 1904, shopfronts began to be installed at the basement and first floor levels of these houses. The shops which conform to the 20-25 foot width of the rowhouses and extend upward two stories from the street, are an important factor in creating the special character of Madison Avenue.

The architectural character of the historic district was firmly established by the early 1930s. Picturesque brownstone rowhouses of the

1860s-80s, Francois I mansions of the 1890s, exuberant Beaux-Arts town houses of the late 1890s and early 1900s, elegant neo-Italian Renaissance, neo-French Renaissance, and neo-French Classic mansions of the pre-World War I years, restrained neo-Georgian and neo-Federal designs of about 1910-25, and luxury apartment houses of the 1920s make this one of the most notable areas of the city. As reminders of an age of wealth and elegance. these buildings are vital elements in the fabric of New York City.

FOOTNOTES

1. Franz K. Winkler (Montgomery Schuyler), "Architecture in the Billionaire District of New York," Architectural Record, 11 (October 1901), 681-699.
2. Real Estate Record and Guide, (September 22, 1900),
3. Real Estate Record and Guide, 23 (June 11, 1904), 1462.
4. Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June 1903).



1 East 60th St.



4 East 60th St.



14 East 60th St.

EXPLANATION TO THE TABLES

The buildings within the historic district are described in tabular form with a page for each building.

At the top of each page is the name of the street, followed by the street address and the block and lot number in parentheses.

Next are basic facts about the building: original date, architect, and owner, and if different, the date, architect, and owner who commissioned the present facade.

The styles of the original and present facades are given.

Elements briefly describes the building as presently seen. The building type (such as residence) is the original building type unless otherwise specified.

The Alterations listed are generally those that affected the exterior of the building. Interior alterations are listed as they affected the use of the building, or if they were by notable architects or for notable owners.

History generally deals with owners of the building. Dates of ownership are taken from property records on file in the New York County Register's Office. Other information on owners is compiled from such standard sources as New York Times obituaries, the Dictionary of American Biography, Who's Who in America, and King's Notable New Yorkers.

References listed are sources which refer specifically to the building. Although property records in the New York County Register's Office were examined for all properties, they are listed only if they were used to establish the date of the building.

EAST 60TH STREET South Side

No. 14 (1374/60)

	Date		Architect		Owner
Erected	1902	by	R. C. Gildersleeve	for	Alpha Realty Co.

ARCHITECTURE

Style Beaux-Arts

Elements Twelve-story hotel; two-story rusticated limestone base; brick laid in Flemish bond above; ground floor with arched openings; crosseted enframements on second floor; terra cotta cornice; keyed window surrounds, lintels and balconies; original section consists of five bays to the east; galvanized-iron oriels on end bays; oriels rest on balconies and are topped by balconies; bottom balconies supported by single large brackets, upper balconies by paired brackets; central window on second floor has pediment and iron railing; iron balconies on floors four, seven, ten and thirteen; cornice with large paired brackets over main entrance; four-bayed section to west uses similar details but has three nine-story galvanized oriels.

Alterations 1905 - wing added to west by Raleigh C. Gildersleeve to harmonize with original design
1969 - converted from hotel to office building

HISTORY Prior to its conversion to offices this was the Hotel Fourteen; Copacabana night club is in ground floor.

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

References:
(cont.)

A Monograph of the Works of McKim, Mead & White 1879-1915, with an essay of Leland Roth, new edition, 4 vols. in one (New York, Benjamin Blom, 1973), p. 68, pl. 228-229.

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

Leland M. Roth, The Architecture of McKim, Mead & White 1870-1920: A Building List, (New York: Garland Publishing, Inc. 1978), p. 69.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., Inc. 1978), p. 219.

EAST 60th STREET South Side

No. 4 (1374/65)

	Date	Architect	Owner
Erected	1904-07 by	McKim, Mead & White	for Harmonie Club

ARCHITECTURE

Style neo-Italian Renaissance

Elements Seven-story building; three-story limestone base, Roman Doric entry portico; iron-grille doors set within enframingent with slab lintel; overscaled voussoirs on second floor; wide Greek fret band above third story, paired Corinthian pilasters constructed of terra cotta extend from fourth to sixth floors; two-story attached Ionic columns at fourth and fifth floors create a balcony effect; pilasters support entablature with Vitruvian scroll architrave, frieze pierced by oval windows flanked by putti and connected by ornate rinceau design, bracketed cornice; parapet with balustrade; iron balconies on second and fourth floors.

Alterations 1922 - projecting portico removed and reconstructed in antis; open pergola on roof may have been removed at this time.

- loggia on top floor enclosed

HISTORY Designed by Stanford White, second home of the club. The Harmonie Club was founded by New York's German-Jewish community.

REFERENCES: Architecture, 13 (Feb. 1906), pl. 10-16.

H. D. Croly, "The Harmonie Club House", Architectural Record, 19 (Apr., 1906), 236-43.

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 227-28.

EAST 60TH STREET between Fifth Avenue and Madison Avenue

Although once a residential street, East 60th Street between Fifth and Madison Avenues does not retain any of its 19th-century houses. Today the street is most notable for two club buildings designed by Stanford White. The earlier of the two is the Metropolitan Club, designed in 1892. This designated New York City landmark is one of the finest neo-Italian Renaissance style palazzi in the city. The annex of 1912 at No. 11, designed by Ogden Codman, is an altered rowhouse. The Harmonie Club, located across the street from the entrance to the Metropolitan Club at No. 4, was designed in 1904 and is a less impressive, but still interesting version of the palazzo-type club. Both buildings reflect the subdued monumentality of club houses built during the late 19th and early 20th centuries in New York City.

Early in the 20th century, two hotels were constructed adjacent to the Harmonie Club. That at No. 14 still survives although it has been converted to offices. The apartment building at 785 Fifth Avenue replaced a Henry Hardenbergh-designed apartment hotel.

EAST 60TH STREET North Side

No. 1-11 (1375/1)

	Date	Architect	Owner
Erected	1892-94 by	McKim, Mead & White	for Metropolitan Club

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story white marble building; tripartite division; rusticated base; projecting window enframements; balconies; deep projecting cornice of marble and copper; entrance court on 60th Street; elaborate wrought-iron screen.

Alterations 1912 - No. 11, a vacant residence, converted to bachelor apartments and joined to original club building by Ogden Codman, Jr.

HISTORY Prestigious social club; when it located at this site it helped set the fashionable trend to move adjacent to Central Park: Designed by Stanford White. Designated a New York City Landmark on September 11, 1979 (LP-1020).

References: See Metropolitan Club Building Designation Report (LP-1020), report prepared by Ruth Selden Sturgill (New York: Landmarks Preservation Commission, September 11, 1979), bibliography.



15 East 61st St.

EAST 61ST STREET North Side

No. 11 (1376/11)

	Date		Architect		Owner
Erected	1876	by	John G. Prague	for	S. Sullivan
Present Facade	1923	by	Delano & Aldrich	for	Elbridge Stratton

ARCHITECTURE

Original Style Unknown

Present Style Neo-Federal

Elements Five-story building with mansard roof; brick laid in Flemish bond; stone entry enframement with Doric columns and a frieze with bosses; floor-length windows on second floor; iron balcony; splayed brick lintels; cornice with balustrade above fourth floor.

Alterations 1923 - new facade
 - dormers altered

HISTORY Now owned by Syracuse University

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

EAST 61ST STREET between Fifth Avenue and Madison Avenue

Of the many residential buildings that once lined East 61st Street between Fifth and Madison Avenues only two remain. Both of these are 19th-century rowhouses that had stylish new facades applied to them by prominent architects of the early 20th century. No. 11 was designed in 1923 by the firm of Delano & Aldrich, who were responsible for many of the neo-Federal style designs in the District; No. 15 was designed in 1919 by Mott B. Schmidt, an architect who specialized in neo-Georgian style town houses.

The Hotel Pierre and the new apartment building, built on the site of the Dodge Mansion, at the corners of Fifth Avenue, are discussed under Fifth Avenue, while the Carlton House at the Madison Avenue corner is discussed under Madison Avenue.



2 East 62nd St.



6 East 62nd St.

EAST 61ST STREET North Side

No. 15 (1376/12)

	Date		Architect		Owner
Erected	1879-80	by	Breen & Nason	for	William B. Parsons
Present Facade	1919	by	Mott B. Schmidt	for	Henry Batterman

ARCHITECTURE

Original Style unknown

Present Style neo-English Regency

Elements Five-story limestone building; tripartite division; Northern Renaissance doorway enframement with banded pilasters, and broken segmental-arched pediments and fleur-de-lis keystone; central window of second floor, with iron railing, breaks into pediment; projecting splayed lintels on second and third floors; cornice with modillion blocks.

Alterations 1919 - new facade

HISTORY

Henry Batterman (1876-1961), who commissioned the present design, was the owner of the old Batterman Department store in Brooklyn.

Now owned by Syracuse University,

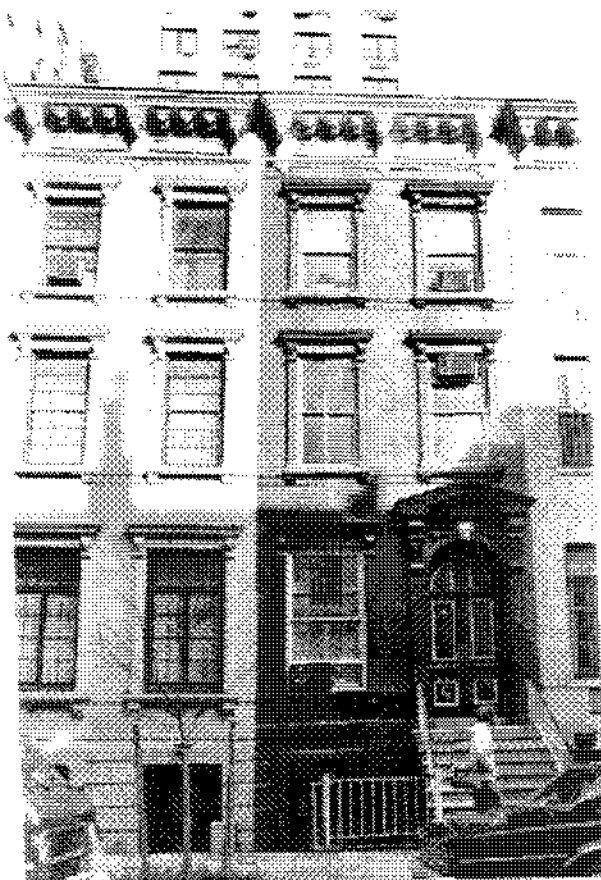
REFERENCES:

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

39 East 62nd St.

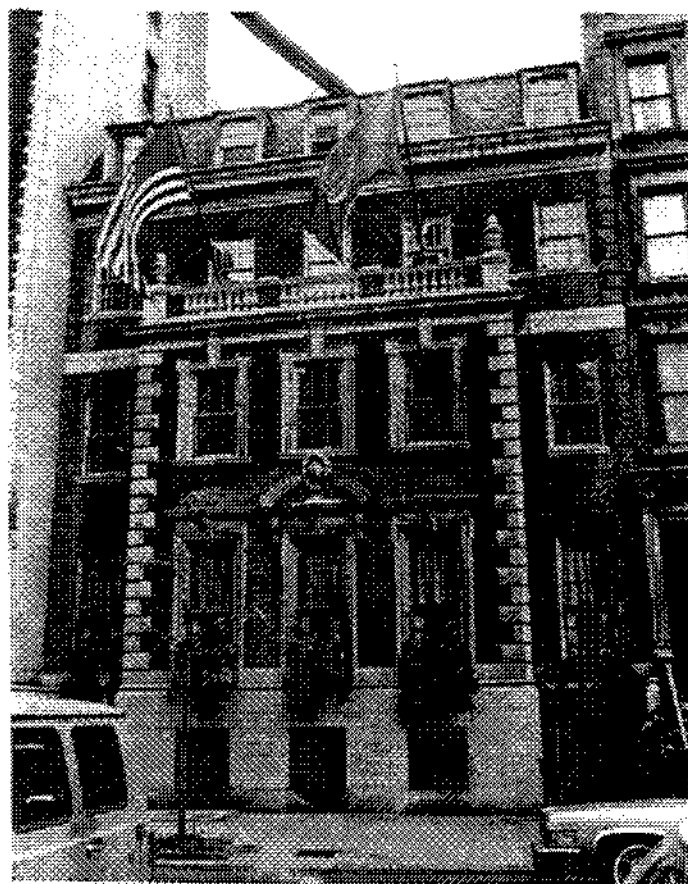


111 & 113 E. 62nd St.





11 East 62nd Street



36 East 62nd St.

EAST 62ND STREET between Fifth Avenue and Madison Avenue

East 62nd Street between Fifth and Madison Avenues possesses a particularly impressive group of large turn-of-the-century mansions, some of which are among the finest in the Historic District. Anchored by Delano & Aldrich's 1913 Knickerbocker Club, a designated New York City Landmark, this street exemplifies the stylistic eclecticism of the period. The apartment house on the northern Fifth Avenue corner, which replaced two rowhouses, is discussed under 810 Fifth Avenue.

Development of East 62nd Street began in 1871 when the architectural firm of D. & J. Jardine designed Nos. 11-21. In 1879, architect/developers Breen & Nason built a row of eight houses on the south side of the street, thus completing the early period of development on this block. Of these early brownstone residences only No. 21, with its neo-Grec style window enframements and cornice, retains evidence of its original character. All of the other early houses were either demolished or had new facades added at the turn of the century. Some of the leading architects of the period designed the new buildings which combine to give the street its unusual grandeur. Among the most notable buildings are No. 1, a neo-French Classic style house designed in 1903 by Horace Trumbauer; the exuberant Beaux-Arts style mansion at No. 11 designed in 1898 by Haydel & Shepard for Margaret Vanderbilt Shepard as a gift to her daughter and son-in-law Edith and Ernesto Fabbri; Clinton & Russell's 1898 neo-Italian Renaissance style residence at No. 4 for banker William A. Read; Welch, Smith and Provot's dwelling at No. 6 designed in 1901 for speculative building firm of William Hall's Sons; and the finely scaled Beaux-Arts style houses at Nos. 8 and 10 designed in 1902 and 1905 by John Duncan and Hoppin, Koen & Huntington. The three residences at Nos. 12, 14 and 16 were given simple modern neo-French Classic fronts in 1915-1916 by Harry Allan Jacobs. Nos. 14 and 16 were redone for real estate developer Edward L. Baylies who lived at No. 10. Although none of these houses still serve as a single-family residence, their facade generally remain untouched and as a group are an impressive example of the architectural ambience of the area.

The Carlton House at the southern Madison Avenue corner is discussed under Madison Avenue, while the rowhouse which dominates 70 feet of 62nd Street at the northern Madison Avenue corner is discussed under 690 Madison Avenue.

EAST 62nd STREET South Side

No. 2 (1376/69)

	Date	Architect	Owner
Erected	1913-15 by	Delano & Aldrich	for Knickerbocker Club

ARCHITECTURE

Style neo-Federal

Elements Four-story brick building with low rusticated limestone base and brick laid in English bond; entrance with Roman Doric columns and broken segmental-arched pediment; floor-length windows; stone lintels; iron balconies; stone cornice surmounted by balustrade.

HISTORY Third home of this venerable and prestigious men's club. Designated a New York City Landmark September 11, 1979 (LP-1025).

References: See Knickerbocker Club Building Designation Report (LP-1025), report prepared by Ruth Selden-Sturgill (New York: Landmarks Preservation Commission, September 11, 1979), bibliography.

EAST 62nd STREET South Side

No. 4 (1376/66)

	Date	Architect	Owner
Erected	1879-80 by	Breen & Nason	Breen & Nason
Present Facade	1898 by	Clinton & Russell	William A. Read

ARCHITECTURE

Original style unknown
Present style neo-Italian Renaissance

Elements Five-story limestone front; two-story rusticated base; slab lintel with console brackets over entrance and second-story central window; slab lintels on third floor; segmental-arched lintels on fourth floor; ornate lion's-head panels between fifth floor windows; modillioned cornice resting on large console brackets; iron balcony and areaway railing.

Alterations 1898 - new facade
1931 - combined with No. 6 on interior by architect John Hamlin for York Club.

HISTORY Built in 1879-80 as one of a row of eight brownstone houses. William A. Read (1858-1916), who commissioned present facade was head of the banking and investment firm of William A. Read & Co..

References: John I. Downey, Inc. (promotional brochure) (New York: John I. Downey, Inc., 1914), illustration.

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

EAST 62nd STREET South Side

No. 6 (1376/66)

	Date	Architect	Owner
Erected	1901 by	Welch, Smith & Provot for	William Hall's Sons (Thomas M. & William W.)

ARCHITECTURE

Style Beaux-Arts

Elements Five-story, swell-front limestone residence; rusticated base; low stoop leads to recessed door with cartouche; stone quoins; ornate iron balcony; deep cornice

Alterations 1931 - combined with No. 4 on the interior by architect John Hamlin for York Club.

HISTORY

Replaced a brownstone residence designed by owner/architects Breen & Nason as part of a row of eight in 1879-80. William Hall's Sons were developers of townhouses for sale to wealthy clients.

References:

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

EAST 62nd STREET South Side

No. 8 (1376/65)

	Date	Architect	Owner
Erected	1902-03 by	John H. Duncan	for Thomas J. McLaughlin

ARCHITECTURE

Style Beaux-Arts

Elements Five-story swell-front rusticated limestone residence; wide stoop leads to recessed segmental-arched entry with iron-grille double doors and cartouche flanked by foliage; stone balcony above entrance; windows grouped in center of facade; French windows; iron window railings and areaway railings; cartouche panels flank fourth floor; keystone in form of a woman's head over fourth floor window; cornice with balustrade and draped urns above fourth floor.

Alterations 1945 - interior alterations for apartments by architect James E. Casale.

HISTORY Replaced a brownstone residence designed by owner/architects Breen & Nason as part of a row of eight in 1879-80. From 1904 to 1918 the house was owned by the family of banker and capitalist Warner Van Norden (1841-1914). In 1951 the house was leased by photographer Richard Avedon.

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

EAST 62nd STREET South Side

No. 10 (1376/64)

	Date	Architect	Owner
Erected	1905-07 by	Hoppin, Koen & Huntington for	Edmund L. Baylies

ARCHITECTURE

Style Beaux-Arts

Elements Five-story limestone residence with mansard roof; rusticated base; round-arched French windows with keystones in form of human heads on second floor; iron balcony on second floor with central section projecting on large brackets ; similar balcony on fifth floor; segmental-arched windows with cartouche keystones on third floor; three dormers; iron window guards, areaway railing, and stoop railing.

HISTORY Replaced a brownstone residence designed by owner/architects Breen & Nason as part of a row of eight in 1879-80. Edmund Lincoln Baylies (1858-1932), who commissioned present house, was a real estate lawyer and social leader. Now the Fleming School.

References: Bayley, John Barrington, "The House on Sixty-Second Street," The Classical Forum Vol. 1 No. 4, pp. 1-5.

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

EAST 62nd STREET South Side

No. 12 (1376/63)

	Date		Architect		Owner
Erected	1879-80	by	Breen & Nason	for	Breen & Nason
Present Facade	1915-16	by	Harry Allan Jacobs	for	City Real Estate Co.

ARCHITECTURE

Original style	unknown
Present style	neo-French Classic

Elements	Flat four-story limestone facade; fifth floor set back; three round-arched openings at street level; iron-grille door; iron window guards; casement windows; modillioned cornice.
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Alterations	1915 - new facade on first four stories of five-story building.
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HISTORY

Built in 1879-80 as one of a row of eight brownstone houses. In 1916 this house was purchased by socialite Malcolm Douglas Sloane (1885-1924), the son of William D. Sloane and the grandson of William Henry Vanderbilt; after Sloane's death the house was purchased by Alfred Clark (1848-1936), a former mayor of Brooklyn, Democratic representative to Congress, assemblyman, state comptroller, lawyer, and benefactor of Williams College.

References:

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

EAST 62nd STREET South Side

No. 14 (1376/62)

	Date		Architect		Owner
Erected	1879-80	by	Breen & Nason	for	Breen & Nason
Present Facade	1916	by	Harry Allan Jacobs	for	Edmund L. Baylies

ARCHITECTURE

Original style	unknown
Present style	neo-French Classic

Elements	Flat four-story limestone facade, fifth floor set back; three rectangular openings with iron-grille double doors and window guards on street level; round-arched windows on second floor; iron window guards; modillioned cornice.
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Alterations	1916 - new facade 1935 - combined with No. 16 on interior.
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<u>HISTORY</u>	Built in 1879-80 as one of a row of eight brownstone residences. Purchased in 1917 by Charles Hamilton Sabin (1868-1923), president and Chairman of the Board of the Guaranty Trust Co. For information on Baylies see No. 10.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET South Side

No. 16 (1376/61)

	Date	Architect	Owner
Erected	1879-80 by	Breen & Nason	Breen & Nason
Present Facade	1916 by	Harry Allan Jacobs	Edmund L. Baylies

ARCHITECTURE

Original style unknown
Present style neo-French Classic

Elements Flat, five-story limestone facade; iron-grille double doors; iron window guards; cornice above fourth floor.

Alterations 1916 - new front facade.
1935 - combined with No. 16 on interior.

HISTORY Built in 1879-80 as one of a row of eight brownstone residences. In 1929 became home of C. Aubrey Nicklas of the Empire Construction Co.. In 1942 purchased by Ely Culbertson (1891-1955), a contract bridge expert who introduced a new system of bidding and was the editor-in-chief of Bridge World magazine. For information on Baylies see No. 10.

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

EAST 62nd STREET South Side

No. 18 (1376/60)

	Date		Architect		Owner
Erected	1879-80	by	Breen & Nason	for	Breen & Nason
Present Facade	1903	by	Henry Pelton	for	Alice Shoenberger

ARCHITECTURE

Original style	unknown
Present style	neo-Renaissance

Elements	Five-story building; loggia with Doric columns and iron railing on third floor; modillioned and dentilled roof cornice.
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Alterations	1903 - new front wall on first two floors. 1922 - modifications to stoop.
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<u>HISTORY</u>	Built in 1879-80 as one of a row of eight brownstone residences.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET North Side

No. 1 (1377/5)

	Date	Architect	Owner
Erected	1903-05 by	Horace Trumbauer	for Alice Troth Drexel

ARCHITECTURE

Style neo-French Classic

Elements Five-story limestone facade with sixth-story penthouse; rusticated base; arched entrances; double doors; balustraded areaway; iron balconies; modillioned cornice.

Alterations 1938 - sixth story penthouse enlarged by architect Livingston H. Elder.

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

EAST 62nd STREET North Side

No. 5-7 (1377/7)

	Date		Architect		Owner
Erected	1956	by	Percival Goodman	for	Fifth Avenue Synagogue

ARCHITECTURE

Style Modern

Elements Stone synagogue structure, five stories, distinguished by elliptical windows.
Height relates to adjoining buildings but facade is set back.

HISTORY Building houses the Fifth Avenue Synagogue.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York:
MacMillan Publishing Co., Inc., 1978), p.220.

EAST 62nd STREET North Side

No. 9 (1377/9)

	Date		Architect		Owner
Erected	1876	by	D. & J. Jardine	for	Jacob Bookman
Present Facade	1917(?)	by	unknown	for	Edmund Baylies

ARCHITECTURE

Original style	unknown
Present style	neo-French Classic

Elements	Five-story limestone residence; set back fifth story; rusticated base with iron-grille double doors and window guards; iron areaway and stoop railings and window guards; modillioned cornice and balustrade at fourth floor; pergola on roof.
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Alterations	1917(?) - new facade
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HISTORY Edmund Baylies (see No. 10), who was responsible for the redevelopment of several houses across the street, purchased this property from the Bookman family in 1917 and may have commissioned the present facade. He sold the house the following year to Robert J.F. Schwartzbach.

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

EAST 62nd STREET North Side

No. 11-13 (1377/11)

	Date	Architect	Owner
Erected	1898-1900	by Haydel & Shepard	for Mrs. M.L.V. Shepard

ARCHITECTURE

Style Beaux-Arts

Elements Exuberant five-story limestone and pale yellow Roman brick residence with steep mansard roof; high areaway railing with stone post ornamented with lion's heads; rusticated base; round-arched French windows on second floor; low stone balconies; eared, segmental-arch French windows on third floor; curved iron balconies supported by bold cartouche corbels; two-story fluted Corinthian pilasters resting on bases with sculptural dados flank windows; heavy bracketed cornice above third floor supported by pilasters; dwarf pilasters on fourth floor support small cornice with antefix forms; large dormers flanked by urns; tall chimneys.

HISTORY Replaced two brownstone residences designed in 1871 by D. & J. Jardine for W.H. & C. Gedney. Upon completion of the building in 1900 Margaret Louisa Vanderbilt Shepard (daughter of William H. Vanderbilt) transferred it to Edith S. Fabbri and her husband Ernesto, a linguist and president of the Society of Italian Immigrants in New York. Edith Shepard Fabbri (d. 1954) was a great-granddaughter of Commodore Cornelius Vanderbilt. In 1914 the Fabbri's commissioned Grosvenor Atterbury to design a new house at 7 East 95th Street. In 1912 this house was sold to Charles and Nannie Steele. Charles Steele (1857-1939) was a lawyer, partner in J.P. Morgan & Co., treasurer of the Protestant Episcopal Church of America, and a benefactor of St. Thomas' Choir School. Now the Johnson O' Connor Research Foundation, Inc..

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., Inc., 1978), p. 220

EAST 62nd STREET North Side

No. 15 (1377/12)

	Date		Architect		Owner
Erected	1871-72	by	D. & J. Jardine	for	W.H. & Charles Gedney
Present Facade	1900	by	C.P.H. Gilbert	for	Alfred & Clara Rossin

ARCHITECTURE

Original style	neo-Grec
Present style	Beaux-Arts

Elements	Five-story limestone residence; projecting rusticated first floor; stoop leads to iron-grille door topped by blind round arch filled with foliate rondel; swelled bay with balustrade on second floor; slab lintel on third floor; splayed lintels with projecting voussoirs on fifth floor.
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Alterations	1900 - new facade
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HISTORY House was built in 1871-72 as one of a row of six brownstone residences (Nos. 11-21). Alfred Rossin (1880-1927), who commissioned present facade, was president of the Public National Bank. Now the Van Ophulsen Center.

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

EAST 62nd STREET North Side

No. 17 (1377/112)

	Date		Architect		Owner
Erected	1871-72	by	D. & J. Jardine	for	W.H. & Charles Gedney
Present Facade	1954(?)	by	unknown	for	Caasi Realty Co.

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Four stories and basement; neo-Grec cornice at fourth story above a stripped and stuccoed facade. Building retains original height, scale, form of openings, and stoop.

Alterations 1954(?) - architectural detail removed from facade

HISTORY

Built in 1871-72 as one of a row of six brownstone residences (Nos. 11-21).
Now Sackler School of Medicine.

References:

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

EAST 62nd STREET North Side

No. 19 (1377/13)

	Date		Architect		Owner
Erected	1871-72	by	D. & J. Jardine	for	W.H. & C. Gedney
Present Facade	1917	by	Harry Allan Jacobs	for	Henry McCoombe Bangs

ARCHITECTURE

Original style	neo-Grec
Present style	neo-Federal

Elements	Five-story building with four-story projecting brick front laid in English bond; splayed stone window and door lintels; Doric pilasters and leaded sidelights at entrance.
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Alterations	1917 - four-story brick extension on facade.
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HISTORY Built in 1871-72 as one of a row of six brownstone residences (Nos. 11-21). Henry McCoombe Bangs (1886-1942) was the director of the Fidelity Phenix Life Insurance Co..

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

EAST 62nd STREET North Side

No. 21 (1377/14)

	Date	Architect	Owner
Erected	1871-72 by	D. & J. Jardine	for Charles Gedney

ARCHITECTURE

Style neo-Grec

Elements Five-story building; upper three floors retain original window enframements and cornice; two-story commercial extension.

Alterations 1935 - stoop removed.
1947 - store front rebuilt.
1948 - one-story extension at second story in front.

HISTORY House built as one of a row of six brownstone residences (Nos. 11-21).

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

EAST 62ND STREET between Madison Avenue and Park Avenue

Whereas most of the block east of Central Park between Madison Avenue and Park Avenue were developed in the 1870s and 80s, with residential buildings, East 62nd Street saw the construction of a mix of rowhouses near Madison Avenue and stables nearer to Park Avenue. Of the early residences constructed on this street, only the neo-Grec style house at No. 34, built in 1881-82, remains. All of the other early buildings were replaced by clubs, apartment buildings, and private schools, three of which are of particular interest; the Links Club at No. 36-38, a neo-Georgian style brick building designed by Cross & Cross in 1916; Albert Joseph Bodker's unusual apartment building at No. 40 with its polychromatic terra-cotta forms and neo-medieval detailing; and the neo-Renaissance style brick, limestone, and terra-cotta school building at No. 35-37 designed in 1904 by George Keller. Apartment houses set off the southern corners at Madison and Park Avenues, while an unusually designed taxpayer at 691 Madison Avenue and the neo-Georgian Colony Club at 560 Park Avenue anchor the northern corners.

EAST 62nd STREET South Side

No. 30 (1376/51)

	Date	Architect	Owner
Erected	1955 by	H.I. Feldman	for 681 Madison Avenue Corp.

ARCHITECTURE

Style none

Elements Sixteen-story brick apartment building; two-story limestone base; commercial ground floor.

HISTORY

No. 681 Madison Avenue originally was a narrow Italianate style brownstone rowhouse designed in 1871 by John G. Prague for John McCool as part of a row of five houses (Nos. 673-681).

References:

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

EAST 62nd STREET South Side

No. 34 (1376/48)

	Date	Architect	Owner
Erected	1881-82 by	L.D. Russell & J.B. Wray	for L.D. Russell & J.B. Wray

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone residence; incised ornament; stylized ornament on cornice; pedimented entryway; retains stoop.

Alterations First floor window enframements altered.

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

EAST 62nd STREET South Side

No. 36-38 (1376/46)

	Date		Architect		Owner
Erected	1902	by	Trowbridge & Livingston	for	Lillian W. Porter
Present Facade	1916	by	Cross & Cross	for	Links Club

ARCHITECTURE

Original style	unknown
Present style	neo-Georgian

Elements	Four-story building with mansard; stone base; sunken entrance; brick laid in English bond; three-story projecting central pavilion with stone quoins and window enframements; female masks as keystones on second floor; broken segmental-arch pediment with coat-of-arms panel; balustrade with urns at top of pavilion; brick quoins and splayed lintels on main part of building; five dormers.
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Alterations	1916 - new facade
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<u>HISTORY</u>	Building is home of the Links Club.
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<u>References:</u>	J.T. Boyd, Jr., "The Links Club," <u>Architectural Record</u> , 42 (1917), 234-47.
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Architecture, 35(1917), pl. 103.

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

EAST 62nd STREET South Side

No. 40 (1376/45)

	Date	Architect	Owner
Erected	1910-11 by	Albert Joseph Bodker for	40-46 East 62nd Street Co.

ARCHITECTURE

Style neo-Medieval

Elements Eight-story and basement apartment building; brick laid in English bond; two-story polychromatic terra-cotta base, angled piers, window lintels, and cornices; iron balconies; Medieval details such as shields, pointed-arched entrance and battlements.

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

EAST 62nd STREET South Side

No. 48-50 (1376/42)

	Date		Architect		Owner
Erected	1922	by	Crow, Lewis & Wick	for	Browning-Jones Realty Co., Inc.

ARCHITECTURE

Style some Classical detail

Elements Five-story building erected as private school; limestone base; brick above;
round-arched openings with stone tympanum.

HISTORY Building houses the Browning School.

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

EAST 62nd STREET North Side

No. 27 (1377/24)

	Date	Architect	Owner
Erected	1912-13 by	Lawlor & Haase	for Rivoli Realty Co.

ARCHITECTURE

Style some neo-Renaissance detail

Elements Nine-story apartment building; two-story rusticated limestone base; brick above.

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

EAST 62nd STREET North Side

No. 35-37 (1377/26)

	Date	Architect	Owner
Erected	1904-5 by	George Keller	for Eleanor Keller

ARCHITECTURE

Style neo-Renaissance

Elements Seven-story school building; two-story limestone base with triple arcade and Corinthian columns; first floor rusticated; upper stories are yellow brick laid in Flemish bond highlighted with grey brick and terra cotta; third and sixth floors with tall arcades; fourth and fifth floors with long terra cotta lintel; shells over fifth floor; Doric loggia on seventh floor.

HISTORY Now part of Fleming School.

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

EAST 62nd STREET North Side

No. 41 (1377/27)

	Date		Architect		Owner
Erected	1896	by	Alfred Zucker	for	Elbridge T. Gerry
Present Facade	1946	by	J.B. Snook Sons	for	Gerry Estate

ARCHITECTURE

Style neo-Federal

Elements Four-story residence constructed of brick laid in English bond; recessed doorway with fanlight; iron railings and stone lintels at second floor windows; balustrade in front of slate mansard.

Alterations 1946 - new facade

HISTORY Originally a stable for Elbridge T. Gerry who lived at Fifth Avenue and 60th Street.

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

EAST 62nd STREET North Side

No. 45 (1377/29)

	Date	Architect	Owner
Erected	1914-15 by	Rouse & Goldstone	for 62nd Street Co., Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Nine-story brick apartment building; Flemish bond brick laid to simulate rustication on first two floors; English bond above; iron window balconies; bracketed roof cornice.

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

EAST 62ND STREET between Park Avenue and Lexington Avenue

Once part of the large New York City land holdings of the Treadwell family, East 62nd Street between Park and Lexington Avenues is one of the few blocks in the Historic District to retain a substantial number of row-houses from the early period of Upper East Side development. The earliest houses built on this street were a row of eight (Nos. 110-124) designed in 1869 by Robert Mook. These Italianate style houses, one of which survives with most of its original detail at No. 116, were a speculative venture by owner Peter P. Decker, who sold them for a profit shortly after their completion. Other Italianate houses were built on the south side of the street in 1869 and 1871 by builders John McCool (Nos. 126-132) and Thomas Bradburn (Nos. 134). Many of these simple houses were designed by John Sexton and retain their original decorative features. No. 126 provides an excellent illustration of the architectural character of the brownstone-fronted dwellings erected on the Upper East Side in the 1870s. Most of the north side of the street was developed in 1873-74 when speculative builder Joseph McCormack commissioned fifteen houses from the prolific architect John G. Prague. Many of these narrow houses retain the elongated and incised architectural forms of the neo-Grec style then becoming popular.

While most of the streets in the Historic District saw widespread redevelopment in the early years of the 20th century, the redevelopment of East 62nd Street between Park and Lexington Avenues was not as extensive. There were a few notable new facades erected in the early 20th century including No. 118, designed in 1919 by Carrère & Hastings, and Nos. 133 and 135, designed in 1902 by Foster, Gade & Graham. The two apartment houses at the Park Avenue corners also date from this period.

EAST 62nd STREET South Side

No.114 (1396/67)

	Date	Architect	Owner
Erected	1869-70	by Robert Mook	for Peter P. Decker
Present Facade	?		
<u>ARCHITECTURE</u>			

Original style	Italianate
Present style	none

Elements	Four-story residence brick facing, height retains scale of street.
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Alterations	1926 - stoop removed. ? - facade surfaced with brick.
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HISTORY Built as one of a row of eight brownstone rowhouses (Nos. 110-124). House purchased in 1871 by Wilbur F. Brown (1869-1946), a banker who at age 47 retired to become an Episcopal minister.

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

EAST 62nd STREET South Side

No. 116 (1396/66)

	Date	Architect	Owner
Erected	1869-70 by	Robert Mook	for Peter P. Decker

ARCHITECTURE

Style Italianate

Elements Three-story and basement brownstone residence; pedimented doorway enframing; segmental-arched lintels at parlor floor windows; retains stoop.

Alterations Mansard roof added.

HISTORY House built as one of a row of eight brownstone residences (Nos. 110-124).

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

EAST 62nd STREET South Side

No. 118 (1396/65)

	Date		Architect		Owner
Erected	1869-70	by	Robert Mook	for	Peter Decker
Present Facade	1919	by	Carnere & Hastings	for	Bernard L. Tim

ARCHITECTURE

Original style	Italianate
Present style	late Beaux-Arts

Elements	Five-story residence with mansard roof; rusticated limestone base; Flemish bond brick above; French windows on second floor set within round-arched openings with stone tympanum ornamented with urns and foliage; eared enframements on third floor; balustraded cornice above third floor.
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Alterations	1919 - new front facade - mansard replaced with glass
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<u>HISTORY</u>	House built as one of a row of eight brownstone residences (Nos. 110-124).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET South Side

No. 120-22 (1396/64)

	Date		Architect		Owner
Erected	1869-70	by	Robert Mook	for	Peter P. Decker
Present Facade	1954	by	Samuel Roth	for	120 East 62nd Street Inc.

ARCHITECTURE

Original style	Italianate
Present style	none

Elements	Five-story yellow brick building; height is compatible with adjacent buildings.
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Alterations	1954 - two buildings at Nos. 120-122 combined and new facade added.
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<u>HISTORY</u>	Built as two of a row of eight brownstone residences (Nos. 110-124).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET South Side

No. 124 (1396/63)

	Date		Architect		Owner
Erected	1869-70	by	Robert Mook	for	Peter Decker
Present Facade	1938	by	Eldredge Snyder	for	H.P. Ammidown

ARCHITECTURE

Original style	Italianate
Present style	none

Elements	Three-story and basement brick building; Regency ironwork.
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Alterations	1938 - new facade
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HISTORY Built as one of a row of eight brownstone residences (Nos. 110-124).

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

EAST 62nd STREET South Side

No. 126 (1396/62)

	Date	Architect	Owner
Erected	1871	by John Sexton	for John McCool

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone residence; rusticated basement ; stoop; pedimented entrance enframingent and parlor floor window enframements; slab lintels at upper-story windows; bracketed cornice.

HISTORY Built as one of a row of four houses (Nos. 126-132).

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

EAST 62nd STREET South Side

No. 128 (1396/61)

	Date		Architect		Owner
Erected	1871	by	John Sexton	for	John McCool

ARCHITECTURE

Original style	Italianate
Present style	none

Elements	Four stories; surfaced with stucco. Architectural detail has been removed from facade, but height of building is compatible with adjacent houses.
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Alterations	Detail has been removed.
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<u>HISTORY</u>	Built as one of a row of brownstone residences (Nos. 126-132).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Doclets.
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EAST 62nd STREET South Side

No. 130 (1396/160)

	Date	Architect	Owner
Erected	1871	by John Sexton	for John McCool

ARCHITECTURE

Style Italianate

Elements Five-story (originally four-story and basement) brownstone residence; pedimented window enframements on parlor floor; slab lintels above; bracketed cornice.

Alterations 1912 - stoop removed.

HISTORY Built as one of a row of four brownstone houses (Nos. 126-132).

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

EAST 62nd STREET South Side

No. 132 (1396/60)

	Date	Architect	Owner
Erected	1871 by	John Sexton	for John McCool

ARCHITECTURE

Style Italianate

Elements Five-story brownstone residence (originally four stories and basement); bracketed cornice.

Alterations Stoop and window enframements removed.

HISTORY Built as one of a row of four brownstone houses (Nos. 126-132).

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

EAST 62nd STREET South Side

No. 134 (1396/59)

	Date	Architect	Owner
Erected	1869	by John Sexton	for Thomas Bradburn

ARCHITECTURE

Style Italianate

Elements Five-story brownstone residence (originally four-story and basement); slab lintels; bracketed cornice.

Alterations 1920 - stoop removed, new doors and windows; major interior alterations for Courdlandt D. Barnes by architects Peabody, Wilson & Brown.

HISTORY Thomas Bradburn owned the property at Nos. 126-132 before selling it to John McCool for development. Courdlandt Dixon Barnes (1882-1952) was a partner in the stock brokerage firm of W.N. Whitney, Goadby & Co.

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

EAST 62nd STREET North Side

No.111 (1397/5)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph McCormack

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Three-story and basement residence; height retains scale of other buildings on street.
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Alterations	Virtually all detail removed from facade.
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<u>HISTORY</u>	Built as one of a row of fifteen houses that extended from the corner of Park Avenue to No. 129.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET North Side

No. 113 (1397/6)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph McCormack

ARCHITECTURE

Style neo-Grec

Elements Three stories and basement; brownstone facing; retains rusticated basement window enframements and galvanized-iron cornice with stylized brackets.

Alterations Stoop removed, windows altered.

HISTORY Built as one of a row of fifteen houses that extended from the corner of Park Avenue to No. 129.

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

EAST 62nd STREET North Side

No. 115 (1397/106)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph McCormack

ARCHITECTURE

Style neo-Grec

Elements Intact three-story and basement brownstone residence; stoop; rusticated basement; pedimented entrance; slab lintel; stylized brackets; galvanized-iron cornice.

HISTORY Built as one of a row of fifteen houses that extended from the corner of Park Avenue to No. 129.

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

EAST 62nd STREET North Side

No. 117 (1397/7)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph McCormack

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Three stories and basement; brownstone facing; neo-Grec galvanized-iron cornice remains. Height remains compatible with other buildings on the street.
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Alterations	Detail removed from facade.
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<u>HISTORY</u>	Built as one of a row of fifteen houses that extended from the corner of Park Avenue to No. 129.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 62nd STREET North Side

No. 119-121 (1397/8)

	Date		Architect		Owner
Erected	1873-74	by	John G. Prague	for	Joseph McCormack
Present Facade	1910	by	Grosvenor Atterbury	for	Dr. Lewis A. Conner

ARCHITECTURE

Original style	neo-Grec
Present style	neo-Federal

Elements	Four-story residence; brick laid in Flemish bond with burned headers; multi-paned windows; simple bracketed roof cornice.
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Alterations	1910 - two houses combined and new front added.
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HISTORY Original houses built as part of a row of fifteen neo-Grec residences that extended from the corner of Park Avenue to No. 129. Dr. Lewis A. Conner (1867-1950), who commissioned present facade, was a leading American authority on heart disease, an original incorporator of the American Heart Association, and the editor of the American Heart Journal.

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

EAST 62nd STREET North Side

No. 123 (1397/9)

	Date	Architect	Owner
Erected	1873-74 by	John Prague	for Joseph McCormack

ARCHITECTURE

Style neo-Grec

Elements Intact three-story and basement brownstone residence; rusticated basement; stoop; pedimented doorway enframingent; slab lintels; galvanized-iron cornice with stylized brackets.

Alterations 1946 - new door added.

HISTORY Built as one of a row of fifteen houses that extended from the corner of Park Avenue to No. 129.

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

EAST 62nd STREET North Side

No. 125 (1397/109)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph McCormack

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Five-story residence; brownstone has been resurfaced. Detail and stoop removed but scale of original openings remains.

Alterations 1919 - floor added (facade may have been stripped at this time).

HISTORY Built as one of a row of fifteen neo-Grec style houses that extended from the corner of Park Avenue to No. 129.

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

EAST 62ND STREET North Side

No. 127 (1387/10)

	Date		Architect		Owner
Erected	1873-74	by	John G. Prague	for	Joseph McCormack
Present Facade	1917	by	Emilio Levy	for	Mrs. Fanny Schlesinger

ARCHITECTURE

Style neo-Grec and neo-Renaissance

Elements Three-story and basement brownstone residence; Corinthian doorway enframing; bracketed slab lintels; neo-Grec cornice; retains stoop.

Alterations 1917 - stone front replaced

HISTORY House built as one of a row of fifteen neo-Grec style houses that extended from Park Avenue to No. 129.

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

EAST 62ND Street North Side

No. 129 (1347/11)

	Date	Architect	Owner
Erected	1873-74 by	John G. Prague	for Joseph Mc Cormack

ARCHITECTURE

Style neo-Grec

Elements Three-story and basement brownstone residence; triangular pediment on doorway
enframement; slab lintels; bracketed cornice; retains stoop.

Alterations Windows altered

HISTORY Built as one of a row of fifteen brownstone residences which extended from
Park Avenue to No. 129.

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

EAST 62ND STREET North Side

No.131 (1397/12)

	Date		Architect		Owner
Erected	1869 (?)	by	unknown	for	Marc Eidlitz
Present Facade	1915	by	Eugene E. Schoen	for	Harry R. Stern

ARCHITECTURE

Original Style unknown

Present Style neo-Georgian

Elements Five-story building with limestone base, four stories of brick and mansard roof; slab lintel over entrance; leaded transom; iron grille service door; iron balconies; cornice above third floor; pedimented dormers.

Alterations 1915 - new facade

HISTORY May have been built as one of a group of houses by Marc Eidlitz

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

EAST 62ND STREET North Side

No. 133 (1397/13)

	Date		Architect		Owner
Erected	1869?	by	unknown	for	Marc Eidlitz
Present Facade	1902	by	Foster, Gade & Graham	for	Jeanette M. Lloyd

ARCHITECTURE

Original Style unknown

Present Style Beaux Arts

Elements Five-story residence; limestone base, brick above; mansard roof, limestone quoins; high areaway railing; segmental-arched entry enframingent; iron-grille doors; glass and iron entrance canopy; English bond brick with random burned headers; iron balconies; cornice with railings above the third floor.

Alterations 1902 - new facade

HISTORY May have been built as one of a group of houses by Marc Eidlitz

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

EAST 62ND STREET North Side

No. 135 (1397/14)

	Date		Architect		Owner
Erected	1869?	by	unknown	for	Marc Eidlitz
Present Facade	1902	by	Foster, Gade & Graham	for	Mrs. Elizabeth Beck Sands

ARCHITECTURE

Original style unknown

Present Style neo-Georgian

Elements Five-story brick residence with mansard; stone splayed lintels; Flemish bond brickwork; iron railings, pedimented dormers.

Alterations 1902 - new facade

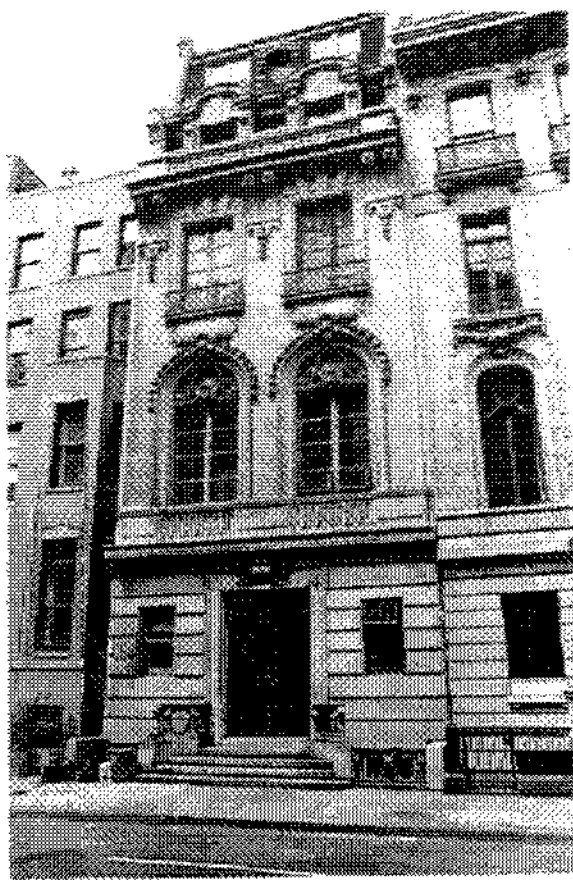
HISTORY May have been built as one of group of houses by Marc Eidlitz

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

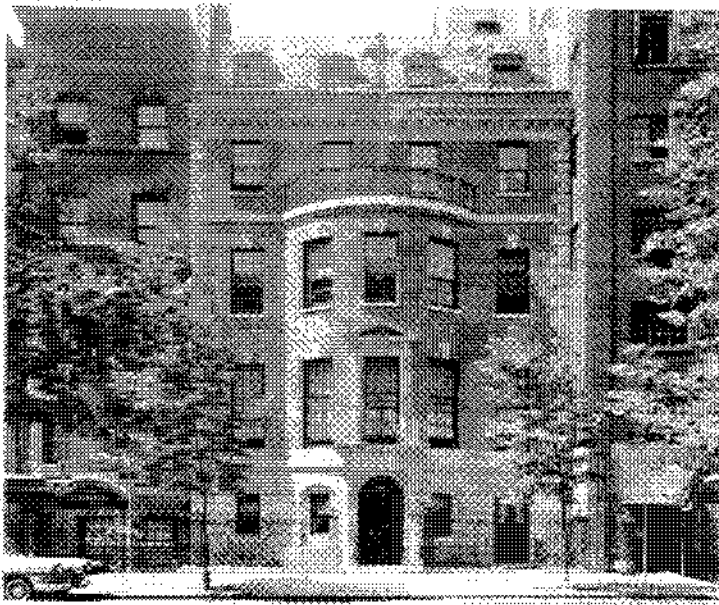


2 East 63rd St.

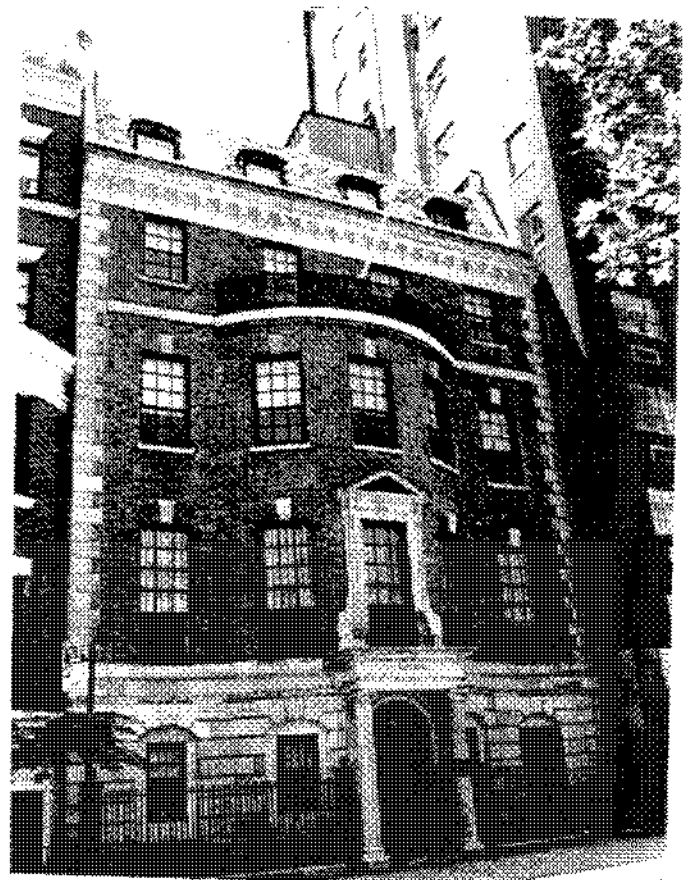




15 East 63rd St.



36 East 63rd St.





123 East 63rd St.

EAST 63RD STREET between Fifth Avenue and Madison Avenue

Most of the early residential development of this section of 63rd Street corresponds to the building depression caused by the Panic of 1873. The first residences on the block were a pair of late Italianate style brownstone dwellings at Nos. 12-14, built in 1872-73 prior to the economic downturn. No other speculative building occurred on the street until 1876 when conditions must have improved enough to allow a builder to erect the four houses that stood at Nos. 16-22 (No. 22 has been demolished). Unlike the earlier pair, this row and those that followed in 1878-80 were designed in the neo-Grec style then gaining in popularity. By 1885 the entire street was lined by four-story and basement brownstone-fronted residences. These houses were purchased by prosperous middle-class professionals who could afford a large single-family dwelling on a quiet Manhattan block. The wealthiest New Yorkers, however, still lived further downtown during this period and were not among the early residents of the Historic District.

This section of East 63rd Street retained its restrained brownstone character until 1898 when the first of many facades was rebuilt in a more up-to-date style. At this time No. 8 was redesigned by architect C.P.H. Gilbert to resemble an 18th-century English town house. Other new facades followed at the turn of the century and this practice continued to be popular on the street through the 1950s--the present facade of No. 12 dates from 1957. Other early buildings were demolished and replaced by new residences such as the Beaux-Arts style structures at Nos. 15 and 17, built in 1901, and No. 2, a neo-Italian Renaissance style palazzo erected in 1919. It was during this period that New York's wealthy elite moved into the area and it was these people who hired prominent architects to transform the sedate brownstone residences into stylishly varied town houses. East 63rd Street attracted a number of prominent individuals including publisher Clarence W. Bowen who had architects Heins & LaFarge design a new residence at No. 5 in 1900; Elias Asiel who commissioned a new Beaux-Arts style structure at No. 15 from John H. Duncan in 1901; Joseph Huber of the Huber Brewing Co., who purchased the house at No. 17 in 1911; Lyman G. Bloomingdale, a founder of Bloomingdale's department store who lived at No. 21; Woolworth heir Norman Bailey Woolworth who purchased No. 2 in 1929; and lawyer and statesman Joseph H. Choate who commissioned a new facade for No. 8 in 1898.

Today the block is a mixture of intact brownstone rowhouses from the early period of development, high style facades from the late 19th and early 20th centuries, brownstone fronts that were stripped of all their details in the 1920s and 1930s when smooth, austere facades became stylish, and post-war brick facades added when the single-family residences were converted to a multiple dwelling. Fashionable apartment houses set off the Fifth Avenue corners, and a neo-Georgian bank building and one of a row of houses facing onto Madison Avenue are sited on the Madison Avenue corners.

EAST 63RD STREET South Side

No. 2 (1377/66)

	Date		Architect		Owner
Erected	1919	by	Sterner & Wolfe	for	Willam & Gladys Ziegler

ARCHITECTURE

Style neo-Italian Renaissance

Elements Three-story palazzo massing; 75 feet wide; stone facing; austere ground floor with round-arched entry portal ornamented with silhouette panels and crowned by urns; tall iron fence; second floor treated as a piano nobile and has major windows with broken scroll cornices with cartouches; bracketed cornice; central garden court on interior.

Alterations 1949 - Converted from private residence to offices of the New York Academy of Sciences.

HISTORY

House replaced three earlier brownstone residences. William Ziegler, Jr. (1892-1958), who commissioned the house, was a prominent businessman, politician, and sportsman. He was president of the Royal Baking Powder Co., founded by his father, president of the American Foundation for the Blind, and a breeder of horses and show dogs. From 1929 to 1949 the house was the residence of Norman Bailey Woolworth of the dime store family. Woolworth gave the house to the New York Academy of Sciences, and it is still the headquarters of that organization.

References:

"House of William Ziegler, Jr., Esq., East 63rd Street, New York", American Architect, 123 (January 3, 1923), plates.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., Inc., 1978), p. 221

EAST 63rd STREET South Side

No. 8 (1377/65)

	Date		Architect		Owner
Erected	1878	by	Henry Congdon	for	Emma Wood
Present Facade	1898-99	by	C.P.H. Gilbert	for	Joseph H. Choate

ARCHITECTURE

Original style	unknown
Present style	neo-English Classic

Elements	Five-story brick building with limestone trim; three-story rounded bay; Doric columns on third floor of bay.
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Alterations	1898 - new facade 1936 - Norman B. Woolworth who lived at No. 2 had building converted to apartments by George Fred Pelham.
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<u>HISTORY</u>	Joseph Hodges Choate (1832-1917), who commissioned the present facade, was one of the most prominent lawyers and statesmen of the period; he headed the U.S. delegation to the Peace Conference at the Hague.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 63rd STREET South Side

No. 10 (1377/64)

	Date		Architect		Owner
Erected	1878-79	by	James E. Ware	for	J.H. Bonnell
Present Facade	1922	by	A. Wallace McCrea	for	Samuel Riker

ARCHITECTURE

Original style	unknown
Present style	neo-Classical

Elements	Simple six-story brick building with contrasting stone trim. Brick facing is Flemish bond and detail is classically inspired.
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Alterations	1922 - new front built and building raised one story.
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HISTORY House purchased by Dorothy Hammerstein, wife of librettist Oscar Hammerstein (1895-1960), in 1948; she retained ownership until 1973.

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

EAST 63RD Street South Side

No. 12 (1377/63)

	Date		Architect		Owner
Erected	1872-73	by	J. G. & R. B. Lynd	for	J. G. & R.B. Lynd
Present Facade	1957	by	James E. Casale	for	12 East 63rd St. Co.

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story and basement building; faced with white brick; height and width retain scale of street.

Alterations 1915 - facade alterations by architect Henry Pelton for John G. Agar (replaced by 1957 facade)

1957 - new facade and creation of new apartments.

HISTORY

First residents of 1872 house were jewelers Anthony and Adolph Wallach. John Agar (1856-1935), who commissioned 1915 alterations, was a pioneer in the conservation movement, a member of the Westchester County Park Board, and a leader in political reform in New York City.

References:

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

EAST 63rd STREET South Side

No. 14 (1377/62)

	Date	Architect	Owner
Erected	1872-73 by	J.G. & R.B. Lynd	for J.G. & R.B. Lynd

ARCHITECTURE

Style Italianate

Elements Four-story brownstone front; columnar entrance portico; heavy window surrounds, bracketed cornice.

Alterations 1901 - extensive interior alterations by Welch, Smith & Provot for W.W. & T.M. Hall.

HISTORY Birthplace of Ethel Traphagen (1882-?), artist, educator, lecturer, costume designer, and founder of the Traphagen School of Fashion. Her father, William C. Traphagen, was a lawyer. W. W. & T.M. Hall, who commissioned 1901 alterations were developers who specialized in houses for the wealthy; they sold it to socialite Mrs. J.R. Stevens.

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

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 221

EAST 63rd STREET South Side

Nos. 16 and 18 (1377/61 and 160)

	Date		Architect		Owner
Erected	1876	by	Gage Inslee	for	Robert Wilson

ARCHITECTURE

Style neo-Grec

Elements Four-story brownstone fronts; Ionic entrance porticos; full window enframements with incised decoration; bracketed cornices.

Alterations Stoop has been removed and window sash altered at No. 18.

HISTORY Built as two of a row of four houses (Nos. 16-22).

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

Norval White and Elliot Willensky AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p.221

EAST 63rd STREET South Side

No. 20 (1377/60)

	Date		Architect		Owner
Erected	1876	by	Gage Inslee	for	Robert Wilson
Present Facade	1954	by	J.M. Berlinger	for	Barbara Barondess MacLean Ltd., Inc.

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Four-story and basement building; faced with brick; height and width maintains scale of street.

Alterations 1954 - altered for use as apartments; facade probably altered at this time.

HISTORY Built as one of a row of four houses (Nos. 16-22). From 1894 to 1954 was the home of Max Einhorn (1862-1953), gastroenterologist and inventor of surgical instruments including the stomach bucket.

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

EAST 63rd STREET South Side

No. 22 (1377/59)

	Date	Architect	Owner
Erected	1876	by Gage Inslee	for Robert Wilson
Present Facade	None		

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Original building demolished; now a brick wall laid up in Flemish bond walls off the site.

Alterations 1937 - original building demolished.

HISTORY Original house was built as one of a row of four (Nos. 16-22). Site was acquired by Bank of New York in 1935.

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

EAST 63rd STREET North Side

No. 3 (1378/6)

	Date		Architect		Owner
Erected	c. 1880	by	William P. Parsons	for	William P. Parsons
Present Facade	1936	by	James E. Casale	for	Horace I. Brightman and Grace Willson

ARCHITECTURE

Original style	unknown
Present style	none

Elements	Four-story and basement building; retains full-height projecting bay and original scale. Stoop and other architectural detail removed and facade stuccoed over.
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Alterations	1936 - private dwelling altered to bachelor's apartments; facade changed at that time.
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HISTORY William P. Parsons was an active developer in the area. Horace I. Brightman (1872-1941) moved to No. 3 in 1893. A specialist in corporate law, he also served as national president of Phi Gamma Delta.

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

EAST 63RD STREET North Side

No. 5 (1378/7)

	Date		Architect		Owner
Erected	1900	by	Heins & LaFarge	for	Clarence Winthrop Bowen
Present Facade	1942	by	Harry Hurwit	for	5 East 63rd Street Corp.

ARCHITECTURE

Style neo-Classical

Elements Six-story residence; Roman brick facade with stone quoins, rusticated limestone first story, and granite base; ornate stone entrance portico; iron grille doors and window guards.

Alterations 1942 - mansard roof removed and upper stories added when building converted to a multiple dwelling.

HISTORY Replaces earlier building of c. 1879 (George Williams, builder). Clarence Winthrop Bowen (1852-1935) was a publisher, a founder of the American Historical Association (1884), and president of the New York Genealogical and Biographical Society(1907-1931).

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

EAST 63rd STREET North Side

No. 7 (1378/8)

	Date		Architect		Owner
Erected	c. 1879	by	D. & J. Jardine	for	George Williams
Present Facade	1954	by	Wechsler & Schimanti	for	Mollie Fischer

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Four-story and basement building; brick facade; louvered windows; height retains scale of original rowhouses on street.
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Alterations	1954 - converted to multiple dwelling and new front facade built.
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HISTORY

Built as one of a group of three neo-Grec rowhouses (Nos. 7-11). John S. McLean (1825-1911), first resident of building, was a president of the Greenwich Savings Bank. Building sold in 1920 to William Henry Williams (1877-1943), Chairman of the Board of North Central Texas Oil Company--also active in early efforts to preserve Central Park from encroachments.

References:

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

EAST 63rd STREET North Side

No. 9 (1378/9)

	Date	Architect	Owner
Erected	1879 by	D. & J. Jardine	for George W. & Nathaniel A. Williams, builders

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; brownstone facing; original details include fine stylized foliate carving; galvanized-iron, bracketed cornice.

Alterations 1935 - stoop removed and new entrance added, when building converted to multiple dwelling.

HISTORY Built as one of a group of three neo-Grec rowhouses (Nos. 7-11). The first resident was Louis C. Gillespie, a gun salesman.

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

EAST 63rd STREET North Side

No. 11 (1378/10)

	Date		Architect		Owner
Erected	1879	by	D. & J. Jardine	for	George W. & Nathaniel A. Williams, builders
Present Facade	1937	by	Johnson & Porter	for	Mortgage Commission Realty Corp.

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Four-story and basement residence; retains full-height projecting bay and original scale. Original architected detail removed and facade stuccoed.

Alterations 1937 - combined with No. 13 on interior and facade stripped.

HISTORY Built as one of a group of three neo-Grec rowhouses (Nos. 7-11). Original resident was S. Fisher Johnson (1831-1904), a stockbroker.

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

EAST 63rd STREET North Side

No. 13 (1378/11)

	Date		Architect		Owner
Erected	1884-85	by	McElfatrick & Sons & DeBaud	for	Anthony Mowbray
Present Facade	1937	by	Johnson & Porter	for	Mortgage Commission Realty Corp.

ARCHITECTURE

Original style	unknown
Present style	none

Elements	Four-story and basement residence; retains two-story projecting bay and original scale. Original architectural detail removed and facade stuccoed.
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Alterations	1937 - combined with No. 11 on interior and facade stripped.
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HISTORY Anthony Mowbray was an active developer in the area. First resident was Edward Earle, a lawyer.

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

EAST 63rd STREET North Side

No. 15 (1378/12)

	Date	Architect	Owner
Erected	1901 by	John H. Duncan	for Elias Asiel

ARCHITECTURE

Style Beaux-Arts

Elements Five stories; limestone facade; rusticated ground floor; pair of round-arched French windows with foliate surrounds on second floor; iron railings on third floor; bracketed cornice with balustrade; two-story mansard with pair of dormers; unusual areaway and entrance way iron railings.

Alterations 1955 - interior altered for apartments.
Some alterations to mansard roof.

HISTORY House replaced an earlier brownstone residence (c. 1884), also owned by Elias Asiel since 1885. Elias Asiel (1852-1920), who commissioned the design, was a stockbroker. He was the father of Irma Bloomingdale, who lived at No. 21.

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

EAST 63rd STREET North Side

No. 17 (1378/13)

	Date	Architect	Owner
Erected	1901 by	Welch, Smith & Provot for	W.W. & T.M. Hall

ARCHITECTURE

Style Beaux-Arts

Elements Five stories; limestone facade; three bays wide; rusticated ground floor; central entry with modified Gibbs surround and cartouche keystone; second-story arched French windows; balcony over entrance; carved swags below third story windows; iron grilles and balcony railings; heavy cornice; mansard roof with dormers.

Alterations 1946 - converted to a two-family residence.

HISTORY House replaced an earlier brownstone residence (c. 1884). Built on speculation for sale to wealthy clients by active firm of builders. From 1911 to 1945 was home of Joseph Huber (1868-1945), president of the Huber Brewing Co. of Brooklyn.

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

EAST 63rd STREET North Side

No. 21 (1378/113)

	Date	Architect	Owner
Erected	c.1884		
Present Facade	1900	by Buchman & Fox	for Lyman G. Bloomingdale

ARCHITECTURE

Original Style unknown

Present Style Beaux-Arts

Elements Four stories; limestone front; ornate cartouches; three-sided bay on second floor; lion's-head brackets supporting second-story balcony. Original rusticated ground floor was raised on basement and had short stoop, rectangular entry, iron canopy, and segmental-arched windows. A short flight of steps leads to the present ground floor composed of large sheets of glass framed by duranodic aluminum.

Alterations 1900 - new front facade
1980 - new commercial front installed in ground floor.

HISTORY Original building purchased by Lyman Bloomingdale in 1885. Lyman G. Bloomingdale (1841-1905) was a founder with his brother Joseph (see 11 East 67th Street) of the Bloomingdale's department store in 1872 and a patron of the Metropolitan Museum of Art. His wife was the daughter of Elias Asiel (see No. 15).

References: "House of L. G. Bloomingdale, Esq. 21 East 63rd St., New York, N. Y." American Architect and Building News, 73 (July 20, 1901), 24, pl. 1334 (illustration only).

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

EAST 63RD STREET between Madison Avenue and Park Avenue

The early development of this block of East 63rd Street was similar to that of the block to the west. The street was originally lined with brownstone dwellings, all built during the recovery following the Panic of 1873 and all designed in the neo-Grec style. The earliest extant houses are a row of five built on speculation in 1877-78 at Nos. 27-35 (No. 33 retains most of its original detailing; the others were given new facades). Five houses at 711-719 Madison were built in conjunction with this row, and the corner house dominates 100 feet of 63rd Street. Further construction followed and by 1884, when the row of narrow houses at Nos. 37-49 was built, the entire street had been filled with residences for middle-class families.

The later history of the street is similar to that of most streets in the Historic District. At the turn of the century, as wealthy families moved into the area, many stylish new facades were built as replacements for the old-fashioned brownstone fronts, or old houses were demolished and replaced by grander, more fashionable structures. Much of the new design work was carried out by noted architects--Henry Rutgers Marshall designed the new front for No. 27 in 1906; Katherine C. Budd, one of the first women in America to practice architecture designed the facade of No. 29; Cross & Cross designed the clubhouse at No. 36 that replaced two earlier rowhouses.

In the late 1910s apartment houses began to appear in large numbers within the boundaries of the District, replacing the older one-family dwellings. Two houses on the south side of East 63rd Street were demolished when the Leonori Apartments were built in 1901 at No. 26 at the Madison Avenue corner, and the building at 570 Park Avenue replaced two houses at Nos. 50-52 in 1915. In 1925 the Lowell Apartments at No. 28 were built on the site of three earlier rowhouses. The apartment house at the northern corner of Park Avenue (No. 580) dates from 1923.

EAST 63rd STREET South Side

No. 26 (1377/52)

	Date	Architect	Owner
Erected	1901 by	Buchman & Fox	for Park Realty Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story hotel; commercial ground floor with original columned enframements; rusticated limestone base; stone balcony at fourth floor windows; limestone trim on brick upper stories; pendimented window enframements; cornice at eleventh floor.

HISTORY Built as an apartment hotel; now called the Hotel Leonori.

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

EAST 63rd STREET South Side

No. 28 (1377/47)

	Date	Architect	Owner
Erected	1925-26 by	Henry S. Churchill	for Leo H. Wise

ARCHITECTURE

Style Art Deco

Elements Seventeen stories; tapestry brick apartment building; white glazed terra-cotta ground floor with pink piers; stepped back upper stories; multi-paned windows; ornate mosaic by Bertram Hartman over entrance; original lamps flank entrance.

Alterations Some windows altered.

HISTORY

"The Lowell" - built as apartment hotel with first floor restaurant. Replaced three earlier brownstone residences. Leo H. Wise had been a resident in one of them since 1890.

References:

Cervin Robinson and Rosemarie H. Bletter, Skyscraper Style: Art Deco New York (New York: Oxford University Press, 1975), Plate 4.

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

EAST 63rd STREET South Side

No. 36 (1377/46)

	Date	Architect	Owner
Erected	1929-30 by	Cross & Cross	for John W. Cutler

ARCHITECTURE

Style neo-Georgian

Elements Five stories; rusticated stone base; iron entrance portico; leaded fanlight at entrance; three stories of Flemish-bond brick; stone quoins; three-story, centrally-placed swell-bay topped by ornate iron railings; pedimented stone enframingent at central window above the portico; slate mansard roof; tall areaway fence.

Alterations 1941 - converted to private school; interior alterations.

HISTORY

Replaced two earlier rowhouses including a 1901 dwelling by C.P.H. Gilbert. Built as the Hangar Club; sold in 1941 to the Missionary Sisters of the Third Order of St. Francis. Now the Assisium School.

References:

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

EAST 63rd STREET South Side

No. 38 (1377/45)

	Date		Architect		Owner
Erected	1880-81	by	F.S. Barus	for	Francis Crawford
Present Facade	1903-04	by	William Ström	for	Carolina Greenough

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Four stories and basement; curved bay extending from basement to third floor; stone basement and four stories of Flemish-bond brick above; stone lintels; modillioned cornice.

Alterations 1903 - probably new front wall. Door has been moved from center of ground floor to side.

HISTORY Carolina Greenough owned house from 1903 to 1941.

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

EAST 63rd STREET South Side

No. 40 (1377/144)

	Date	Architect	Owner
Erected	1878-79 by	J.H. Valentine	for Thomas Kilpatrick

ARCHITECTURE

Style	Transitional Italianate/neo-Grec
Elements	Four stories and rusticated basement; brownstone facade; bracketed cornice; Doric pilasters flank first floor openings; projecting window lintels and modillioned sills on top three stories.
Alterations	1943 - converted to two-family dwelling. 1960 - converted to apartments. Stoop removed has been removed and basement doorway created.

HISTORY Built as one of a row of five brownstone residences (Nos. 40-48). Kilpatrick sold house in 1879 to Sara Thorpe, wife of Gould H. Thorpe, a broker at the Produce Exchange.

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

EAST 63rd STREET South Side

No. 42 (1377/44)

	Date	Architect	Owner
Erected	1878-79 by	J.H. Valentine	for Thomas Kilpatrick

ARCHITECTURE

Style neo-Grec

Elements Four stories and basement; brownstone front; bracketed cornice; Doric pilasters flank first floor openings; projecting lintels and modillioned sills at windows of upper two floors; three-sided bay windows at second floor.

Alterations 1911 - bay window added to second floor by Clement B. Brun; upper-story window sash probably altered at this time.
1940 - converted to multiple dwelling.
Stoop has been removed and rustication of basement stuccoed over.

HISTORY Built as one of row of five brownstone residences (Nos. 40-48). From 1879 to 1902 was home of John D. Lange (1841-1916), president of the New York Society for Ethical Culture.

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

EAST 63rd STREET South Side

No. 44-46 (1377/43)

	Date		Architect		Owner
Erected	1878-79	by	J.H. Valentine	for	Thomas Kilpatrick
Present Facade	1953	by	Irving Berg	for	Marianne Bourguinn

ARCHITECTURE

Original style transitional Italianate/neo-Grec
Present style none

Elements Six-story brick apartment building; set back sixth story. Ornamental brick band courses.

Alterations 1953 - Nos. 44 and 46 combined behind new, projecting, brick facade.

HISTORY Built as two of a row of five brownstone residences (Nos. 40-48).

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

EAST 63rd STREET South Side

No. 48 (1377/42)

	Date	Architect	Owner
Erected	1878-79 by	J.H.Valentine	for Thomas Kilpatrick

ARCHITECTURE

Original style transitional Italianate/neo-Grec
Present style none

Elements Four stories and basement; retains original scale even though detail has been removed and facade stuccoed.

Alterations 1953 - stoop removed; converted to two-family house.
 1965 - apartment created in basement.

HISTORY Built as one of a row of five brownstone residences (Nos. 40-48). House owned by David Garroway, host of the "Today" television show, between 1957 and 1965.

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

EAST 63rd STREET North Side

No. 27 (1378/25)

	Date		Architect		Owner
Erected	1877-78	by	Charles Baxter	for	Solomon Bellman
Present Facade	1906	by	Henry Rutgers Marshall	for	Dr. B. Farquhar Curtis

ARCHITECTURE

Original style neo-Grec
Present style Inspired by neo-Classical and neo-Georgian sources.

Elements Four-story brick facade with stone trim; second story triple window with stone bars and ornamental balcony; iron canopy at entrance; iron areaway railing; keyed window lintels; simulated quoins and rustication in brick; simple cornice.

Alterations 1906 - new facade

HISTORY Built as one of a group of ten houses (27-35 E. 63rd Street and 711-719 Madison Avenue). Dr. B. Farquhar Curtis (1857-1924), who commissioned present facade, was a prominent physician, a surgeon affiliated with St. Lukes Hospital, and a member of the Academy of Medicine.

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

EAST 63rd STREET North Side

No. 29 (1378/26)

	Date		Architect		Owner
Erected	1877-78	by	Charles Baxter	for	Solomon Bellman
Present Facade	1908	by	Katherine C. Budd	for	Henry Burchell, Jr.

ARCHITECTURE

Original style neo-Grec

Present style Inspired by Colonial Revival and neo-Classical sources.

Elements Four-story brick house with rusticated limestone basement; multi-paned first floor windows set into round arches; brick arches with keystones at second and third floor windows; decorative brick band courses at fourth floor; modillioned cornice.

Alterations 1908 - new facade.
1955 - converted to three-family residence by James E. Casale.

HISTORY Built as one of a group of ten houses (Nos. 27-35 East 63rd and 711-719 Madison Avenue). Henry Burchell, Jr. who commissioned facade, owned house between 1908 and 1952.

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

EAST 63rd STREET North Side

No. 31 (1378/126)

	Date		Architect		Owner
Erected	1877-78	by	Charles Baxter	for	Solomon Bellman
Present Facade	1938	by	Treanor & Fatio	for	H. Homer Smith

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Four stories and basement; rusticated basement; molded enframements at basement and first and second floor openings; roof parapet. Retains original height and scale of openings.
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Alterations	1938 - stoop removed; basement entrance added; original detail removed and redone.
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<u>HISTORY</u>	Built as one of a group of ten houses (Nos. 27-35 East 63rd Street and 711-719 Madison Avenue). The property was owned by the family of Carliebel Finlay between 1878 and 1930.
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<u>References:</u>	New York City, Department of Buildings, Manhattan Plans, Permits and Dockets.
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EAST 63rd STREET North Side

No. 33 (1378/27)

	Date	Architect	Owner
Erected	1877-78 by	Charles Baxter	for Solomon Bellman

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone front; incised detailing; stylized bracketed cornice; cornice slab window lintels.

Alterations 1913 - stoop removed; new entrance by Slee & Bryson for Hannah Waixel.
1947 - converted to apartments.

HISTORY Only East 63rd Street building built with group of ten (Nos. 27-35 East 63rd Street and 711-719 Madison Avenue) to retain significant original details. House purchased by Hannah Waixel in 1893 and remained in family until 1931. Her son Lionel (1881-1925) was a director of the Federated Metals Co..

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

EAST 63rd STREET North Side

No. 35 (1378/28)

	Date		Architect		Owner
Erected	1877-78	by	Charles Baxter	for	Solomon Bellman
Present Facade	1922	by	A. Wallace McCrea	for	Thomas Watkins

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Four stories and basement; neo-Grec cornice remains; retains original height and scale, but most detail removed and facade stuccoed.
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Alterations	1920 - altered to two-family dwelling. 1922 - remove stoop; details probably stripped at this time. 1945 - altered to apartments.
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<u>HISTORY</u>	Built as one of a group of ten houses (Nos. 27-35 East 63rd Street and 711-719 Madison Avenue). Thomas Watkins (1867-1949), who commissioned present facade, was an investment banker and broker. He apparently acquired the property as an investment, for he sold it in 1923.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 63rd STREET North Side

No. 37 (1378/29)

	Date		Architect		Owner
Erected	1882-84	by	Thom & Wilson	for	William H. Browning
Present Facade	1941	by	E. Ritzeman Perry	for	37 E. 63rd Street Corp.

ARCHITECTURE

Original style	neo-Grec
Present style	none

Elements	Four stories and basement; retains original height and scale of openings.
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Alterations	1941 - stoop and cornice removed and facade stripped.
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HISTORY Built as one of row of seven neo-Grec residences (Nos. 37-49).

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

EAST 63rd STREET North Side

No. 39 (1378/30)

	Date		Architect		Owner
Erected	1882-84	by	Thom & Wilson	for	William H. Browning
Present Facade	1917	by	Mott B. Schmidt	for	Grenville T. Emmet

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Four stories and basement; simple enframements around multi-paned windows; rosettes on second-story window lintels; modillioned cornice. Retains original height and scale of openings.

Alterations 1917 - stoop removed, new windows, facade stripped, new cornice added.
 1940 - converted to multiple dwelling.
 1947 - basement converted to doctor's office; central basement entry surmounted by iron railing, which had been designed by Schmidt, probably removed at this time.

HISTORY

Built as one of row of seven neo-Grec residences (Nos. 37-49), Grenville T. Emmet (d. 1937), who commissioned present facade, was a member of the 69th Regiment which fought in the Spanish-American War in Cuba, was a great grand nephew of the Irish patriot Robert Emmet, was a senior partner of the law firm of Emmet, Marvin & Martin. He was appointed minister to the Netherlands by Franklin D. Roosevelt in 1933, and minister to Austria in 1937, holding the office for ten days before dying of pneumonia. The house was sold in 1919 to George B. Post, Jr., owner until 1939.

References:

"Residence of Grenville T. Emmet, Esq., New York," Architectural Record, 46 (November, 1919), 476-483.

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

EAST 63rd STREET North Side

No. 41 (1378/130)

	Date		Architect		Owner
Erected	1882-84	by	Thom & Wilson	for	William H. Browning
Present Facade	1914	by	Arthur Nash	for	Edward L. and Margaret Hunt

ARCHITECTURE

Original style	neo-Grec
Present style	neo-Georgian

Elements	Four stories and basement; brick facade; simulated rustication in brick at basement; full-length round-arched windows at first floor; flat brick arches with keystones at windows of other floors; dentilled molding below roof parapet.
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Alterations	1914 - new facade 1969 - converted to private club called "The Leash".
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<u>HISTORY</u>	Built as one of row of seven neo-Grec residences (Nos. 37-49). The Hunts, who commissioned the present facade, owned the house between 1911 and 1948.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 63rd STREET North Side

No. 43 (1378/31)

	Date	Architect	Owner
Erected	1882-84 by	Thom & Wilson	for William H. Browning

ARCHITECTURE

Style neo-Grec

Elements Four stories and basement; brownstone front; high stoop; at second story, two-sided angular bay supported on large bracket; galvanized-iron bracketed cornice; decorative enframements and cornice slab lintels on windows.

Alterations Iron work and doors post date original construction date.

HISTORY Built as one of row of seven neo-Grec residences (Nos. 37-49).

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

EAST 63rd STREET North Side

No. 45 (1378/32)

	Date	Architect	Owner
Erected	1882-84 by	Thom & Wilson	for William H. Browning
Present Facade	1920 by	Hall Pleasants Pennington	for Henry Russell

ARCHITECTURE

Original style	neo-Grec
Present style	stylized neo-Classical

Elements	Four stories and basement; stone front; rusticated basement; simple window enframements and cornice. Retains original height and scale of openings.
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Alterations	1919 - stoop removed and building converted to bachelor apartments. 1920 - bay window removed and brownstone trim removed. Recent doorway enframement.
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<u>HISTORY</u>	Built as one of row of seven neo-Grec residences (Nos. 37-49). The family of Henry Russell, who commissioned the present facade, owned house between 1920 and 1941.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 63rd STREET North Side

No. 47 (1378/132)

	Date	Architect	Owner
Erected	1882-84 by	Thom & Wilson	for William H. Browning

ARCHITECTURE

Style neo-Grec

Elements Four stories and basement; brownstone front; retains stoop, heavy door and window enframements; stylized bracketed cornice.

Alterations Ironwork on stoop postdates construction of house.

HISTORY Built as one of row of seven neo-Grec residences (Nos. 37-49).

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

EAST 63rd STREET North Side

No. 49 (1378/133)

	Date	Architect	Owner
Erected	1882 by	Thom & Wilson	for William H. Browning
Present Facade	unknown		

ARCHITECTURE

Original style	neo-Grec
Present style	Mediterranean - no significant architectural features except compatible height

Elements	Four stories and basement; stucco facade; tile-work at basement and parapet; heraldic plaque at third floor. Retains original height but projects forward from original row.
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Alterations	c. 1930 facade built out and Mediterraneanized.
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HISTORY From 1909 to 1926 was home of Kenneth Murchison (1872-1938), architect and member of firm of Hood, Godley & Fouilhoux.

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

EAST 63RD STREET between Park Avenue and Lexington avenue

East 63rd Street between Park and Lexington Avenues is one of a small number of blocks within the Historic District that was never developed with houses for wealthy residents. Although the earliest construction on the street included eight narrow brownstones built in the 1870s at Nos. 127-135 (all demolished), most of the early development consisted of stables built to serve the wealthy families who lived west of Park Avenue. A private stable of exceptionally high architectural quality survives at No. 123. This Beaux-Arts style building was designed by the prominent architectural firm of Trowbridge & Livingston for banker and lawyer C. Ledyard Blair who lived at 15 East 60th Street.

In the 1920s, when stables were no longer a necessity, this block saw a major change as large brick apartment houses replaced the smaller buildings. The Third Church of Christ Scientist at the northern Park Avenue corner (Nos. 583) also dates from this period. The most recent addition to the street is Paul Rudolph's transformation of an old stable at No. 101 to an extremely sophisticated, starkly modern townhouse.

EAST 63rd STREET North Side

No. 101 (1398/5)

	Date		Architect		Owner
Erected	1881	by	Cornelius O'Reilly	for	Michael J. O'Reilly
Present Facade	1966-68	by	Paul Rudolph	for	Alexander Hirsch

ARCHITECTURE

Original Style unknown

Present Style Modern

Elements Three stories; glass curtain wall carried on steel beams.

Alterations 1966 - converted from garage to residence and garage; new front added.

HISTORY

Built as stable with residential quarters. From 1895 to 1961 owned by Edward J. Berwind (1848-1936) and family. Berwind lived at 2 East 64th Street (see). In 1974 the house was sold to R. Halston Frowick (Halston), the fashion designer.

References:

Paul Goldberger, New York: The City Observed (New York: Vintage Books, 1979), p. 234-235.

"House in U.S.A.", Global Interior #1, ed. by Yukio Futagawa (Tokyo: A.D, EDITA, Tokyo Co. Ltd.), p. 160.

"The Total Townhouse", House and Garden, 136 (November 1969), 122-127.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221

EAST 63rd STREET North Side

No. 105 (1398/6)

	Date		Architect		Owner
Erected	1922	by	Schwartz & Gross	for	J. E. Watson, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Nine-story apartment building with facade of brick laid in Flemish bond and ornamented with stone panels, arches and cornices; arcade treatment at top floor.

HISTORY Replaced two stables.

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

EAST 63rd STREET North Side

No. 107 (1398/8)

	Date	Architect	Owner
Erected	1924 by	William E. Dixon	for 107 E. 63rd Street Corp.

ARCHITECTURE

Style neo-Spanish Colonial

Elements Seven-story apartment building; brick facing; arches at ground floor; decorative brickwork at second floor; corbeled arcade at roof parapet.

HISTORY Replaced a three-story stable of 1880.

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

EAST 63rd STREET North Side

No. 123 (1398/9)

	Date	Architect	Owner
Erected	1899-1900 by	Trowbridge & Livingston for	C. Ledyard Blair

ARCHITECTURE

Style Beaux-Arts

Elements Four-story building with slate mansard roof; rusticated limestone first floor with segmental-arched vehicular entrance; brick and stone upper stories; round-arched apse at third floor; iron balcony; ocular windows in mansard roof.

Alterations 1953 - altered for use as private club.

HISTORY

Replaced two brownstone residences. Built as stable and artist studio for C. Ledyard Blair (1866-1949), a banker and lawyer who lived at 15 E. 60th Street. Now owned by Gurdjieff Foundation, Inc.

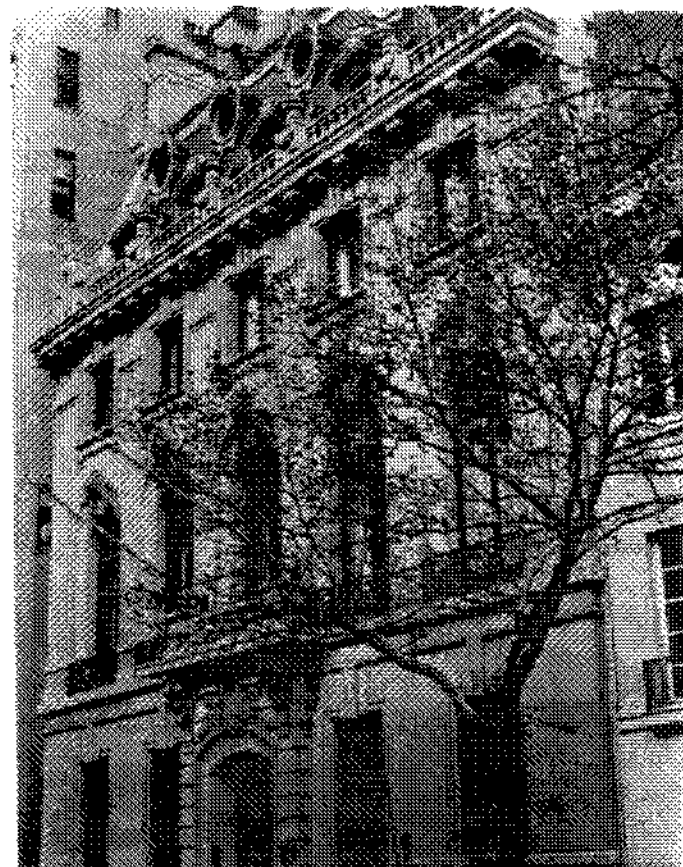
References:

"Stable and Artist Studio, 121-123 East 63d Street," Architectural Record, 11 (October, 1901) 721 (illustration only)

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

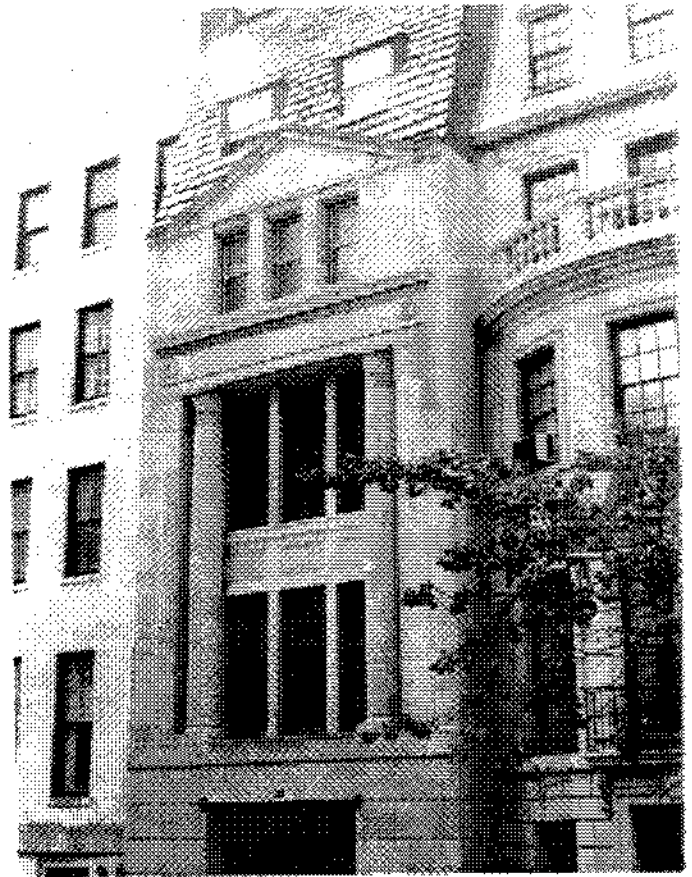


2 East 64th Street



3 East 64th St.

10 East 64th St.



112 & 110 East 64th St.

EAST 64TH STREET between Fifth Avenue and Madison Avenue

By 1879 there were eleven houses on East 64th Street between Fifth and Madison Avenues, four on the north side and seven on the south side. No. 25, an Italianate brownstone built in 1879-80 as part of a row which extended to the Madison Avenue corner (Nos. 19-27) designed by John G. Prague, retains much of its original character and gives an indication of the appearance of many of the houses on the street when it was first developed. Directly across from No. 25 on the south side of the street is a handsome Queen Anne style house at No. 26. It was designed and built by Theodore Weston in 1881-82, with three other houses at No. 24, 28 and 30. No. 24 was totally remodelled shortly after the close of World War I, and the other two have been replaced by the neo-Georgian Chase Manhattan Bank building of 1932. Its design relates to the low-scale residential buildings of the street.

Both sides of the block were fully developed by 1885 with the exception of six lots near Fifth, four on the north side and only two on the south. After the turn of the century, nearly all the houses were given new facades, demolished for new houses, or as in the case of Nos. 12 and 14 were stripped of all ornament and smooth stuccoed--a common and popular form of remodelling. Some houses were given Adamesque facades in the 1920s; others were given Renaissance-inspired fronts such as the Nos. 18, 20 and 22. Among the architects who redesigned the earlier houses were Harry Allan Jacobs, Donn Barber, and S. E. Gage.

Two examples of the affluence and elegance that characterized pre-World War I Fifth Avenue and its adjoining side streets still grace the block, the Berwind residence on the southern corner of Fifth Avenue, and No. 3, the Orme Wilson mansion. Berwind was an internationally known capitalist with large holdings in coal properties. Mrs. Orme Wilson was the daughter of "The" Mrs. Astor who lived around the corner on Fifth and 65th. A large apartment house anchors the other Fifth Avenue corner, adjacent to No. 3.

The Wildenstein Gallery (Nos. 19) another handsome element in the streetscape, was designed in a sophisticated French-inspired style by Horace Trumbauer and built in 1931-32.

EAST 64TH STREET South Side

No. 2 (1378/69)

	Date	Architect	Owner
Erected	1893-96 by	N. C. Mellen	for Edward Julius Berwind

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Five-story residence with attic sixth story; stone on first two floors, Flemish bond brick with burned headers and stone on upper three floors; first floor rusticated with Venetian arched windows; projecting round arch over entrance carried on marble columns; dentilled band course between first and second floor; banded rustication at second floor carries into voussoirs of the window arches that are carried on pilasters; dentilled cornice above second floor; square-headed third floor windows with stone enframements and lintels; stone balcony joins three windows above entrance on third floor; fourth floor has double windows within round arch; stone band between fourth and fifth floor; diminutive square-headed windows at fifth floor; dentilled and modillioned roof cornice; hipped roof. The treatment of the Fifth Avenue facade varies slightly in that the first two floors are enhanced by a curved bay.

Alterations 1902 - dormers added and attic divided into bedrooms by Horace Trumbauer

1942 - granite and bronze areaway parapet on Fifth Avenue removed

1945 - converted from private residence to use of Institute of Aeronautical Sciences for museum, library

1978 - new penthouse added and conversion to apartments

EAST 64TH STREET South Side

No. 2 (cont.)

HISTORY

House commissioned by Edward Julius Berwind (1848-1936).

At the time of his death, Berwind was chairman of the board of the Berwind-White Coal Mining Co., director in many corporations, and an internationally known capitalist and patron of the arts. Although having vast interests in railroads, steel, utilities, lumber and other industrial activities, his primary business activity was in the production and marketing of bituminous coal. He was said to be the largest individual owner of coal properties in the United States. The IRT, which he served for some years as chairman of the board of directors, also was supplied with coal by the company. He was appointed by President Lincoln to the U. S. Naval Academy in 1865 and served in the Navy until 1875. While serving in the navy, he was on duty in European waters during the Franco-Prussian War. He was recalled to active duty during the Spanish-American War. He had served as a naval aide at the White House during the administration of President Grant. He was one of the first wealthy men to build a summer house, the Elms, at Newport, R. I. For many years he was a patron of the opera and also greatly interested in art. His collections of paintings, tapestries and jade were well known to connoisseurs. During World War I, Berwind served as an advisor to the U. S. Fuel Admin. and to other allied countries, notably France. In recognition of his services, he was made a Chevalier of the Legion of Honor by France in 1930. The house was sold to the Institute of Aeronautical Sciences in 1945. It served as offices for that organization until its sale to the New York Heart Association in 1967. The Heart Association sold it for conversion to cooperative apartments in 1978.

References:

"House of E. J. Berwind, Esq., East 64 St. and Fifth Avenue", American Architect and Building News, 65 (July 1, 1899), 7, plates.

Alexandra Cushing Howard, Fifth Avenue-Central Park Buildings-Structures Inventory(Albany: Division of Historic Preservation, 1975)

King's Photographic Views of New York(Boston: Moses King, 1895), p. 647.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 221

EAST 64TH STREET South Side

No. 4 (1378/66 in part)

	Date		Architect		Owner
Erected	1893	by	R. H. Robertson	for	James W. Alexander

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; stone facing; central projecting entrance with flanking engaged columns; three-sided, three-story high oriel carried by entrance bay; square-headed windows at first and second floors; classical swags and stone band mark transition from second to third floors; third floor crowned by openwork parapet which carries a columnar loggia with round-arched windows; set back fifth floor with simple cornice carried on fanciful brackets; at the roof is a guilloche parapet.

Alterations 1945 - converted to housekeeping apartments
1950 - interior alterations.

HISTORY First house to be built on this lot. James Waddel Alexander was a lawyer and vice-president of the Equitable Life Assurance Society. Now joined internally with No. 8.

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

EAST 64TH STREET South Side

No. 8 (1378/66 in part)

	Date		Architect		Owner
Erected	1878-79	by	D. & J. Jardine	for	Edward Kilpatrick
Present Facade	1922-23	by	Treanor & Fatio	for	Edward W. Brown

ARCHITECTURE

Original Style unknown

Present Style Adamesque

Elements Five-story residence; stone facing; curved, full width bay for the first three floors; rusticated ground floor with central entrance; square-headed windows on all floors; central window at second floor has swan's neck pediment; balustrade crowns the bay at the fourth floor; the mansard at the fifth floor is pierced by three dormers with segmental-arched pediments.

Alterations 1922-23 - new front and interior alterations

1936 - alterations for Edward J. Berwind--this is probably the date when Nos. 4 and 8 were joined internally.

HISTORY House originally built as one of a row of four (Nos. 8-12, 16). Now joined internally with No. 4.

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

EAST 64TH STREET South Side

No. 10 (1378/165)

	Date		Architect		Owner
Erected	1878-79	by	D. & J. Jardine	for	Edward Kilpatrick
Present Facade	1922-23	by	Donn Barber	for	Adolph Pavenstadt

ARCHITECTURE

Original Style unknown

Present Style Adamesque

Elements Five-story residence; stone facing; rusticated base pierced by crisply-cut broad rectangular entrance but no windows; second and third floors joined within a single recessed bay flanked by free-standing columns and pilasters; the triple windows are square-headed with panels between second and third floor; shallow stylized cornice over third floor; triple window under pediment at fourth floor; slate mansard roof with two shallow dormers.

Alterations 1922 - house extended to building line, new front, changes in floor levels and partitions.

HISTORY

House originally built as one of a row of four (Nos. 8-12, 16). Adolph Pavenstadt (1854-1941), commissioned the present facade. Pavenstadt, former German-American banker, was an intimate advisor of Count Johann von Bernstorff, German Ambassador to the United States during World War I, and Pavenstadt negotiated a deal by which von Bernstorff turned over \$1,700,000 to Bolo Pacha, a notorious spy. Pacha was to use the money to corrupt the French press so it might start a campaign for conclusion of a separate peace between France and Germany. Pavenstadt was detained for the duration of the war and in testimony given at a Federal Government inquiry in 1918, he stated that he did not know the use to which Bolo Pacha intended to put the money. In 1921, Pavenstadt married the former Baroness von Sternburg, widow of Baron Speck von Sternburg, German Ambassador to the United States from 1903-08--she was the former Lillian May Langham of Louisville, Ky.

References:

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

EAST 64TH STREET South Side

No. 12 (1378/65)

	Date		Architect		Owner
Erected	1878-79	by	D. & J. Jardine	for	Edward Kilpatrick
Present Facade	1951	by	Samuel Roth	for	J. C. Swain

ARCHITECTURE

Original Style unknown

Present Style none

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

Alterations 1951 - stoop removed and interior alterations.

HISTORY House originally built as one of a row of four (Nos. 8-12, 16).

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

EAST 64TH STREET South Side

No. 14 (1378/64)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	R. McCafferty
Present Facade	1958	by	Samuel Malkind	for	Sidney Rife

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story and basement residence; stuccoed facing. Retains original height and scale of openings, and lintels above first floor windows.

Alterations 1937 - converted to multiple dwelling
1947 - interior alterations
1958 - front remodelled.
1959 - stoop removed and interior alterations.

HISTORY

The deeds record the owner of the original house as Edward Kilpatrick who was also responsible for the construction of the adjacent houses. McCafferty, also a builder/developer, is listed as the owner on the original building permit.

References:

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

EAST 64TH STREET South Side

No. 16 (1378/63)

	Date		Architect		Owner
Erected	1878-79	by	D. & J. Jardine	for	Edward Kilpatrick
Present Facade	1902-04	by	S. E. Gage	for	Stephen H. P. Pell

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence; brick facing in Flemish bond with burned headers and stone detail; ground floor of stone with entrance to the side; entrance flanked by columns supporting lintel; single square-headed multi-paned bays at second floor; oriel at third floor on block corbels with its three windows flanked by columns; fourth floor has three windows with splayed flat arches and double keystones and end voussoirs; modillioned metal roof cornice; simple studio window in mansard with shed dormers above.

Alterations 1902 - new facade

1921 - levels of first and second floors rearranged; new stairs built and interior alterations by and for Frederick J. Sterner.

1952 - interior alterations by Rosario Candela and Paul Resnick for a private club.

HISTORY

House originally built as one of a row of four (Nos. 8-12, 16). The architect Frederick J. Sterner owned the house between 1921 and 1922. Between 1925 and 1934 it was owned by Richard Croker, Jr., son of the Tammany lawyer who lived at 5 East 74th Street.

References:

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

EAST 64TH STREET South Side

No. 18 (1378/62)

	Date		Architect		Owner
Erected	1878-79	by	D. & J. Jardine	for	Johnson & Jardine
Present Facade	1911-12	by	Buchman & Fox	for	Charles L. Bernheimer

ARCHITECTURE

Original Style unknown

Present Style neo-French Classic

Elements Four-story and basement residence; stone facing; rusticated first story with entrance to side and square-headed windows with scroll keystones; ornamental cornice between first and second floor; round-arched second floor windows with handsome iron grilles; square-headed third floor windows with scroll keystones as at second floor and iron grilles; incised band below fourth floor whose windows are similar to third floor; roof entablature.

Alterations 1911 - new front and interior alterations

1938 - converted to furnished rooms

1952 - interior alterations.

HISTORY

Charles L. Bernheimer (1864-1944), who commissioned the present facade, was a pioneer in the movement to establish a universal custom of arbitrating industrial disputes. Born in Ulm-on-Danube, Württemberg, Germany, he was educated in the public schools of Ulm and at the University in Geneva. He came to the United States in 1881 and began work in his uncle's cotton goods firm. He spent much of his energy promoting the benefits of industrial arbitration. His summers were spent in the Southwest of the United States hunting for dinosaur bones, cliff ruins and other relics for the American Museum of Natural History, the Smithsonian and the Carnegie Institute. He was a trustee of the Baron de Hirsch fund, the Legal Aid Society and the Archeological Institute of America, a patron of the American Museum of Natural History, a member of the National Trade Relations Council, the National Republican Club, and Temple Emanu-El.

EAST 64TH STREET South Side

No. 18 (cont.)

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

EAST 64TH STREET South Side

No. 20 (1378/61)

	Date	Architect	Owner
Erected	1878-79 by	D. & J. Jardine	Johnson & Jardine
Present Facade	1920-21 by	Harry Allan Jacobs	Frederick W. White

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence; stone facing; two ground floor entrances with carved foliate enframingent flank diminutive window; second floor has two round-arched windows with concave decorative enframingent; third floor has two crisply-cut square-headed windows; stone band at sill level of fourth floor which has two square-headed windows flanked by carved panels; dentilled and modillioned roof cornice above which is green Spanish tile mansard roof with two inset dormers.

Alterations 1898 - alterations by John H. Duncan for Henry P. Goldschmidt.
1920 - new limestone front brought to building line and interior alterations.
1931 - interior alterations for Roy Howard by F. Albert Hunt.

HISTORY

House originally built as one of a pair (Nos. 18-20). Henry P. Goldschmidt owned the house between 1898 and 1920. Frederick W. White, who commissioned the present facade, was chairman of the board of directors and former president of the Mutual Chemical Co. of America. Born in 1864, the son of George and Ella White, he was educated at Friends Seminary and at Anthon's School. He began business as a dealer in chemicals, was an agent for a German potash syndicate, and remained in the chemical business throughout his career. At his death in 1937, he was chairman of the Phosphate Mining Co. Roy (1882-?) and Margaret Howard owned the house between 1931 and 1960. He was a newspaper man who became president of the Scripps-Howard Newspapers.

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

EAST 64TH STREET South Side

No. 22 (1378/60)

	Date		Architect		Owner
Erected	1880-81	by	James E. Ware	for	John Davidson
Present Facade	1920	by	Harry Allan Jacobs	for	Florence A. Alker

ARCHITECTURE

Original Style unknown

Present Style neo-Italian Renaissance

Elements Four-story residence with an attic fifth story; limestone facing; rusticated ground floor pierced by simply enframed central entrance that is flanked by square-headed window and service entrance; three round-arched windows with wrought-iron grilles at second floor create loggia; three crisply-cut square-headed windows pierce the third and fourth floors; ornamental panels flank the three windows of fourth floor; modillioned roof cornice with end brackets is crowned by balustrade behind which is penthouse.

Alterations 1903 - alterations by John H. Duncan for Henry P. Goldschmidt.
1920 - new limestone front and interior alterations
1923 - erection of small penthouse at front of roof by Harry Allan Jacobs for Mrs. S. Emile Woodbury

HISTORY Henry P. Goldschmidt, who also owned No. 20, owned the original house between 1903 and 1917.

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

EAST 64TH STREET South Side

No. 24 (1378/59)

	Date		Architect		Owner
Erected	1881-82	by	Theodore Weston	for	Theodore Weston
Present Facade	1919-20	by	Mott B. Schmidt	for	Charles G. Cornell, Jr.

ARCHITECTURE

Original Style Queen Anne

Present Style Adamesque

Elements Five-story residence; stone facing; all openings square-headed; rusticated ground floor with side entrance marked by broken pediment; flat arches with keystones and wrought-iron grilles at second floor windows; plaques with swags over third floor windows; dentilled roof cornice over fourth floor; segmental pediments on fifth floor windows.

Alterations 1919 - front brought out to building line; fifth story added over portion of house; interior alterations.

1925 - interior alterations and plumbing by John Russell Pope for Consuelo Vanderbilt Smith.

1940 - altered to storage, art gallery and dwelling; interior alterations for Wm. H. Hawkins by Morris Whinston.

1949 - changed first floor from studio to factory for James St. L. O'Toole by Morris Whinston.

HISTORY

House originally built as one of a row of four (Nos. 24-30).
Consuelo Vanderbilt Smith, daughter of Alva and William K. Vanderbilt, owned the house between 1925 and 1936.

EAST 64TH STREET South Side

No. 24 (cont.)

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

EAST 64TH STREET South Side

No. 26 (1378/58)

	Date	Architect	Owner
Erected	1881-82 by	Theodore Weston	for Theodore Weston

ARCHITECTURE

Style Queen Anne

Elements Four-story with basement residence; brick and brownstone facing; L-shaped stoop with parapet walls; leads to segmental-arch entrance with foliate molded enframing with pilasters and keystone; brownstone bay from basement to second floor is three-sided with round-arched window at first floor and changes to balcony with parapet and single pedimented window, free-standing square columns carrying pediment at second floor; second floor window over entrance is flat-headed with curved ends; third floor square-headed windows keyed to the brick work; above the dentilled cornice the slate roof is pierced by double-window dormer.

Alterations 1913 - interior alterations

1944 - alterations for offices; new front entrance; new front windows.

HISTORY

House built as one of a row of four (Nos. 24, 26, 28, 30).

References:

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

EAST 64TH STREET North Side

No. 3 (1379/5)

	Date	Architect	Owner
Erected	1900-03 by	Warren & Wetmore	for Marshall Orme Wilson

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; stone facing; exceptionally wide house--65 feet with five bays; central segmental-arch entrance enframed with rusticated stone and surmounted by a cartouche; first floor has square-headed windows with splayed keystones; cornice between first and second floors; stone balcony on monumental brackets in front of central window of second floor; round-arched second floor windows set within concave round-arched recesses with unusual foliate keystones; square-headed windows of third floor have keystones with smooth enframing and stylized sill corbels; stone band at impost level; modillioned roof cornice with handsome balustrades; two-story slate mansard roof pierced by segmental dormers above which are bulls-eye dormers.

Alterations 1952 - interior alterations by William Lescaze for the Government of India.

HISTORY

Marshall Orme Wilson (d. 1926), a member of a prominent Southern family, was a banker. Mrs. Orme Wilson (1862-1948) was Caroline Schermerhorn Astor, daughter of "The Mrs. Astor of the 400", and great-granddaughter of John Jacob Astor. Mrs. Wilson's mother lived around the corner on the northeast corner of Fifth and 65th in a mansion designed by R. M. Hunt. The Wilsons were married in 1884. Their son, Orme Wilson, Jr., lived at 11 East 64th Street. In 1950 the house was sold to the Government of India, and it is now known as India House.

EAST 64 TH STREET North Side

No. 3 (cont.)

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 232.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221.

EAST 64TH STREET North Side

No. 5 (1379/8)

	Date		Architect		Owner
Erected	1950	by	Irving Margon	for	Vincent Tierney

ARCHITECTURE

Style neo-Classic

Elements Three-story residence; stone facing; eastern bay set back with garage entrance; round-arched central entrance flanked by bull's-eye windows; square-headed windows; band courses over ground and second floors; panels above second floor windows; simple roof cornice.

HISTORY This was the first building to be constructed on this site.

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

EAST 64TH STREET North Side

No. 7½ (1379/9)

	Date		Architect		Owner
Erected	1939	by	Louis Kurtz	for	Mrs. J. Sargeant Cram

ARCHITECTURE

Style none

Elements Two-story residence; brick facing; simple openings.

Alterations 1946 - penthouse added by James E. Casale

HISTORY This house and that at No. 9 replaced a residence of the 1870s.

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

EAST 64TH STREET North Side

No. 9 (1379/109)

	Date	Architect	Owner
Erected	1928-29 by	Strass & Barnes	for Mrs. J. Sargeant Cram

ARCHITECTURE

Style modern - no significant architectural features

Elements Two-story residence over high basement; Flemish bond brick facing; square-headed ground floor entrance; stone band at sill level of first floor; brick simulating rustication at first floor; large window at second floor.

HISTORY This house and that at No. 7½ replaced a building of the 1870s. Mrs. Cram sold this house to Adolph Levitt shortly before construction on her house at No. 7½ began.

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

EAST 64TH STREET North Side

No. 11 (1379/10)

	Date	Architect	Owner
Erected	1913-15 by	Trowbridge & Livingston for	Marshall Orme Wilson, Jr.

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; stone facing; rusticated ground floor has square-headed openings; cornice between first and second floors; at the second floor, piers flank round-arched windows with balustrade; square-headed windows with simple enframing and wrought-iron railings mark the third floor; stone band between third and fourth floors; windows similar to those at third floor pierce the fourth floor; simple roof cornice with balustrade; segmental-arch dormers in copper mansard roof.

HISTORY This house replaced an 1870s residence. Marshall Orme Wilson, Jr. (1885-1966), was the son of Marshall Orme and Caroline Astor Wilson who lived at No. 3. He served in the diplomatic corps until 1946 and was appointed ambassador to Haiti in 1944.

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

EAST 64TH STREET North Side

No. 15 (1379/12)

	Date	Architect	Owner
Erected	1916-18 by	John C. Greenleaf for	Helen C. Thorpe

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; stone facing; ground floor openings are segmental-arched; central entrance is flanked by windows and basement entrance to left; central entrance has grooved consoles which carry balcony of second floor central window which is crowned by round-arched pediment; flanking windows at second floor are square-headed; central windows at second and third floors are vertically joined by a slight projection; flanking windows at third floor are square-headed with simple enframements and keystones and sills; cornice between third and fourth floors; fourth floor square-headed windows have recessed enframement; modillioned roof cornice with paneled fascia; copper mansard fifth floor pierced by three dormers with segmental-arch pediments.

Alterations 1941 - interior alterations and new elevator shaft by Louis Weeks for Helen Thorpe.

HISTORY This house replaced a rowhouse of the 1870s. Helen Thorpe sold it to Adolph Levitt in 1949.

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

EAST 64TH STREET North Side

No. 17 (1379/13)

	Date		Architect		Owner
Erected	1879-80	by	John G. Prague	for	William F. Croft
Present Facade	1895-96	by	G. A. Schellenger	for	Elizabeth M. & Anna C. Meyer

ARCHITECTURE

Original Style unknown

Present Style neo-Renaissance

Elements Four-story residence above a high basement; brownstone facing; first floor is rusticated with round-arched windows flanked by foliate pilasters; full-height and full-width oriel from second to fourth floors; oriel carried by shallow foliate corbel; all upper floor windows are square-headed with eared enframements; ornate band under fourth floor; modillioned roof cornice with classical swags on fascia.

Alterations 1895 - new front wall

1928 - stoop removed, interior alterations; converted to housekeeping and non-housekeeping apartments

1953 - basement and first floor converted to office space

1954 - second floor converted to two apartments.

EAST 64TH STREET North Side

No. 17 (1379/13) (cont.)

HISTORY

House originally built as one of a row of four (Nos. 11-17). Members of the Meyer family, including Cord Meyer, banker and nominee for Secretary of State in 1893, owned the house between 1892 and 1926.

References:

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

EAST 64TH STREET North Side

No. 19-21 (1379/14)

	Date	Architect	Owner
Erected	1931-32 by	Horace Trumbauer	for Wildenstein & Co., Inc.

ARCHITECTURE

Style neo-French Classic
(Louis XVI)

Elements Five-story gallery building; stone facing; central entrance; three round-arched openings on first floor are flanked by smooth piers; cornice between first and second floors; two-story high monumental Ionic pilasters join second and third floors; both of which are pierced by square-headed windows; pilasters carry modillioned stone roof entablature crowned with balustrade; behind balustrade the simply enframed square-headed windows are flanked by pilasters; parapet above fourth floor ornamented with running dog panels; the slate mansard fifth floor is pierced by half-circle dormers. The design is that of a town house, even though the building has always been used for gallery purposes.

HISTORY Replaced two rowhouses of the 1880s. Wildenstein & Co., one of New York's most prestigious art galleries, had been located at 647 Fifth Avenue before moving into this building. The company had been founded in 1875 in Paris by Nathan Wildenstein and expanded its activities to New York, London, and Buenos Aires.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221.

EAST 64TH STREET North Side

No. 23 (1379/115)

	Date	Architect	Owner
Erected	1879-80 by	John G. Prague for	William F. Croft
Present Facade	1907-08/ 1926 by	Pickering & Walker/ J. R. Bonner & A. Weiser for	G. J. Geer/P. S. Bolger

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal on upper two floors

Elements Five-story rowhouse; Flemish bond brick facing; three-story front extension of brick with show windows and crowned with balustrade; upper two stories have square-headed windows with stone splayed lintels; modillioned roof cornice. Front facing stuccoed and painted.

Alterations 1907 - front redone and interior alterations
1926 - three buildings (No. 21, 23, 25) converted to stores and apartments and extension added.
1946 - altered to store, offices and studios for Wildenstein & Co. by Schuman & Lichenstein
1980 - front of building stuccoed and painted obliterating some detail.

HISTORY

Built as one of a row of five (Nos. 19-27).

References:

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

EAST 64TH STREET North Side

No. 25 (1379/16)

	Date	Architect	Owner
Erected	1879-80 by	John G. Prague	for William F. Croft

ARCHITECTURE

Style Italianate

Elements Four-story residence with high basement; painted brownstone facing; modern ground floor; oriel at second floor; all windows square-headed; pediment over what was main entrance; upper floor windows enframed with lintels and sills; handsome modillioned roof cornice carried on end brackets; one story ground floor extension for garage.

Alterations 1919 - stoop removed, new entrance added, alterations for a boarding house.
1926 - three buildings altered for apartments and stores.
1934 - one-story extension added to front
1946 - altered to store, offices, library, studio and caretaker's apartment for Wildenstein & Co., Inc.
1959 - private garage added at basement level.
1980 - front facing stuccoed and painted obliterating some detail

HISTORY Built as one of a row of five (Nos. 19-27).

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

EAST 64TH STREET between Madison Avenue and Park Avenue

The earliest development on this block of East 64th Street took place in 1871 when the firm of Winters, Hunt & Birdsall commissioned 12 brownstone rowhouses, four on the east side of Madison Avenue and eight on the north side of East 64th Street, from D. & J. Jardine who were quite active in the first stages of development in the district. All these houses but one, No. 35, were demolished when the apartment house at the northeast corner of Madison, No. 29, and the Alrae apartment house at No. 37 were built during the 1920s. The facade of No. 35 was altered in such a way as to make it appear to be part of the Alrae.

Another row made up of nine narrow brownstone residences, again by D. & J. Jardine, was built by E. T. Hatch in 1879-80 with seven extending along the street from No. 57 to Park Avenue and two small houses on Park Avenue. The corner building, 18 feet wide, was a four-story apartment building, of a type known as "French flats"; the remaining houses were each occupied by one family. Only No. 59 remains from this row. The striking town house at No. 57, which replaced two houses of this earlier row, was designed by C. P. H. Gilbert for Mrs. Allene Tew Nichols. The Swedish Consulate, the imposing residence at the corner of Park on the site of the earlier French flats, was built in 1909-10 for Jonathan Bulkley.

On the southeast corner of Madison Avenue, now occupied by the handsome early luxury apartment house, the Verona (1907-08), once stood the Baptist Church of the Epiphany. This Victorian Gothic brownstone edifice was the fourth home for one of the city's oldest Baptist congregations whose history dated back to 1791. It had been designed in 1881-83 by Ebenezer L. Roberts who had designed a number of churches in Brooklyn and New York. The rest of the south side of the street retains, to a great degree, its later 19th-century character. Nos. 34-42 are a row of five brownstone houses designed by James E. Ware and built on speculation by John Davidson in 1881-82. Ware designed a great many houses within the district in the late 1870s and early 1880s, and he also worked in the Mount Morris Park area. This side of the street largely was not subject to the various waves of modernization that periodically swept through the Upper East Side in marked contrast to its neighbors across the street. One addition of interest, however, is the neo-Federal town house of 1906-07 at No. 54, designed by Ernest Flagg and William B. Chambers for Robert and Mabel Jenks.

EAST 64TH STREET South Side

No. 32 (1378/48)

	Date	Architect	Owner
Erected	1907-08 by	William E. Mowbray	for 64th Street Co.

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Ten-story apartment building; buff brick and stone facing; rusticated stone ground floor with shop-fronts on Madison Avenue; fourth and seventh floors enhanced by banding, ornamental plaques and cornices which divide brick upper floors into three sections; most windows are square-headed and paired; some central and end windows are round arched within a Venetian arch; handsome roof cornice.

Alterations 1926 - one first floor apartment changed to stores by Louis Allen Abramson.

HISTORY Replaced the Baptist Church of the Epiphany and chapel, built in 1881-83 and designed by Ebenezer L. Roberts. Built as an apartment house for twenty families, called the Verona.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221.

EAST 64TH STREET South Side

No. 34 (1378/47)

	Date		Architect		Owner
Erected	1881-82	by	James E. Ware	for	John Davidson

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story residence over high basement; stone facing; all openings are square-headed and flanked by pilasters; one bay of the house is at the building line while rest of house is set back, creating an unusual configuration; horizontal bands above and below the windows; house still retains its stoop; bracketed and modillioned roof cornice; bluestone sidewalk.

HISTORY Built as one of a row of five houses (Nos. 34-42)

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

EAST 64TH STREET South Side

No. 36 (1378/46)

	Date	Architect	Owner
Erected	1881-82 by	James E. Ware	for John Davidson

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story residence above basement; ~~stone~~ facing; basement entrance; all openings are square-headed; two-sided oriel at second floor carried on large corbel; windows above first floor flanked by pilasters; horizontal bands above and below windows; bracketed and modillioned roof cornice.

Alterations 1919 - rear extension raised and some interior alterations by Carrère & Hastings for Mrs. Edward Manice.

1953 - stoop removed and first floor windows changed.

HISTORY

Built as one of a row of five houses (Nos. 34-42).

References:

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

EAST 64TH STREET South Side

No. 38 (1378/145)

	Date	Architect	Owner
Erected	1881-82 by	James E. Ware	for John Davidson

ARCHITECTURE

Style	neo-Grec/Queen Anne with neo-Renaissance details
Elements	Four-story residence with high basement; brownstone facing; basement entrance; rusticated first floor with elliptically-arched and round-arched windows; three-window wide rectangular oriel at second floor; windows on upper floors are square-headed and flanked by pilasters; horizontal bands above and below windows; modillioned and bracketed roof cornice.
Alterations	1906 - front remodelled, i. e., stoop removed, basement entrance provided; first floor windows changed to arches; second floor full-width oriel added for Ethelbert Law by Theodore Visscher.

HISTORY

Built as one of a row of five houses (Nos. 34-42). Philip and Gertrude Le Boutillier owned the house between 1929 and 1938. Philip Le Boutillier (1887 - ?) became associated with Best & Co., the department store, in 1917, eventually becoming chairman of the board of directors in 1957.

References:

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

EAST 64TH STREET South Side

No. 40 (1378/45)

	Date	Architect	Owner
Erected	1881-82 by	James E. Ware	for John Davidson

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story residence with high basement; stuccoed facing; basement entrance; all windows square-headed and above first floor they are flanked by pilasters; two-sided oriel at second floor carried on large corbel; bracketed and modillioned roof cornice.

Alterations 1900 - interior alterations by John H. Duncan for Fanny Woodleaf
 1906 - stoop removed
 1913 - interior alterations by Renwick, Aspinwall and Tucker for William T. Blodgett.
 1941 - converted to multiple dwelling.

HISTORY Built as one of a row of five houses (Nos. 34 to 42).

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

EAST 64TH STREET South Side

No. 42 (1379/44)

	Date		Architect		Owner
Erected	1881-82	by	James E. Ware	for	John Davidson
Present Facade	probably 1925	by	unknown	for	Natwill Construction Co.

ARCHITECTURE

Original Style neo-Grec/Queen Anne

Present Style none

Elements Four-story residence with high basement; stucco facing; all openings square-headed except basement entrance where door and windows are within segmental arches; simple roof cornice.

Alterations Completely stripped of original detail after property was conveyed from Cass Gilbert's family to the Natwill Construction Co., in 1925.

HISTORY Originally built as one of a row of five houses (Nos. 34 to 42). Property owned by architect Cass Gilbert from 1912 to 1925.

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

EAST 64TH STREET South Side

No. 44 (1378/143)

	Date		Architect		Owner
Erected	1877	by	unknown	for	John & George Van Horn

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story residence with high rusticated and vermiculated basement; brownstone facing; retains stoop; round-arched openings with ornamented voussoirs at first floor; heavy foliate corbel carries three-sided oriel; segmental-arched opening with incised voussoirs at third floor; neo-Grec panel above; two square-headed windows at fourth floor; dentilled and bracketed iron roof cornice.

HISTORY Forms a pair with No. 46.

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

EAST 64TH STREET South Side

No. 46 (1378/43)

	Date		Architect		Owner
Erected	1877	by	unknown	for	John & George Van Horn

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story residence with high rusticated and vermiculated basement; brownstone facing; retains stoop; round-arched openings with ornamented voussoirs at first floor; incised details under window; heavy foliate corbel carries three-sided oriel with cresting; segmental-arched opening with incised voussoirs at third floor, neo-Grec panel above; three sided bay inserted in opening; two square-headed windows at fourth floor; dentilled and bracketed iron roof cornice.

Alterations Three-sided bay with multi-paneled windows added to third floor.

HISTORY Forms a pair with No. 44.

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

EAST 64TH STREET South Side

No. 48 (1378/142)

	Date	Architect	Owner
Erected	1883-84 by	John G. Prague	for Thomas Reid

ARCHITECTURE

Style neo-Grec

Elements Four-story residence with high basement; brownstone facing; all openings square-headed except for basement; two-sided oriel at second floor and pedimented windows; bands at sill levels; ornamental panels below first floor windows and fourth floor windows; galvanized iron roof cornice carried on brackets.

Alterations Original main entrance enframing removed; new stoop and basement entrance.

HISTORY Built as a pair with No. 50. From examination of 1879 Bromley Atlas and deeds, it appears that these two replaced a building of the early 1870's.

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

EAST 64TH STREET South Side

No. 50 (1378/42)

	Date	Architect	Owner
Erected	1883-84 by	John G. Prague	for Thomas Reid

ARCHITECTURE

Style neo-Grec

Elements Four-story residence with high basement; brownstone facing; all windows square-headed except for basement; entrance enframed by pilasters carrying brackets and pediment; two-sided oriel carried on bracket at second floor and pedimented windows; upper floor windows with lintels, bands at sill levels; ornamental panels below first, second, and fourth floor windows; bracketed galvanized iron roof cornice.

HISTORY

Built as a pair with No. 48. From examination of 1879 Bromley atlas and deeds, it appears that these two replaced a building of the early 1870's. Thomas Reid, the developer, sold this house to Edith Kane in 1884. Title was held in the Kane family until 1944.

References:

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

EAST 64TH STREET South Side

No. 52 (1378/41)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1916-17 by	Frederick Sterner	for Foster Crampton

ARCHITECTURE

Original Style	unknown
Present Style	some classical elements
Elements	Four-story residence with high basement; limestone facing; square-headed openings; recessed basement entrance; modillioned roof cornice with balustrade.
Alterations	1901 - rear extension by Harry Allan Jacobs for Dr. William Hirsch. 1916 - front extended to building line and new limestone facade built.
<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 64TH STREET South Side

No. 54 (1378/140)

	Date	Architect	Owner
Erected	1906-07 by	Ernest Flagg & Walter B. Chambers	for R. I. Jenks

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; Flemish bond brick facing; retains low stoop and wrought-iron railings; openings are square-headed but at the second floor the windows are set below round-arched tympanums; wrought-iron balcony across second floor; splayed stone lintels with keystones over third floor windows; stone band at sill level of fourth floor; dentiled and modillioned roof cornice with balustrade.

Alterations 1947 - converted to administration building for Near East Foundation

HISTORY Replaced a residence of the 1880s. The house was owned by Robert and Mabel Jenks until 1947 when it was sold to the Near East Foundation.

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

EAST 64TH STREET North Side

No. 29 (1379/21)

	Date		Architect		Owner
Erected	1922	by	George F. Peiham	for	29 East 64th St. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Eleven-story apartment building; brick and stone facing; first and second floors rusticated stone with round-arched ground floor and square-headed second floor windows; carved cornice over second floor; third to tenth floor is brick with rusticated corner bays and all windows are square-headed; balcony at the central three windows of tenth floor; stone band above tenth floor; eleventh floor windows have round-arched enframements; modillioned roof cornice; commercial shop fronts on Madison Avenue facade. Foliate moldings survive around shop openings at Nos. 735, 737 (right), 739 (left).

HISTORY Replaced five rowhouses of 1871 designed by D. & J. Jardine for Winters, Hunt and Birdsall.

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

EAST 64TH STREET North Side

No. 35 (1379/25)

	Date		Architect		Owner
Erected	1871-72	by	D. & J. Jardine	for	Winters, Hunt and Birdsall
Present Facade	1928	by	George F. Pelham	for	Albert Sokolski

ARCHITECTURE

Original Style unknown

Present Style neo-Renaissance

Elements Five-story residential structure; stone facing through third floor and brick facing above; rusticated first floor with elliptically-arched openings; stone quoins at corners; two-story pilasters and decorative stone panels at second and third floors; central window on second floor has pediment; bandcourse above third floor links building with Alrae apartment house; roof cornice and parapet.

Alterations 1928 - new facade

HISTORY Originally built as one of a row of eight houses (Nos. 33-47). Facade altered to harmonize with the Alrae apartment building.

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

EAST 64TH STREET North Side

No. 37 (1379/26)

	Date	Architect	Owner
Erected	1926-27 by	George F. Pelham	for Hotel Kensington

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; buff Flemish bond brick and stone facing; first three floors are stone; ground floor is rusticated with round-arched windows; two-story high fluted pilasters at second and third floors; brick at upper floors; quoins set off end bays; balcony at central windows of ninth floor; above ninth floor are three two-story high sections progressively set back.

HISTORY

Replaced five rowhouses of 1871 designed by D. & J. Jardine for Winters, Hunt and Birdsall. Built as the Hotel Kensington. Now called the Alrae apartment building.

References:

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

EAST 64TH STREET North Side

No. 47-51 (1379/30)

	Date	Architect	Owner
Erected	1928-29 by	Schwartz & Gross	for Herco Realty Corporation

ARCHITECTURE

Style neo-Federal

Elements Ten-story apartment building; Flemish bond brick and stone facing; stone facing on first and second floors; brick upper floors with square-headed windows; bandcourse above third and eighth floors; end bays of upper two floors flanked by piers; partial balustrade at roof.

HISTORY Replaced three rowhouses.

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

EAST 64TH STREET North Side

No. 53 (1379/32)

	Date		Architect		Owner
Erected	1880	by	unknown	for	Samuel & Walter Waldron

ARCHITECTURE

Style neo-Grec

Elements Four-story residence above brick basement; stuccoed facing; square-headed openings; second floor has curved oriel with pilasters and carried on corbels; simple bracketed roof cornice.

Alterations 1886 - exterior alterations; the oriel was probably added at this time.
Detail removed from windows, stoop removed, and brick facing added at basement.

HISTORY Built as one of a group of three houses (Nos. 49-53).

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

EAST 64TH STREET North Side

No. 57 (1379/33)

	Date		Architect		Owner
Erected	1905	by	C. P. H. Gilbert	for	Allene Tew Nichols

ARCHITECTURE

Style neo-Francois I

Elements Five-story residence; limestone facing; full-width four-story curved bay; flush fifth floor set behind balustrade; central elliptically-arched entrance flanked by crisply-cut square-headed windows; rolled band above first floor; second and third floors pierced by flat-headed windows with round corners; stone balcony at central third floor window; fourth floor windows deeply recessed behind traceried parapet creating loggia-like effect; at fifth floor, small central window flanked by square-headed windows with steeply pitched pediments adorned with finials and pinnacles.

HISTORY This house replaced two narrow 1879 rowhouses designed by D. & J. Jardine. Mrs. Allene Tew Nichols, who married a Mr. Burchard, sold the house in 1926. It is now the offices of the Permanent Mission of Sierra Leone to the United Nations.

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

EAST 64TH STREET North Side

No. 59 (1379/133)

	Date		Architect		Owner
Erected	1878-80	by	D. & J. Jardine	for	E. T. Hatch
Present Facade	1940-41	by	Harry P. Jaenike	for	Henry I. Christal

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story residence with basement; stucco facing; square-headed windows; single wide window at second floor with balcony. Retains original height and scale of most openings.

Alterations 1940 - cornice and stoop removed and front resurfaced.

HISTORY Built as one of a row of six houses (Nos. 55-65).

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

EAST 64TH STREET North Side

No. 61-63 (1379/134)

	Date		Architect		Owner
Erected	1878-80	by	D. & J. Jardine	for	E. T. Hatch
Present Facade	1910	by	Charles W. Romeyn	for	Estelle Romeyn

ARCHITECTURE

Original Style unknown

Present Style neo-Renaissance

Elements Four-story residence with basement; basement and first floor are rusticated stone and upper floors are brick in Flemish bond; segmental-arched windows at first floor; second and third floor casement windows vertically joined within recessed bays with splayed brick flat arches; band course between third and fourth floor; square-headed windows of fourth floor flanked by patterned brick panels; roof cornice crowned by paneled parapet.

Alterations 1910 - Nos. 61 and 63 given a new common facade.

1946 - altered to offices and apartments.

HISTORY Originally built as two of a row of six houses (Nos. 55-65)

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

EAST 64TH STREET between Park Avenue and Lexington Avenue

The earliest building on this block is No. 120, a brownstone house for John Jardine designed by D. & J. Jardine in 1870. Nos. 122 to 126 soon followed, again by the architectural firm of D. & J. Jardine but for different owners. Four years later Nos. 110 to 114 were erected. Originally, there were four houses but No. 108 was demolished in 1920 along with four adjoining houses to make way for the church at the corner of Park Avenue. A long row of ten brownstone residences, Nos. 115-133, was built on the north side of the street by architect/developer John McCool in 1876. Nos. 128-134, designed by James E. Ware, were built by developer Richard Hennessy in 1878. In 1882 with the completion of six houses extending from the Park Avenue corner, Nos. 103-113, by W. P. & A.M. Parsons, both block fronts were fully developed.

As with most of the streets in the district, the houses on this part of East 64th Street underwent periodic alterations. The most popular method of modernizing facades on this block of East 64th Street was to shave the front of its original brownstone trim and then to stucco the facade. A few houses, as at Nos. 127 and 130, were given entirely new facades or were replacements for earlier houses. Pickering & Walker designed No. 127 for E. W. Turnbull in 1907-08. No. 130 is particularly interesting because it was the residence of the architect Edward Durrell Stone. A characteristic of Stone's work well-known to the general public is the use of a facade screen. The American Embassy at New Delhi, India, is one of his most famous works involving the use of the screen. This house was designed in 1956, two years before the embassy in India. Another building along the street by a notable modern architect is Asia House (No. 112-114) by Philip Johnson. This straightforward International style design was executed in 1958-60.

The church at the corner of Park Avenue was built in 1920-21 on land donated by John D. Rockefeller (See 593 Park Avenue). With the exception of Asia House, the block is still residential in character.

EAST 64TH STREET South Side

No. 110 (1398/168)

	Date	Architect	Owner
Erected	1874-76 by	F. S. Barus	for Ignas Riss

ARCHITECTURE

Style Italianate

Elements Five-story residence; brownstone facing; two ground floor entrances; all windows are square-headed; pediments over second floor windows; simple enframements; sills on corbels, lintels; bracketed roof cornice of galvanized iron.

Alterations 1934 - converted from rooming house to private residence for Central Presbyterian Church by Crow, Lewis and Wick; front stoop removed and new doors and areaway; interior alterations.

HISTORY Built as one of a row of four houses (Nos. 108-114).

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

EAST 64TH STREET South Side

No. 112-114 (1398/67)

	Date	Architect	Owner
Erected	1958-60 by	Philip Johnson	for Asia Society, Inc.

ARCHITECTURE

Style International

Elements Six-story institutional structure; glass curtain wall with steel mullions; dark glass panels mark each floor level.

HISTORY

The building replaced two houses of a row of four built in 1874-76 for Ignas Riss and designed by F. S. Barus. It is owned by the Asia Society and called Asia House. It contains an exhibition gallery and offices.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 235.

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

"Three different designs for the facade of Asia House, New York City," Architectural Review, 129 (February 1961), 81.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co, 1978), p. 222.

EAST 64TH STREET South Side

No. 116 (1398/166)

	Date		Architect		Owner
Erected	1877	by	James E. Ware	for	William F. Croft

ARCHITECTURE

Style Italianate with neo-Grec elements

Elements Three-story residence above high basement; painted brownstone facing; basement entrance; square-headed windows; three-sided oriel with cresting at second floor carried on heavy neo-Grec bracket; roof cornice has lost bracket ornament; some incised detail lost. Very narrow house (12 feet six inches wide).

Alterations 1910 - interior alterations by S. E. Gage for Mary E. Barron; stoop may have been removed at this time.

HISTORY Built as a pair with No. 118.

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

EAST 64TH STREET South Side

No. 118 (1398/66)

	Date		Architect		Owner
Erected	1877	by	James E. Ware	for	William F. Croft

ARCHITECTURE

Style Italianate with neo-Grec elements

Elements Three-story residence with high basement; brownstone facing; stoop; handsome wooden entrance doors; square-headed windows; three-sided oriel at second floor with cresting carried on neo-Grec bracket; bracketed roof cornice, but ornament has been lost on brackets; bluestone sidewalk and coal chute. Very narrow house (12 feet 6 inches wide).

Alterations 1953 - stoop and basement entrance rearranged.
1971 - basement doctor's office converted to gallery.

HISTORY Built as a pair with No. 116.

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

East 64TH STREET South Side

No. 120 (1398/65)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	John Jardine
Present Facade	1931	by	Simeon B. Eisendrath	for	Beekman Estate

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story residence; stuccoed facing; square-headed windows; Art Deco entrance enframing; rusticated basement; other architectural detail removed. Retains original height and scale of openings.

Alterations 1931 ~ altered from school and residence to private residence; front stoop removed and facade stuccoed; new entrance.

HISTORY Built as one of a pair (Nos. 120-122)

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

EAST 64TH STREET South Side

No. 122 (1398/164)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	Samuel Cochran
Present Facade	1930	by	Simeon B. Eisendrath	for	Romeyn Park Benjamin

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story residence; stuccoed facing; rusticated ground floor; square-headed windows; ornamental band above fourth floor; other architectural detail removed from facade. Retains original height and scale of openings.

Alterations 1930 - converted to tenement house; front stoop removed; facade detail probably removed at this date.

HISTORY Built as one of a pair (No. 120-122).

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

EAST 64TH STREET South Side

No. 124 (1398/64)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	John Jennings & James Brown
Present Facade	1919	by	Hoppin & Koen	for	Louise Edey

ARCHITECTURE

Original Style unknown

Present Style some classical detail

Elements Five-story residence; stuccoed facing; square-headed windows except at second story which has round-arched windows; ground floor entrance with flanking fluted pilasters and entablature; running-dog or wave band above fourth floor; other architectural detail removed. Height is harmonious with other houses on street, and house retains scale of openings.

Alterations 1919 - new windows in the rear at the basement and first story; front remodelled and restuccoed.

1939 - fifth story added.

HISTORY

Built as a pair with No. 126.

References:

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

EAST 64TH STREET South Side

No. 126 & 126A (1398/63)

	Date		Architect		Owner
Erected	1870-71	by	D. & J. Jardine	for	John Jennings & James Brown
Present Facade	1929	by	William Shary	for	Mrs. Dorothy Caruso

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residence; stuccoed facing; square-headed windows; ground floor entrance with pilasters and entablature; rusticated base; panels below fifth floor windows; other architectural detail removed. Height is harmonious with other houses on the street, and the house retains original scale of openings.

Alterations 1910 - rear brick extension added and additional story on main structure.

1929 - stoop removed and facade probably stripped at this time.

1963 - converted to multiple dwelling.

HISTORY

Built as a pair with No. 124. Dorothy Park Caruso, who commissioned the present facade, was the widow of the great opera singer, Enrico Caruso (1873-1921).

References:

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

EAST 64TH STREET South Side

No. 128 (1398/62)

	Date		Architect		Owner
Erected	1878	by	James E. Ware	for	Richard Hennessey

ARCHITECTURE

Style neo-Grec

Elements Three-story residence above high basement; pilasters flank entrance and first floor window; painted brownstone facing; square-headed windows; three-sided oriel at second floor; retains stoop; bracketed cornice; some ornamental detail removed.

Alterations 1911 - rear extension added.

HISTORY

This house was originally built as one of a row of four houses (Nos. 128-134). The design is very similar to the houses at Nos. 116 and 118, designed by the same architect but for a different developer.

References:

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

EAST 64TH STREET South Side

No. 130 (1398/161)

	Date		Architect		Owner
Erected	1878	by	James E. Ware	for	Richard Hennessy
Present Facade	1956	by	Edward Durell Stone	for	Edward Durell Stone

ARCHITECTURE

Original Style neo-Grec

Present Style Modern

Elements Four-story residence; facade is a terrazzo grille of circles and squares set between brick party walls.

Alterations 1956 - front extended to building line; doctor's office added on ground floor; single family residence above.

HISTORY

HISTORY

The house was originally built as one of a row of houses (Nos. 128-134) and was similar in appearance to No. 128. It was purchased in 1956 and redone by architect Edward Durell Stone (1902-1979). Stone is particularly well-known for the use of the grille or screen in his buildings. The facade of this building, his own residence, preceeds the use of the screen on one of his more famous works, the U. S. Embassy at New Delhi in 1958.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p.235-36.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 222.

"The Work of Edward D. Stone," Architectural Record, 125 (March 1959), 157-172.

EAST 64TH STREET South Side

No. 132 (1398/61)

	Date		Architect		Owner
Erected	1878	by	James E. Ware	for	Richard Hennessy
Present Facade	1934	by	Boak & Paris	for	794 East 158th St. Corp.

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Three-story residence above a high basement; stuccoed facing; except for round-arched basement entrance all openings are square-headed and have six-over-six sash; three-sided oriel at second floor carried on stripped bracket. Retains original height and scale of openings.

Alterations 1934 - converted to multiple dwelling and offices; stoop, cornice and other ornament probably removed at this time.

HISTORY Originally built as one of a row of four houses (Nos. 128 to 134).

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

EAST 64TH STREET South Side

No. 134 (1398/160)

	Date		Architect		Owner
Erected	1878	by	James E. Ware	for	Richard Hennessy
Present Facade	1934	by	Boak & Paris	for	794 East 158th St. Corp.

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Three-story residence above high basement; stuccoed facing; round-arched basement entrance; square-headed windows with six-over-six sash; three-sided oriel at second floor carried on stripped bracket. Retains original height and scale of openings.

Alterations 1934 - converted to multiple dwelling; stoop, cornice and other ornament probably removed at this time.

HISTORY Originally built as one of a row of four houses (Nos. 128-134).

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

EAST 64TH STREET North Side

No. 105 (1399/101)

	Date		Architect		Owner
Erected	1881-82	by	W. P. & A. M. Parsons	for	W. P. & A. M. Parsons
Present Facade	1941	by	Adams & Prentice	for	Warwick Potter

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story residence above basement; stuccoed facing; basement entrance; square-headed windows; band above second floor; roof parapet. Retains original height and scale of openings.

Alterations 1941 - altered to two-family dwelling; rear extension demolished; facade probably stripped and stuccoed at this time.

HISTORY Built as one of a row of six houses (Nos. 103-113).

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

EAST 64TH STREET North Side

No. 107 (1399/2)

	Date		Architect		Owner
Erected	1881-82	by	W. P. & A. M. Parsons	for	W. P. & A. M. Parsons
Present Facade	1939	by	George B. Post & Sons	for	Mrs. Ray Slater Murphy

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four-story residence above basement; brick facing at basement and first floor and stucco above square-headed windows; iron balcony at second floor; decorative band over second floor. Retains original height and scale of openings.

Alterations 1924 - porch removed; front area altered to come within building line; new entrance built; brownstone renovated for Mrs. Charles P. Howland by Delano & Aldrich.

1939 - metal cornice and heavy brownstone trim around windows of front wall removed; brick veneer added to lower part of front wall; upper part refinished with stucco; new colonial front door trim and new sash in existing frames added.

HISTORY Built as one of a row of six houses (Nos. 103-113).

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

EAST 64TH STREET North Side

No. 109 (1399/3)

	Date		Architect		Owner
Erected	1881-82	by	W. P. & A. M. Parsons	for	W.P. & A. M. Parsons
Present Facade	1936	by	S. Merrall Clement	for	Geraldine W. Smith

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residence; brick facing; square-headed windows; balcony at second floor; studio window at fifth floor; shutters at windows. Retains height and scale of openings.

Alterations 1936 - rear extension added; facade probably changed at this time.

HISTORY Originally built as one of a row of six houses (Nos. 103-113).

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

EAST 64TH STREET North Side

No. 111 (1399/4)

	Date		Architect		Owner
Erected	1881-82	by	W. P. & A.M. Parsons	for	W. P. & A. M. Parsons
Present Facade	1953	by	James E. Casale	for	Lola Steinhardt

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residence; stuccoed facing; square-headed windows. Retains original height and scale of openings.

Alterations 1902 - alterations to rear extension and door cut through party wall to No. 113.

1953 - converted to multiple dwelling; facade probably altered at this time.

HISTORY

Originally built as one of a row of six houses (Nos. 103-113).

References:

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

EAST 64TH STREET North Side

No. 113 (1399/5)

	Date		Architect		Owner
Erected	1881-82	by	W. P. & A. M. Parsons	for	W. P. & A. M. Parsons
Present Facade	1948	by	unknown	for	Theodore A. Cieslewicz

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residence; stuccoed facing; square-headed windows. Retains original height and scale of openings.

Alterations 1902 - rear extension added; door cut through party wall to No. 111.

1940 - converted to multiple dwelling

1948 - stoop removed; facade probably stripped at this time.

HISTORY Originally built as one of a row of six houses (Nos. 103-113).

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

EAST 64TH STREET North Side

No. 115 (1399/6)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1915	by	Mulliken & Moeller	for	Dr. John Moorhead

ARCHITECTURE

Original Style neo-Grec

Present Style retains neo-Grec cornice

Elements Four-story residence; stuccoed facing; square-headed windows; modillioned galvanized iron roof cornice. Retains original height and scale of openings.

Alterations 1898 - rear extension built

1915 - alterations to extension; front stoop removed and basement entrance provided; detail probably removed from facade at this time.

HISTORY Originally built as one of a row of ten houses (Nos. 115-133). The house was owned by Dr. John Moorhead, who commissioned the present facade, between 1915 and 1942.

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

EAST 64TH STREET North Side

No. 117 (1399/7)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1906	by	T. C. Visscher	for	Henry W. Chappell

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Georgian elements

Elements Five-story residence; brownstone facing; limestone ground floor with central entrance with columns and entablature crowned by wrought-iron railing; brownstone upper floors with square-headed windows; modillioned band over fourth floor; fifth floor with modillioned roof cornice pierced by three square-headed windows with eared enframements.

Alterations 1882 - rear extension added

1906 - entire front wall removed and rebuilt; one story added; interior alterations

1930 - elevator added by S. E. Gage for Alene S. Erlanger

HISTORY Originally built as one of a row of ten houses (Nos. 115-133).

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

EAST 64TH STREET North Side

No. 119 (1399/107)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1917	by	Arthur C. Jackson	for	Henry E. Meeker

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Four-story residence above basement; brick facing in Flemish bond; stone-enframed basement entrance; round-arched windows at first floor with paneled imposts and keystones; single three-window wide bay at second floor; stone band at sill of third floor which has three square-headed windows; modillioned stone cornice at third floor; new fourth floor set back behind cornice.

Alterations 1917 - front wall brought out two feet; stoop removed and basement entrance provided; new facade. Set back fourth story has been added.

HISTORY Originally built as one of a row of ten houses (Nos. 115-133). Henry Eugene Meeker, who commissioned the present facade, was a member of the firm of Meeker & Co., coal miners and shippers.

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

EAST 64TH STREET North Side

No. 121 (1399/8)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1919-22	by	James E. Casale	for	Elsie Saltus Munds

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Tudor

Elements Four-story residence above basement; rough-faced stuccoed facing; main and service entrance at basement have ogee arch and drip moldings; wrought-iron window screen at basement central window; upper stories set back; six pointed ogee arch windows behind balustrade of first floor; second and third floor united in two-story oriel with slate-roof--windows are multi-paneled and have stained glass; paired windows at fourth floor beneath drip molding; peaked gable spanning facade.

Alterations 1909 - rear extension altered; stoop removed and door in front wall changed to window by Donn Barber for Mrs. Paul W. Kimball.

1919 - one story added to front of house, major interior alterations; new facade probably added at this time.

HISTORY Originally built as one of a row of ten houses (Nos. 115-133).

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

EAST 64TH STREET North Side

No. 123 (1399/9)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1917	by	Goodwin-Bullard & Woolsey	for	Mrs. James J. Higginson

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence; stucco facing; square-headed windows; bands at sill level of second, third and fourth floors; studio window at fifth floor. Retains original scale of openings; height compatible with other buildings on street.

Alterations 1917 - new story added; rear extension added; entrance. stoop and iron rails removed; window put in place of door; new mansard.

1950 - converted to multiple dwelling; mansard probably replaced by studio window at this time.

HISTORY Originally built as one of a row of ten houses (Nos. 115-133).

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

EAST 64TH STREET North Side

No. 125 (1399/10)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1924	by	William F. Dominick	for	Haywood Cutting

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence; stucco facing; ground floor entrance; square-headed windows within recessed bays; five-window wide studio windows at fifth floor. Retains scale of original openings and height is compatible with other buildings on street.

Alterations 1924 - front steps removed; first floor raised 18 inches; extra story added; rear extension increased to full height of house; interior rearranged; facade probably redone at this time.

1977 - basement converted to dentist's office.

HISTORY

Originally built as one of a row of ten houses (Nos. 115-133).

References:

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

EAST 64TH STREET North Side

No. 127 (1399/11)

	Date	Architect	Owner
Erected	1907-08 by	Pickering & Walker	for Ellen W. Turnbull

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; buff brick facing with stone trim; central ground floor entrance flanked by pilasters; round-arched second floor windows with tympanums and band at impost level; paneled lintels over third, and fourth floor windows; dentiled roof cornice; mansard roof with tripartite dormer.

Alterations 1919 - rear extension enlarged; bay window added in rear upper two floors by Kenneth Murchison for S. Hinman Bird.
1926 - penthouse added.

HISTORY Replaced 1876-77 house that was part of a row of ten houses (Nos. 115-133). Members of the Turnbull family owned the property between 1907 and 1919.

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

EAST 64TH STREET North Side

No. 129 (1399/111)

	Date		Architect		Owner
Erected	1876-77	by	John McCool	for	John McCool
Present Facade	1937	by	Coffin & Coffin	for	Parmenia Ekstrom

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence; rusticated basement with rope molding around entrance; stuccoed facing above; square-headed windows; two-story high penthouse. Retains original scale of window openings and height compatible with other buildings on the street.

Alterations 1937 - basement veneered with limestone; detail probably removed from facade at this time.
1965 - two additional floors added.

HISTORY

Originally built as one of a row of ten houses (Nos. 115-133). Fannie R. Scott owned the property between 1900 and 1937. Otto Preminger, the movie director, purchased the house in 1960.

References:

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

EAST 64TH STREET North Side

No. 131 (1399/12)

	Date	Architect	Owner
Erected	1904-05 by	Augustus N. Allen	Mrs. J. Wray Cleveland

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facing; rusticated ground floor; central segmental-arched entrance; bracketed sill at second floor; three-sided metal bay at second and third floors joined within two-story high segmental arch ornamented with classical swags and cresting; bay keyed to facade; stylized quoins at corners; modillioned cornice over fourth floor carried on paired end brackets; wrought-iron railing at fifth floor screens three square-headed windows; copper anthemion cresting at roof.

Alterations 1919 - interior alterations by Kenneth M. Murchison for Mrs. James D. Hill
1950 - converted to a two-family residence.

HISTORY Replaced an 1876-77 house that was part of a row of ten (Nos. 115-133).

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



11 East 65th St.



8 & 6 East 65th St.



48, 46, 44, & 42 E. 65th St.



45, 47, & 49 E. 65th St.



116 & 114 E. 65th St.



121 East 65th Street



125 East 65th St.
-215-

EAST 65TH STREET between Fifth Avenue and Madison Avenue

This block is dominated by one of the city's major religious institutions, Temple Emanu-El, and its related buildings. On the north side of the street is the Temple, which is entered from Fifth Avenue; the 103 foot high tower; the eight-story high Community House; and No. 13, a private residence converted to the vestry of the Temple. The Temple occupies the site of Richard Morris Hunt's mansion for Mrs. William B. Astor. On the south side of the street is the headquarters of the Union of American Hebrew Congregations with its main entrance on Fifth Avenue. Nos. 4 and 6 are also their property. The Temple and the Union of American Hebrew Congregations form an impressive gateway as one enters the street from Fifth Avenue. Three of the buildings within the block are used for non-residential purposes: No. 17 is the home of the Kosciusko Foundation and Nos. 8 and 12 are the consular offices of the government of Pakistan.

Toward the end of the 1870s, when the city's economy began to recover from the depression that followed the Panic of 1873, development had begun on this section of East 65th Street. By 1879, there were eight houses on the street, four on the north side and five on the south side. This initial development is due to Bernard and Rosanna Spaulding, property owners here and at other places in the Upper East Side. By 1885, both sides of the street were completely lined with rowhouses for the middle class. On the southern corner of Madison Avenue was the B'Nai Jeshurun synagogue, the seat of worship for the oldest Anglo-German Jewish congregation in the city. The synagogue had been erected in 1884-85 from designs by Guastavino, Buchman & Schwartzmann, but in 1917 the congregation had left the East Side and the building was converted to non-religious purposes. Cast-iron columns from the temple have been incorporated into the storefront of No. 744-748 Madison Avenue. The congregation sold a portion of its property to Frederic H. Betts who erected in 1897 the town house which stands at No. 22.

The present appearance of the block dates from the period between 1900 and 1930 when, with few exceptions, the block was totally redeveloped. The 19th-century rowhouses were either demolished to make way for new town houses, or the existing houses were completely remodelled by the addition of new facades. Nos. 16 and 18 are examples of this type of radical alteration. They were part of the original row of five on the south side of the street but were totally redone in 1917 and 1926. The most notable houses on the south side of the street are Nos. 6 and 12. Nos 6 and 8 were the first new buildings to be built on the block and are handsome examples of the Beaux-Arts style. They were designed for Mrs. William H. Bliss by the firm of Hiss & Weekes. Six years later Mrs. Michael Gavin commissioned the elegant neo-Italian Renaissance house at No. 12 from Walter B. Chambers. Another particularly

EAST 65TH STREET between Fifth Avenue and Madison Avenue (cont.)

notable house is at No. 15, with a distinctive Adamesque facade by Harry Allan Jacobs. No. 17, designed in 1940 by William Hamby and George Nelson for aviation pioneer Sherman Fairchild, was a striking International style building. In 1979 French & Company commissioned architect Michael Graves to redesign the facade. The northern Madison Avenue corner is now occupied by a two-story taxpayer.

EAST 65th Street South Side

No. 2 (1379/68)

	Date		Architect		Owner
Erected	1880-81	by	Thom & Spaulding	for	Bernard Spaulding
Present Facade	1950	by	B. H. Whinston	for	2 East 65th Street Corp.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Six-story apartment house with brick facade; buff brick contrasts with red brick between the windows; all windows are casement.

Alterations 1950 - new front

HISTORY Originally built as one of a row of four houses (Nos. 2-8). Bernard Spaulding was an active builder/developer in the area.

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

EAST 65TH STREET South Side

No. 4 (1379/66 in part)

	Date	Architect	Owner
Erected	1914-15 by	Thomas Nash	for Anna B. Bliss

ARCHITECTURE

Style neo-Federal

Elements Seven-story residential structure; stone facing; rusticated ground floor with square-headed entrance enframed by engaged columns carrying open-bed pediment filled with carving; band courses at the bottom of second floor and at the sill level of the third floor; recessed plaques between windows of the third and fourth floors; modillioned roof cornice above the fourth floor; fifth floor pierced by three windows above which is a simple cornice; sixth floor has three pedimented windows and penthouse has a large studio window.

Alterations 1923 - altered to private residence with doctor's office on fourth floor by Delano & Aldrich for Arthur Duel

1929 - 1930 - penthouse added by Robert Cowrie for Harry P. Davison

1940 - all floors rearranged for apt. use.

1969 - basement and first floor converted to club use.

HISTORY

Replaced an 1880-81 rowhouse for Bernard Spaulding. Anna B. (Mrs. William H.) Bliss was responsible for the construction of three houses on East 65th Street (Nos. 4, 6, 8). Harry P. Davison (1898-?), who owned the house between 1928 and 1939, was a banker with J. P. Morgan & Co., becoming vice chairman of the board of Morgan Guaranty Trust Co. He was the son of Henry P. Davison (see 690 Park Avenue). Now owned by Union of American Hebrew Congregations.

References:

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

EAST 65TH STREET South Side

No. 6 (1379/66 in part)

	Date	Architect	Owner
Erected	1900-02 by	Hiss & Weekes	for Anna B. Bliss

ARCHITECTURE

Style Beaux-Arts

Elements Six-story residence; stone facing; rusticated ground floor; central entrance with flanking windows; massive console brackets carry balcony in front of second floor; tripartite windows at second and third floor; continuous deep, molded sill at fourth floor; modillioned roof cornice over fourth floor carried on massive paired brackets; handsome wrought-iron railing crowns the cornice and screens ornate dormer in fifth floor; bull's-eye dormer in sixth floor flanked by studio windows; penthouse set back above sixth story. Visually unified with No. 8 by a similar ground floor treatment and a common second floor balcony and roof cornice.

Alterations 1915 - extensions on the rear and top of building by Thomas Nash for Anna B. Bliss.

HISTORY Replaced an 1880-81 rowhouse for Bernard Spaulding. Anna B. (Mrs. William H.) Bliss was responsible for the construction of three houses on East 65th Street (Nos. 4, 6, 8). It is now joined internally with No. 4; both buildings are now owned by the Union of American Hebrew Congregations.

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

EAST 65TH STREET South Side

No. 8 (1379/64)

	Date	Architect	Owner
Erected	1900-02 by	Hiss & Weekes	for Anna B. Bliss

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residential structure; stone facing; exceptionally wide (43'); two-story mansard roof; rusticated ground floor has side entrance and two square-headed windows; stone balcony at second floor carried on four massive console brackets; square-headed windows set within round arch at second floor; tympanums of arches filled with cartouches; square-headed windows of third floor have stepped sills on panel and brackets; paired brackets carry the modillioned and dentilled roof cornice; fourth floor above the roof cornice pierced by three dormers with shouldered lintels; concave mansard pierced near ridge line by three bull's-eye dormers.

Alterations 1951 - interior alterations to offices and private apartments.

HISTORY Replaced an 1880-81 rowhouse for Bernard Spaulding and an 1879 rowhouse for Rosanna Spaulding. Anna B. (Mrs. William H.) Bliss was responsible for the construction of three houses on East 65th Street (Nos. 4, 6, 8). Now Consulate for the Republic of Pakistan which purchased the building in 1952.

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

EAST 65TH STREET South Side

No. 12 (1379/163)

	Date	Architect	Owner
Erected	1908-09 by	Walter B. Chambers	for Mrs. Michael Gavin

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; stone facing; rusticated ground floor; segmental-arched entrance and window; balustrades at second floor carried on brackets; lintels of second floor windows on attenuated brackets; windows on third and fourth floors with eared enframements and keystones; above modillioned roof cornice, the attic floor pierced by two pedimented dormers; slate roof.

Alterations 1948 - converted to school for the Republic of Pakistan.

HISTORY

This house replaced a rowhouse of 1879 for Rosanna Spaulding. Michael Gavin (1873-1960) was born in Memphis and graduated from Yale College and Yale Law School. He first practiced law in New York with the firm of Simpson, Thatcher and Barnum. When he retired in 1928, he was a member of the banking firm of Montgomery, Clothier and Tyler. In 1906, he married Gertrude Hill of St. Paul, the daughter of James J. Hill, a railroad financier. In 1920, she was elected first president of the National Council of Catholic Women and served until 1926. In 1924, Mrs. Gavin was awarded the papal medal Pro Ecclesia and pontifical diploma. During World War II, she helped organize and direct the Cathedral Canteen of New York for which she received Army and Navy certificates of appreciation. She died six months after her husband. Property sold by Mrs. Gavin to Dominion of Pakistan in 1949. The Pakistan government also owns No. 8.

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

EAST 65TH STREET South Side

No. 14 (1379/63)

	Date		Architect		Owner
Erected	1923	by	Welles Bosworth	for	Philip G. Gossler

ARCHITECTURE

Style neo-Classical

Elements Five-story residence; stone facing; central entrance with carved enframement; round-arched windows at second floor flanked by square-headed windows; all windows of upper floors are square-headed; third floor central window has stone balcony; simple dentiled roof cornice above which is attic fifth floor with tile roof.

HISTORY

This house replaced a rowhouse of 1879 for Rosanna Spaulding. Philip Green Gosler (1871-1945) was born in Columbia, Pa., and was educated at Pennsylvania State College and Columbia University. In 1930, he was said to be one of the 59 men who ruled America and was among the last of the "utility fathers". He was chairman of the board of Columbia Gas & Electric Corporation, once one of the largest public utility companies in the world. He had been a director of the Guaranty Trust Co., of New York, a trustee of the Edison Electrical Institute, a former vice-president of the Edison Pioneers and the New York Electrical Society. The building is now the Permanent Mission of the Peoples Republic of the Congo to the United Nations.

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

EAST 65TH STREET South Side

No. 16 (1379/62)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Rosanna Spaulding
Present Facade	1917	by	S. Edson Gage	for	Edward D. Douglas

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residential building; Flemish bond brick facing with burned headers and limestone trim; ground floor entrance to left with square-headed windows to the right; tripartite window at second floor with round-arched pediment over central window; upper windows are square-headed; modillioned roof cornice crowned with parapet that screens attic fifth floor.

Alterations 1917 - new facade; rear extension raised one story; interior alterations.
1925 - interior alterations for Mrs. Grafton H. Pyne by F. Livingston Pell.
1940 - interior altered to apartments and rooming house.

HISTORY

House originally built as one of a row of five (Nos. 10-18).
This house was owned by Percy and Maud Pyne from 1925 to 1929. (See 680 Park Avenue).
Mrs. Grafton H. Pyne was their daughter-in-law.

References:

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

EAST 65TH STREET South Side

No. 18 (1379/61)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Rosanna Spaulding
Present Facade	1926	by	Cuthbertson Contracting Co.		F. Light Operating Co.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residential structure; faced with Flemish bond brick with burned headers; tripartite windows at each floor; casement sash with transoms. Retains original height.

Alterations 1926 - front completely redone and converted to rooming house.

HISTORY Originally built as one of a row of five houses (Nos. 10-18).

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

EAST 65TH STREET South Side

No. 20 (1379/60)

	Date		Architect		Owner
Erected	1881	by	James E. Ware	for	William Gussow
Present Facade	1901-02	by	Welch, Smith & Provot	for	W. W. & T. M. Hall

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facing; rusticated ground floor with central entrance; strong band course above ground floor and third floor; second floor windows have segmental arches; all other upper stories pierced by square-headed windows; modillioned roof cornice, pedimented dormer windows in mansard; ornate coping at ridge line; handsome wrought-iron railings around areaways.

Alterations 1901 - new facade

 1904 - extensions on rear and upper story added for Mrs. George Gibbs by George Glaezner & Co.

 1907 - alterations of unknown nature for G. H. Sherrell by Tracy & Swartout

 1957 - converted to doctor's offices and apartments by James E. Casale.

HISTORY W. W. & T. M. Hall, who commissioned the present facade, were major developers who specialized in the construction of luxurious residences for sale to wealthy clients. They sold the house to George Gibbs.

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

EAST 65TH STREET South Side

No. 22 (1379/59)

	Date		Architect		Owner
Erected	1897	by	Grosvenor Atterbury	for	Frederic H. Betts

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; brick facing with stone trim; round-arched entrance; modern ground floor shops; stone quoins at corners; stone band courses above first, second, and fourth floors; second floor has triple window groups with central group surmounted by a projecting entablature creating a loggia effect; third and fourth floor windows have splayed stone lintels with keystones.

Alterations 1915 - first story on Madison Avenue converted to store.
1936 - porch and loggia removed and replaced with brick walls; new stores created on Madison Avenue; fifth floor cornice replaced; converted to apartments on upper four floors by C. F. Rosbarg for Oceanic Investing Corp.

HISTORY The residence was constructed on land purchased from the B'nai Jeshurun synagogue which stood immediately to the south at 746 Madison Avenue.

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

EAST 65TH STREET North Side

No.13 (1380/11)

	Date		Architect		Owner
Erected	1882-83	by	Thom & Wilson	for	Bernard Spaulding
Present Facade	1915-16	by	Gronenberg & Leuchtag	for	Belle Hazen Realty Co.

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Six-story building; brick facing, simulates rustication at ground floor; stone bands above ground floor and fourth floors; simple, restrained roof cornice above fifth floor; round-arched windows in the attic sixth floor; wrought ironwork at the fifth and sixth floors.

Alterations 1916 - new facade

1946 - altered for use as a vestry for Temple Emanu-El by Harry M. Prince.

1962 - interior alterations by Kahn & Jacobs.

HISTORY

Originally built as one of a group of brick and brownstone dwellings by developer, Bernard Spaulding. The property was purchased by Temple Emanu-El in 1918.

References:

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

EAST 65TH STREET North Side

No. 15 (1380/12)

	Date	Architect	Owner
Erected	1916-17 by	Harry Allan Jacobs	for James J. Van Alen

ARCHITECTURE

Style Adamesque

Elements Three-story residence faced with limestone; rusticated ground floor pierced by three round-arched openings--two of the openings screened by handsome wrought-iron gates; smooth stone band separates ground and second floor; second floor richly embellished; handsome Palladian window under round arch enframed by smooth Corinthian columns carrying pediment; crisply cut square-headed windows flank central window; at either side of each window are Corinthian pilasters; above the two side windows are recessed ornamental plaques; smooth-faced third floor pierced by unenframed square-headed double-hung, six-over-six windows; building crowned by simple cornice and diminutive parapet; full cornice over second floor; central section projects slightly.

HISTORY

Replaced an 1880s rowhouse.
James J. Van Alen (1851-1928), who commissioned the house, was known as "the American Prince of Wales." (New York Times, July 14, 1928). A son of General Van Alen, who made his fortune in real estate, James Van Alen married Emily Astor, oldest daughter of William B. and Caroline Astor, and became a leading member of American society. Emily died five years after they were married. It is interesting that Van Alen built this house down the street from the mansion of his Astor in-laws. Van Alen sold the house in 1919 and moved to Europe in protest over the Prohibition law. It was purchased by the Kosciuszko Foundation in 1945.

References:

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

EAST 65TH STREET North Side

No. 17 (1380/13)

	Date	Architect	Owner
Erected	1940-41 by	Wm. Hamby & Geo. Nelson for	Sherman Fairchild
Present Facade	1980-81 by	Michael Graves for	French & Co.

ARCHITECTURE

Original Style International

Present Style Post Modern

Elements Four-story building; red granite facade; above the ground floor are large bands of windows offset by slit windows; roof parapet. Still under construction.

Alterations 1948-49 - rear east extension built by Carroll H. Harding for Sherman Fairchild.

1980-81 - new facade

HISTORY

Replaced an 1880s rowhouse.
Sherman M. Fairchild (b.1896), founder and head of Fairchild Aviation, commissioned the house. In 1978, the present owner, French & Co., commissioned architect Michael Graves to redesign the facade.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 232.

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

"The Townhouse for Sherman Fairchild, New York," The Architectural Forum, 78 (April 1943), 37-50.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 222.

EAST 65TH STREET North Side

No. 19 (1380/14)

	Date	Architect	Owner
Erected	1928-29 by	Scott & Prescott	for Charles H. Plumbridge

ARCHITECTURE

Style neo-Federal (vernacular)

Elements Nine-story red brick apartment building; triple-arched ground floor; stone band over second floor; brick banding over third floor; simple stone cornice over eighth floor; all windows on upper floors are square-headed casements; roof parapet has a diaper brick pattern.

Alterations 1929 - alteration for first floor restaurant

HISTORY Replaced an 1880's rowhouse. Carved in the stone arches over the two ground floor entrances is the name Mary Louise Plumbridge

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

EAST 65TH STREET North Side

No. 21 (1380/15)

	Date		Architect		Owner
Erected	1881	by	unknown	for	Bernard Spaulding
Present Facade	1929	by	Scott & Prescott	for	Sophie Plumbridge

ARCHITECTURE

Original Style unknown

Present Style neo-Federal (vernacular)

Elements Five-story red brick building; first two stories are visually joined to those at No. 19. Triple arched ground floor; stone band over second floor. Top three stories are set back with a brick band at the third floor and a roof parapet with a diaper brick pattern that are like those at No. 19. Shops in the first two stories.

Alterations 1929 - front portion of building demolished above the second floor and new facade.

HISTORY Originally built as one of a group of rowhouses by developer Bernard Spaulding.

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

EAST 65TH STREET between Madison Avenue and Park Avenue

This section of East 65th Street was built up relatively early in the history of the development of the Upper East Side. By 1879, there were twenty houses on the block, ten on each side of the street. No. 37 (originally one of three houses, Nos. 35, 37 and 39) was built in 1871 during the boom years prior to the Panic of 1873, and Nos. 51 and 53 date from 1875. Nos. 53 is the only rowhouse on the block to retain many of its original details. All the houses on the south side were originally built in 1876-77. Extensive remodelling of the facades began just after the turn of the 20th century in 1906 when William Welles Bosworth refaced Nos. 40 and 42 for James M. and Ethel Hartshorne. Within five years Nos. 41, 44, 45, 46 and 47-49 were either given new facades or were demolished for new construction. Following World War II, between 1945 and 1947, Nos. 33, 35-37, and 51 were refaced or stripped of their ornament. The houses on this block as they appear today are the work of prominent architects such as Trowbridge & Livingston, Hoppin & Koen, Charles A. Platt, Mott B. Schmidt, and Ogden Codman.

Historically, the most important house on the block is the neo-Federal double house at No. 47-49. This house, actually two separate houses with a common facade, was built for Sara Delano Roosevelt. Half the house was the city home of her son, Franklin Delano Roosevelt, and it was here that the future President of the United States began his convalescence from polio.

Nos. 59-61, at the northern Park Avenue corner, the Palacio Apartments, is a handsome early apartment house designed by Thom & Wilson and built in 1893. As such it is a harbinger of the type of building that was to house most New Yorkers in the following century. Mayfair House dominates much of the south side of 65th Street at the other Park Avenue corner, and both Madison Avenue corners are now built up with post-World War II apartment buildings.

EAST 65TH STREET South Side

No. 30-38 (1379/51)

	Date		Architect		Owner
Erected	1959	by	Kokkins & Lyras	for	Madison Avenue-65th St. Co.

ARCHITECTURE

Style none

Elements Fifteen-story apartment building with penthouse; white brick facing; setback above eleventh floor; commercial ground floor on Madison Avenue.

HISTORY Replaced four rowhouses on Madison Avenue and four on East 65th St.

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

EAST 65TH STREET South Side

No. 40 (1379/47)

	Date		Architect		Owner
Erected	1876-77	by	John G. Prague	for	Jennings & Brown
Present Facade	1906	by	William Welles Bosworth	for	James M. Hartshorne

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Four-story and basement residence; stone ground floor painted dark gray; brick upper stories; first floor windows have brick splayed flat arches with keystones; second and third story windows vertically joined within segmental-arched recess; stone band over third floor; raised brick enframing around fourth floor windows; slate gambrel roof with studio window above simple cornice.

Alterations 1906 - new facade and interior alterations.

1920 - underpinning for rear extension.

1939 - converted to class "A" tenement.

HISTORY

Originally built as one of a row of eight houses (Nos. 36-54). Nos. 40 and 42 were remodelled as a pair in 1906. James M. Hartshorne was then the owner of No. 40, and his sister Ethel Hartshorne Wood owned No. 42.

References:

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

EAST 65TH STREET South Side

No. 42 (1379/46)

	Date		Architect		Owner
Erected	1876-77	by	John G. Prague	for	Jennings & Brown
Present Facade	1906	by	William Welles Bosworth	for	Ethel Hartshorne Wood

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence; rusticated stone ground floor with central entrance; brick upper stories; second floor windows have flat brick splayed arches; second and third story windows vertically joined within segmental-arched recess; stone band over third floor; raised brick enframingent around fourth floor windows; slate gambrel roof pierced by two segmental dormers above simple cornice.

Alterations 1906 - new facade and interior alterations.

1926 - interior alterations

1954 - converted to two-family house and doctor's office.

HISTORY

Originally built as one of a row of eight houses (Nos. 36-54).

Nos. 40 and 42 were redone as a pair. No. 40 was done for James Hartshorne, and this house, No. 42, was done for his sister Ethel Hartshorne Wood.

References:

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

EAST 65TH STREET South Side

No. 44 (1379/45)

	Date		Architect		Owner
Erected	1876-77	by	John G. Prague	for	Jennings & Brown
Present Facade	1911-12	by	J. M. A. Darrach	for	Dr. Sidney Burnap

ARCHITECTURE

Original Style unknown

Present Style neo-Georgian

Elements Five-story residence; recessed stone entrance behind Tuscan arcade; brick upper floors in Flemish bond with burned headers; three round-arched windows with balustrades and filled tympanum at second floor; square-headed windows on all upper stories; third floor windows have flat brick arches with stone keystones; stone band over third floor; stone modillioned roof cornice over fourth floor; attic fifth floor pierced by three dormers--central one is pedimented and flanked by round-arched ones.

Alterations 1890 - rear extension added

1911-12 - facade redone and interior alterations

1944-46 - interior alterations and conversion to multiple dwelling by James E. Casale.

HISTORY

Originally built as one of a row of eight houses (Nos. 36-54). Between 1877 and 1890, the house was owned by Sallie Tannahill. Her husband Robert Tannahill (d. 1883) was a prominent cotton merchant, major in the Confederate army, and president of the Cotton Exchange in 1880.

References:

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

EAST 65TH STREET South Side

No. 46 (1379/144)

	Date		Architect		Owner
Erected	1876-77	by	John G. Prague	for	Jennings & Brown
Present Facade	1906-07	by	Ogden Codman	for	Eleanor Blodgett

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence; stone ground floor with two segmental-arched entrances; upper floors have Flemish bond brick facing; the two windows of the second floor are square-headed within a round-arched recess; third and fourth floors have splayed stone lintels; above the simple modillioned roof cornice is a full fifth pierced by two windows with splayed lintels.

Alterations 1906 - facade redone and interior alterations
1935 - interior alterations; conversion to apartments.
1939-40 - converted from six to seven families
1978 - interior alterations; first and second floors converted to individual apartments; fourth and fifth to duplex apartments

HISTORY This house was originally built as one of a row of eight (Nos. 36-54). Between 1919 and 1925 the house was owned by Stanhope Nixon, son of naval architect and shipbuilder Lewis Nixon, owner of the Ward Mansion on Staten Island.

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

EAST 65TH STREET South Side

No. 48 (1379/44)

	Date		Architect		Owner
Erected	1876-77	by	John G. Prague	for	Jennings & Brown
Present Facade	1921	by	Mott B. Schmidt	for	Josiah L. Webster

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence; Flemish bond brick facing; two side entrances on ground floor--stone enframement around main entrance; all windows have splayed brick flat arches; wrought-iron balcony across second floor; simple stone cornice over fourth floor; studio window in attic fifth floor.

Alterations 1921 - facade redone and interior alterations; one-story extension in the rear.

HISTORY Originally built as one of a row of eight houses (Nos. 36-54). Between 1892 and 1920 the house was owned by Richard and Fanny Wiener.

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

EAST 65TH STREET North Side

No. 27-31 (1380/23)

	Date		Architect		Owner
Erected	1959	by	Anthony M. Pavia	for	Thomas and John Frouge

ARCHITECTURE

Style none

Elements Seventeen-story apartment building including penthouse; set backs above the eleventh floor; blue brick facing; commercial ground floor on Madison Avenue.

HISTORY Replaced six rowhouses.

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

EAST 65TH STREET North Side

No. 33 (1380/25)

	Date		Architect		Owner
Erected	1884-85	by	Charles Buek	for	Charles Buek
Present Facade	1945	by	Sidney Daub	for	Jermarlil Realty

ARCHITECTURE

Original Style unknown

Present Style late moderne - no significant architectural features except compatible height

Elements Four-story and basement residence; basement entrance; multi-colored brick used to create bands and diaperwork pattern. Retains original height.

Alterations 1912 - rear extension added

1945 - front stoop removed, occupancy changed to multiple dwelling. Facade probably redone at this time.

HISTORY

Originally built as one of a row of seven houses (29-33 East 65th Street and 751½-757 Madison Avenue). This building was given a new facade at the same time as Nos. 35-39 and by the same architect.

References:

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

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

EAST 65TH STREET North Side

No. 35-37 (35, 37, 39) (1380/26)

	Date		Architect		Owner
Erected	1871	by	S. M. Styles	for	S. M. Styles
Present Facade	1945	by	Sidney Daub	for	Marlilest Realty Corp.

ARCHITECTURE

Original Style unknown

Present Style late moderne - no significant architectural features except compatible height

Elements Four-story and basement residence; brick facing; brick bands at ground floor; square-headed windows with stone lintels; stone band over first floor; roof parapet with brick bands.

Alterations 1910 - rear extension added

1945 - stoop removed, new front added, and buildings combined on interior and changed to multiple dwelling.

HISTORY

Originally built as a group of three buildings. The original No. 35 was owned between 1883 and 1902 by architect John B. Snook, although he never lived there. Nos. 37 and 39 were owned by philanthropist Russell Sage for investment purposes between 1877 and 1921. The facades of these houses were redone at the same time as No. 33 and by the same architect.

References:

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

EAST 65TH STREET North Side

No. 41 (1380/28)

	Date	Architect	Owner
Erected	1909-11 by	Trowbridge & Livingston for	Benson B. Sloan

ARCHITECTURE

Style neo-Italian Renaissance

Elements Six-story residence; rusticated ground floor with central entrance; round-arched windows at second floor; square-headed windows at third and fourth floors; those at the third floor have eared enframements; loggia-like treatment of fifth floor with paired Tuscan columns; modillioned roof cornice crowned by balustrade behind which are pedimented dormers.

Alterations 1916 - sun parlor erected on front part of roof for Benson B. Sloan by Trowbridge & Livingston.
1960 - interior alterations by Edward Durell Stone for American Federation of Arts.

HISTORY

Replaced an earlier rowhouse.
Benson Bennett Sloan (1867-1958) was born in New York and was educated at Columbia College. In 1899, after having served as trust officer of the old Farmers Loan & Trust Co., he became a member of the New York Stock Exchange. He remained a member until 1941 when he retired from the firm of Post & Flagg.
Now home of the American Federation of Arts who obtained the property in 1960.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), pp. 222-223.

EAST 65TH STREET North Side

No. 45 (1380/29)

	Date	Architect	Owner
Erected	1909-10 by	Hoppin & Koen	for John M. Bowers

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; brick and stone facing; rusticated ground floor with side entrance; balustrade across second floor carried on brackets; all windows are square-headed with stone enframements; quoins from second to fourth floors; stone band over third floor; modillioned fourth floor cornice carried on console brackets; balustrades screen the roof dormers which have segmental pediments; slate mansard roof with copper coping.

Alterations 1930 - interior alterations by Delano & Aldrich for Woodrow Wilson Foundation.

HISTORY

Replaced an earlier rowhouse.

John Myers Bowers (d. 1918) was a member of the firm of Bowers & Sands, lawyers and trustees for estates. Between 1929 and 1945, the Council on Foreign Relations owned the house. Title was not transferred to the Woodrow Wilson Foundation until 1945. The building now houses the Institute for Rational Living.

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

EAST 65TH STREET North Side

No. 47-49 (1380/30)

	Date	Architect	Owner
Erected	1907-08 by	Charles A. Platt	for Mrs. James Roosevelt (Sara Delano)

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; buff brick facing in Flemish bond with stone trim; limestone ground floor with rusticated round-arched entrance; all windows are square-headed with limestone trim; wrought-iron balcony screens second floor; modillioned roof cornice with lion heads is surmounted by brick parapet; sixth story is set back and not visible from the street.

Alterations 1942 - interior alterations

HISTORY

Replaced two earlier rowhouses. Built as a double house by Sara Delano Roosevelt. She lived at No. 47 while her son and daughter-in-law Franklin and Eleanor Roosevelt lived at No. 49. Here Franklin Roosevelt convalesced from his bout with polio in 1921 and 1922. Sara Roosevelt occupied No. 47 until her death in 1941. The houses were purchased for the use of Hunter College as a social and interfaith center in 1942 and joined internally. The building was designated a New York City Landmark in 1973.

References:

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

Sara Delano Roosevelt Memorial House Designation Report(LP-0702), report by May N. Stone (New York:Landmarks Preservation Commission, September 25, 1973).

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 223.

EAST 65TH STREET North Side

No. 51 (1380/131)

	Date		Architect		Owner
Erected	1875	by	John G. Prague	for	Hugh Blesson
Present Facade	1946-47	by	Archie Protopapas	for	Catina Dembas

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Four-story residence with basement; retains entrance stoop and round-arched entrance; large multi-paned windows at first floor; original galvanized-iron roof cornice. Most detail has been removed and facade stuccoed, but scale of most openings is retained.

Alterations 1939 - interior alterations; at that time the building was being used as a rooming house.
1946 - altered from class "B" multiple dwelling to class "A" residence; detail probably removed at that time.

HISTORY Originally built as one of a row of seven houses (Nos. 41-53).

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

EAST 65TH STREET North Side

No. 53 (1380/32)

	Date		Architect		Owner
Erected	1875	by	John G. Prague	for	Hugh Blesson

ARCHITECTURE

Style neo-Grec

Elements Four-story residence with basement; brownstone and brick facing; square-headed windows; galvanized-iron bracketed cornice; stylized lintels above windows on second through fourth floors; non-harmonious brick extension at basement and first floor, but basically intact above.

Alterations Brick ground floor and basement extension added to front at unknown date.

HISTORY Originally built as one of a row of seven houses (Nos. 41-53).

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

EAST 65TH STREET North Side

No. 55-57 (1380/33)

	Date	Architect	Owner
Erected	1892 by	Thom & Wilson	for Thomas McLaughlin

ARCHITECTURE

Style Romanesque Revival

Elements Seven-story flathouse; first two floors have rusticated stone facing; upper floors have Roman brick facing; curved western corner pierced by windows; triple windows flank round-arched entrance which is also flanked by clustered columns on brackets carrying a lintel; asymmetrical window arrangement; at the third, fourth and fifth floors the western square-headed paired windows are joined by brownstone enframements; the two eastern windows at each of these floors are vertically joined beneath a round arch; dentilled cornice over second and sixth floors; copper modillioned roof cornice.

Alterations Fire escapes added

HISTORY An example of an early flathouse in this area, built for thirteen families. This was the first building to be constructed on the site.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 223.

EAST 65TH STREET between Park Avenue and Lexington Avenue

Of the three blocks of East 65th Street within the Historic District, this section of the street was the first to be built upon. Three houses, Nos. 115, 117, and 119, remain from a row of thirteen brownstone houses built in 1869 at the start of the real estate boom on the Upper East Side that lasted until the Panic of 1873. Three other houses at the Lexington Avenue end of the street, Nos. 129, 131, and 133, date from 1871-72. Six houses on the south side of the street, Nos. 120-130, were built two years later. The last rowhouses erected on the street were Nos. 114, 116 and 118, three Beaux-Arts style residences remaining from a group of six put up in 1899-1900 and designed by Buchman & Deisler.

In 1902, Julia McKeever had her recently purchased brownstone at No. 120 "modernized" by removing the 1874 front and replacing it with the present brick neo-Federal facade. All the property owners who erected new houses or added new fronts after No. 120 was remodelled, stylistically followed Mrs. McKeever's example and built brick neo-Federal facades. Particularly noteworthy examples are: No. 115, which was given a new facade designed by Arthur C. Jackson in 1919-20; William Welles Bosworth's handsome composition of 1922-23 at No. 121; and Edwin Outwater's design of 1903-04 at No. 135 at the northern Lexington Avenue corner.

The stripped and stuccoed house at No. 119 is one of the original 1869 brownstones now owned by the Federal Republic of Germany. Between 1891 and 1899, this house was owned by Stephen S. Wise, a major figure in American Jewish life and founder of the Free Synagogue of New York. China House at No. 125, a neo-Federal design originally built in 1904-05 as a residence for Dr. Frederick S. Lee, is an important cultural institution on the block.

Although tall apartment buildings set off the block at the Park Avenue end, the overall character is defined by the low-rise residential architecture.

EAST 65TH STREET South Side

No. 114 (1399/66)

	Date	Architect		Owner
Erected	1899-1900 by	Buchman & Deisler	for	Gilbert C. Brown

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; brick painted gray and stone facing; rusticated ground floor with central projecting entrance; curved balcony at second floor; windows of second floor are square-headed with lintels carried on brackets and dentilled cornice runs at lintel level; third floor eared window enframingent with shallow lintels; decorative plaques below fourth floor segmental-arched windows that are keyed to the brickwork; above the modillioned roof cornice, the fifth floor windows have Gibbs surrounds; diminutive roof parapet; upper floors form a unit with No. 116.

HISTORY Originally built as one of a row of five houses (Nos. 110-118).

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

EAST 65TH STREET South Side

No. 116 (1399/65)

	Date	Architect	Owner
Erected	1899-1900 by	Buchman & Deisler	for Gilbert C. Brown

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; brick and stone facing; rusticated ground floor with central entrance and columned portico; balustrade across second floor carried on massive consoles; windows of the second floor square-headed with lintels carried on brackets and dentilled cornice at lintel level; third floor eared window enframements with shallow lintels; decorative plaques beneath fourth floor segmental-arched windows keyed to brickwork; above modillioned roof cornice, fifth floor windows have Gibbs surrounds; diminutive roof parapet; upper floors form a unit with No. 114.

HISTORY Originally built as one of a row of five houses (Nos. 110-118)

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

EAST 65TH STREET South Side

No. 118 (1399/164)

	Date	Architect	Owner
Erected	1899-1900 by	Buchman & Deisler	for Gilbert C. Brown

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; stone facing; rusticated at first and second floors; central entrance flanked by consoles carrying balustrade at second floor; tripartite windows at second and third floors; central window at third floor has balustrade and open-bag pediment with cartouche; quoins at third and fourth floors; square-headed fourth floor windows have cartouche keystones; above modillioned roof cornice, fifth floor windows have eared enframements; diminutive roof parapet.

Alterations 1914 - rear extension and interior rearranged by Cross & Cross for Nathalie Wood.
1940 - converted from single family to two-family residence and doctor's office.
1952 - new basement entrance and stair

HISTORY Originally built as one of a row of five houses (Nos. 110-118).
Between 1956 and 1977 this house was owned by Orin Lehman, Historic Preservation Officer for the State of New York.

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

EAST 65TH STREET South Side

No. 120 (1399/64)

	Date		Architect		Owner
Erected	1874	by	F. S. Barus	for	Robert & Margaret Morrison
Present Facade	1902	by	S. E. Gage	for	Julia McKeever

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Four-story residence with basement; brick facing with stone trim and slate roof; L-shaped stoop with wrought-iron railing leads to main entrance enframed by engaged Doric columns carrying lintel; first floor square-headed window enframed with Gibbs surround; second floor round-arched French windows have stone enframement, impost block and keystones; stone balcony at third floor with wrought-iron railing; third floor windows have stone splayed flat arches; simple roof cornice above which three pedimented dormers pierce the slate mansard roof.

Alterations 1902 - front wall removed and new facade added.

1946 - converted from single family residence to two-family residence.

HISTORY Originally built as one of a row of six houses (Nos. 120-130).

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

EAST 65TH STREET South Side

No. 122 (1399/63)

	Date	Architect	Owner
Erected	1874-75 by	F. S. Barus	for Robert & Margaret Morrison

ARCHITECTURE

Style neo-Grec

Elements Four-story residence with basement; brownstone facing; round-arched basement entrance flanked by consoles that carry lintel; pedimented first floor windows enframed with continuous sill and paneled pilasters; brackets carry pediments; second, third and fourth floors pierced by square-headed windows; enframements removed from these windows; original galvanized-iron bracketed roof cornice.

Alterations 1906 - work on rear of building, stoop removed, basement entrance provided; upper floors may have had detail removed at this time.

HISTORY Originally built as one of a row of six houses (Nos. 120-130).

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

EAST 65TH STREET South Side

No. 124 (1399/62)

	Date		Architect		Owner
Erected	1874	by	F. S. Barus	for	Robert & Margaret Morrison
Present Facade	1911	by	Walter B. Chambers	for	R. Forbes Hawkes

ARCHITECTURE

Original Style neo-Grec
Present Style some neo-classical elements

Elements Four-story and basement residence; stuccoed facing; central basement entrance enframed by smooth engaged columns; all windows square-headed; all other detail removed from facade. Retains original scale of openings.

Alterations 1911 - rear extension added, stoop removed, new basement entrance created, old entrance changed to window, exterior cleaned and painted.

1941 - iron balcony added to the rear of fourth floor.

HISTORY Originally built as one of a row of six houses (Nos. 120-130).

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

EAST 65TH STREET South Side

No. 126 (1399/161)

	Date	Architect	Owner
Erected	1874 by	F. S. Barus	for Robert & Margaret Morrison

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; brownstone facing; two basement entrances flanked by pilasters; first floor has continuous sill, each window enframed by smooth pilasters, brackets and pediments; these windows have multi-paned casements and transoms; second third and fourth floors have square-headed windows with enframements consisting of sills on diminutive corbels, fascia and lintel; roof cornice of galvanized-iron is bracketed and modillioned. Retains the greatest number of original features of any house in this row.

Alterations 1899 - interior alterations

1908 - stoop may have been removed at this date

HISTORY Originally built as one of a row of six houses (Nos. 120-130). The house was owned by Joseph Newberg between 1880 and 1899.

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

EAST 65TH STREET South Side

No. 128 (1399/61)

	Date	Architect	Owner
Erected	1874 by	F. S. Barus	for Robert & Margaret Morrison

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Four-story and basement residence; stuccoed facing; basement entrance; square-headed windows at all stories; original galvanized-iron cornice; all other detail has been removed. Retains original scale of openings.

Alterations 1903 - rear extension added

1908 - bay windows added to rear and altered to American basement house

1928 - two stories added to rear extension

1950 - stoop removed

HISTORY Originally built as one of a row of six houses (Nos. 120-130). Between 1882 and 1899, the house was owned by Isaac and Johanna Sulzbacher.

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

EAST 65TH STREET South Side

No. 130 (1399/160)

	Date		Architect		Owner
Erected	1874	by	F. S. Barus	for	Robert & Margaret Morrison

ARCHITECTURE

Style neo-Grec cornice

Elements Four-story with basement residence; stuccoed and painted facing; square-headed openings at each story; original galvanized-iron cornice. All other detail has been removed from facade. Retains original scale of openings.

Alterations 1950 - rear extension added, conversion from single family residence to two-family residences and two doctor's offices; stoop probably removed at this time.

1953 - one story added to rear extension and converted to class "A" multiple dwelling.

HISTORY Originally built as one of a row of six houses (Nos. 120-130).

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

EAST 65TH STREET North Side

No. 113 (1400/6)

	Date	Architect	Owner
Erected	1906-07 by	Pickering & Walker	for G. L. Frelinghuysen

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; brick and limestone facing; all openings are square-headed; doorway enframingent has two columns carrying leaded glass transoms; ground floor of limestone; second, third and fourth floor windows all have paneled stone lintels; above modillioned roof cornice are three dormers.

Alterations 1945 - building converted to class "A" multiple dwelling.

HISTORY Replaced an 1869 house that was part of a row of thirteen houses (Nos. 101-125). The present house was owned by G. L. and Charlotte Frelinghuysen and their family, between 1906 and 1944.

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

EAST 65TH STREET North Side

No. 115 (1400/7)

	Date		Architect		Owner
Erected	1869	by	William McNamara	for	Fitzgerald & Sullivan
Present Facade	1919-20	by	Arthur C. Jackson	for	John E. Rousmaniere

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story residence above high basement; Flemish bond brick facing with burned headers and stone trim; ground floor with simulated rustication in brick has square-headed openings and side entrance; round-arched first floor windows with keystones and imposts; second floor square-headed windows with splayed lintels; stone band at sill level of third floor; brick with stone paneled lintels over third floor windows; dentiled and modillioned cornice; pedimented dormer windows in slate mansard roof; penthouse.

Alterations 1920 - front removed; building extended to building line with entire new front constructed of stone and brick; one story added.

1980 - extensive window grating.

HISTORY

Originally built as one of a row of thirteen houses (Nos. 101-125). John E. Rousmaniere, who commissioned the present facade, owned the house between 1919 and 1945. Now owned by the Palestine Liberation Organization.

References:

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

EAST 65TH STREET North Side

No. 117 (1400/8)

	Date		Architect		Owner
Erected	1869	by	William McNamara	for	Fitzgerald & Sullivan
Present Facade	1921	by	Edward M. Wheeler	for	Mary W. Millbank

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Four-story residence; Flemish bond brick facing with stone trim; two entrances at ground floor; main entrance with stone enframement to the right; wrought-iron balcony extends across second floor; second and third floor windows have stone keystones and brick splayed lintels; above the simple roof cornice are three pedimented dormers.

Alterations 1921 - front wall removed; new brick wall built on building line; rear extension altered and additional story added.

HISTORY Originally built as one of a row of thirteen houses (Nos. 101-125). Mary W. Millbank, who commissioned the present facade, owned the house between 1920 and 1973.

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

EAST 65TH STREET North Side

No. 119 (1400/9)

	Date		Architect		Owner
Erected	1869	by	William McNamara	for	Fitzgerald & Sullivan
Present Facade	1926	by	McCrea & Sharpe, Inc.	for	William M. Evarts

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story residence; cement facing painted gray; ground floor entrance; band course between ground floor and second floor; all windows square-headed; second floor windows recessed within round arches; parapet wall at roof. All original detail removed but retains original height and scale of openings.

Alterations 1904 - roof removed, ceiling of third floor lowered and a story added set back eight feet from front wall by Charles A. Platt for Frederick S. Lee.

1926 - front replaced with brownstone cement and stoop removed. Rear extension removed and main part of building extended back eighteen feet.

HISTORY

Originally built as one of a row of thirteen houses (Nos. 101-125). Historically, this house is notable as the residence of Rabbi Stephen S. Wise (1874-1949), founder of the Free Synagogue and an important figure in New York's religious and political life in the '20s and '30s. He lived here between 1893 and 1899. William M. Evarts (1889-1954), who commissioned the present facade, was a financial and bank lawyer and a partner with Murray Prentice and Aldrich.

Now owned by the Federal Republic of Germany, which purchased the property in 1954.

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

EAST 65TH STREET North Side

No. 121 (1400/10)

	Date	Architect	Owner
Erected	1922-23 by	Welles Bosworth & E. E. Piderson	for William B. Parsons

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; brick facing laid in Flemish bond with burned headers and stone trim; exceptionally wide (40 feet); all openings are square-headed; ground floor is stone with main entrance to the left side of facade and enframed by two Ionic columns carrying an entablature; triple-sash windows at second floor--double hung on all others; second and third floor windows have paneled lintels; stone band between third and fourth floors; modillioned roof cornice crowned with balustrade.

HISTORY

Replaced two houses of the original 1869 row of thirteen (Nos. 101-125). William Barclay Parsons (1859-1932), who commissioned the present house, was a noted engineer who was responsible for the planning and construction of New York City's first subway system (IRT) and the Hudson Tubes. He was a member of the engineering staff in charge of the construction of the Panama Canal and the builder of the Cape Cod Canal. A graduate of Columbia University, he became chairman of the board of trustees in 1917. His wife, Anna Reed Parsons (1859-1958), was chairman of the women's auxiliary of the New York Lying-In Hospital and a leader in starting a visiting nurse service in New York. She held title to this house until 1944.

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

EAST 65TH STREET North Side

No. 125 (1400/11)

	Date	Architect	Owner
Erected	1904-05 by	Charles A. Platt	for Frederick S. Lee

ARCHITECT

Style neo-Federal

Elements Four-story residence; Flemish bond brick facing with stone trim; all openings are square-headed; low basement; brick at first floor simulates rustication; wrought-iron balcony across second floor; tall French windows at second floor; splayed flat arches with keystones; stone band at sill level of third floor; brick and stone plaques under fourth floor windows; dentilled roof cornice.

Alterations 1944 - occupancy changed from residential to institutional use.

HISTORY

Replaced one house of the 1869 row (Nos. 101-125) and one house of an 1871-72 row (Nos. 127-133). Dr. Frederic S. Lee (d. 1939), who commissioned the present house, was a noted physiologist who did research on the physiological properties of muscles and the role of the different parts of the ear in maintaining body equilibrium. He helped establish the Department of Physiology at Columbia University and was president of the New York Botanical Garden in 1923-27. His wife, Laura Billings Lee (d. 1938) was a member of the council of the Charity Organization Society and of the Board of Trustees of the Russell Sage Foundation. The house was sold in 1944 to the China Institute of America and now houses its classes, exhibitions, and social activities.

References:

"The House of Mr. Frederic S. Lee, New York City," The Architectural Record, 20 (November 1906), 427-436.

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

EAST 65TH STREET North Side

No. 129 (1400/60 in part)

	Date		Architect		Owner
Erected	1871-72	by	F. S. Barus	for	E. Kilpatrick, D. Crosby, P. Jackson
Present Facade	1932	by	Thomas Harlan Ellett	for	122 East 66th Street, Inc.

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story residence; stuccoed facing; wide ground floor entrance sheltered by ironwork portico; all windows are square-headed. Original architectural detail removed from facade but retains original height and scale of openings.

Alterations 1931 - ironwork at ground and first floors added; interior alterations as part of Cosmopolitan Club; detail prpbably removed from facade at this time.

HISTORY Originally built as one of a row of four houses (Nos. 127-133). Ten houses on Lexington Avenue and four on 66th Street were built at the same time. The building now forms the 65th Street entrance to the Cosmopolitan Club, which replaced three of the 66th Street houses.

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

EAST 65TH STREET North Side

No. 131 (1400/113)

	Date		Architect		Owner
Erected	1872	by	F. S. Barus	for	E. Kilpatrick, D. Crosby, P. Jackson
Present Facade	1949	by	Holden, McLoughlin & Assoc.		Lenore L. Robinson

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Three-story and basement residence; stuccoed facing; basement entrance; all openings square-headed; band course over second floor; filled round arches over third floor windows; original cornice boxed-in. Other detail removed from facade. Retains original height and scale of openings.

Alterations 1949 - stoop removed and basement entrance provided; doctor's office in basement; architectural detail removed and cornice probably redone at this time.

HISTORY

Originally built as one of a row of four houses (Nos. 127-133). Ten houses on Lexington Avenue and four on 66th Street were built at the same time. William B. Isham, a retired leather merchant and president of the Bond and Mortgage Guarantee Co., owned the house between 1903 and 1907.

References:

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

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

EAST 65TH STREET North Side

No. 133 (1400/114)

	Date	Architect	Owner
Erected	1871-72 by	F. S. Barus	for E. Kilpatrick, D. Crosby, P. Jackson

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence with mansard roof; brownstone facing painted yellow; rusticated basement; retains stoop; round-arched entrance flanked by pilasters and brackets carrying open-bed pediment; all windows square-headed with lintels and sills on diminutive corbels; modillioned cornice; mansard roof with three dormers. Only house of the original group to retain its original architectural character.

Alterations 1948 - basement and first floor converted to office and storage
1961 - extension to rear of building

HISTORY Built as one of a group of four houses (Nos. 127-133). Ten houses on Lexington Avenue and four on 66th Street were built at the same time.

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

EAST 65TH STREET North Side

No. 135 (1400/14)

(868 Lexington Ave.)

	Date	Architect	Owner
Erected	1903-04 by	Edwin Outwater	for Michael & John Davis

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; brick and stone facing; ground floor is rusticated stone; second floor windows are all round arched with broad central arch carried on fluted pilasters; third, fourth and fifth floor windows are all square-headed with splayed stone lintels except for central stone oriel at third floor and tripartite arched window at fourth floor; stone band at sill level of fifth floor and modillioned roof cornice; western-most bay is set back creating transition from residential side street to avenue. Lexington Avenue facade has similar treatment above the ground floor. Ground floor shops on Lexington Avenue and at 65th Street corner.

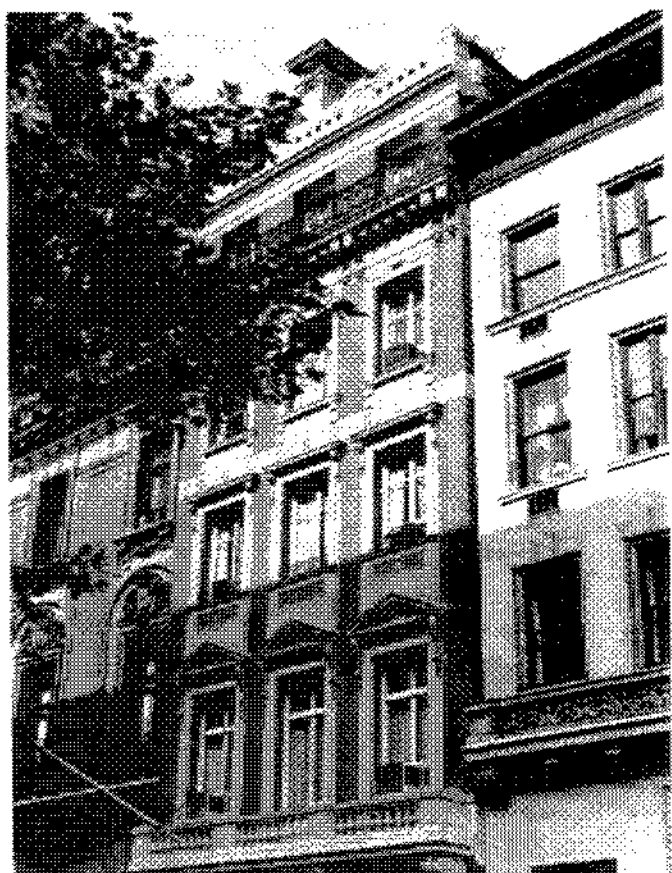
Alterations 1923 - Stores created on Lexington Avenue at ground floor

HISTORY Replaced two 1871-72 houses, part of a row of ten (868-886 Lexington Avenue).

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



5 East 66th St.



9 East 66th St.



15 East 66th Street

EAST 66TH STREET between Fifth Avenue and Madison Avenue

The early course of development on this block of East 66th Street was similar to that of most of the streets in the Historic District. Rowhouses with brownstone fronts designed in the late Italianate and neo-Grec styles appeared on these streets in the 1870s. The south side of East 66th Street was entirely built up with these houses by 1879. No. 22, a transitional Italianate/Neo-Grec style residence, retains its original detailing and is one of the few early rowhouses built between Fifth and Madison Avenues to have survived the period of rebuilding that swept through the District at the turn of the century. The other remaining rowhouse, No. 20, on this southern blockfront has had its original brownstone front replaced by a new facade in 1922. These rowhouses were built in conjunction with the row that still survives facing onto Madison Avenue. Six other rowhouses were demolished and replaced by a school built by Temple Emanu-El in 1961, while the three remaining original homes fell victim to the apartment house development along Fifth Avenue.

While the south side of this street is one of the few blocks in the Historic District to have lost its low-scale residential character, the north side contains three of the finest mansions in the area. Most of the early houses on this block dated from c. 1880, but all of these brownstone residences were demolished or had their front facades replaced. The earliest house now standing is the William and Maria Schieffelin Residence at No. 5. This house was built by Maria Schieffelin's mother, Margaret Vanderbilt Shepard, and in 1900 the Schieffelins moved in. William Schieffelin was chairman of the board of his family's pharmaceuticals firm and was a leading governmental and civil rights reformer. The limestone and brick residence designed in 1898 by Richard H. Hunt, now the home of the Lotos Club, is among the finest Beaux-Arts style dwellings in New York City.

Next door to the Schieffelin residence, at No. 9, is another extremely fine Beaux-Arts style dwelling. This house was designed in 1909 by Ernest Flagg for his brother-in-law Charles Scribner, son of the founder of the Scribner Publishing Co. and president of the firm. While more subdued in its use of ornament than the Schieffelin residence, it is nonetheless an impressive building.

The third notable house is No. 15, a new-Palladian style structure designed in 1916 by Terence A. Koen for Harris Fahnestock, a stock broker. The rusticated base, monumental pilasters, and pedimented windows of the building combine to create an imposing facade. The three other town houses on the street have simpler facades dating from the early 20th century.

As is typical of the Upper East Side, the low-rise, midblock buildings on East 66th Street are flanked by high-rise apartments. Both Fifth Avenue corners, as well as the northwest corner of Madison Avenue have tall apartment buildings, while a narrow Art Deco style apartment building is located at No. 3. The apartment house at No. 1 replaced the mansion of Mr. and Mrs. Henry Havemeyer, the art collectors.

EAST 66TH STREET South Side

No. 4 (1380/69)

	Date	Architect	Owner
Erected	1919-20 by	J. E. R. Carpenter Cross and Cross	for William Henry Barnum 845 Fifth Ave. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Eleven-story limestone apartment building with four-story rusticated base, two-story pilasters at third and fourth floors; bracketed lintels at third floor windows; simple roof cornice.

HISTORY Replaced a large (75 x 100) brownstone mansion of 1885 owned by the estate of Grant B. Schley and three brownstone rowhouses of 1878. Designed to house one family per floor.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 98.

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

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

Real Estate Record and Builders Guide, (May 17, 1919), p. 668.

EAST 66th STREET South Side

No. 8-18 (1380/61)

	Date	Architect	Owner
Erected	1961-63 by	Kahn & Jacobs	for Congregation Emmanuel

ARCHITECTURE

Style Modern

Elements Six-story building faced with limestone; very austere with little detail; three-story high paired arched openings on front wall.

HISTORY Built on the site of six residences erected before 1879.
Used as a school building by the congregation of Temple Emanuel.

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

EAST 66th STREET South Side

No. 20 (1380/60)

	Date		Architect		Owner
Erected	c. 1876	by	Unknown	for	Charles E. Cornish (?)
Present Facade	1922	by	Rosario Candela	for	William L. Fawcett

ARCHITECTURE

Original Style	transitional Italianate/neo-Grec
Present Style	neo-classical

Elements	Five stories; limestone facing; arched entrance; medallion and swags above second floor windows; modillioned cornice.
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Alterations	1922 - New facade
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HISTORY House appears to have been built as one of a group with the houses at No. 22 and 762-770 Madison Avenue. William L. Fawcett (1879-1940), who commissioned the present facade, was a banking lawyer.

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

EAST 66th STREET South Side

No. 22 (1380/159)

	Date	Architect	Owner
Erected	c. 1876 by	Unknown	for Charles E. Cornish (?)

ARCHITECTURE

Style transitional Italianate/neo-Grec

Elements Four-story and basement brownstone building; columnar entrance portico with stylized capitals; parlor-floor windows with pediments; cornice with stylized brackets; retains stoop.

HISTORY

This house appears to have been built as one of a group with houses at No. 20 and 762-770 Madison Avenue.
It was sold to Webster Wagner in 1879 and stayed in the family until 1945.

References:

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

EAST 66th STREET North Side

No. 1 (1381/1)

	Date		Architect		Owner
Erected	1948	by	Rosario Candela	for	1 E. 66th St. Corp.

ARCHITECTURE

Style Modern

Elements 18 stories; three-story limestone base with brick above; Fifth Avenue facade is recessed at center. 66th Street facade is set back to create a court and has angled corners.

HISTORY

Built on the site of the Henry O. Havemeyer Residence of 1891-93, designed by Charles Coolidge Haight. Henry Havemeyer (1847-1907) made his fortune in sugar refining and he and his wife, with the assistance of Mary Cassatt, amassed one of the great collections of Impressionist paintings, now at the Metropolitan Museum of Art.

References:

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

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

EAST 66th STREET North Side

No. 3 (1381/6)

	Date	Architect	Owner
Erected	1933-34 by	Boak & Paris Inc.	for Trans-Boro Realty Corp.

ARCHITECTURE

Style Art Deco

Elements Ten-story brick apartment building with two-story stone base; vertical striations on base gives effect of a curtain; stepped-brick spandrels between windows.

HISTORY Built on the site of President Ulysses S. Grant's last home, a neo-Grec style brownstone rowhouse.

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

EAST 66th STREET North Side

No. 5 (1381/8)

	Date	Architect	Owner
Erected	1898-1900	by Richard H. Hunt	for Margaret L. Shepard

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence with steep mansard roof; rusticated limestone base; ornate iron stoop and areaway railings; brick with limestone trim above; second story has three rectangular windows topped by cartouches and foliage all set within round arches and floor balcony with ornate iron railing embellished by female masks. Fourth floor in form of three dormers with arched pediments flanked by cartouches; mansard lit by ocular windows.

Alterations 1925 - converted to private club for Deutscher Verein
 1926 - converted to apartments
 1946 - converted for use by Lotos Club

HISTORY

Built on the site of two earlier residences by Margaret Vanderbilt Shepard, daughter of William H. Vanderbilt.

In 1900 Margaret Vanderbilt Shepard transferred the property to her daughter and son-in-law, Maria and William Schieffelin. William J. Schieffelin (1866-1955) had a Ph. D. in chemistry and was chairman of the board of Schieffelin and Co., a wholesale drug firm founded in 1793. He was also a crusader for government reform and for educational opportunities for blacks and was President of the Citizens Union of New York for 32 years. Now houses the Lotos Club, founded in 1870, "to promote social intercourse among journalists, artists, and members of the musical and dramatic professions, and representatives, amateurs and friends of literature, science and fine arts."

EAST 66TH STREET (cont.)

References:

Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), p. 232

"House No. 5 East 66th Street, New York, N.Y.," American Architect and Building News,
71 (Feb. 23, 1901), 63, plates (illustrations only)

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

Real Estate Record and Builders Guide, 64 (October 28, 1899), 633-35

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan
Publishing Co., 1978), p. 223.

EAST 66th STREET North Side

No. 9 (1381/9)

	Date	Architect	Owner
Erected	1909-12 by	Ernest Flagg	for Charles Scribner

ARCHITECTURE

Style Beaux-Arts

Elements Five-story building constructed of brick with limestone trim; segmental-arched entryway; ornate areaway railing; second story has French windows with pediments and a balcony; ornamental cartouche panels; band of Greek frets above third story; fourth story has cornice with iron railing; balustrade along ridge of roof.

HISTORY

Built on the site of an earlier neo-Grec style brownstone residence. Charles Scribner (1854-1930) was the son of the Charles Scribner who founded the Scribner publishing firm. In 1878 Charles joined the firm and in 1879 became president. Ernest Flagg was Charles' brother-in-law. Now permanent Mission of the Polish People's Republic to the United Nations.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 223.

EAST 66th STREET North Side

No. 11 (1381/10)

	Date		Architect		Owner
Erected	1880-81	by	James E. Ware	for	Cornelius W. Luyster
Present Facade	1905	by	C.P.H. Gilbert	for	William and Adelaide Baylis

ARCHITECTURE

Original style	neo-Grec
Present style	neo-French Classic

Elements	Four stories and basement; limestone base, gray brick above; stone balcony at second floor; decorative moldings adorn window enframements; balustraded and modillioned cornice at roof.
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Alterations	1905 - new facade
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HISTORY Built as one of a row of houses (Nos. 3-15) for developer Cornelius W. Luyster. William Baylis (1875-1944), who commissioned the present facade, was a tax expert.

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

EAST 66th STREET North Side

No. 15 (1381/11)

	Date	Architect	Owner
Erected	1916-18 by	Terence A. Koen (Hoppin & Koen)	for Harris Fahnestock

ARCHITECTURE

Style neo-Palladian

Elements Grand six-story building with limestone facade; two-story mansard recessed behind balustrade; rusticated base with two round-arched entrances flanking a window at second and third floors. Two-story Corinthian pilasters have full entablature; second floor windows have pediments.

HISTORY

Built on the site of an earlier residence designed in 1880 by James E. Ware for Cornelius W. Luyster. Harris Fahnestock (1870-1939), who commissioned the present house, was a broker in the firm of Fahnestock & Co., founded by his father Harris C. Fahnestock. Fahnestock was a collector of carriages and donated sixteen to the New York Historical Society. Now the Consulate General of the Republic of the Philippines.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 223.

EAST 66th STREET North Side

No. 17 (1381/13)

	Date	Architect	Owner
Erected	pre~1885		
Present Facade	1920	by Fred F. French	for Pentalpha Realty Corp.

ARCHITECTURE

Original Style	Unknown
Present Style	neo-Federal

Elements	Five-story residence with limestone base, brick above, and mansard roof; French windows set within round arches at second floor windows; iron railing at fourth floor; roof dormers.
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Alterations	1920 - new facade 1969 - new entrance and garage at ground floor
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<u>HISTORY</u>	Pentalpha Realty Corp. acquired five rowhouses at 17 and 19 East 66th Street and 772-776 Madison Avenue in 1911.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.
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EAST 66th STREET North Side

No. 19 (1381/14)

	Date	Architect	Owner
Erected	pre-1885		
Present Facade	1920 by	Fred F. French	for Pentalpha Realty Corp.

ARCHITECTURE

Original Style	unknown
Present Style	neo-French Classic

Elements	Austere, five-story limestone facade; rusticated ground floor; full-length windows with raised lintels at second floor; bracketed roof cornice.
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Alterations	1920 - new facade
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HISTORY Pentalpha Realty Corp. acquired five rowhouses at 17 and 19 East 66th St. and 772-776 Madison Avenue in 1911.

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

EAST 66th STREET North Side

No. 21 (1381/15)

	Date	Architect	Owner
Erected	1920-21 by	Fred F. French Co.	for Pentalpha Realty Corp.

ARCHITECTURE

Style neo-Gothic

Elements Eleven-story brick apartment building with stone trim; Gothic drip lintels over windows; stone spandrels with quatrefoil motifs below second and third story windows; crenellated roof parapet; shops on Madison Avenue frontage and part of 66th Street frontage.

HISTORY Pentalpha Realty Corp. acquired five rowhouses at 17 and 19 East 66th St. and 772-776 Madison Avenue in 1911. This apartment building replaced the three residences on Madison Avenue.

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

EAST 66TH STREET between Madison Avenue and Park Avenue

East 66th Street between Madison Avenue and Park Avenue presents an eclectic mix of speculatively-built brownstone dwellings from the 1870s, architect-built town houses from the early 20th century and 20th-century apartment buildings. By 1879 almost the entire street had been developed with brownstone rows built by speculators to be sold to middle-class families. Ira E. Doying was the developer most active on the street. Surprisingly, three of Doying's neo-Grec style houses survive. The pair at Nos. 52-54, designed in 1877 by J.H. Valentine, retain most of their original detailing, including stoops, incised ornament, and stylized bracketed cornices.

Most of the other houses had their original fronts removed and new facades built during the first decades of the 20th century, while a few others were demolished and replaced by totally new structures. These buildings tend to be simpler than those near Fifth Avenue and were designed by less prominent architects.

The most impressive building on this block is the ten-story, neo-French Renaissance style apartment building on the northeast corner of Madison Avenue. This brick building with terra-cotta trim was designed in 1906 by Harde & Short and was designated a New York City Landmark in 1977. Apartment buildings also occupy the other Madison Avenue corner and the two Park Avenue corners.

EAST 66th STREET South Side

No. 40 (1380/52)

	Date	Architect	Owner
Erected	1928-29 by	Rosario Candela	for Mansard Realty Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building with two-story stone base and commercial ground floor; ornate entrance enframing; limestone base, brick above; quoins adorn end bays.

HISTORY Replaced six earlier buildings.

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

EAST 66th STREET South Side

No. 46 (1380/48)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1919	by	Mott B. Schmidt	for	J. Herbert Johnston

ARCHITECTURE

Original Style	neo-Grec
Present Style	neo-Georgian

Elements	Five-story building; Flemish-bond brick facing; broken segmental-arched pediment with cartouche at entrance; keystones at windows; roof cornice.
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Alterations	1919 - new facade
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HISTORY

Built as one of a row of ten houses (Nos. 46-64). Emilie Bullowa (1869-1942) obtained ownership of this property in 1908. Bullowa, one of the first woman lawyers in America, graduated from N.Y.U. law school in 1900. She was the founder and first president of the National Association of Woman Lawyers.

References:

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

EAST 66th STREET South Side

No. 48 (1380/47)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1903-04	by	G. A. Schellinger	for	Lyman G. Bloomingdale

ARCHITECTURE

Original style	neo-Grec
Present style	Beaux-Arts

Elements	Five stories; stone facing; simplified Beaux-Arts details; second story loggia with Corinthian columns; curved oriel at third and fourth floors; bold bracketed cornice; mansard roof with segmental-arched dormers.
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Alterations	1903 - new facade. 1922 - stoop removed; new entrance created at street level; stone facing changed at first and second floors by architect Raymond Hood for Dr. Eleanor A. Campbell.
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<u>HISTORY</u>	Built as one of a row of ten houses (Nos. 46-64). From 1903 to 1904 house was owned by Lyman G. Bloomingdale of the department store who lived at 21 E. 63rd St.. He sold house in 1904 to Arthur W. Popper (1878-1959), a stock broker.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 66th STREET South Side

No. 50 (1380/146)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1926	by	Rudolph Ludwig	for	Flight Operating Corp.

ARCHITECTURE

Original style	neo-Grec
Present style	None

Elements	Five stories; brick facing; brick arch at roof parapet; height maintains scale of houses on blockfront.
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Alterations	1926 - new facade
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HISTORY Built as one of a row of ten neo-Grec residences (Nos. 46-64). House sold in 1879 to Emma Romeyn and remained in the family until 1924.

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

EAST 66th STREET South Side

No. 52 (1380/46)

	Date	Architect	Owner
Erected	1877-78 by	J. H. Valentine	for Ira E. Doying

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone building; retains stoop; enframements with incised carving at openings; cornice slab lintels; stylized bracketed cornice at roof.

HISTORY Built as one of a row of ten neo-Grec residences (Nos. 46-64).

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

EAST 66th STREET South Side

No. 54 (1380/45)

	Date	Architect	Owner
Erected	1877-78 by	J. H. Valentine	for Ira E. Doying

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone building; retains stoop; enframements with incised carving at openings; cornice slab lintels; stylized bracketed cornice at roof.

HISTORY Built as one of a row of ten neo-Grec residences (Nos. 46-64). The family of Henry J. Robinson owned the house between 1879 and 1948.

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

EAST 66th STREET South Side

No. 56 (1380/44)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1935	by	Henry T. Child	for	Anna Ewing

ARCHITECTURE

Original style	neo-Grec
Present style	None

Elements	Five-story building; brick facing; height maintains scale of blockfront.
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Alterations	1935 - new front wall erected; interior changes for apartments
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<u>HISTORY</u>	Built as one of a row of ten neo-Grec residences (Nos. 46-64).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 66th STREET South Side

No. 58 (1380/143)

	Date	Architect	Owner
Erected	1908-09 by	Buchman & Fox	for Alice Sachs

ARCHITECTURE

Style Beaux-Arts

Elements Five-story building with mansard roof; limestone facade; rusticated ground floor; three rectangular second floor windows with iron balcony, segmental-arch lintel and cartouche; cornice above third story; round-arched pediment with elongated brackets extends into mansard; cartouche in center of pediment; round-arched dormers; iron grille doors.

Alterations 1944 - converted to apartments and doctor's office.

HISTORY Replaced a brownstone dwelling, designed in 1877 by J. H. Valentine for Ira E. Doying as one of a row of ten residences (Nos. 46-64). From 1919 to 1942 house owned by Lewis Gawtry (1869-1954), a banker and national treasurer of the Boy Scouts of America.

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

EAST 66th STREET South Side

No. 60 (1380/43)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1919	by	Mott B. Schmidt	for	James Lees Laidlaw

ARCHITECTURE

Original style	neo-Grec
Present style	neo-Classical

Elements	Five-story limestone structure with projecting Spanish tile roof; round-arched entrance and second story windows; iron balcony at second story; columns between third story windows with cornice above.
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Alterations	1919 - new facade
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HISTORY

Built as one of a row of ten neo-Grec residences (Nos. 46-64). Present facade commissioned by Mr. and Mrs. James Lees Laidlaw. Mrs. Laidlaw (1873-1949) was a suffragist and a feminist. She served as the Congressional chairman of the National American Woman Suffrage Association and was on the board of directors and executive committee of the League of Nations Association.

References:

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

EAST 66th STREET South Side

No. 62 (1380/42)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1901-03	by	Small & Schumann	for	Charles Bernheimer

ARCHITECTURE

Original style	neo-Grec
Present style	Beaux-Arts

Elements	Five-story limestone building; rusticated second floor with segmental-arch window recessed within rectangular opening with columns; rounded bay with balcony at third floor; iron grille doors; raised window lintels; modillioned roof cornice.
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Alterations	1901 - new facade 1943 - converted to apartments Ground floor has been altered.
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HISTORY Built as one of a row of ten neo-Grec residences (Nos. 46-64). Charles L. Bernheimer (1864-1944) who commissioned the present facade, was a pioneer in the movement to establish a universal means of arbitrating industrial disputes and was president of the Bear Mill Cotton Manufacturing Company.

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

EAST 66TH STREET South Side

No. 64 (1380/41)

	Date	Architect	Owner
Erected	1877-78 by	J. H. Valentine	for Ira E. Doying

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement building; brownstone front; incised neo-Grec detailing; galvanized iron bay with cartouches, swags, and stained-glass transom lights at second floor; modillioned and bracketed cornice.

Alterations 1919 - stoop removed; basement entrance added; new windows on parlor floor; converted to apartments. Oriel window has been added at second floor.

HISTORY Built as one of a row of ten neo-Grec residences (Nos. 46-64).

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

EAST 66TH STREET North Side

No. 45 (1381/22)

	Date	Architect	Owner
Erected	1906-08 by	Harde & Short	for The Parkview Co.

ARCHITECTURE

Style neo-French Renaissance with Gothic elements

Elements Ten-story apartment building; red brick with light-colored terra-cotta ornament; corner tower; shops on ground floor; tiers of windows arranged in three bays on Madison Avenue facade and three bays on 66th Street facade; roof cornice supported on a band with corbelled arches.

Alterations Entrance has been moved from corner tower to East 66th Street.

HISTORY Built on the site of the Church of the Holy Spirit (later All Soul's Episcopal Church), a massive Romanesque Revival style building. The apartment house was designated a New York City Landmark in 1977.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 54.

Landmarks Preservation Commission, 45 East 66th Street Apartment Building Designation Report (LP-0963), report prepared by Ann Bedell, (New York: City of New York, Nov. 15, 1977).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 223

EAST 66th STREET North Side

No. 53 (1381/25)

	Date		Architect		Owner
Erected	1923	by	Mott B. Schmidt	for	Turner Assoc.

ARCHITECTURE

Style neo-Georgian

Elements Nine-story apartment building with mansard roof. Two-story stone base with brick above; stone keystones at windows; brickwork simulating quoins sets off central portion; modillioned cornice beneath mansard roof.

HISTORY Built on the site of five earlier rowhouses.

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

EAST 66th STREET North Side

No. 57 (1381/29)

	Date	Architect	Owner
Erected	1901-02 by	Augustus N. Allen	for John Archibald Murray

ARCHITECTURE

Style neo-French Classic

Elements Four-story building with rusticated limestone base and brick above; columnar entrance portico; stone window enframements; second floor enframements with pilasters, swags, and iron railings; roof balustrade; iron window grille and areaway railing.

HISTORY Present building replaced a brownstone dwelling designed in 1877 by J. H. Valentine for Ira E. Doying. From 1890 to 1901 this earlier house was owned by Henry V. D. Black and his wife Jennie Prince Black. Mrs. Black (1864-1945) was a musician and and composer of almost 100 instrumental and vocal works. Mr. and Mrs. Murray, who commissioned the present building, owned the house until 1927.

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

EAST 66th STREET North Side

No. 59 (1381/30)

	Date		Architect		Owner
Erected	1877-78	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1902-03	by	Augustus N. Allen	for	Gideon and Gerard Fountain

ARCHITECTURE

Original style	Unknown
Present style	neo-Georgian

Elements	Five-story building with rusticated limestone base; brick above; segmental-arch entrance with balustrade above; windows grouped in center of facade; multi-paned sash; swag frieze and balcony above third floor windows; splayed lintel at fourth floor windows; parapet wall and cornice at roof; iron grille doors; Greek fret band over entrance.
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Alterations	1902 - new facade
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HISTORY

Built as one of a row of seven residences (Nos. 51-63) by J. H. Valentine for Ira E. Doying. Gideon and Gerard Fountain, who commissioned the present facade, sold the house in 1903 to Harriet A. D. Echeverria. From 1920 to 1937 the house was owned by Joseph E. Sterrett and family. Joseph Edmund Sterrett (1870-1934) was an authority on international finance and a member of the World War I Reparations Commission. Now houses the Polish Institute of Arts and Sciences in America, Inc..

<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 66th STREET North Side

No. 61 (1381/31)

	Date	Architect	Owner
Erected	1877-78 by	J. H. Valentine	Ira E. Doying
Present Facade	1924-25 by	B. Robert Swartburg	Murray & George Garsson

ARCHITECTURE

Original style	Unknown
Present style	neo-Classical details

Elements	Seven-story building; austere limestone facade; rusticated base; entrance with broken pediment and cartouche; swag panels; sixth story arcade with iron railings.
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Alterations	1924 - new facade and two stories added.
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HISTORY Built as one of a row of seven residences (Nos. 51-63). Owned by the family of Theodore Schumacher from 1878 to 1924.

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

EAST 66th STREET North Side

No. 63 (1381/32)

	Date		Architect		Owner
Erected	1878-79	by	J. H. Valentine	for	Ira E. Doying
Present Facade	1923	by	S. Edson Gage	for	George L. Shearer

ARCHITECTURE

Original style	Unknown
Present style	neo-Georgian

Elements	Five-story building; Flemish-bond brick facing; three-story base projects out to building line; splayed brick lintels with stone keystones; stone entrance enframingent.
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Alterations	1923 - new facade.
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HISTORY Built as one of a row of seven residences (Nos. 51-63). George L. Shearer (1869-1946), who commissioned the present facade, was a lawyer and organizer of the Greater New York Chapter of the National Foundation for Infantile Paralysis.

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

EAST 66TH STREET between Park Avenue and Lexington Avenue

As with other blocks between Park and Lexington Avenues, East 66th Street was developed with stables to serve the wealthy families who lived to the west. Three of these brick stables survive--two designed in 1880 at Nos. 110 and 112, and a particularly fine Romanesque Revival style stable at No. 126, erected in 1895 for the Havemeyers who lived on the northeast corner of Fifth Avenue and East 66th Street. Other stables and a few rowhouses were replaced in the 20th century by apartment houses and by the Cosmopolitan Club.

The Seventh Regiment Armory described at 643 Park Avenue occupies the entire north side of this street.

EAST 66th STREET South Side

No. 108 (1400/68)

	Date		Architect		Owner
Erected	1926	by	Adolph E. Nast	for	1 East 63rd Street Corp.

ARCHITECTURE

Style None

Elements Nine-story apartment building with penthouse; brick facing.

HISTORY Replaced a stable built in the early 1880's and owned by Henry O. Havemeyer who lived at 1 East 66th Street.

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

EAST 66th STREET South Side

No. 110 (1400/67)

	Date	Architect	Owner
Erected	1880 by	G. E. Hanvey	for A. H. Stevens

ARCHITECTURE

Style Romanesque Revival

Elements Two-story stable building; faced with Philadelphia brick; round-arched carriage entrance; brick banding; simple cornice. A coachman's residence was provided at the second floor.

HISTORY Purchased in 1898 by William C. Whitney (1841-1904) who lived at 1 East 68th Street. Whitney was a financier, an officer of the Metropolitan Street Railway, active in Democratic politics, and served as Secretary of the Navy under Grover Cleveland. The building is still owned by a member of the Whitney family.

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

EAST 66th STREET South Side

No. 112 (1400/66)

	Date	Architect	Owner
Erected	1880-81 by	James E. Ware	for Andrew Judson White

ARCHITECTURE

Style Romanesque Revival

Elements Two-story stable building; faced with Philadelphia brick; round-arched carriage entrance; simple cornice. A coachman's residence was provided at the second floor.

HISTORY Purchased in 1898 by William C. Whitney (see No. 112). The building is still owned by a member of the Whitney family.

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

EAST 66th STREET South Side

No. 116 (1400/62)

	Date	Architect	Owner
Erected	1954-55 by	Paul Resnick	for 120 E. 66th St. Inc.

ARCHITECTURE

Style None

Elements Twelve-story apartment building; faced with beige brick; front of building grouped in bays which set back from building line.

HISTORY Replaced three stables built in the 1880's.

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

EAST 66th STREET South Side

No. 122-24 (1400/60)

	Date	Architect	Owner
Erected	1931-32 by	Thomas Harlan Ellett	for Cosmopolitan Club

ARCHITECTURE

Style Regency Revival

Elements Ten-story brick structure with basement and penthouse; Regency-style iron railings at windows.

HISTORY Replaced three rowhouses built in the 1870's. Connected internally to the building at 129 East 65th Street. Still houses the Cosmopolitan Club, a women's club.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 224.

EAST 66th STREET South Side

No. 126 (1400/59)

	Date		Architect		Owner
Erected	1895	by	W. J. Wallace and S. E. Gage	for	Henry O. Havemeyer

ARCHITECTURE

Style Romanesque Revival

Elements Three-story building; faced with Roman brick with terra-cotta trim and granite base; round-arched carriage entry; small door to left; Byzantine style capitals and corbels; pitched roof.

Alterations 1911 - windows cut on east side, new entrance created in front wall by architect Guy Lowell.

HISTORY

Replaced a rowhouse built in the 1870's. Built as a stable, coach house, and residence for coachman's family. Henry O. Havemeyer, who commissioned the stable, lived at 1 East 66th Street. After its completion, he sold it to Oliver H. Payne, brother-in-law of William C. Whitney. The building is now owned by John Hay Whitney.

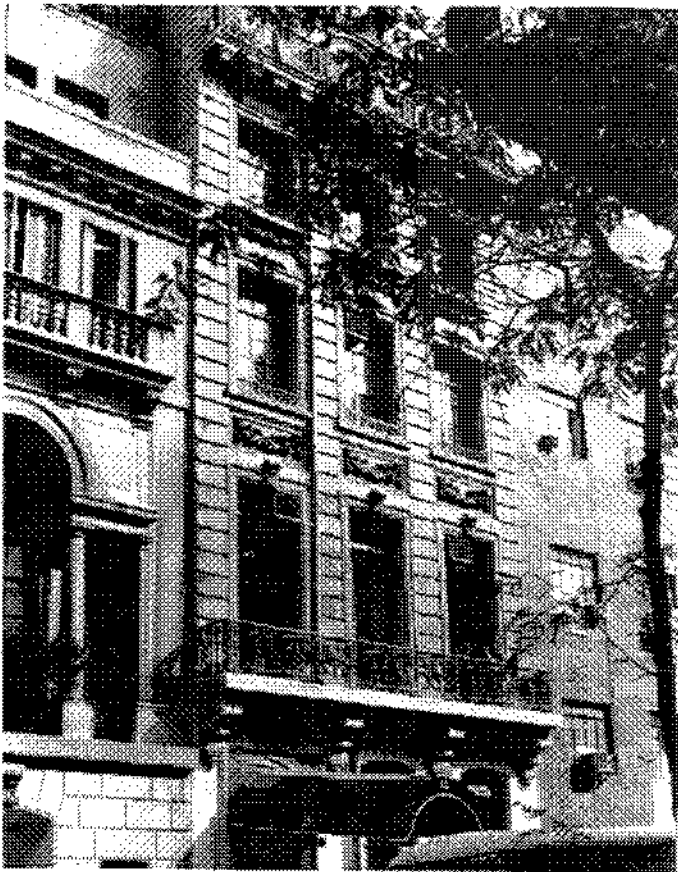
References:

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

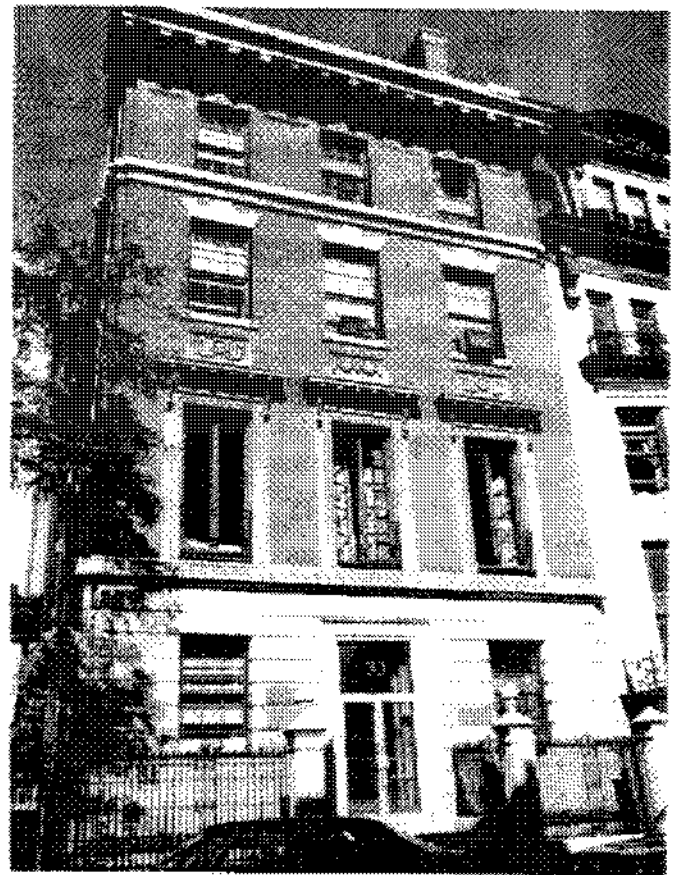
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 224.



13 East 67th St.



15 East 67th St.



33 East 67th St.



36 East 67th St.



39 East 67th St.

EAST 67TH STREET between Fifth Avenue and Madison Avenue

The development of East 67th Street between Fifth Avenue and Madison Avenue parallels the general growth of most of the Historic District. As with other streets just east of Central Park, initial residential development corresponded to the improvement of financial conditions following the Panic of 1873. The earliest speculative building on this street was begun in 1879 at Nos. 12-26 and 17-21. Other residences followed and by 1885 the entire block was occupied by brown-stone dwellings built for prosperous families such as those of shirt manufacturer Victor Henry Rothschild (No. 6), lawyer Charles S. Taber (No. 22), and department store owner Joseph B. Bloomingdale (No. 11).

In the last years of the 19th century and first decades of the 20th century the streets between Fifth and Madison Avenues changed dramatically as wealthy individuals moved to the area and built larger, more stylish houses or redesigned the front facades of existing structures. East 67th Street saw a total transformation; none of the houses retain details from the 1870s and 1880s. The new designs were commissioned from New York's finest architects including John H. Duncan (Nos. 4 and 14-16), C.P.H. Gilbert (No. 10), James Gamble Rogers (No. 12), Carrère & Hastings (No. 5), Clinton & Russell (No. 7), and Ernest Flagg (No. 15). Among those who were attracted to the street were banker Henri P. Wertheim (No. 4); railroad president Benjamin F. Yoakum (No. 14-16); Robert Fulton Cutting (No. 22), known as the "first citizen of New York"; lawyers Samuel H. Valentine (No. 5), Chauncey Traux (No. 7), and William Fawcett (No. 21); theatrical entrepreneur Martin Beck (No. 13); and industrialists Ferdinand Sulzberger (No. 21) and Robert M. Littlejohn (No. 23). The street still retains its low-rise, residential character, although an apartment building was erected at No. 20 in 1925. This building, designed by architect Mott B. Schmidt in a neo-Georgian style, blends with the other houses and does not detract from the uniformity and grandeur of the street. Apartment buildings occupy all four corners of the block. That at No. 1 replaced the George Gould mansion, while that at No. 2 replaced the mansion of steel magnate Elbert T. Gary.

EAST 67TH STREET South Side

No. 2 (1381/69)

	Date	Architect	Owner
Erected	1927-28 by	Rosario Candela	for 855 Fifth Ave. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment house; rusticated, three-story limestone base; brick above; balconies at eighth floor.

HISTORY

Replaced the neo-Italian Renaissance house of Elbert Gary, designed by C.P.H. Gilbert and built in 1910-12, which had replaced the Queen Anne style house of H. O. Armour designed in 1881 by Lamb & Wheeler.

References:

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

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

EAST 67TH STREET South Side

No. 4 (1381/67)

	Date	Architect	Owner
Erected	1901-02 by	John H. Duncan	for Henri P. Wertheim

ARCHITECTURE

Style Beaux Arts

Elements Ornate five-story brick and limestone building with tall mansard roof; rusticated ground floor; French windows set within round arches on second story; second and third floor balconies; ocular windows in mansard; ornate metal doors.

HISTORY Replaced 1881 residence designed by Lamb & Wheeler. Henri Wertheim was a prominent New York banker with the firm of Wolff, Wertheim & Co. Now the residence of the Consul General of Japan.

References: Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June, 1903), 568-illustration, 570-71.

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

Norval White and Elliot Willensky AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 225.

EAST 67TH STREET South Side

No. 6 (1381/66)

	Date		Architect		Owner
Erected	1880-81	by	James E. Ware	for	Ira E. Doying
Present Facade	1923	by	Clinton & Russell	for	Mrs. Lillian S. Thomas

ARCHITECTURE

Original Style Queen Anne

Present Style ~~late~~ Beaux Arts

Elements Five-story limestone building; extremely simple facade; cartouche over entrance; iron railing at third floor and window guards on ground floor; Doric frieze below mansard roof; pedimented dormers with iron railings in mansard roof.

Alterations 1923 - new front facade

HISTORY Built as one of a group of three Queen Anne houses (Nos. 6-10). Earliest resident was Victor Henry Rothschild (1835-1911), a shirt manufacturer and a founder of Mount Sinai Hospital; the Rothschild family owned the house from 1882 to 1921. Lillian Thomas, who commissioned the present facade, later married a Mr. Dodge.

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

EAST 67TH STREET South Side

No. 8 (1381/65)

	Date		Architect	Owner
Erected	1880-81	by	James E. Ware	for Ira E. Doying
Present Facade	1937?	by	David M. Oltarsh	for Macsmar Corp.

ARCHITECTURE

Original Style Queen Anne

Present Style None

Elements Four stories and basement; brick; retains original height, scale of openings, and projecting two-story bay.

Alterations 1937 - converted to a multiple dwelling; facade may have had detail removed then.

HISTORY Built as one of a group of three Queen Anne houses (Nos. 6-10). The house was purchased by Amos Morrill, who was in the chair business, in 1882, and occupied by his widow Mary Morrill until 1929.

References: Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June 1903), 569 (illustration only).

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

EAST 67TH STREET South Side

No. 10 (1381/64)

	Date		Architect		Owner
Erected	1880-81	by	James E. Ware	for	Ira E. Doying
Present Facade	1898-99	by	C.P.H. Gilbert	for	Jules S. Bache

ARCHITECTURE

Original Style Queen Anne

Present Style neo-Classical

Elements Five stories; limestone facade; rusticated first floor; four-story swelled front; curving balcony with iron railing at third floor; simple detailing; iron-grille doors with cartouche above.

Alterations 1898 - new front wall.

HISTORY

Built as one of a group of three Queen Anne houses (Nos. 6-10). The present facade was commissioned by banker and stock broker Jules S. Bache of the firm of J. S. Bache & Co. C. P. H. Gilbert also built a stable for Bache at 163 East 70th Street in 1901.

References:

Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 June 1903), 569 (illustration only).

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

"House of Jules S. Bache, Esq., New York, N. Y.," American Architect and Building News, 69 (July 28, 1900), 32, 40, plates.

EAST 67TH STREET South Side

No. 12 (1381/63)

	Date		Architect		Owner
Erected	1879	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1920	by	James Gamble Rogers	for	Frank C. Munson

ARCHITECTURE

Original Style Queen Anne

Present Style Remnants of Regency Revival

Elements Five stories; limestone facade; retains column entry portico and arched window enframements at second floor.

Alterations 1895 - facade alterations for Edward and Cordelia Hoyt by William B. Tubby
1920 - new front wall
1978 - Regency terrace removed and windows altered

HISTORY

Edward Hoyt (1853-1925) who purchased the house in 1895, was a leather merchant and president of the Central Leather Co. Frank C. Munson who commissioned present facade, was a partner in his father's shipping firm, the Munson Line, which specialized in trade with South America. Family owned house from 1920 to 1939.

References:

Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June 1903), 569 (illustration only)

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

References:
(cont.)

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 233.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 225.

EAST 67TH STREET South Side

Nos. 14-16 (1381/61-62)

		Date		Architect		Owned
Erected	No.14	1879	by	Lamb & Wheeler	for	Anthony Mowbray
	No. 16	1905	by	John H. Duncan	for	Cornelius W. Luyster
Present Facade	No. 14	1920	by	Dodge & Morrison	for	Jeremiah Milbank

ARCHITECTURE

Original Style Queen Anne

Present Style Beaux-Arts

Elements Two related buildings with rusticated limestone facades; No. 14 is three stories high and No. 16 five stories high with a mansard; No. 14 has a central round-arched entrance and paired windows with a balcony above; No. 16 is more ornate with cartouches, balcony, projecting cornice, and dormers in the mansard roof.

Alterations 1920 - two buildings connected on interior and No. 14 redesigned to harmonize with No. 16.
1978 - window sash altered; glass penthouse added to No. 14

HISTORY

Nos. 14 and 16 built in 1879 as two brownstone residences. Cornelius W. Luyster, who rebuilt No. 16, was a major real estate developer. He sold the house in 1906 to Benjamin F. Yoakum(1859-1929), the president of the St. Louis, San Francisco Railroad and Chairman of the Executive Committee of the Rock Island Railroad. Jeremiah Milbank (1887 - ?), purchased No. 16 in 1919 and No. 14 in 1920 and appears to have had No. 14 altered to harmonize with No. 16; he also connected the two houses on the interior. He owned the property until 1975. Milbank was a director of the Metropolitan Life Insurance Co. and a trustee of the Provident Loan Society.

EAST 67TH STREET South Side

No. 18 (1381/60)

	Date		Architect		Owner
Erected	1879-80	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1925	by	Henry C. Pelton	for	Julius & Hedwig Stursberg

ARCHITECTURE

Original Style Queen Anne

Present Style neo-Classical

Elements Five-story brick structure resting on rusticated limestone base; stone doorway
enframement with broken pediment and cartouche; splayed window lintels; iron
balconies at windows; bracketed and dentilled roof cornice.

Alterations 1925 - new front built

HISTORY The house was owned by members of the Stursberg family between 1890 and 1960. An
art gallery now occupies the ground floor.

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

EAST 67TH STREET South Side

No. 20 (1381/59)

	Date		Architect		Owner
Erected	1925	by	Mott B. Schmidt	for	Louis Steckler

ARCHITECTURE

Style neo-Georgian

Elements Seven-story brick apartment building; neo-Georgian doorway enframements; stone kestones above windows; panels in brick below windows at fourth and sixth stories; cornice above sixth story; iron balcony at second story windows.

HISTORY

Replaced brownstone dwelling designed in 1879 by Lamb & Wheeler for Anthony Mowbray. Louis Steckler (1865-1941), who commissioned the present building, was a lawyer.

References:

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

EAST 67TH STREET South Side

No. 22 (1381/58)

	Date		Architect		Owner
Erected	1879	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1908-09	by	Harry Allan Jacobs	for	Robert Fulton Cutting

ARCHITECTURE

Original Style Queen Anne

Present Style neo-French Classic

Elements Four-story limestone front; austere; crisply-cut openings with modest enframements; fourth floor set behind balustrade; iron window guards and Greek fret band at second floor; low stoop; decorative transom in arch of doorway.

Alterations 1908 - new facade

HISTORY

From 1880 to 1890 was owned by Charles Seymour Tabor (d. 1916), a lawyer. The house was purchased in 1907 by Robert Fulton Cutting (1852-1934) known as the "first citizen of New York." He was founder and the first chairman of the Citizens Union, president and chairman of the Cooper Union, president of the Society for Improving Conditions of the Poor (1894-1913), and a founder of the City and Suburban Homes Company. Cutting sold the house in 1924.

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

EAST 67TH STREET South Side

No. 24 (1381/56)

	Date		Architect		Owner
Erected	1960	by	Kavy & Kavovitt, Inc.	for	Herkimer Industries

ARCHITECTURE

Style None

Elements Seven story brick apartment building with commercial ground floor.

HISTORY Replaced an earlier five-story building on the site.

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

EAST 67TH STREET North Side

No. 1 (1382/1)

	Date	Architect	Owner
Erected	1961-63 by	Robert L. Bien	for The Frouge Corp

ARCHITECTURE

Style None

Elements 19-story brick and glass apartment building

HISTORY

Replaced the George J. Gould residence, a neo-Italian Renaissance style palazzo, designed by Horace Trumbauer and built in 1907-09.
The house was later owned by Alice Gwynne Vanderbilt.

References:

Andrew Alpern, Apartments for the Affluent(New York: Mc Graw-Hill, 1975) pp. 144-145.

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

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

New York Times, July 12, 1961.

New York Post Magazine, July 23, 1961.

EAST 67TH STREET North Side

No. 3 (1382/69 in part)

	Date		Architect		Owner
Erected	1949	by	Sylvan Bien	for	860 Fifth Avenue Corp.

ARCHITECTURE

Style None

Elements One-story brick garage structure

HISTORY

Replaced a brownstone residence designed in 1881 by Thom & Wilson for Spaulding, Brennan & Jones as one of a row of six (Nos. 3-13)
Garage serves the apartment building at 860 Fifth Avenue.

References:

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

EAST 67TH STREET North Side

No. 5 (1382/7)

	Date	Architect	Owner
Erected	1908-09 by	Carrère & Hastings	for Samuel H. Valentine

ARCHITECTURE

Style neo-Classical

Elements Five-story limestone facade; two-story rounded oriel with ornate decorative panels; cornice at fourth floor topped by balustrade.

HISTORY

Replaced brownstone residence designed by Thom & Wilson for Spaulding, Brennan & Jones in 1881 as one of a row of six (Nos. 3-13); Samuel H. Valentine (d. 1916) was a lawyer and a founder of the Automobile Club of America.

References:

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

EAST 67TH STREET North Side

No. 7 (1382/8)

	Date	Architect	Owner
Erected	1881-82 by	Thom & Wilson	Spaulding, Brennan & Jones
Present Facade	1899-1900 by	Clinton & Russell	Chauncey S. Truax

ARCHITECTURE

Original Style unknown

Present Style Beaux-Arts

Elements Five-story limestone building; entrance portico with paired Ionic columns and single end pilasters supports a three-sided angular bay with pediment; ornamental cartouches below windows; roof balustrade crowned by urns.

Alterations 1899 - new facade

HISTORY House constructed as one of a row of six brownstone residences (Nos. 3-13).
Chauncey Truax who commissioned the present facade was a lawyer.

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

EAST 67TH STREET North Side

No. 9 (1382/9)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Spaulding, Brennan & Jones
Present Facade	1912	by	Hiss & Weekes	for	Charles C. Stillman

ARCHITECTURE

Original Style unknown

Present Style neo-French Renaissance

Elements Four stories plus basement; ornate second floor balcony railing; wreath panels below third floor windows; mansard roof; dormer windows with steep pediments and finials.

Alterations 1912- new facade
Stoop has been removed

HISTORY House built as one of a row of six brownstone residences (Nos. 3-13). Original resident of house was Col. Vernon K. Stevenson (1812-1884), president of the Chattanooga & Nashville Railroad and the Southern Pacific Railroad. Charles Chauncey Stillman (d. 1926), who commissioned the present facade, was a financier and benefactor of Harvard University; endowing the Charles Eliot Norton Professorship of Poetry.

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

EAST 67TH STREET North Side

No. 11 (1382/10)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Spaulding, Brennan & Jones
Present Facade	1913	by	Foster & Gade	for	Edward T. H. Talmadge

ARCHITECTURE

Original Style unknown

Present Style neo-French Classic

Elements Five-story limestone dwelling with setback mansard roof; rusticated base; roof balustrade; austere detailing; wrought-iron window balconies.

Alterations 1913 - new facade

1929 - a sixth story has been added

HISTORY

House was built as one of a row of six brownstone residences (Nos. 3-13). From 1889 to 1913 it was owned by Joseph B. Bloomingdale (1841-1904) and his wife Clara; in 1870 Joseph formed a partnership with his brother Lyman (see 21 East 63rd St.) and founded Bloomingdale's Department Store. He also was a founder of Barnard College. The house was sold in 1913 to Edward Taylor Hunt Talmage (1867-1922), a member of the New York Stock Exchange, who commissioned the present facade.

References:

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

EAST 67TH STREET North Side

No. 13 (1382/11)

	Date	Architect	Owner
Erected	1920-21 by	Harry Allan Jacobs	for Martin Beck

ARCHITECTURE

Style English neo-classical

Elements Four-story limestone residence with rusticated ground floor; second-story windows set behind a triumphal arch motif that is topped by a balustrade; recessed fourth story above cornice.

HISTORY

House replaced a brownstone residence designed in 1881 by Thom & Wilson for Spaulding, Brennan & Jones as one of a row of six (Nos. 3-13).
Martin Beck (1869-1940) was a prominent figure in the theatrical life of New York City. He built the Palace and Martin Beck Theatres. (see also 166 East 64th St.).

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 232.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978) p. 225.

EAST 67TH STREET North Side

No. 15 (1382/12)

	Date		Architect		Owner
Erected	1907	by	Ernest Flagg	for	Cortlandt F. Bishop

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residences faced with rusticated limestone; mansard roof; second-story iron railing; swag panels at windows and roof; cornice surmounted by iron railing; cartouche at doorway.

Alterations 1936 - converted to a club

HISTORY

Replaced a rowhouse of 1879 erected by owner/architect B. Muldoon; Cortlandt F. Bishop (d. 1911) was an organizer of the Automobile Club of America and was the first person to get a permit to operate an automobile in Central Park. The house remained in the Bishop family until 1936. It now houses the Regency Club.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 233.

"House No. 15 East Sixty-Seventh Street, New York, N.Y." American Architect and Building News, 89 (June 2, 1906), 188, pl. 1588.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 225.

EAST 67TH STREET North Side

No. 17-19 (1382/13)

	Date		Architect		Owner
Erected	1879-80	by	B. Muldoon	for	B. Muldoon
Present Facade	1948	by	Schuman & Lichtenstein	for	Harmony Estates, Inc.

ARCHITECTURE

Original Style unknown

Present Style late Art Deco

Elements Five-story building; stone entranceway; brick facade. Height is compatible with the scale of the street.

Alterations 1907 - major alteration of No. 19 by Carrère & Hastings for Henry S. Glazier - probably new front
1948 - Nos. 17 and 19 combined and converted to apartments and doctor's office; new facade added
Store front has been added - perhaps during alterations of 1948.

HISTORY

Nos. 17 and 19 were originally built as two of a group of four residences (Nos. 15-21). Isaac Glazier purchased No. 17 in 1881; it was transferred to his brother Simon Glazier, a broker, in 1883 and remained in the Glazier family until 1948. An early resident of No. 19 was Charles Fleming (1827-1904), a wool importer. He sold the house to Simon Glazier in 1906; Simon Glazier then transferred No. 19 to his son Henry S. Glazier (d. 1939), also a broker and a partner in Herzog & Glazier, who commissioned the major alteration from Carrère & Hastings. No. 19 also remained in the Glazier family until 1948.

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

EAST 67TH STREET North Side

No. 21 (1382/15)

	Date		Architect		Owner
Erected	1879-80	by	B. Muldoon	for	B. Muldoon
Present Facade	1919	by	Philip Aehne(or A. Ehne)	for	Wm. L. Fawcett

ARCHITECTURE

Original Style	unknown
Present Style	neo-French Classic
Elements	Five-story limestone front, austere detailing; swag panels.
Alterations	1919 - new facade 1933 - converted to dwelling, salesroom and offices.

HISTORY

House built as one of a group of four residences (Nos. 15-21).
It was purchased in 1891 by Ferdinand Sulzberger (1841-1915), called "The Father of the Meat Packing Industry." Purchased in 1919 as an investment by William Fawcett (1879-1940), a banking lawyer.
The building is now owned by the Hirschl & Adler Galleries which occupies the ground floor.

References:

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

EAST 67TH STREET North Side

No. 23 (1382/16)

	Date		Architect		Owner
Erected	1882-83	by	R. H. Robertson	for	William Skidmore
Present Facade	1919	by	Sterner & Wolfe	for	Robert & Rebecca Bolling Littlejohn

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story brick residence, splayed brick window lintels; modillioned cornice above fourth floor.

Alterations 1919 - new facade

Ground floor has been altered for commercial use.

HISTORY

Robert M. Littlejohn (1874-1940) purchased the house in 1919; he was director of Littlejohn Co., a leading importer of crude rubber.

References:

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

EAST 67TH STREET North Side

No. 25 (1382/17)

	Date		Architect		Owner
Erected	1926	by	Robert T. Lyons	for	25 East 67th Street Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building; two story limestone base with multi-paneled windows at second floor; brick above; commercial ground floor on Madison Avenue; balustraded stone parapet at roof.

HISTORY Replaced an earlier residence.

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

EAST 67TH STREET between Madison Avenue and Park Avenue

The development of East 67th Street between Madison Avenue and Park Avenue corresponds to the pattern of growth on 67th Street between Fifth and Madison Avenues. The earliest buildings consisted of row-houses erected in the late 1870s by speculators who quickly sold the completed houses to well-to-do families such as those of Solomon Bondy, an importer (No. 32); Joseph S. Stout (No. 35), a governor of the New York Stock Exchange; and lace importer Levi Goldenberg (No. 37). In the early 20th century most of these modest houses were modernized with stylish new facades or replaced by grander dwellings, so that only Nos. 51 and 53 retain original neo-Grec details. The two rowhouses at the Madison Avenue corners, whose fronts face onto Madison Avenue but whose sides extend along 67th Street for approximately 75 feet, also survive from the early period of development. Although more imposing than the brownstone residences they replaced, the new buildings on this block are less substantial than those to the west and less well known architects were generally commissioned to design them. This is evidence of the fact that the park streets were more prestigious than the streets near the railroad cut that ran along Park Avenue until the early years of the 20th century. Among the notable early 20th-century residents of East 67th Street between Madison and Park Avenues were Ellsworth Eliot, Jr. (No. 34), president of the American Surgical Association; banker Hugh D. Auchincloss (No. 33); Arthur H. Scribner of the Scribner Publishing Co., who lived in a particularly fine Beaux-Arts style house designed in 1907 by Ernest Flagg (No. 39); and banker Lewis Spencer Morris who lived at No. 47 before moving to a grander house at 116 East 80th Street. This block retains its turn-of-the-century ambience to a great extent, even though tall apartment buildings dominate the Park Avenue corners.

EAST 67TH STREET South Side

No. 32 (1381/149)

	Date		Architect		Owner
Erected	1877-78	by	D & J. Jardine	for	Breen & Nason
Present Facade	1908-09	by	W. W. Knowles	for	William Bondy

ARCHITECTURE

Original Style unknown

Present Style neo-French Classic

Elements Five-story limestone facade crowned by mansard roof; rusticated ground floor; pedimented French windows on second floor; simple, crisp detailing; balustrade at cornice; pedimented dormers.

Alterations 1908 - new facade
 1933 - converted to offices
 1938 - converted to private residence
 ? - store added on ground floor

HISTORY

Built as one of a row of six houses (Nos. 32-42).
House purchased in 1878 by Solomon Bondy and remained in family until 1922. Solomon Bondy was an importer. His son Maurice (1862-1925) (trustee of the estate), was a partner in the firm of Kaufman and Bondy, seller of pipes and smoking articles. William Bondy, who acquired title in 1922, was a lawyer and Federal Judge.

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

EAST 67TH STREET South Side

No. 34 (1381/48)

	Date		Architect		Owner
Erected	1877-78	by	prob. D. & J. Jardine	for	Breen & Nason
Present Facade	1910	by	S. E. Gage	for	Ellsworth Eliot, Jr.

ARCHITECTURE

Original Style unknown

Present Style neo-French Classic

Elements Five-story structure; rusticated ground floor with engaged columns; fifth floor recessed behind a balustrade; window lintels supported on brackets above keystones and molded enframements.

Alterations 1910 - new facade

HISTORY

House built as one of a row of six houses (Nos. 34-42).
Ellsworth Eliot, Jr. (1864-1945), who commissioned the present facade, was a doctor and president of the American Surgical Association. A pharmacy is now located on the ground floor.

References:

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

EAST 67TH STREET South Side

Nos. 36-38 (1381/47)

	Date	Architect	Owner
Erected	1905-06 by	Henry Bacon	for Elizabeth and Mary Thompson

ARCHITECTURE

Style neo-Georgian

Elements Five-story brick structure with rusticated limestone ground floor and recessed attic story; Ionic columned entrance portico; iron railings at second story windows; attenuated window enframements with modest lintels at second floor; ornate roof balustrade; tall areaway railing.

HISTORY Replaced two earlier brownstone dwellings of 1877-78 built as part of a row of six (Nos. 32-42). Elizabeth and Mary Thompson, who commissioned the present facade, acquired the property in 1904. It is now occupied by the Egyptian Mission to the United Nations.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 226.

EAST 67TH STREET South Side

No. 40 (1381/46)

	Date	Architect	Owner
Erected	1877-78 by	prob.D. & J. Jardine	for Breen & Nason
Present Facade	unknown		

ARCHITECTURE

Original Style unknown

Present Style some classical elements

Elements Four-story building with rusticated ground floor and parapet ornamented with swags; iron window balconies.

Alterations Facade has been stripped of original detail, perhaps in 1920's.

HISTORY House built as one of a row of six residences (Nos. 32-42).

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

EAST 67TH STREET South Side

No. 44 (1381/45)

	Date	Architect	Owner
Erected	1940-41 by	Rosario Candela	for Millard Realty Corp.

ARCHITECTURE

Style Art Deco

Elements Twelve-story brick apartment building with penthouse; multi-paned casement windows; iron canopy.

HISTORY Replaced four rowhouses of c.1877 (Nos. 42-48), one built by Breen & Mason, the others by Ira Doying.

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

EAST 67TH STREET North Side

No. 33 (1382/25)

	Date	Architect	Owner
Erected	1902-03 by	Robertson & Potter	for Hugh D. Auchincloss

ARCHITECTURE

Style neo-Georgian

Elements Five-story dwelling; rusticated limestone ground floor; brick upper stories; stone window enframements with projecting lintels at second story windows; iron railings at second and fourth floor windows; splayed lintels at third and fourth story windows; ornamental panels with swags and wreaths; Vitruvian scroll beltcourse; steep mansard roof; entrance flanked by stone posts topped by pine cones; tall iron fence.

Alterations new doors have been added

HISTORY Hugh D. Auchincloss (1858-1913) was director of the Farmer's Loan and Trust Co., the Bank of Manhattan, and the Bowery Savings Bank. In 1928 Emma Auchincloss sold the house to financier W. Thorn Kissel (1886-1960). It now houses the Histadrut Foundation, a Jewish educational group.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 226

EAST 67TH STREET North Side

No. 35 (1382/26)

	Date		Architect		Owner
Erected	1880-81	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1905	by	Bradford L. Gilbert	for	J. Henry Alexandre

ARCHITECTURE

Original Style unknown

Present Style Beaux-Arts

Elements Five-story limestone residence with mansard roof; columnar entrance portico supporting two-story rounded bay crowned by iron railing; wide segmental-arched dormer with cartouche; tall iron areaway fence.

Alterations 1905 - new facade
1945 - converted to apartments

HISTORY

Built as one of a group of three houses (Nos. 33-37).
First resident was Joseph S. Stout (1846-1904), a governor of the New York Stock Exchange, who retained ownership until 1903. It was then purchased by J. Henry Alexandre (1847-1912), owner of the Alexandre Steamship Line and Vice-President of the National Hunt and Steeple Chase Association.

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

EAST 67TH STREET North Side

No. 37 (1382/27)

	Date		Architect		Owner
Erected	1880-81	by	Thom & Wilson	for	Daniel Hennessey
Present Facade	1904	by	Blake & Butler	for	James Richard Steers

ARCHITECTURE

Original Style unknown

Present Style neo-Classical

Elements Five-story structure with two-story limestone base; red brick above; rusticated ground floor; balustrades at second floor windows; iron railings at third floor windows; Vitruvian scroll beltcourse; band of Greek frets below roof cornice.

Alterations 1904 - new facade

1945 - converted to apartments

HISTORY

Built as one of a group of three houses (Nos. 33-37).

First resident of house was Levi Goldenberg (1827-1884), a prominent New York lace importer and the chief promoter of Temple Beth-El, the first Reformed Synagogue in New York. The house was purchased by James Steers in 1899.

References:

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

EAST 67TH STREET North Side

No. 39 (1382/28)

	Date		Architect		Owner
Erected	1876-77	by	D. & J. Jardine	for	Breen & Nason
Present Facade	1903-04	by	Ernest Flagg	for	Arthur Scribner

ARCHITECTURE

Original Style unknown

Present Style Beaux-Arts

Elements Five-story limestone structure with mansard; rusticated ground floor; iron balcony and terrace railings; stone roof cornice with balustrade; swag panels above windows; iron areaway railing.

Alterations 1903 - new facade

1950 - converted to use for New York State Pharmaceutical Association
Dormers have been altered.

HISTORY

Arthur H. Scribner (1859-1932), who commissioned the present facade, became president of the Scribner Publishing Co. in 1930 after the death of his brother Charles.

References:

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

EAST 67TH STREET North Side

No. 41 (1382/29)

	Date		Architect		Owner
Erected	1878-79	by	Breen & Nason	for	Breen & Nason
Present Facade	1909-10	by	Denby & Nute	for	Robert S. Talmage

ARCHITECTURE

Original Style unknown

Present Style neo-Classical

Elements Five-story limestone residence; rusticated ground floor; entrance enframingent with broken pediment and cartouche projecting lintels above windows; mansard roof with iron cresting.

Alterations 1909 - new front facade

HISTORY Robert Swartout Talmage (1868-1953), who commissioned the present facade, was an architect with the firm of E. T. Crockroft & Co., and a member of the firm of Daniel Talmage Sons, rice merchants and millers.

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

EAST 67TH STREET North Side

No. 43 (1382/30)

	Date		Architect		Owner
Erected	1878	by	J. H. Valentine	for	Anderson Fowler

ARCHITECTURE

Original Style unknown

Present Style none

Elements Four stories and basement; height is compatible with the original scale of the street.

Alterations Facade has been stripped of detail

HISTORY

House was built as one of a row of four residences (Nos. 43-49).

From 1895 to 1920 the house was owned by William G. and Florence B. Fleming; William Fleming (1847-1907) was Secretary of the East Rutherford Savings, Loan and Building Association.

From 1920 to 1949, it was owned by Russell C. Leffingwell (1878-1960), Chairman of the Board of J. P. Morgan Bank and from 1917 to 1920 Assistant Secretary of the U. S. Treasury.

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

EAST 67TH STREET North Side

No. 45 (1382/130)

	Date	Architect	Owner
Erected	1911-13 by	Walter B. Chambers	for James R. Sheffield

ARCHITECTURE

Style Beaux-Arts

Elements Five-story limestone residence with mansard roof; entrance recessed behind a pair of round arches; two-story angled oriel set behind iron railing and topped by ornate stone balustrade; decorative carved panels below windows; roof cornice with balustrade; arched dormers with cartouches; iron entrance doors.

HISTORY Replaced a rowhouse designed in 1878 by J. H. Valentine and Ruddell Bros. for Anderson Fowler, and built as one of a group of four (Nos. 43-49). From 1964 to 1973, the house was owned by Gloria Vanderbilt Cooper. It is now the property of the Government of Peru.

References: "Residence, J. R. Sheffield, 45 East 67th Street, New York," Architecture, 40(1919), pl. 179-183.

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

EAST 67TH STREET North Side

No. 47 (1382/31)

	Date		Architect		Owner
Erected	1878	by	J. H. Valentine	for	Anderson Fowler
Present Facade	1908-09	by	William A. Bates	for	Lewis Spencer and Emily Morris

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story dwelling; rusticated limestone ground floor set behind pair of Doric columns that support a three-story swelled brick bay crowned by a balustrade with urns; second floor has French windows with splayed stone lintels set into round arches; pediments dormers in roof; tall iron areaway railing.

Alterations 1908 - new facade

HISTORY

House built as one of a group of four houses (Nos. 43-49). Louis Spencer Morris (1884-1944), who commissioned the present facade, was a descendent of Lewis Morris, signer of the Declaration of Independence; he was Chairman of the Board of the Fulton Trust Co. and Chairman of the New York Society Library. In 1922 Morris built a new house at 116 East 80th Street, (now a designated landmark).

References:

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

EAST 67TH STREET North Side

No. 49 (1382/32)

	Date		Architect		Owner
Erected	1878	by	J. H. Valentine	for	Anderson Fowler
Present Facade	1919	by	Sterner & Wolfe	for	William E Bruyn

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story brick residence; stone entrance enframingent with stylized Corinthian pilasters and swag frieze; second floor windows set into round arches with stone panels ornamented with classical urns; first three stories project to building line.

Alterations 1919 - stoop removed and new facade added
Mutl-paned windows have been removed .

HISTORY Built as one of a group of four (Nos. 43-49). Jacob Phillips, a merchant, owned the house between 1885 and 1919. William E. Bruyn (1879-1940), who commissioned the present facade, was an importer of crude rubber and a partner in Littlejohn & Co. (see 23 East 67th St.)

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

EAST 67TH STREET North Side

No. 51 (1382/33)

	Date	Architect	Owner
Erected	1878-79 by	D. & J. Jardine	for Anderson Fowler

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone building; galvanized-iron cornice; retains original window enframements, but lintels have been removed.

Alterations 1947 - stoop removed

HISTORY

Built as one of a row of five residences (Nos. 51-59). House was owned by Eugene Hawkins who purchased house in 1901, and it was owned by his family until 1930.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 226.

EAST 67TH STREET North Side

No. 53 (1382/133)

	Date	Architect	Owner
Erected	1878-79 by	D. & J. Jardine	for Anderson Fowler

ARCHITECTURE

Style	neo-Grec
Elements	Four-story and basement brownstone dwelling; galvanized iron cornice; full window enframements with projecting lintels and foliate capitals. Best preserved of the brownstone residences which characterized the early development of the street.
Alterations	1937 - converted to apartments ? - stoop has been removed

HISTORY House built as one of a group of five residences (Nos. 51-59). The first resident was Peter A. M. Jackson, who was in real estate business. The house remained in the Jackson family until 1954.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City(New York: Macmillan Publishing Co., 1979), p. 226.

EAST 67TH STREET North Side

No. 57 (1382/36)

	Date	Architect	Owner
Erected	1926-27 by	York & Sawyer	for 660 Park Avenue Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Grand thirteen-story limestone apartment building; rusticated, three-story base; quoins at corners, modillioned roof cornice.

HISTORY Replaced three residences of 1878, designed by D. & J. Jardine for Anderson Fowler as part of a row of five (Nos. 53-59).

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975). p. 8.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 67TH STREET between Park and Lexington Avenues

The block located between Park and Lexington Avenues and East 67th and East 68th Streets was originally home to a number of charitable institutions. These were replaced in the 20th century by apartment buildings. The apartment house at 115 East 67th Street, designed in 1930 by Andrew J. Thomas, was built on the site of the Baptist Home for Aged and Infirm Persons. This institution was founded in 1869 and had its main building on East 68th Street. The south side of the street is occupied entirely by the Seventh Regiment Armory, described on Park Avenue.

EAST 67TH STREET North Side

No. 105 (1402/1)

	Date		Architect		Owner
Erected	1923	by	J. E. R. Carpenter	for	655 Park Avenue Inc.

ARCHITECTURE

Style neo-Federal

Elements Ten-story brick and limestone building extending along entire block front of Park Avenue between East 67th and East 68th streets; three-story stone base; limestone quoins; splayed lintels and beltcourses, roof balustrade; broken pediment at entrance.

HISTORY Built on the site of the Hahnemann Hospital.

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

EAST 67TH STREET North Side

No. 115 (1402/6)

	Date	Architect	Owner
Erected	1930-31 by	Andrew J. Thomas	for Empire Mortgage Co.

ARCHITECTURE

Style neo-Romanesque

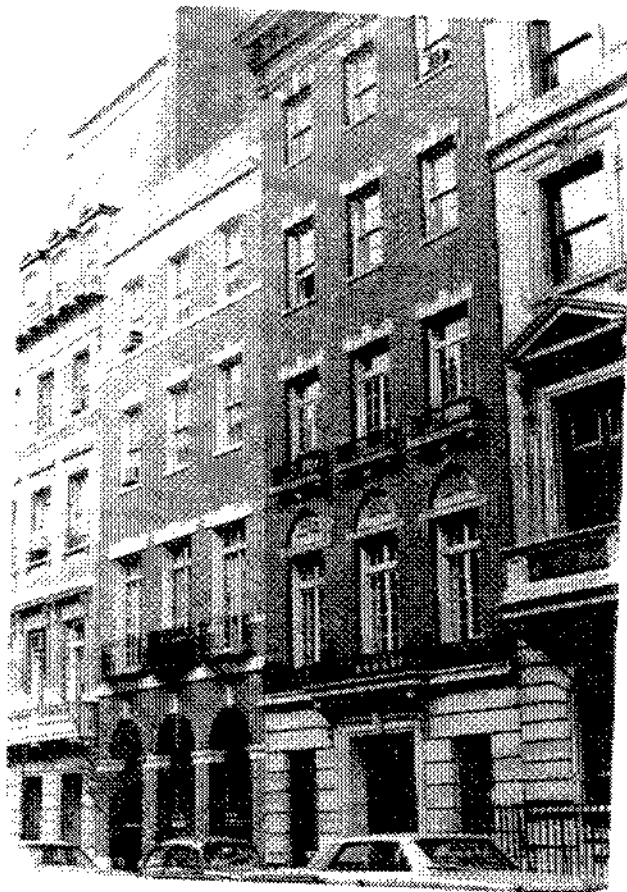
Elements Eleven-story apartment building; ground floor stone; second story brick with stone bands brick above; multi-paned windows; raised-brick piers; large stone entrance panel with ornate round-arched entry and finial in the form of animals; panels with animal faces.

HISTORY Built on part of the site of the Baptist Home for the Aged and Infirm Persons.

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



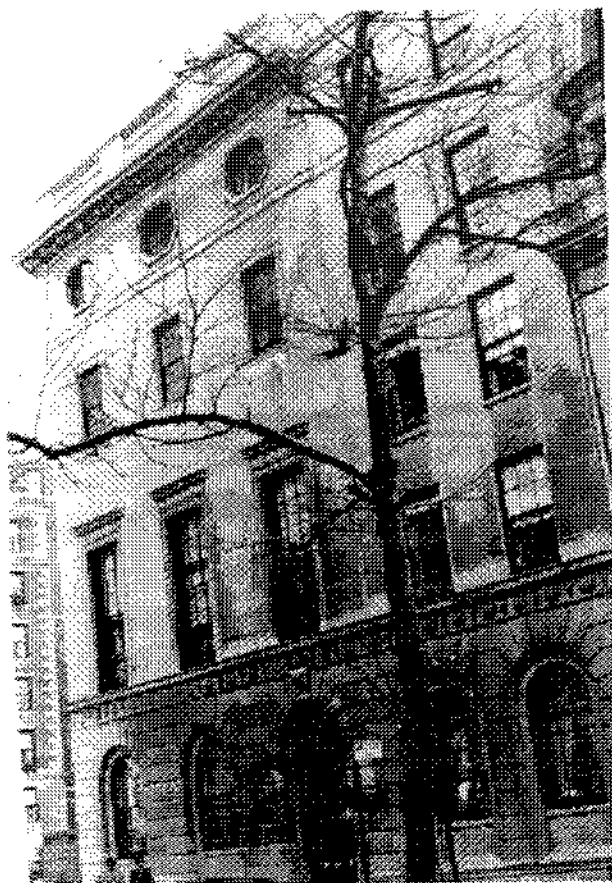
40 East 68th St.



43 & 45 East 68th St.



46 East 68th St.



58 East 68th St.

EAST 68TH STREET between Fifth Avenue and Madison Avenue

By 1879, this section of East 68th Street had ten rowhouses along the south side of the street beginning at the corner of Madison and extending westward toward Fifth. Within six years, the few remaining empty lots were built upon. The corner site was occupied by the Charles Yerkes mansion which was 153 feet long on East 68th Street and included a two-story high art gallery next to No. 6. This stone residence was designed by Robert H. Robertson and built between 1893 and 1896. It was demolished in 1925 by Thomas Fortune Ryan, who lived at 858 Fifth Avenue, to form a garden on the site. Now the apartment house at 860 Fifth Avenue dominates the corner. The north side of the street was vacant until about 1883 when the Robert Stuart mansion, a handsome Second Empire structure, was built on the corner. The mansion with its ancillary stable extended along East 68th Street for nearly half the length of the block. In 1897, it was acquired by William C. Whitney, financier and sportsman, and his second wife Edith S. Randolph. It was extensively altered by McKim, Mead & White. After passing through the hands of James Henry Smith, the house was purchased by William's son, Harry Payne Whitney. The building stood until 1942 when it was torn down for the construction of the apartment building at 870 Fifth Avenue.

The two imposing residences on the north side, No. 5 and No. 7-9, were built in 1894-96 and 1905-07 respectively. No. 5 was designed for John J. Emery by the notable Boston architectural firm of Peabody & Stearns. This house is strikingly similar to that at 8 East 69th Street, adjoining No. 5 at the rear. No. 8 was also by Peabody & Stearns but was constructed two years earlier. The Mrs. George T. Bliss house, No. 7-9, is by the architects Heins & LaFarge, the firm that won the design competition for the Cathedral of St. John the Divine.

All the buildings on the south side of the street were either replaced with new buildings or given completely new facades during the early part of this century. Nos. 6, 8 and 10 are three refaced rowhouses. No. 6 was an 1880-81 brownstone rowhouse by John G. Prague; Nos. 8 and 10 were brownstone rowhouses by Lamb & Wheeler of 1881-82. In 1919, Otto Kahn, the great patron of the arts whose mansion still stands on the northeast corner of Fifth Avenue and East 91st Street, hired Harry Allan Jacobs to replace the old fronts with a modern design. Jacobs unified the three houses behind a single facade that created the impression of a large mansion. The style was a severe and elegant echo of the French Renaissance crowned by a towered mansard. Recently, in 1978-79, Nos. 6 and 8 were brutally updated by a devastating alteration; only No. 10 retains some of the character of the Jacobs facade.

The imposing Beaux-Arts townhouse by C.P.H. Gilbert at No. 18 was built in 1904-05 for Henry T. Sloane, the son of one of the founders of W. & J. Sloane and a benefactor of Yale University. He moved to this house from his former residence at 9 East 72nd Street.

Although the Indonesian Mission to the U.N. is at No. 5 and the Austrian Mission occupies No. 14, the block is still mainly residential. The Madison Avenue corners are anchored by a handsome neo-Renaissance apartment house at No. 11, built on the site of Richard Morris Hunt's houses for Henry G. Marquand, and a modern apartment building at No. 20-28.

EAST 68TH STREET South Side

No. 6, 8, 10 (1382/64 and 65)

		Date		Architect		Owner
Erected	No. 6	1880-81	by	John G. Prague	for	S. L. Bradley
	No. 8	1881-82	by	Lamb & Wheeler	for	Anthony Mowbray
	No. 10	1881-82	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade		1919-20	by	Harry Allan Jacobs	for	Otto H. Kahn

ARCHITECTURE

Original Style unknown

Present Style neo-French Renaissance

Elements Built as five-story residences; stone facing; central section (No. 8) has flanking pavilions (Nos. 6 and 10); originally each had a two-story mansard; all openings square-headed except at No. 8 where second floor windows are recessed within round arches. The new fourth and fifth floors at Nos. 6 and 8 have square-headed windows vertically joined within an arch with narrow slit windows flanking central windows of each unit. The sixth and seventh floors are set back. No. 10 retains its two-story mansard roof with dormers.

Alterations 1919 - The three houses were given a common limestone facade; all interior partitions taken out; floor beams raised to new levels.

1928 - fifth floor dormer at No. 10 replaced by two dormers.

1978 - fourth, fifth and sixth floors of Nos. 6 and 8 rebuilt, and a seventh floor added.

EAST 68TH STREET South Side

No. 6, 8, 10 (1382/64 and 65)
(cont.)

HISTORY

No. 6 originally built as one of a pair (Nos. 4 and 6) and Nos. 8-10 built as a pair. Harriet and Sigmund Lehman (of Lehman Brothers) sold No. 8 to Adelaide Wolff, daughter of Abraham Wolff of Kuhn, Loeb and Co., in 1895. The following year she married Otto H. Kahn (1867-1934), also of Kuhn, Loeb & Co., and later a noted philanthropist and patron of the arts, especially of the Metropolitan Opera. Kahn purchased No. 10 in 1905 and No. 6 in 1916. Reconstruction of the three houses began after the completion of the Kahns' new mansion at 1100 Fifth Avenue. No. 6 was sold in 1922 to Frank and Elizabeth Polk. No. 8 was sold in 1921 to Leah and J. Bentley Squier. No. 10 was sold in 1922 to banker Edward Roland Harriman (1895-?), son of railroad executive Edward Henry Harriman who had had extensive business dealings with Kahn. Nos. 6 and 8 are currently being converted for sale as apartments.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 226.

EAST 68TH STREET South Side

No. 12 (1382/63)

	Date		Architect		Owner
Erected	1878-79	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1913-14	by	Andrew Jackson Thomas	for	Richard M. Hurd

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Seven-story residence; brick facing in Flemish bond with burned headers; rusticated stone base with central entrance flanked by Doric columns supporting slab lintel; second floor windows square-headed and recessed within round arches with paneled stone imposts and keystone; crisply-cut square-headed window at third and fourth floors with a small stone balcony at the central window on the third floor; three pedimented dormers in the fifth floor joined into studio windows; added sixth floor with casement windows and modern brick facing; seventh floor has a peaked roof.

Alterations 1913 - extended front and rear; new facade; mansard roof added.

1953 - converted from one to two-family residence; interior alterations.

1957 - conservatory added on roof.

HISTORY

House originally built as one of a row of five (Nos. 12-20). Richard and Lucy Hurd owned the house between 1913 and 1936.

References:

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

EAST 68TH STREET South Side

No. 14 (1382/62)

	Date		Architect		Owner
Erected	1878-79	by	Lamb & Wheeler.	for	Anthony Mowbray
Present Facade	1925	by	William Lawrence Bottomley	for	Mrs. Charles F. Watson Jr.

ARCHITECTURE

Original Style unknown

Present Style neo-French Classic

Elements Six-story residence; stone facing; ground floor has central entrance; all windows are square-headed except those at the second floor which are round-arched; band course above the third floor; simple roof cornice; extension above cornice.

Alterations 1925 - Building extended to building line, new facade; new rear extension.

A sixth story has been added,

HISTORY Originally built as one of a row of five houses (Nos. 12-20). The building is now used by the Austrian Mission to the United Nations.

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

EAST 68TH STREET South Side

No. 16 (1382/161)

	Date	Architect	Owner
Erected	1921-22 by	Lucian E. Smith	for William L. Fawcett

ARCHITECTURE

Style Adamesque

Elements Five-story residence; stone facing; central round-arched entrance with flanking fluted pilasters and pediment; discs with garlands over ground floor windows; all windows are square-headed; simple roof cornice.

HISTORY

Replaced one of a row of five 1878-79 houses by Lamb & Wheeler. William L. Fawcett (1879-1940), who commissioned the present house, was a banking lawyer. He held this property as an investment and also owned houses at 21 East 67th Street and 20 East 66th Street.

References:

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

EAST 68TH STREET South Side

No. 18 (1382/60)

	Date	Architect	Owner
Erected	1904-05 by	C. P. H. Gilbert	for Henry T. Sloane

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence with a sixth story at the rear; limestone facing; segmental-arch ground floor openings; bands above the first floor; square-headed windows with paneled pilasters and brackets carrying lintels; third floor windows have eared enframements with sills and keystones; cornice carried on paired brackets and crowned by wrought-iron railing above third floor; setback fourth floor with simply enframed windows; balustraded parapet in front of fifth story mansard pierced by three dormers with segmental pediments; copper coping.

Alterations 1942-46--converted to class "A" apartments by James E. Casale for Hagop Kevorkian

HISTORY This house replaced two earlier rowhouses. Henry T. Sloane (1846-1937) was the son of the founder of W. & J. Sloane and a director of that company. He was also known as a philanthropist, donating two physics laboratories to Yale University. Sloane commissioned this house after he was divorced from his wife, Jessie Robbins, and they had moved from their house at 9 East 72nd Street (see).

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

EAST 68TH STREET South Side

No. 20-28 (1382/56)

	Date		Architect		Owner
Erected	1955	by	Boak & Raad	for	Rockwood Realty Corp.

ARCHITECTURE

Style none

Elements Fifteen-story brick apartment building with commercial ground floor on Madison Avenue facade.

HISTORY Replaced five rowhouses that faced onto East 68th Street. The building permit was filed in 1946 but expired in 1950 and was reissued--construction began in 1955.

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

EAST 68TH STREET North Side

No. 5 (1383/9)

	Date	Architect	Owner
Erected	1894-96 by	Peabody & Stearns	for John J. Emery

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; stone facing; particularly wide house--50 feet; full-height curved bay to left of entrance, flush from entrance to right; ground floor of banded rustication; entrance portico with composite columns carrying ornate entablature crowned with balustrade; all openings are square-headed; second floor windows enframed with bell flowers and lintels carried on brackets; third floor windows simply enframed with lintels and sills; quoins extend from second and third floors at corners; fourth floor windows flanked by guilloche and rosette plaques; handsome modillioned roof cornice crowned by balustrade.

Alterations 1911 - interior alterations by Ogden Codman for John J. Emery
1951 - converted from private dwelling to headquarters of International Labor Organization
1952 - front entrance repaired, converted for U. N. Delegation of the Republic of Indonesia

HISTORY

This was the first building to be constructed on the site. The design is very similar to a house by the same architects at 8 East 69th Street. The house was built for John J. Emery (d. 1908) was born in England in 1838 and brought to this country while still a child by his parents who settled in Cincinnati. The family became involved in real estate development in that city and, later, the two sons continued the business. At the time of his death, Emery and his brother were said to own two hundred buildings in Cincinnati including a hotel and theaters. John J. Emery was one of the oldest residents of the fashionable summer resort community in Bar Harbor, Maine, where he maintained one of that community's finest estates.

EAST 68TH STREET North Side

No. 5 (1383/9) (cont.)

References:

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

Russell Sturgis, "A Critique (With illustrations) of the Works of Shepley, Rutan & Coolidge and Peabody & Stearns," The Architectural Record (Great Architects Series, No. 3, July, 1896), 53-55.

EAST 68TH STREET North Side

No. 9 (1383/12)

	Date	Architect	Owner
Erected	1905-07 by	Heins & LaFarge	for Mrs. George T. Bliss

ARCHITECTURE

Style Beaux Arts

Elements Six-story residence; Roman brick and stone facing; ground floor pierced by round-arched openings including central entrance; second floor has square-headed windows with corbeled sills and segmental pediments; two-story high monumental Ionic columns on plinths flank windows; balustrade in front of third floor windows that have lintels, central one has segmental pediment; stone band at sill level of square-headed fourth floor windows; modillioned and dentiled roof cornice crowned by balustrade behind which are set the simply enframed fifth floor windows--the central one with a copper-clad broken pediment; sixth floor pierced by copper-clad dormers.

Alterations 1944-46 - converted to housekeeping apartments by Newton P. Bevin for Susan Dwight Bliss.

HISTORY This was the first building to be constructed on the site. Title to the house remained in the Bliss family until 1967.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 233.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 226.

EAST 68TH STREET North Side

No. 11 (1383/13)

	Date	Architect	Owner
Erected	1912-13 by	Herbert Lucas	for No. 11 East 68th St. Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Eleven-story apartment building; first and second floors are rusticated stone with brick above; central recessed courtyard; end windows of each section are bowed; band courses over third , fourth and sixth floors; all windows are square-headed and have six-over-six sash; the central windows are enframed by stone from the fourth to the sixth floor; bracketed roof cornice. Treatment of Madison Avenue facade is similar but with ground floor shops.

Alterations 1926 - one-story extension on the northeast corner of the building.

HISTORY Replaced three residences built in 1881 for Henry G. Marquand from designs of Richard Morris Hunt, which faced onto Madison Avenue. This is one of the earlier apartment houses to be built on Madison Avenue in the area.

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

EAST 68TH STREET between Madison Avenue and Park Avenue

By 1879, this part of East 68th Street was developed with the exception of the northern corner sites at Madison and Park Avenues. Indicative of the appearance of the street soon after the initial phase of construction is No. 34, which although now missing its stoop, retains most of its architectural integrity. Also of interest is the 1881-82 rowhouse with its projecting bay at the northern Madison Avenue corner, described under 813 Madison Avenue, which dominates 75 feet of 68th Street. Most of the early houses were remodeled or reconstructed between 1900 and 1932 in a variety of styles and materials. The most recent building on the block is the western extension to No. 60, the Council of Foreign Relations, completed in 1954.

Some of the remodeling consisted of shaving the facades of their original ornament as at No. 36, producing a smooth, planar surface--a popular type of modernization between the World Wars. Other types of "updating" consisted of adding one or two-story extensions in a then current, fashionable style as was done at Nos. 38 and 52. Two rather unattractive examples of this kind of work are Nos. 32 and 50. Alteration of another kind consisted of removing the original front wall, extending the floors to the building line and then adding an entirely new facade. This was done at Nos. 37, 39, 40-42 and 43. The remaining houses were constructed on the sites of demolished brownstone residences of the 1870s.

On the south side of the street, No. 40 is an interesting town house, originally two brownstone rowhouses (1878) combined behind a new (1897-98) limestone facade. Its handsome Beaux-Arts design by Schickel & Ditmars was commissioned by John Daniel Crimmins whose father was deeply involved with the development of the East Side particularly around 59th Street. Crimmins himself entered his father's successful business at the age of 16 and soon enlarged upon it. The Crimminses were responsible for the construction of the subways, part of the elevated railroad system, Croton water works, many gas facilities, and most of the storage vaults of the city's breweries--once quite numerous.

The eighth Marques De Piedrablanca de Guana Cuevas once owned the handsome town houses at Nos. 52 and 54. He was an internationally known ballet impresario, choreographer, and founder of the Grand Ballet du Marquis de Cuevas which began in New York in 1944. His wife, the Marquesa, was the former Margaret Rockefeller Strong, granddaughter of John D. Rockefeller. It is the Marquesa who is responsible for saving the block front on the west side of Park Avenue between East 68th and 69th Streets. When the buildings on the block were threatened with imminent destruction (scaffolding had been erected around No. 680 Park at the northwest corner of 68th Street), the Marquesa purchased the houses to ensure their preservation.

The limestone house on the southwest corner of Park Avenue (No. 60) is the work of Delano & Aldrich, the prominent architectural firm. It was built in 1919 for Harold I. Pratt as a wedding gift in accordance

EAST 68TH STREET between Madison Avenue and Park Avenue (cont.)

with the practice of his late father Charles Pratt, the Brooklyn millionaire who made his fortune in oil refining. In 1874, Pratt's company merged with John D. Rockefeller's Standard Oil Company. At the marriage of each of his children, Pratt built a mansion for the newlyweds near his own home on Clinton Avenue in Brooklyn. Harold was the first to leave Brooklyn and chose to have his "gift" built here.

The north side of the street presents an appealing block front with a handsome variety of town houses designed by a number of notable architects and firms, such as Carrère & Hastings, C.P.H. Gilbert, and Trowbridge & Livingston.

It is remarkable that the block has retained its low-rise domestic scale to such a large degree and that, with the exception of No. 49 (Automation House) and No. 60 (Council on Foreign Relations), the houses still remain in residential use. A small apartment house at the southern Madison Avenue corner is the only apartment building on the block.

EAST 68TH STREET South Side

No. 30 (1382/49)

	Date	Architect	Owner
Erected	1924-25 by	F. B. & A. Ware	for 12 West 45th St. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building; two-story limestone base; brick on upper floors; most windows have eight-over-eight sash; soldier courses at sill and lintel levels; stone band at sill level of the twelfth floor; twelfth floor windows have stone enframements; polychrome terra cotta below Spanish tile roof coping. Ground floor shops on Madison Avenue with delicate metal storefront address signs above the windows of No. 809.

HISTORY Replaced two residences facing onto Madison Avenue.

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

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 233.

EAST 68TH STREET South Side

No. 32 (1382/149)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Robert McCafferty
Present Facade	1927	by	Prescott & Scott	for	David Scott

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence; stuccoed facing; peaked roof front extension with asphalt shingles at first two floors; multi-paned square-headed windows. Detail has been removed, but the building retains its original height and scale of openings.

Alterations 1927 - interiors rearranged and house extended to building line on front and rear.

HISTORY Originally built as one of a row of four houses (Nos. 32-38). In 1903 the house was purchased by banker Hugh D. Auchincloss (1859-1913). At this time Auchincloss had under construction the house at 33 East 67th Street, which is immediately to the south of this. His wife Emma retained ownership of this house until 1927.

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

EAST 68TH STREET South Side

No. 34 (1382/48)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Robert McCafferty

ARCHITECTURE

Style neo-Grec

Elements Four-story residence with high rusticated basement; brownstone facing; all openings are square-headed with architrave moldings, lintels, and sills on corbels; bracketed and modillioned galvanized iron roof cornice.

Alterations 1920 - stoop removed and American basement built; new bay window added at rear by Wallace McCrea for Trowbridge Callaway.

HISTORY Built as one of a row of four houses (Nos. 32-38). The house was purchased in 1885 by William Wicke, president of William Wicke Company, which specialized in cigar boxes, lumber, and ribbons, and was owned by his family until 1917. Trowbridge Callaway, a member of the family which established the Callaway Mills, a textile firm, owned the house between 1920 and 1945.

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

EAST 68TH STREET South Side

No. 36 (1382/47)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Robert McCafferty
Present Facade	1932	by	Morris & O'Connor	for	D. F. Gilbert

ARCHITECTURE

Original Style neo-Grec

Present Style vaguely neo-Classical

Elements Six-story residence; stuccoed facing; square-headed windows; central second floor window recessed within round arch; iron balcony at central fifth floor window; slate mansard with segmental-arched dormers.

Alterations 1932 - building raised one story; interior partitions and front stoop demolished.
1948 - converted from single family to multiple residence.

HISTORY Originally built as one of a row of four houses (Nos. 32-38). Morris Kossin and his heirs owned the house between 1898 and 1926. The next owner was Columbus O'Donnell Iselin, a member of the family which established William Iselin & Co., a textile firm. One of his heirs commissioned the present facade.

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

EAST 68TH STREET South Side

No. 38 (1382/46)

	Date		Architect		Owner
Erected	1879	by	R. W. Buckley	for	Robert McCafferty
Present Facade	1901	by	William Baumgarten	for	William H. Barnard

ARCHITECTURE

Original Style neo-Grec

Present Style Beaux-Arts

Elements Five-story residence; brownstone facing painted white; three-story full-width curved bay; central entrance with flanking columns and pediment; second floor windows recessed within segmental arches which spring from dwarf columns and are joined under full-width segmental arch; above third floor a bracketed and dentilled cornice is crowned by a wrought-iron railing; square-headed windows on upper two floors; segmental-arch pedimented roof parapet which is painted black.

Alterations 1901 - bowed extension built at first three stories.

HISTORY Originally built as one of a row of four houses (Nos. 32-38). William H. Barnard, who commissioned the present facade, owned the house between 1887 and 1912.

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

EAST 68TH STREET South Side

No. 40-42 (1382/45)

		Date		Architect		Owner
Erected	No. 40	1878-79	by	William Schickel	for	John D. Crimmins
	No. 42	1878	by	unknown	for	George & Nathaniel Williams
Present Facade		1897-98	by	Schickel & Ditmars	for	John D. Crimmins

ARCHITECTURE

Original Style unknown

Present Style Beaux-Arts

Elements Four-story residence with basement; stone facade; rusticated basement; central basement entrance; pavilion at eastern end of facade with two-story high curved bay pierced by three windows; round and segmental-arched windows in first floor flanked by piers or pilasters; stoop removed but lintel and cartouche of original entrance remain; modillioned cornice over first floor; square-headed windows in second floor, some with eared enframements; central window of bay is pedimented with ornate cartouche; lintels on brackets over three western windows which also serve as sill for the third floor windows; square-headed windows with keystones at third floor, tripartite treatment in pavilion; simple cornice crowned by balustraded parapet behind which is the towered mansard pierced by four dormers; elaborate dormer in tower; egg and dart copper roof cresting.

Alterations 1897 - Nos. 40 and 42 joined as one house, new front added.

Stoop has been removed and a basement entrance provided.

EAST 68TH STREET South Side

No. 40-42 (1382/45) (cont.)

HISTORY

No. 42 was originally built as one of a row of five houses (Nos. 42-50). John Daniel Crimmins (1844-?), who commissioned the original house at No. 40 and the rebuilding of Nos. 40 and 42 to form the present house, was a major building contractor. He was the first to use and apply machinery extensively, including the steam drill. Among his contracts were those for the Croton Water Board, the Department of Public Works, many gas companies, and the elevated system. He was also a Park Commissioner for five years.

References:

"House of John D. Crimmins, Esq., No. 40 East 68th Street, New York, N. Y.," American Architect and Building News, 68, (May 12, 1900), 48, plates

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 226.

EAST 68TH STREET South Side

No. 44 (1382/43)

	Date	Architect	Owner
Erected	1921-22 by	Frederick G. Frost	for Michael Friedsam

ARCHITECTURE

Style neo-Classical

Elements Five-story residence; stone facing; rusticated base with central entrance flanked by columns supporting an entablature; square-headed second floor windows recessed within round arches with filled tympanum; all upper floors with square-headed windows; stone band between third and fourth floors; recessed plaques between fourth and fifth floors; modillioned roof cornice crowned by balustraded parapet.

Alterations 1959 - interior alterations for a convent and school.

HISTORY

Replaced two houses of an 1878 row. Michael Friedsam (c. 1860-1931), was president of B. Altman & Co., a philanthropist, art connoisseur and civic leader. In 1913, he succeeded Benjamin Altman, a close personal friend, as president of B. Altman & Co., and obtained controlling interest in the corporation. He had been president of the Fifth Avenue Association and at his death Mayor Walker ordered all flags to fly at half mast on Fifth Avenue. His art collection contained about 200 examples by Dutch, Flemish, Italian, French and American artists worth more than \$10,000,000 at the time of his death. He contributed money to complete the Cathedral of St. John the Divine; the College of the City of New York; and the Museum of the City of New York. He also donated a priceless Italian primitive to the Louvre. He was director of Banker's Trust Co., Bank of Manhattan Co., County Trust Co., a trustee of Franklin Savings Bank, a director of Empire State, Inc., the Merchants Association of New York City and the Retail Dry Goods Association. He was connected with the Architectural League of New York, Museum of French Art, Metropolitan Museum, Real Estate Board of New York, Societe des Amis du

EAST 68TH STREET South Side

No. 44 (1382/43) (cont.)

HISTORY
(cont.)

Louvre, College Art Association of America, French Institute, etc. He was a commander of the French Legion of Honor and held honorary degrees from Fordham and New York University. He belonged to the Army & Navy, Advertising, Art-in-Trades, City Athletic, Harmony, Lotos, National Republican, Uptown, Empire State, and Town Hall clubs. Building now owned by the Dominican Academy.

References:

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

"Residence of Colonel Michael Friedsam, New York City," Architectural Record, 52 (August, 1922), 86-102.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 226.

EAST 68TH STREET South Side

No. 48 (1382/42)

	Date		Architect		Owner
Erected	1919	by	Carrère & Hastings	for	Bertram H. Borden

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence; stone facing; rusticated ground floor with round-arched entrance and square-headed window over service entrance; simple cornice with handsome wrought-iron railing at second floor; second floor has square-headed windows with carved enframing and lintels; "eared" third floor windows; band at sill level of fourth floor; square-headed fourth floor windows flanked by ornamental panels; dentilled and modillioned cornice; studio windows at fifth floor.

Alteration 1957 - converted to class "A" apartments by Sidney Daub for 14 West 90th Street Corp., fifth story may have been added at this time.

HISTORY

Replaced an 1878 rowhouse. Bertram H. Borden (1869-1956), who commissioned this house, entered the textile business at the age of 20. In 1895, he was elected treasurer of the American Printing Co. In 1910, the textile firm of M.C.D. Borden was founded and he became president. M. C. D. Borden, father of Bertram, was referred to as the King of Calico. Bertram relocated to Rumson, N. J. and was active in welfare and philanthropic activities there. He was a member of the New England Society, the Union League Club, the Racquet & Tennis Club, the N. Y. Yacht Club, and the Rumson Country Club.

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

EAST 68TH STREET South Side

No. 50 (1382/41)

	Date		Architect		Owner
Erected	1878	by	unknown	for	George & Nathaniel Williams
Present Facade	1927-28	by	Harry Allan Jacobs	for	Arthur M. Reis

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story residence; stucco and brick facing; square-headed windows; three-story brick extension on front is painted black; upper floors painted white; windows at second floor set within round arches with diaperwork brick pattern in the tympanum. Retains original height and scale of openings at fourth and fifth floor.

Alterations 1891 - one-story rear extension by Alfred Zucker for Louis Seeberger
1927 - front lower three floors brought out to building line.
1950 - converted to class "A" multiple dwelling.

HISTORY House originally built as one of a row of five (Nos. 42-50). The first residents were Emily and Harris Childs, who owned the house between 1880 and 1891.

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

EAST 68TH STREET South Side

No. 52 (1382/40)

	Date		Architect		Owner
Erected	1879	by	D. & J. Jardine	for	Anderson Fowler
Present Facade	1900	by	John Duncan	for	Ludwig Dreyfuss

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Grec and Beaux-Arts

Elements Four-story residence above basement; brownstone facing; stoop with handsome railing; first and second floors are rusticated; segmental openings at first floor; curved oriel at second floor; third and fourth floors pierced by square-headed windows with sills, pilasters and lintels; bracketed roof cornice.

Alterations 1900 - first two floors redone in Beaux-Arts style and bay window added.

HISTORY Was originally built as one of a row of five houses (Nos. 52-60). The Marquise Margaret de Cuevas purchased this house in 1952. It is now owned by the Center for Inter-American Relations.

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

EAST 68TH STREET South Side

No. 54 (1382/39)

	Date		Architect		Owner
Erected	1879	by	D. & J. Jardine	for	Anderson Fowler
Present Facade	1910	by	Donn Barber	for	Daniel F. Kellogg

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence; stone facing; smooth-faced ground floor with segmental-arch openings with keystones; second floor has square-headed windows with pediments and balustrades; simple third floor French windows with keystones and sills; modillioned roof cornice with Greek fret fascia; two-story high mansard with high segmental-arch pedimented dormers and diminutive round-arched fifth floor dormers; slate roof with copper trim.

Alterations 1910 - new front

1938 - penthouse added for the Marquis deCuevas by Treanor & Fatio

HISTORY

This house was originally built as one of a row of five houses (Nos. 52-60). Daniel F. Kellogg (1865-1920), who commissioned the present facade, was born at Chittenango, N.Y., and graduated from Amherst College in 1886 and joined the staff of the New York Sun, where he eventually became city editor and financial editor. In 1913 he joined the firm of J. P. Morgan in charge of publicity. Marquise deCuevas, whose husband George deCuevas purchased this house in 1938, was responsible for saving the Park Avenue block between 68th and 69th. The house is now owned by the Center for Inter-American Relations.

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

EAST 68TH STREET South Side

No. 60 (56-60) (1382/37)

	Date	Architect	Owner
Erected	1919 by	Delano & Aldrich	for Harold I. Pratt

ARCHITECTURE

Style neo-Italian Renaissance

Elements Seven-story residence; stone facing; rusticated ground floor with round-arched openings; floral motif band course separating first and second floors; square-headed windows of second floor have lintels; simple "eared" enframements around third floor windows; band course below fourth floor with octagonal lozenge-shape windows; stone roof cornice surmounted by balustrade; long Park Avenue facade has similar treatment with exception of second floor central pedimented lintel. Addition has six-over-six square-headed windows; restrained cornice and diminutive parapet.

Alterations 1954 - Five-story addition added to west of building by Wyeth & King for the Council on Foreign Relations.

HISTORY Replaced 1879 rowhouses. Harold I. Pratt was the youngest son of oil magnate Charles Pratt (1830-1891), who founded the firm of Charles Pratt & Co. This was taken over by Standard Oil in 1874. With his wealth Pratt provided homes for his children as they married. Most were built on Clinton Avenue in Brooklyn. Harold Pratt chose to have his house built on fashionable Park Avenue. It is now owned by the Council on Foreign Relations.

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

"Residence, Harold I. Pratt, Park Avenue, N. Y.," Architecture, 46 (1922), plates 104-108,

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978) p. 226.

EAST 68TH STREET North Side

No. 35 (1383/25)

	Date	Architect	Owner
Erected	1899-1901 by	Carrère & Hastings	for Mary D. Dunham

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facing; ground floor has rusticated jointing running into Gibbs surrounds at the entrance and window; grooved stone band above first floor; stylized balustrade at round-arched windows of second floor crowned by robust rococo ornament blending with sills of third floor square-headed windows; elongated brackets carry simple roof cornice with balustrade; simply enframed square-headed fourth floor windows with keystones set back behind balustrade; studio window in mansard roof.

Alterations 1908 - building extended and raised at rear.
A new studio window has been added in mansard after 1965.

HISTORY Replaced an earlier rowhouse. Mary Dows Dunham, wife of Edward Kellogg Dunham, owned this house between 1899 and 1938, and it was held by her estate until 1945.

References: "House of E. K. Dunham, Esq., 35 East 68th Street, New York, N. Y. " American Architect and Building News, 83 (February 2, 1907), plates

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

"Residence, 35 East 68th Street," The Architectural Record, 11 (Oct. 1901), 723

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 226.

EAST 68TH STREET North Side

No. 37 (1383/26)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	John C. Thompson
Present Facade	1913	by	Delano & Aldrich	for	Marshall J. Dodge

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style neo-Federal (quite severe)

Elements Five-story residence; rusticated stone ground floor; brick in Flemish bond above; all openings square-headed with brick splayed lintels except for segmental-arch entrance; windows crisply-cut; wrought-iron balcony at second floor and above simple roof cornice; slate mansard with copper coping.

Alterations 1898 - extended in front and windows enlarged by Lienau & Nash for Gertrude R. Hoyt.

1913 - rear extended; new front wall rebuilt to building line.

HISTORY

Originally built as one of a row of seven houses (Nos. 37-49). Marshall J. Dodge, who commissioned the present facade, was the grandson of William Earl Dodge, New York philanthropist who founded Phelps, Dodge & Co., and Marshall Jewell, four times governor of Connecticut and Minister to Russia and Postmaster General under President Grant. He graduated from Yale and was later a member of the firm of Palmer & Co. which was dissolved during the Depression. He helped to form the Todd Shipyards Corp., of which he became director in 1917. He resigned from the board when he was appointed European representative of the company. He was a member of the Brook Club of New York and Boodles of London.

EAST 68TH STREET North Side

No. 37 (1383/26) (cont.)

References: "Four New York City Houses," American Architect, 107 (March 10, 1915), plates
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
"Residence, 35 East 68th Street," Architectural Record, 11(October 1901), 723
(illustration only).

EAST 68TH STREET North Side

No. 39 (1383/27)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	John C. Thompson
Present Facade	1913	by	Fred H. Dodge	for	Isabelle D. Fowler

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style neo-Renaissance

Elements Six-story residence; stone facing; first two floors are rusticated; central entrance with eared enframing and modillioned lintel with flanking square-headed windows; round-arched second floor windows; third to fifth floors pierced by crisply-cut windows with elongated keystones; balcony at central fourth floor window; modillioned roof cornice with balustrade; steep copper mansard pierced by dormers with round-arched pediments.

Alterations 1884 - repair damage by fire; "Restore everything just as it was before fire" for Isabelle Fowler by R. Rockefeller

1913 - entire front of building removed and replaced; raised one story on main front

1953 - general rearrangement of rooms.

HISTORY Originally built as one of a row of seven houses (Nos. 37-49). Isabelle D. Fowler and her heirs owned this property between 1880 and 1967.

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

EAST 68TH STREET North Side

No. 41 (1383/28)

	Date	Architect	Owner
Erected	1910-11 by	Parish & Schroeder	for Edward W. Sparrow

ARCHITECTURE

Style neo-French Renaissance

Elements Six-story residence; stone facing; rusticated base; two-story mansard; all openings square-headed except those in upper mansard; balustrade across second floor; lintels on brackets over second floor windows; band course over third floor; ornamented plaques flank fourth floor windows; modillioned roof cornice with brick fascia ornamented with shields; pedimented dormers at fifth floor; bull's-eye lucarne in sixth floor.

Alterations 1950 - converted to class "A" multiple dwelling.

HISTORY

Replaced an earlier rowhouse. Edward Wheeler Sparrow, who commissioned this house, made his money in lumber and mining and founded the Edward W. Sparrow Hospital in Lansing, Mich. Mrs. Sparrow was a graduate of Vassar and organizer of the Studio Club of the YWCA which aided young musicians and artists. She was a trustee of the Peabody Home, an institution for old ladies in the Bronx. She was a member of the Colony Club, the National Society of Colonial Dames and the North Country Garden Club. The house was owned by members of the Sparrow family until 1950.

References:

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

EAST 68TH STREET North Side

No. 43 (1388/29)

	Date		Architect		Owner
Erected	c.1871	by	unknown	for	John C. Thompson
Present Facade	1903-04	by	Tracy & Swartout	for	Frederick Brooks

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style neo-Federal

Elements Five-story residence; brick facing in Flemish bond with variegated burned brick; stone trim; ground floor round-arched which screens round-arched windows and entrance; paneled lintels and wrought-iron grilles at second floor French windows; splayed, flat-arch stone lintels at third floor; stone band at sill level of fourth floor; simple roof cornice over fourth floor with brick and stone balustrade; fifth floor set well back.

Alterations 1903 - front wall taken down and rebuilt on building line.

1927 - new floors installed at different levels; new internal arrangement of rooms;
17 foot rear extension by Walter B. Chambers for Sidney A. Kirkman.

HISTORY

Originally built as one of a row of seven houses (Nos. 37-49). Clarence S. Day, the author of Life with Father and other works, owned the property between 1905 and 1925.

References:

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

EAST 68TH STREET North Side

No. 45 (1383/30)

	Date	Architect	Owner
Erected	1911-12 by	C. P. H. Gilbert	for Emily B. Frelinghuysen

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; brick and stone facing; rusticated stone base; brick in Flemish bond at upper floors with yellow headers; heavy lintel on brackets over central entrance; wrought-iron balcony across second floor; second floor square-headed windows recessed within round arches with filled tympanum; all upper story windows are square-headed with paneled lintels; modillioned roof cornice.

Alterations 1968 - converted to a single family residence and medical office, new partitions on all floors.

1980 - interior alterations.

HISTORY

Replaced an earlier rowhouse. Emily Brewster Frelinghuysen owned this house until 1917. G. L. Frelinghuysen, probably a brother, owned the neo-Federal (1906) house at 113 East 65th Street. In 1953 the house was purchased by actors, Richard Kollmar (d. 1971) and Dorothy Kilgallen. They broadcast their "Dorothy and Dick" breakfast show on the radio from the fourth floor studio of the house. This room was later used by Kollmar's next wife, Anne Fogarty (1919-1980), as a design studio.

References:

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

EAST 68TH STREET North Side

No. 47 (1383/31)

	Date	Architect	Owner
Erected	1906-07 by	Adams & Warren	for Ruth H. Beard

ARCHITECTURE

Style neo-Italian Renaissance

Elements Six-story residence; stone facing; rusticated ground floor with round-arched openings; stone and wrought-iron balcony carried on corbels in front of heavy pedimented second floor windows; simply enframed "eared" third floor windows; stone band at sill level of fourth floor windows which are flanked by raised panels; bracketed roof cornice crowned with balustrade; copper dormers with segmental pediments at fifth floor; sixth floor not visible from street.

Alterations 1954 - altered to executive and administrative offices for the National Municipal League, Inc. by James E. Casale.

HISTORY Replaced an earlier rowhouse. Ruth Hill Beard, who married a Lorillard, owned the house between 1906 and 1932. It is now owned by the National Municipal League, Inc. which purchased the property in 1955.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p.226.

EAST 68TH STREET North Side

No. 49 (1383/32)

	Date	Architect	Owner
Erected	1913-14 by	Trowbridge & Livingston for	Mrs. J. William Clark

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; brick and stone facing; round-arched stone arcade at ground floor; all upper windows are square-headed; modillioned and bracketed lintels over second floor windows; wrought-iron railing across second floor; paneled lintels over third floor; flat splayed brick arches over fourth floor; modillioned roof cornice; two pedimented dormers in copper roof.

Alterations 1970 - interior alterations and window sash replaced.

HISTORY

Replaced an earlier rowhouse. Mrs. J. William Clark was the wife of the grandson of Patrick Clark who invented a form of cotton sewing thread in Scotland in 1812. William Clark began manufacturing six-cord thread, trademark "O.N.T." in the 1860s. The house became Russian Mission to UN in 1953. In 1965 when development threatened its existence, the house was purchased by the Marquise Margaret deCuevas (see 52 and 54 East 65th Street). It is now owned by the American Foundation of Automation and Employment and called Automation House. It was designated a New York City Landmark in 1970.

References:

Landmarks Preservation Commission, Automation House Designation Report (LP-0703) (New York: City of New York, November 10, 1970).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978) p. 226

EAST 68TH STREET between Park Avenue and Lexington Avenue

Both sides of the street between Park and Lexington Avenues were initially developed with institutional buildings on land which the City has reserved as Hamilton Square in 1807. The north side has been the site of an academic building since 1871 when the Female Normal College was erected. Entered from Park Avenue and surrounded by lawns, it was a handsome brick Gothic Revival structure designed by A. Macvay (?). A second, simpler Gothic-styled building was added at the Lexington Avenue end of the block between 1872 and 1874, also by Macvay. Both these buildings were replaced by the current Hunter College buildings.

The south side of the street had three institutions along it: the Hahnemann Hospital, the Baptist Home for Aged and Infirm Persons, and the Institution for the Improved Instruction of Deaf Mutes. The Hahnemann Hospital was a homeopathic institution erected in 1878 and housed in a Second Empire style building entered from Park Avenue. It has been replaced by the apartment house at 655 Park Avenue. Immediately behind the hospital was the Baptist Home (1872-74) by D. & J. Jardine. Along Lexington Avenue was the school for the deaf. A handsome Queen Anne structure, the school was designed by Henry Fernbach and built in 1880-82. Flanking wings by Alfred Zucker were added in 1886. The school has since moved to Queens, and the site has been cleared for the expansion of Hunter College. (This site is not included within the boundaries of the historic district).

The neo-Romanesque apartment building at No. 116, on the site of the Baptist Home, was erected in 1930 and designed by Andrew Jackson Thomas. It is one of a pair, with its duplicate immediately behind it at 115 East 67th Street. Thomas was a highly innovative designer of apartment houses and is credited with the development of the "garden apartment"--first introduced by him in 1919.

EAST 68TH STREET South Side

No. 116 (1402/6 in part)

	Date	Architect	Owner
Erected	1930-31 by	Andrew J. Thomas	for Empire Mortgage Co.

ARCHITECTURE

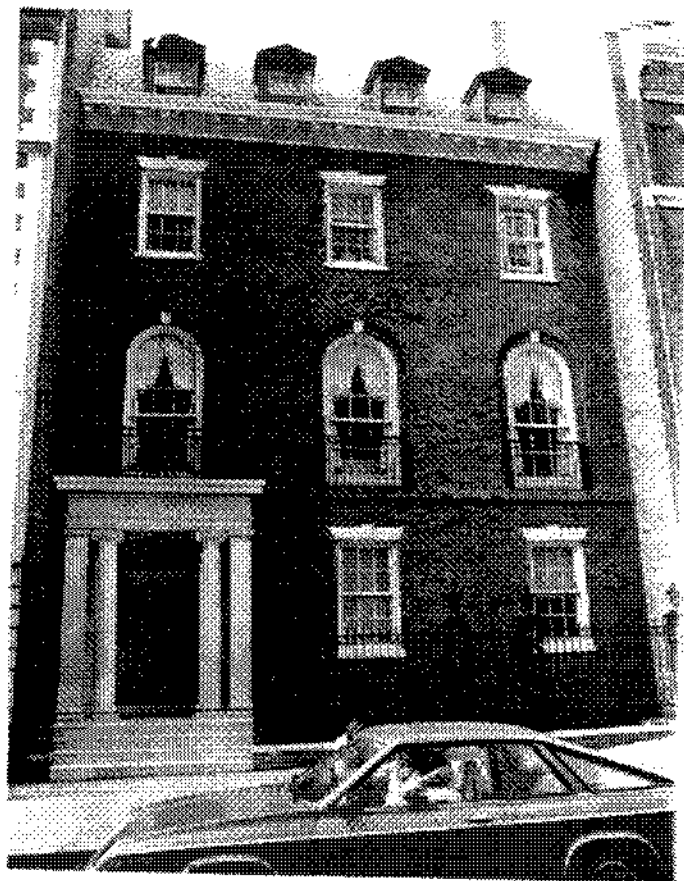
Style neo-Romanesque

Elements Eleven-story apartment building; ground floor is stone; second story is brick with stone bands, brick above; multi-paned windows; raised brick piers; large stone entrance panel with ornate round-arched entry and finial in the form of animals; panels with animal faces.

HISTORY Built on part of the site of the Baptist Home for Aged and Infirm Persons. It was built as a pair with the apartment building at 115 East 67th Street.

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

117 East 69th St.



125 East 69th St.



147 East 69th St.



149 East 69th St.

EAST 69TH STREET between Fifth Avenue and Madison Avenue

Development on this block did not begin until the 1880s, during the recovery from the financial panic of 1873. Several buildings from the period of early rowhouse development survive, although in an altered state. The architect/developer Charles Buek was the first to build on the block, constructing the neo-Grec houses at Nos. 16-20, extending to Madison Avenue, in 1880-81. The facade of No. 16 was redesigned in neo-Georgian style in 1929 by A. Wallace McCrea for Edwin Jameson, an insurance executive and political contributor. No. 12 was designed by William Schickel, architect of several designated New York City Landmarks, and built in 1883-84 for August Richard, a silk importer. However, in keeping with the trend in this area during the early 20th century, the facade was rebuilt in 1913-14 for James Ellsworth according to the designs of William Welles Bosworth. No. 6, built in 1887-88 for Charlotte J. McGourkey, was designed by John H. Duncan several years before he made his reputation as the architect of Grant's Tomb. The facade was redone in 1936 by Geo. B. Post, Jr., for Thomas M. Peters. The last two buildings to be constructed on the south side of the street date from the 1890s. No. 8, built in 1893-94 for Mrs. Charles L. Colby, was designed by Peabody & Stearns and, with its full height curved bay, is strikingly similar to their 1894 design for the house at 5 East 68th Street. No. 14 was built in 1892-93 in Francois I style for Mary J. Buchanan from designs by Lansing C. Holden.

The sole survivor of the first period of development on the north side is No. 13, originally part of an 1882-83 row erected by builder/developer Anthony Mowbray. It was given a new facade, however, in 1928 by architect William A. Hewlett for owner Edwin C. Jameson. Jameson, who also owned No. 16 commissioned the neo-Federal townhouse at No. 9, built in 1915-17, for Grosvenor Atterbury. No. 11, designed by Delano & Aldrich in neo-French Classic style, was built in 1924 for J. Henry Lancashire. The apartment house at No. 3, designed by Sylvan Bien, was built in conjunction with that at 4-8 East 70th Street, in 1937-38 on the site of the rear gardens of Evelyn Field's 70th Street townhouse. Adjacent to this apartment house at the east is a narrow vacant lot which was occupied by a house from 1892 until about 1925. Large modern apartment buildings dominate the Fifth Avenue corners and much of the 69th Street blockfronts east of Fifth Avenue, while the neo-Federal Hotel Westbury, described under 828 Madison Avenue, occupies the northern Madison Avenue corner.

EAST 69TH STREET South Side

No. 6 (1383/66)

	Date		Architect		Owner
Erected	1887-88	by	John H. Duncan	for	C.J. McGourkey
Present Facade	1936	by	George B. Post, Jr.	for	Thomas M. Peters

ARCHITECTURE

Original style	unknown
Present style	neo-Federal

Elements	Four-story and basement residence; brick facing laid up in Flemish bond with limestone trim; basement level entrance set within arch with keystone; entrance flanked by pilasters and sidelights; splayed brick lintels at first floor windows; stone band above fourth floor; simple roof cornice; windows have multi-paned sash.
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Alterations	1936 - new brick facade; interior alterations
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HISTORY Originally built as a town house for Charlotte J. McGourkey who owned the house until her death in 1919. Thomas M. Peters, who commissioned the present facade, and members of his family owned the house between 1920 and 1937.

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

EAST 69TH STREET South Side

No. 8 (1383/64)

	Date	Architect	Owner
Erected	1892-93	by Peabody & Stearns	for Anna S. Colby

ARCHITECTURE

Style neo-Renaissance

Elements Four-story residence above a basement recessed behind a balustraded areaway; unusually wide (55 feet) and dominated by a full height curved section; rusticated stone facing at basement and first floor; quoins flank the facade and the curved section; smooth stone facing at upper stories; first floor entrance above wide steps, framed by bead and reel and foliate moldings; bandcourse above the first floor; full window enframements; those at the second floor are adorned with foliate and chestnut motifs and have projecting lintels carried on brackets; modillioned roof cornice above dentils and a decorative frieze; mansard roof at fourth floor with arched pedimented dormers.

Alterations 1954 - interior alterations for offices.

HISTORY

The house was commissioned by Anna S. Colby, wife of Charles L. Colby. She sold it in 1897 to Emily Thorne Vanderbilt Sloane, wife of William D. Sloane, one of the founders of W. & J. Sloane. Mrs. Sloane transferred the property the following year to her daughter Florence A. Burden, wife of steel manufacturer James A. Burden. The Burdens had been living at 2 E. 72nd Street. Mrs. Burden sold the house in 1901 to Julia G. Gayley. The house is very similar in appearance to one designed by the same architects at 5 East 68th Street, just to the rear of this property.

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

Rusell Sturgis, "A Critique (with illustrations) of the Works of Shepley, Rutan & Coolidge and Peabody & Stearns," The Architectural Record (Great American Architects Series, No. 3, July 1896), 53-55.

EAST 69TH STREET South Side

No. 12 (1383/63)

	Date	Architect	Owner
Erected	1883-84 by	William Schickel for	August Richard
Present Facade	1913 by	William Welles Bosworth for	James Ellsworth

ARCHITECTURE

Original style unknown
Present style neo-Classical

Elements Five-story residence; wide facade (40 feet); limestone facing; first floor entrance in Greek Revival style with flanking Doric pilasters supporting a full entablature with projecting moldings; balconies at second floor windows; windows have six-over-six and six-over-nine sash; modillioned roof cornice sets off a paneled parapet behind which is the setback fifth floor.

Alterations 1913 - new facade, one floor added
1944 - interior alterations for apartments

HISTORY The original house was owned by August Richard, a silk importer, and members of his family until 1913. James W. Ellsworth, who commissioned the present facade, only owned the house until 1914. The use of a Greek Revival doorway is very unusual for this period when features from the Georgian and Federal periods were more popular.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET South Side

No. 14 (1383/61)

	Date		Architect		Owner
Erected	1893	by	Lansing C. Holden	for	Mary Josephine Buchanan

ARCHITECTURE

Style neo-French Renaissance (Francois I)

Elements Four-story residence; limestone facing; flush quoins flank facade and define bays; entrance door set behind decorative deep reveal; triple-window group with transoms within ogee-arched enframing at first floor; oriel with decorative panels and bosses above windows at second floor; engaged colonnettes resting on bosses flank the entrance and the windows at the first and second floors; ogee arches above third floor windows; fourth floor windows have corbeled arches above foliate pilasters; modillioned cornice sets off pyramidal and sloping roof; stepped roof coping above eastern party wall.

Alterations 1962 - interior alterations for apartment and stores
1976 - interior alterations for apartments and offices

HISTORY The house was owned by Mary Josephine Buchanan until her death in 1913.

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

EAST 69TH STREET South Side

No. 16 (1383/60)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	Charles Buek & Co.
Present Facade	1929-30 by	A. Wallace McCrea	Edwin C. Jameson

ARCHITECTURE

Original style neo-Grec
Present style neo-Georgian

Elements Five-story residence; red brick facade laid in Flemish bond with contrasting limestone detail; distinctive central entry with full entablature above flanking pilasters enframing a leaded fanlight and engaged 3/4 columns; first floor bandcourse punctuated by brackets supporting balcony slabs with decorative ironwork at second floor windows; round arches enclose second floor windows with flat-arched splayed lintels featuring double keystones; twelve-over-twelve window sash; third and fourth floor windows have splayed brick lintels with double keystones at the third floor; modillioned roof cornice; paneled balustrade above, behind which is a slate roof with four dormers at the fifth floor.

Alterations 1929 - new brick facade; interior alterations
1956 - interior alterations for the English Speaking Union

HISTORY

Originally built as one house of a group of three (Nos. 16-20 and 818-822 Madison Avenue). Between 1900 and 1914 the original house was owned by Alice Gwynne Vanderbilt, widow of Cornelius Vanderbilt II, who continued to live, however, in the George B. Post-designed mansion at Fifth Avenue and 58th Street. Edwin Cornell Jameson (1864-1945), who commissioned the present facade, was an insurance executive and an active contributor to Republican politics. He also commissioned No. 9 across the street in 1915, and the redesign of No. 13 in 1928. Since 1956 the building has housed the English Speaking Union.

EAST 69TH STREET South Side

No. 16 (1383/60) (cont.)

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET South Side

No. 18 (1383/59)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; painted brownstone facade; stoop with iron railings leads to entrance with stylized enframing; full-height three-sided bay; band courses define the stories; windows have full enframements with projecting corbelled sills and stylized pedimented lintels; galvanized-iron paneled and bracketed roof cornice.

Alterations 1946 - converted to stores, offices and apartments.

HISTORY Built as one house of a group of six (Nos. 16-20 and 818-822 Madison). Between 1882 and 1943 the house was owned by James H. Parker and members of his family. Dr. James Henry Parker was a physician and president of the Produce Exchange Trust Company.

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

EAST 69TH STREET South Side

No. 20 (1381/58)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors on a corner site; painted brown-stone facing at upper floors; bandcourses at the upper stories marking the floors; on both facades upper story windows have full enframements with projecting lintels and ogee arches carved into the moldings; some windows on the 69th Street facade have vertically-striated panels below the windows; galvanized-iron paneled and bracketed roof cornice extends around both facades.

Alterations 1910 - conversion for shops at first two stories on Madison Avenue facade.
1912 - window converted to entrance on 69th Street side.
1914 - changes to stores at first two floors and one-story rear extension added.

HISTORY Built as one house of a group of six (Nos. 16-20 and 818-820 Madison Avenue).

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

EAST 69TH STREET North Side

No. 3 (1384/65 in part)

	Date	Architect	Owner
Erected	1937-38 by	Sylvan Bien	for Watford Estates Inc.

ARCHITECTURE

Style neo-Classical/Art Deco

Elements Eleven-story apartment house with penthouse. Base consists of one story on sides rising to two stories in center. Entrance in a central field of tile striped with black courses and placed off-center to play off against the fluted pilaster panels which articulate the upper stories. Fenestration grouped to distinguish central section and flanking sections. Penultimate bay on either side rises to full eleven stories while side and central sections are set back.

HISTORY

Originally on this site were two houses designed by Lamb & Rich and built about 1883-84 and a house (1892) designed by John Duncan for Kalman Haas. In 1921 and 1922 these houses were acquired by Evelyn Field, wife of Marshall Field of Chicago. She had them demolished to create a rear garden for her large house at 4-8 East 70th Street. In 1937 Mrs. Field sold her property for the construction of the present apartment house which was built in conjunction with the apartment house at 4-8 East 70th Street.

References:

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

EAST 69TH STREET North Side

No. 7 (1384/11)

	Date	Architect	Owner
Present Facade	none	--	--

ARCHITECTURE

Style none

Elements Vacant lot which serves as a garden for the adjacent apartment house.

HISTORY

The Kalman Haas Residence, 1892, designed by John Duncan, occupied this site until about 1925 when Mrs. Evelyn Field built her large town house at 4-8 East 70th Street taking over part of the Haas residence site for a rear garden. In 1944 Benjamin Garfinkel filed a building permit to construct a house on this lot, but it is not clear if it was ever constructed. The lot was purchased by the owners of the adjacent apartment house in 1961.

References:

A History of Real Estate, Building and Architecture in New York City (New York: Real Estate Record Association, 1989), p. 677.

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

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

EAST 69TH STREET North Side

No. 9 (1394/12)

	Date	Architect	Owner
Erected	1915-17 by	Grosvenor Atterbury for	Edwin C. Jameson

ARCHITECTURE

Style neo-Federal

Elements Six-story residence; marble base at first floor with central entrance flanked by engaged Ionic columns. Brick facing at upper floors; full height windows at second floor set in arched openings with double keystones and impost blocks; balustrades at bases of windows; central window at third floor set in arched opening with keystone and impost blocks has balcony and transom panel carved with cornucopia and a lamp; other third floor windows and fourth floor windows have splayed brick lintels with keystones. Bandcourse sets off the fifth floor. Modillioned roof cornice above frieze with foliate decoration; balustrade above parapet shields set-back sixth floor.

Alterations 1953 - interior alterations for offices.

HISTORY Replaced an 1880s rowhouse. Edwin Cornell Jameson (1864-1945), who commissioned the house, was an insurance executive and an active contributor to Republican politics. He commissioned the redesign of No. 13 in 1928 and the redesign of No. 16 across the street in 1929. The building is now owned by the National Council of Jewish Women.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET North Side

No. 11 (1384/13)

	Date	Architect	Owner
Erected	1924 by	Delano & Aldrich	for J. Henry Lancashire

ARCHITECTURE

Style neo-French Classic

Elements Six-story residence; stone facing; rusticated first floor with a central entrance with a bracketed full entablature which in turn forms a second floor balcony with decorative ironwork in front of a pedimented full length window; other second floor windows have full enframements and raised lintels; decorative enframed windows at third floor; lozenge bandcourse above fourth floor; cornice featuring dentils, anthemion and floral motifs capped by projecting molding; above fifth floor, end urns rest upon parapet wall shielding the setback sixth floor.

HISTORY Replaced a rowhouse of the 1880s. Sarah and J. Henry Lancashire owned the house until 1931. Since 1959 it has been owned by the American Friends of Hebrew University.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET North Side

No. 13 (1384/14)

	Date		Architect		Owner
Erected	1882-83	by	Daniel Burgess	for	Anthony Mowbray
Present Facade	1928	by	William A. Hewlett	for	Edwin C. Jameson

ARCHITECTURE

Original style	unknown
Present style	simplified neo-Classical

Elements	Five-story residence; limestone facing; ground floor entrance; window in shape of quatrefoil to left of entrance; bandcourse above first floor; casement windows set in round-arched openings at second floor; simple iron balconies at multi-paned casement windows at third floor; multi-paned sash at windows of upper floors; simple roof parapet.
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Alterations	1928 - new facade; interior alterations 1978 - converted to apartments
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<u>HISTORY</u>	Originally built as one of a row of five houses (Nos. 9-17). Edwin Cornell Jameson (1864-1945), who commissioned the present facade, was an insurance executive and an active contributor to Republican politics. He commissioned the house at No. 9 in 1915 and the redesign of No. 16 across the street in 1929.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET between Madison Avenue and Park Avenue

This block of East 69th Street is lined with impressive town houses dating from the early 20th century, which replaced earlier rowhouses from the 1870s (Nos. 36-48) and the 1880s (Nos. 32-34, 21, 25-29). No. 23 of 1885, built as part of a row by developer Charles Buek, survives. Beginning in 1884, the buildings of the Union Theological Seminary, designed by Potter & Lord, were constructed at the eastern end of the block between 69th and 70th Streets facing Park Avenue. These survived until 1910 when the Seminary moved to Morningside Heights. A large modern apartment building now occupies the site. On the Madison Avenue corners are two residences facing the avenue and occupying approximately 80 feet of the blockfronts.

A common method of replacing an unfashionable brownstone-fronted house was to redesign the facade and to remodel the interior. This occurred at No. 36 in 1903 when Mary and Elizabeth Van Winkle commissioned a major alteration from Jardine, Kent & Jardine. Twenty years later it was again altered by Carrère & Hastings for Mrs. Theodore Pratt.

The major town house redevelopment on the block occurred after 1910 when the tracks of the New York Central railroad on Park Avenue were completely covered over, thus making the blocks close to Park Avenue more desirable for wealthy residents. Nos. 33, by Howells & Stokes, and 35, by Walker & Gillette, of 1910-12, are two handsome neo-French Classic town houses built for James Harper Poor and Charles Lane Poor respectively. James Harper Poor was prominent in the dry goods commission business. Charles Lane Poor was an inventor of navigational devices, professor of astronomy, and an avid yachtsman. Walker & Gillette were also architects for No. 52, rebuilt in 1916 for Henry P. Davison, a noted philanthropist and former partner of J. P. Morgan. Davison also owned the adjacent house at 690 Park Avenue. Otto L. Dommerich, senior partner in the L. F. Dommerich & Co. cotton factor firm and a director of twelve insurance companies, erected his impressive neo-French Classic town house at No. 50 in 1917-18 according to the designs of Henry C. Pelton. That year the house at No. 31, designed by C. P. H. Gilbert for Augustus G. Paine, Jr., a paper manufacturer and bank director, was completed. Gilbert also designed the large Francois I style town house at No. 42 for Arthur and Alice Sachs, built in 1919-21.

Several rowhouses from the 1880s Charles Buek development were given new facades in the 1910s and '20s. No. 29 was redesigned in neo-French Classic style in 1919 for Carl F. Boker by S. Edson Gage. Sloan & Robertson altered No. 21 in neo-Georgian style in 1926 for Edgar Bernhard, a marine engineer and surveyor. No. 27 was renovated in neo-Tudor style in 1927 by York & Sawyer for Lucretia Strauss, and No. 25 was renovated in neo-Georgian style in 1929 by Noël & Miller for Mrs. Paul Pryibil. No. 38, altered in 1928 for Russell C. Leffingwell and designed by Edward Shepard Hewitt, replaced one of the 1870s rowhouses. Nos. 32 and 34, two houses of an 1880 Anthony Mowbray row, were altered. No. 34 of 1928-30 was redesigned in neo-French Classic style by A. Wallace McCrea for Charles F. Watson. Zarah Sourian altered No. 32 in 1946 for Dikran G. Kelekian, an art and antiques dealer.

EAST 69TH STREET South Side

No. 32 (1383/49)

	Date		Architect		Owner
Erected	1880	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1946	by	Zareh Sourian	for	Dikran G. Kelekian, Inc.

ARCHITECTURE

Original style	unknown
Present style	none

Elements	Four-story building; two-story marble base enclosing a large two-story glass opening; Flemish bond brick facing at upper stories; multi-paned windows with stone enframements at upper stories. Retains its original height.
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Alterations	1946 - rear addition and alterations for galleries and offices; changes to facade 1956 - entrance relocated and a new marble base installed
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<u>HISTORY</u>	Originally built as one house of a pair (Nos. 32-34). When redesigned in 1946 it was used as an art and antiques gallery. It is now owned by Don King Productions.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET South Side

No. 34 (1383/48)

	Date		Architect		Owner
Erected	1880	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1928-30	by	A. Wallace McCrea	for	Charles F. Watson

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; stone facing; rusticated first floor with central entrance with cartouche with foliation; round-arched windows with decorative panels at bases at second floor; segmental-arched windows with projecting sills at upper floors; multi-paned sash at all windows; dentilled bandcourse sets off fifth floor; modillioned roof cornice.

Alterations 1928 - front and rear extended and new facade

HISTORY Originally built as one house of a pair (Nos. 32-34). Anna Teresa Kelly owned the original house between 1880 and 1926. Charles F. Watson and Maude Burnside Watson owned the redesigned house between 1928 and 1956.

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

EAST 69TH STREET South Side

No. 36 (1383/47)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1903 and by 1923	Jardine, Kent & Jardine for and Carrère & Hastings	Mary and Elizabeth Van Winkle and Mrs. Theodore Pratt

ARCHITECTURE

Original style	unknown
Present style	neo-French Classic

Elements	Six-story residence; stone and brick facing; rusticated stone at first two floors; ground floor entrance; full-length French windows at second floor are flanked by pilasters and have iron grilles at their bases; cornice with iron railing sets off third floor windows with decorative enframements; flush stone enframements at windows of fourth and fifth floors; modillioned cornice above fifth floor; setback sixth floor.
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Alterations	1903 - new front wall 1923 - front wall replaced at first two floors; bay windows at third floor removed; story added
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<u>HISTORY</u>	Originally built as one of a row of seven houses (Nos. 36-48). Mary and Elizabeth Van Winkle, who commissioned the first redesign, owned the house between 1903 and 1922. They sold it to Laura M. Pratt, wife of Theodore Pratt, who commissioned additional changes to the facade.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. Norval White and Elliot Willensky, <u>AIA Guide to New York City</u> (New York: Macmillan Publishing Co., 1978), p. 228.
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EAST 69TH STREET South Side

No. 38 (1383/45)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1928 by	Edward Shepard Hewitt for	Russell C. Leffingwell

ARCHITECTURE

Original style	unknown
Present style	some neo-Georgian detail

Elements	Four-story and basement residence; stuccoed facing; curved double staircase with iron railing leads to entrance with elaborate marble enframement; pilasters flanking door support an open-bed arched pediment, small swan's neck pediment immediately over door; windows have keystones and multi-paned sash; arched windows at fourth floor; paneled roof parapet. Retains original height and scale of openings.
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Alterations	1904 - entrance porch and steps built at No. 40 by Edward L. Tilton for Gertrude E. Winthrop. 1928 - No. 38 and 40 combined on interior; facade probably redone at this time and entrance from No. 40 possibly moved to No. 38 section of building.
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<u>HISTORY</u>	Originally built as two houses of a row of seven (Nos. 36-48). Russell C. Leffingwell (1878-1960?) owned the redone house from 1928 until his death. Leffingwell was a lawyer, banker, and assistant secretary of the treasury between 1917 and 1920.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET South Side

No. 42 (1383/43)

	Date	Architect	Owner
Erected	1919-21 by	C.P.H. Gilbert for	Arthur and Alice G. Sachs

ARCHITECTURE

Style neo-French Renaissance (Francois I)

Elements Five-story residence; unusually wide facade (50 feet); limestone facade; pointed-arch entrance with drip molding with heads at ends; pointed-arch openings flank entrance; triple window groups with common drip moldings at second and third floors; stone parapet with carved tracery sets off two-story mansard roof with steep pointed gabled dormers.

Alterations 1951 - altered to apartments and classrooms

HISTORY Replaced two early rowhouses. Arthur Sachs, who commissioned the house, was the son of Samuel Sachs and grandson of Joseph Sachs, one of the founders of the Goldman, Sachs & Co. investment banking firm. Since 1954 the building has been owned by the Jewish National Fund.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET South Side

No. 46 (1383/42)

	Date	Architect	Owner
Erected	1925-26 by	Mott B. Schmidt	for Neville J. Booker

ARCHITECTURE

Style neo-English Regency

Elements Five-story residence; stone facing; rusticated ground floor with round-arched openings; full-length windows with curved iron balconies at second floor; Vitruvian wave molding above third floor; multi-paned windows sash; cornice with decorative frieze sets off parapet and mansard roof with three dormers at fifth floor.

Alterations Facade shows effects of improper cleaning.

HISTORY Replaced an early rowhouse. Neville and Mary Booker owned the house until 1936.

References: Mott B. Schmidt: An Architectural Portrait (New York: National Academy of Design, 1980).

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

EAST 69TH STREET South Side

No. 50 (1383/40)

	Date	Architect	Owner
Erected	1917-18 by	Henry C. Pelton	for Otto L. Dommerich

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; stone facing; rusticated ground floor with central entrance with foliate keystone; paneled band course above first floor with balconies at bases of second floor windows; full-length second floor windows set within round arches with festooned keystones and tympana with festooned oval panels; full enframements with projecting sills at third and fourth floor windows; bracketed projecting lintels at third floor windows; modillioned cornice above fourth floor; balustered and paneled parapet above fifth floor.

Alterations 1944 - alterations for the Henry George School of Social Science

HISTORY Replaced two early rowhouses. Otto Louis Dommerich (1869-1938), who commissioned the house, was a senior partner in the cotton factor firm of L.F. Dommerich & Co. and a director of twelve insurance companies. The estate of Caroline Clausen Dommerich (d. 1943) sold the house in 1944 to the Henry George School of Social Science.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET South Side

No. 52 (1383/139)

	Date		Architect		Owner
Erected	1881	by	Lamb & Wheeler	for	William A. Hawkinson
Present Facade	1916-17	by	Walker & Gillette	for	Henry P. Davison

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; rusticated first floor with Flemish bond brick facing at upper floors; ground floor entrance with pilasters and columns supporting a full entablature adorned with ram's heads, garlands, and medallions; double doors in entrance below a transom; paneled stone lintels at second floor windows; bandcourse separates third and fourth floors; multi-paned window sash; cornice sets off mansard roof with two dormers at the fifth floor.

Alterations 1916 - new facade and interior alterations

HISTORY

Originally built as one of a row of five houses (Nos. 50-58). The present facade was commissioned by Henry P. Davison (1867-1922) in conjunction with the construction of his adjacent town houses at 690 Park Avenue. Davison was a partner of J.P. Morgan and a founder of the Bankers Trust Co. During World War I he was asked by President Wilson to organize and administer the relief program of the Special War Council; he also directed the American Red Cross and conceived the idea of an International Red Cross. Davison sold this house in 1918 to Harvey D. Gibson.

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

EAST 69TH STREET North Side

No. 21 (1384/24)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	Charles Buek & Co.
Present Facade	1926-27 by	Sloan & Robertson	Edgar B. Bernhard

ARCHITECTURE

Original style	Queen Anne
Present style	neo-Georgian

Elements	Five-story residence with ground floor storefront composed of pilasters flanking openings and full entablature with signage in frieze; Flemish bond brick facing at upper floors; second floor windows have stone enframements, multi-paned sash, and a continuous iron balcony; central window enframement is round arched with stone transom; Vitruvian wave molding with central swag and garland panel; cornice above fourth floor supporting a railing; multi-paned window sash at third and fourth floors; circular windows in octagonal enframements at fifth floor; wooden roof cornice and roof parapet.
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Alterations	1926 - new facade and interior alterations Store added at ground floor.
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<u>HISTORY</u>	Originally built as one of a row of five houses (Nos. 21-29). Edgar and Florence Bernhard, who commissioned the present facade, owned the house between 1926 and 1943.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET North Side

No. 23 (1384/25)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; brick facing with contrasting stone trim; dog-legged stoop with wing walls leads to arched entrance with original paneled doors; three-sided oriel with transomed windows at second floor; second and third floor windows have stone enframements keyed to the brickwork; patterned brick band over third floor; gable with blind opening and patterned brick projecting from sloping roof.

Alterations 1943 - converted to apartments

HISTORY Built as one of a row of five houses (Nos. 21-29) and the only one to survive with its original features intact.

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

EAST 69TH STREET North Side

No. 25 (1384/26)

	Date		Architect		Owner
Erected	1885-86	by	Charles Buek & Co.	for	Charles Buek & Co.
Present Facade	1929	by	Noel & Miller	for	Mrs. Paul Pryibil

ARCHITECTURE

Original style	Queen Anne
Present style	neo-Georgian

Elements	· Six-story residence; brick facing with limestone detail; rusticated limestone ground floor with recessed entry flanked by engaged columns; simple paneled lintels at windows of upper floors; cornice above fourth floor with dentils and medallioned frieze: splayed brick lintels at fifth floor windows; parapet above fifth floor; plain sixth floor addition.
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Alterations	1929 - new facade 1948 - one story added and interior alterations for apartments
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<u>HISTORY</u>	Originally built as one of a row of five houses (Nos. 21-29). The house was purchased by Esther J. Porter in 1926 who transferred title to her daughter Helen Porter Davisson the following year. Following her marriage to Paul Pryibil (1898-1947), a stockbroker, Helen P. Pryibil commissioned the present facade.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69th STREET North Side

No. 27 (1384/27)

	Date		Architect		Owner
Erected	1885-86	by	Charles Buek & Co.	for	Charles Buek & Co.
Present Facade	1922	by	York & Sawyer	for	Lucretia L. Strauss

ARCHITECTURE

Style neo-Tudor

Elements Five-story residence; dressed ashlar stone facing; ground floor openings have four-centered arches and are outlined by a continuous drip molding; central five-partite window group with multi-paned casements at second and third floors; drip molding and string course above third floor windows; multi-paned windows at fourth and fifth floors; roof parapet.

Alterations 1922 - new facade, interior alterations

HISTORY Originally built as one of a row of five houses (Nos. 21-29). Lucretia Lord Strauss, who commissioned the present facade, owned the house from 1921 until her death in 1936.

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

"Residence of Albert Strauss, Esq., New York City," Architectural Record, 53 (April 1923), 530-532.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET North Side

No. 29 (1384/28)

	Date		Architect		Owner
Original Facade	1885-86	by	Charles Buek & Co.	for	William Openhym and Charles Buek & Co.
Present Facade	1919	by	S. Edson Gage	for	Carl F. Boker

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; limestone facade; ground floor entrance with bracketed key-stone and foliate motifs; continuous balcony at base of second floor round-arched windows with bracketed keystones; bandcourse at base of third story windows with full enframements; modillioned cornice above fourth floor; all windows have multi-paned sash or casements; molding and roof parapet.

Alterations 1919 - new facade
1954 - converted to apartments

HISTORY Originally built as one of a row of five houses (Nos. 21-29). Between 1886 and 1919 the original house was owned by Marion E. Isaacs.

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

EAST 69TH STREET North Side

No. 31 (1384/29)

	Date	Architect	Owner
Erected	1917-18 by	C.P.H. Gilbert	for Augustus G. Paine, Jr.

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; Flemish bond brick facade with limestone detail; round-arched entrance set below pediment carried on Doric pilasters; leaded fanlight over door; paneled lintel above tripartite window at first floor; balcony with iron railing at second floor windows; windows at second, third and fourth floors have shutters and splayed lintels; those at second floor also have keystones; modillioned cornice and balustraded parapet above fourth floor; setback fifth floor; slate mansard roof with arched dormers at sixth floor.

Alterations 1951 - interior alterations

HISTORY Replaced an earlier rowhouse. Augustus G. Paine, Jr., (1866-1947), who commissioned the house, was a paper manufacturer and a bank official. In 1952 the house was sold to the Republic of Austria which still owns it.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET North Side

No. 33 (1384/30)

	Date	Architect	Owner
Erected	1910-12 by	Howells & Stokes	for J. Harper Poor

ARCHITECTURE

Style neo-French Classic

Elements Four-story residence; limestone facade, rusticated at first two floors; ground floor openings have full molded enframements with raised projecting lintels; round-arched openings at second floor with French doors, transoms, and iron guard rails; round-arched windows with transoms at third floor set within full enframements with projecting lintels; balconies with iron railings at window bases; round-arched windows at fourth floor; modillioned roof cornice above dentils, egg and dart molding, and a rosette-adorned frieze.

Alterations 1952 - alterations for apartments and doctor's office

HISTORY Replaced one early rowhouse and part of another. James Harper Poor (1862-1919), who commissioned the house, was prominent in the drygoods commission business, organizing the firm of J. Harper Poor & Co. His relative, Charles Lane Poor, built the house at No. 35 at the same time.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET North Side

No. 35 (1384/31)

	Date	Architect	Owner
Erected	1910-11 by	Walker & Gillette	for Mrs. Charles Lane Poor

ARCHITECTURE

Style neo-French Classic

Elements Four-story residence; limestone facing; rusticated ground floor with round-arched openings with keystones; full-length windows at second floor with bronze balcony rails; pilasters framing windows support arched pediments; full enframements with raised projecting lintels at third floor windows; bandcourse at base of fourth floor windows; modillioned roof cornice above dentils and a decorated frieze. Treatment of eastern side facade is similar to front facade.

Alterations 1972 - converted to day-care center; roof addition

HISTORY

Replaced one early rowhouse and part of another. Charles Lane Poor (1866-1951) and Anna Easton Poor (1868-1957) commissioned the house at the same time that their relative, James Harper Poor, commissioned the one at No. 33. Mr. Poor was a professor of astronomy and celestial mechanics at Columbia University and an avid yachtsman. Mrs. Poor was a director of St. Luke's Home for Aged Women.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 228.

EAST 69TH STREET between Park Avenue and Lexington Avenue

The development of this block reflects the changing character of the blocks adjacent to Park Avenue. The tracks of the New York Central railroad along Park Avenue originally made these blocks less desirable for prestigious residential development, and they were lined with stables and more modest rowhouses. Following the legislation which required railroads within Manhattan to be electrified, the New York Central railroad decided to completely cover its tracks on Park Avenue. This resulted in a new wave of redevelopment encompassing the avenue and its adjacent side streets.

During this period, the original row, beginning at No. 107 and extending to the Lexington Avenue corner, built for Christopher Keyes in 1872-73 according to the designs of John Sexton, gave way to more fashionable town houses for affluent residents. No. 115 was built in 1902-03 for Paul Tuckerman and designed in Beaux-Arts/neo-Georgian style by Hoppin & Koen, replacing one of the early rowhouses. Merchant Andrew G. Agnew purchased No. 121 in 1904 and may have commissioned alterations to the facade. He sold it the following year to Catherine Auchincloss, who commissioned a partial redesign of the facade from William F. Dominick in 1930. Mrs. Auchincloss purchased the adjoining house, No. 121, in 1910, commissioned a new neo-Georgian facade from R. H. Robertson & Son, and then sold the house in 1911 to Andrew Agnew. It appears that the Agnews and the Auchinclosses may have been related by marriage. James J. Van Alen altered the facade of his house at No. 125, according to the designs of S. Edson Gage in 1904. Gage was also responsible for the neo-Federal redesign of No. 127 in 1919. No. 111 was redesigned in neo-Regency style in 1916-17 by Carrère & Hastings for Julius A. Stursberg. No. 109 was redone in neo-Federal style in 1920 by builder/developer John I. Downey, whose family held the property until 1961. The architect was J. Francis Burrowes. No. 117 of 1928, designed by Julius F. Gayler in the neo-Federal style for Beekman Winthrop, was the last building to replace one of the original rowhouses. The uniform height and scale, the extensive use of red brick, and the many stylistically related houses make this blockfront particularly notable.

The Union Club (described at 701 Park Avenue), built in 1930-32 and designed by Delano & Aldrich, dominates the Park Avenue corner on the north side, and an apartment building of 1916 occupies the Lexington Avenue corner (No. 129).

The Hunter College complex (described on Park Avenue) comprises several impressive limestone buildings built over a period of years on the site of what was the Normal College for Women on the south side of 69th Street.

EAST 69TH STREET North Side

No. 109 (1404/106)

	Date		Architect		Owner
Erected	1872-73	by	John Sexton	for	Christopher Keyes
Present Facade	1920	by	J. Francis Burrowes	for	John I. Downey

ARCHITECTURE

Original style	unknown
Present style	neo-Federal

Elements	Five-story residence; brick facade with contrasting stone detail; ground floor entrance composed of stone pilasters supporting an entablature; projecting bandcourse above the first floor carrying an iron railing in front of the full-length round-arched windows with keystones at the second floor; multi-paned window sash at the upper floors; dentilled cornice above the fourth floor; roof parapet above the fifth floor.
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Alterations	1920 - new facade, rear extension, and interior alterations
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HISTORY Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). John I. Downey, who commissioned the present facade, was a prominent building contractor who worked extensively in the area. His estate sold the house in 1961.

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

EAST 69TH STREET North Side

No. 111 (1404/7)

	Date	Architect	Owner
Erected	1872-73 by	John Sexton	for Christopher Keyes
Present Facade	1916-17 by	Carrère & Hastings	for Julius A. Stursberg

ARCHITECTURE

Original style unknown
Present style neo-Regency

Elements Five-story residence; rusticated stone base; brick facing at upper floors; iron balcony at base of second floor windows; windows are simple with multi-paned sash; stone cornice above the fourth floor; sloping roof above the fifth floor.

Alterations 1916 - new facade with false mansard; rear extension added

HISTORY Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). Since 1961 the house has been owned by the Permanent Mission of the Republic of Mali to the United Nations.

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

EAST 69TH STREET North Side

No. 115 (1404/8)

	Date	Architect	Owner
Erected	1902-03 by	Hoppin & Koen	for Paul Tuckerman

ARCHITECTURE

Style Beaux-Arts/neo-Georgian

Elements Five-story residence; brick and stone facade; rusticated ground floor with central entrance with Doric-columned portico which also forms part of the balcony at the second story windows; iron railing on balcony; triple window group with stone enframement and pediment above the central window at the second floor; keyed stonework flanks the red brick facade at the upper stories; third floor windows with keystones set within round arches with impost blocks and keystones; cornice above the third floor; splayed brick and stone lintels at fourth floor windows; projecting roof cornice; mansard roof with two dormers at fifth floor.

Alterations 1950 - converted to multiple dwelling

HISTORY Replaced one of the 1872-73 rowhouses.

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

EAST 69TH STREET North Side

No. 117 (1404/9)

	Date	Architect	Owner
Erected	1928-29 by	Julius F. Gaylor	for Beekman Winthrop

ARCHITECTURE

Style neo-Georgian

Elements Four-story residence; wide (40 feet) red brick facade; areaway enclosed by a tall iron fence; stone entrance portico with Ionic columns and Doric piers supporting a full entablature; entrance door has sidelights and a fanlight; first and third floor windows have multi-paned sash and splayed lintels with keystones; second floor windows are round-arched with keystones and iron guard rails; cornice above third floor adorned with modillions, rosettes, and rope molding; slate mansard roof with four dormers.

Alterations 1951 & 1953 - converted to lecture rooms and offices.

HISTORY Replaced two houses built in 1902 for L.E. Opdycke and designed by William S. Post, which had in turn replaced two houses of the 1872-73 row. The building permit seems to indicate that this was built as a double house. It was owned by members of the Winthrop family until its sale in 1951 to the New York State Pharmaceutical Association. Since 1977 it has been owned by the Children's Television Workshop.

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

EAST 69TH STREET North Side

No. 121 (1404/110)

	Date	Architect	Owner
Erected	1872-73 by	John Sexton	for Christopher Keyes
Present facade	1910-11 by	R.H. Robertson & Son	for Mrs. E.L. Auchincloss

ARCHITECTURE

Original style	unknown
Present style	neo-Georgian

Elements	Five-story residence; stone ground floor with entrance; brick facing at upper floors; balcony supported on brackets with Vitruvian wave molding and iron railing at second floor windows with full enframements and bracketed cornice slab lintels; paneled lintels at third floor windows with multi-paned sash; bandcourse at base of fourth floor windows with splayed lintels; modillioned and dentiled roof cornice; mansard roof with copper-clad dormers at fifth floor.
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Alterations	1910 - new facade, addition of mansard and dormers 1915 - interior alterations and rear additions 1951 - converted to medical offices and two apartments
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<u>HISTORY</u>	Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). After Catherine Auchincloss commissioned the present facade she sold the house in 1911 to retired merchant Andrew G. Agnew. Members of the Agnew family retained ownership until 1942.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET North Side

No. 123 (1404/11)

	Date		Architect		Owner
Erected	1872-73	by	John Sexton	for	Christopher Keyes
Present Facade	1930	by	William F. Dominick	for	Mrs. Edgar Auchincloss

ARCHITECTURE

Original style	unknown
Present style	neo-French Classic

Elements	Five-story residence; limestone first floor with entrance with decorative floral enframement and projecting lintel; brick facing at upper floors; wide paneled band course at base of second floor; round-arched second floor windows have stone enframements with keystones and impost blocks; third floor windows have balconies with iron railings and lintels with broken pediments; cornice with console brackets above fourth floor; mansard roof with shed dormer at fifth floor.
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Alterations	1904 - alterations of unspecified nature by S.E. Gage for Andrew G. Agnew 1930 - stoop and areaway removed; front wall altered up to second story Shed dormer added to mansard roof.
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<u>HISTORY</u>	Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). Andrew G. Agnew purchased the house in 1904, and he may have commissioned a new facade. He sold it the following year to Catherine S. Auchincloss, and she commissioned a partial re-design of the facade in 1930. She retained ownership until 1950.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET North Side

No. 125 (1404/12)

	Date	Architect	Owner
Erected	1872-73 by	John Sexton	for Christopher Keyes
Present Facade	1904 (?) by	S.E. Gage	for James J. Van Alen

ARCHITECTURE

Original style unknown
Present style Adamesque

Elements Five-story residence; limestone first floor with Flemish bond brick facing at upper stories; entrance portico with columns supporting an entablature with a swag and garland motif; pilasters flank ground floor openings; iron railings enclose area-ways; wide Palladian-type window set in a round arch at second floor; Vitruvian wave molding at base of third floor windows and stone medallions above these windows; windows at upper stories have multi-paned sash; roof cornice with egg and dart molding; setback fifth floor.

Alterations 1904 - rear extension added; facade may have been redone at this time
1915 - front window enlarged

HISTORY Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). James J. Van Alen (1851-1928) owned the house between 1904 and 1912 as a trustee of his daughter Mary Van Alen. Van Alen, known as "the American Prince of Wales," commissioned in 1916 the house at 15 East 65th Street.

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

EAST 69TH STREET North Side

No. 127 (1404/13)

	Date		Architect		Owner
Erected	1872-73	by	John Sexton	for	Christopher Keyes
Present Facade	1919	by	S. Edson Gage	for	Etalog Holding Co.

ARCHITECTURE

Original style	unknown
Present style	Adamesque

Elements	Five-story residence; Flemish bond brick facade with stone detail; broad ground floor entrance recessed behind flush entrance portico with engaged piers and columns supporting an entablature with swag and garland frieze; broad tripartite round-arched window at second floor outlined by stone arch; third floor windows have stone balconies and projecting stone lintels; paneled lintels at fourth floor windows; projecting roof cornice with egg and dart molding supporting balustrade; mansard roof with three dormers at fifth floor.
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Alterations	1919 - new facade and rear extension 1944 - converted to multiple dwelling 1974 - alterations for offices and multiple dwelling
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<u>HISTORY</u>	Originally built as one house of a row of eleven which extended from No. 107 to the Lexington Avenue corner (No. 944). Between 1903 and 1919 the original house was owned by William H. Woodin (1868-1934), head of the American Car and Foundry Co., and later Secretary of the Treasury during the first administration of Franklin D. Roosevelt.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 69TH STREET North Side

No. 129 (1404/14)

	Date		Architect		Owner
Erected	1916	by	Emile L. Capel	for	Brixton Building Corp.

ARCHITECTURE

Style neo-Georgian

Elements Eleven-story apartment building; brick facing with stone detail; windows have multi-paned sash; three-centered entrance arch with scrolled bracket keystone, flanked by two pairs of two-story pilasters which intersect with a limestone bandcourse at the second floor featuring an urn and anthemion motif; third floor windows have limestone enframements, some with crossets and projecting lintels while others have paneled lintels with urn motifs; egg and dart bandcourse above the ninth floor; spandrels with urns at the tenth floor; windows at eleventh floor have brick arches with bracketed keystones with oval medallions; roof cornice above frieze with urn and anthemion motifs.

HISTORY Replaced five rowhouses which faced onto Lexington Avenue.

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

EAST 69TH STREET North Side

No. 131 (1404/22)

	Date	Architect	Owner
Erected	1923-24 by	W.L. Rouse & L.A. Goldstone	for 943 Lexington Ave. Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Eleven-story apartment building; brick facing with stone detail above a stone base at the first floor; windows at second and third floor flanked by pilasters; bandcourse with rosettes above the third floor; tenth floor windows have bracketed lintels; dentilled roof cornice above a frieze with garlands and oval panels.

HISTORY Replaced six rowhouses which had faced onto Lexington Avenue.

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

EAST 69TH STREET between Lexington Avenue and Third Avenue (north side only)

The construction of the Second and Third Avenue Els, completed in 1880 and 1878 respectively, appear to have directly spurred the development of this block. The Second Empire style New York Foundling Hospital, begun in 1870, already occupied the south side of the block (not included within the boundaries of the district). The north side was quickly built up with rowhouses, tenements, and carriage houses. Nos. 141-145, designed by James E. Ware in the neo-Grec style and built in 1879-80 for Ann Bulger, is the earliest surviving group of rowhouses. Four early carriage houses were built at Nos. 147, 149, 153, and 159. No. 147, designed by John Correja, was built for Hebert R. Bishop. The facade was redesigned by Barney & Colt in 1913 for railroad magnate Arthur C. James whose mansion was under construction at 39 East 69th Street at the same time (this residence has been replaced by an apartment building). Railroad magnate Charles T. Yerkes, whose residence stood at Fifth Avenue and 68th Street, built the carriage house at No. 149 in 1895-96 according to the designs of Frank Drischler. The firm of Carrère & Hastings converted the structure into a garage in 1910. The handsome Romanesque Revival carriage house at No. 153, built in 1883-84 for Adolph Kittroff, was designed by William Schickel. It is now in the process of being renovated for medical offices. Charles W. Romeyn designed the Queen Anne style carriage house (1882) at No. 159 for John Sloane, one of the partners in the furniture establishment of W. & J. Sloane. The two garages of 1908-09 at Nos. 163 and 167 replaced three 1872-73 tenement houses. Albro & Lindeberg designed No. 163 for Richard M. Hoe; it now houses a Jewish congregation. Charles E. Birge designed No. 167 for George S. Heye. It is now owned by the Sculpture Center. The latest garage on the block is at No. 161, built in 1915-16 for William Bruce-Brown. Designed by Frederick R. Loney, the building displays an inscribed keystone above the doorway with the initials "BB." A 1923-24 apartment building occupies the Lexington Avenue corner (No. 131).

EAST 69TH STREET North Side

No. 141 (1404/23)

	Date	Architect	Owner
Erected	1879-80 by	James E. Ware	for Ann Bulger

ARCHITECTURE

Style neo-Grec

Elements Four-story residences; painted brownstone front; ground floor entrance; windows at upper floors retain full enframements with projecting lintels and sills on corbels; garlands at impost level of second story window enframements; iron railings at the base of those windows; modillioned roof cornice with console brackets above a flower-paneled frieze.

Alterations 1904 - stoop removed and doorway relocated to ground level
1954 - interior alteration for studio and commercial use

HISTORY Built as one of a group of three houses (Nos. 141-145). Between 1880 and 1902 the house was owned by Jeremiah Fitzpatrick.

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

EAST 69TH STREET North Side

No. 143 (1404/123)

	Date	Architect	Owner
Erected	1879-80 by	James E. Ware	for Ann Bulger

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone front; projecting ground floor entrance vestibule; tripartite window with multi-paned sash set within a single enframing at the second floor; full window enframements with projecting lintels and corbelled sills at the third and fourth floors; modillioned roof cornice with console brackets above a flower-paneled frieze.

Alterations 1912 - stoop removed; second floor windows altered; front extension with entrance vestibule constructed by S.E. Gage for Carl Taylor

HISTORY Built as one of a group of three houses (Nos. 141-145). William Hall, the developer, owned the house between 1883 and 1900. Carl Taylor (1871-1942), a lawyer and a Red Cross Commissioner during World War I, owned the house between 1912 and 1923.

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

EAST 69TH STREET North Side

No. 145 (1404/24)

	Date	Architect	Owner
Erected	1879-80 by	James E. Ware	for Ann Bulger

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; two-story front extension with ground floor entrance with marquee, a tripartite window at the second floor, and a modillioned cornice; original window enframements with projecting lintels and corbeled sills at third and fourth floors; modillioned roof cornice with console brackets above a flower-paneled frieze; slightly setback fifth floor penthouse.

Alterations Two-story extension added at front; date not determined.
Penthouse added at roof.

HISTORY Built as one of a group of three houses (Nos. 141-145).

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

EAST 69TH STREET North Side

No. 147 (1404/25)

	Date		Architect		Owner
Erected	1880	by	John Correja	for	Heber R. Bishop
Present Facade	1913	by	Barney & Colt	for	Arthur C. James

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Three-story garage, originally a carriage house; Flemish bond brick facade with contrasting stone trim; large arched vehicle entrance at ground floor with paneled garage doors; decorative brickwork over arch; flanking service doors set in stone enframements keyed to the brickwork; simple cornice above first floor; large multi-paned triple window at second floor framed by slender iron colonnettes; projecting paneled stone balcony at third floor windows; stone modillioned roof corner above a row of dentils.

Alterations 1902 - rear extension to carriage house.
 1913 - new facade, interior alterations, new roof; converted to a garage with residence above.

HISTORY Originally built as a stable with residential accommodations at the third floor. Converted to garage with a residence above for Arthur C. James, a railroad magnate who lived in a no - longer extant house at 39 East 69th Street.

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

EAST 69TH STREET North Side

No. 149 (1404/26)

	Date	Architect	Owner
Erected	1895-96 by	Frank Drischler	for Charles T. Yerkes

ARCHITECTURE

Style Romanesque Revival and Flemish Renaissance

Elements Three-story garage, originally a stable; Roman brick facing above a stone base; vehicle entrance with double doors with grilles set below a transom and a large arched lunette at second floor level; flanking service door and window with grille set below high square windows. At third floor peaked gable projects from slate roof; gable has an arcade with Romanesque colonnettes and decorative roof coping.

Alterations 1910 - alterations at sidewalk and ground floor to install new boiler, gas tanks and pumps, and new lift.
1971 & 1977 - interior alterations.

HISTORY This building was originally constructed as a carriage house and stable with residence at the upper floor for financier Charles T. Yerkes who lived at Fifth Avenue and 68th Street. In 1910 the building was acquired by Yerkes' Fifth Avenue neighbor, Thomas Fortune Ryan, who converted it to use as a garage.

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

EAST 69TH STREET North Side

No. 153 (1404/27)

	Date	Architect	Owner
Erected	1883-84 by	William Schickel	for Adolph Kuttroff

ARCHITECTURE

Style Romanesque Revival

Elements Two-and-one-half story carriage house, 50 foot wide brick facade; asymmetrically massed with a tower section at the eastern end; two arched vehicle entrances with paneled doors at the ground floor flanked by smaller service doors; circular windows above service doors; heads of doors outlined by a continuous stringcourse; cornice above the first floor sets off a group of three arched windows in the tower and three pedimented dormers in slate roof of the main section; pyramidal roof with dormer above the tower.

Alterations 1978-80 - extensive interior rehabilitation

HISTORY Built as a large stable, carriage house, and coachman's residence for Adolph Kuttroff, partner in the firm of William Pickhardt & Kuttroff, importers and manufacturers of dyes and dye stuffs.

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

EAST 69TH STREET North Side

No. 159 (1404/29)

	Date	Architect	Owner
Erected	1882 by	Charles W. Romeyn	for John Sloane

ARCHITECTURE

Style Queen Anne

Elements Three-story carriage house; brick facade with stone detail; arched vehicle entrance with paneled door; arch is stone with keystone; flanking service doors set below circular transoms; segmental arched windows with multi-paned upper sash at second and third floors; brick pilasters flank these windows; stylized pediment simulating balcony at base of central second floor window; sawtooth bandcourse and corbeled arcade above the third floor; roof cornice.

Alterations 1888 - rear extension to accommodate dwelling
1977 - converted for garage, medical office, apartments

HISTORY Built as a stable and carriage house for John Sloane, one of the founders of W. & J. Sloane.

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

EAST 69TH STREET North Side

No. 161 (1404/30)

	Date	Architect	Owner
Erected	1915-16 by	Frederick R. Loney for	William Bruce-Brown

ARCHITECTURE

Style Simplified neo-Federal

Elements Four-story garage and dwelling; Flemish bond brick facade; brick simulates rustication at ground floor; segmental-arched vehicle entrance with keystone with the initials "BB" flanked by service doors; stone cornice with decorated frieze above the first floor; tripartite windows at the upper floors; projecting cornice with iron railing, serving as a fourth floor balcony, above the third floor; projecting roof cornice.

Alterations 1964 - interior alterations for offices.

HISTORY

Replaced an earlier carriage house (1882-83), designed by Charles W. Romeyn for Harvey S. Ladew who lived at 813 Madison Avenue. Built as a garage with a dwelling at the upper floors for William Bruce-Brown. The estate of Ruth A. Bruce-Brown sold the garage in 1927 to Florence A. Twombly, daughter of William Henry Vanderbilt. At that time she was living in a no-longer extant house at 1 East 71st Street.

References:

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

EAST 69TH STREET North Side

No. 163 (1404/31)

	Date		Architect		Owner
Erected	1909	by	Albro & Lindeberg	for	Richard M. Hoe

ARCHITECTURE

Style neo-Georgian

Elements Four-story building; Flemish bond brick facade with brick at the ground floor simulating rustication; central arched entrance flanked by service door and window, both with flat brick arches and keystones; second floor windows set within round arches with contrasting keystones and impost blocks; splayed brick arches with keystones above second and third floor windows; multi-paned window sash; modillioned and dentilled roof cornice.

Alterations 1954 - converted to apartment with a storage area for four cars.

HISTORY Replaced a third class tenement building (1872-73). Built as a garage and two-family dwelling for Richard Hoe (1851-1925), a banker who lived at 11 East 71st Street. Since 1976 the building has been owned by the Congregation Achpretvia Tal Chaim Shar Hayushor.

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

EAST 69TH STREET North Side

No. 167 (1404/32)

	Date	Architect	Owner
Erected	1908-09 by	Charles E. Birge	for George G. Heye

ARCHITECTURE

Style modified neo-Georgian

Elements Three-story building, originally a garage; Flemish bond brick facade with contrasting stone trim; large central entrance with limestone enframing and sign reading "Sculpture Center"; limestone-enframed flanking windows; bandcourse and stylized keystone above first floor; splayed brick arches at second floor windows and continuous sill serving as a bandcourse; triple window group at third floor intersecting with stone frieze below modillioned roof cornice.

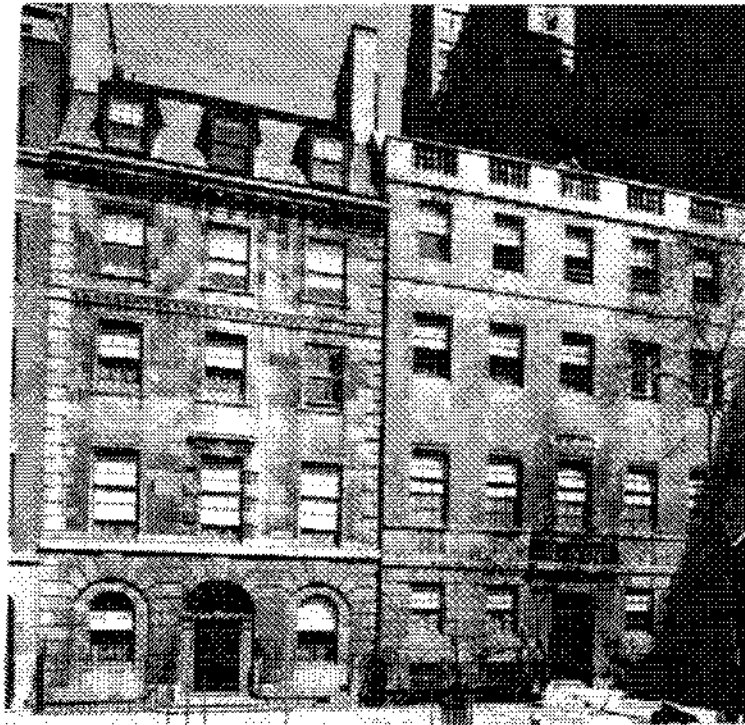
Alterations 1950 - converted to exhibition gallery and offices
1959 - penthouse constructed on roof

HISTORY Replaced two third class tenement buildings (1872-73). Built as a garage with two apartments for a janitor and chauffeur and owned by George G. Heye, founder of the Museum of the American Indian. Since 1948 it has been owned by the Sculpture Center.

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



15 East 70th St.



43 & 47 East 70th St.



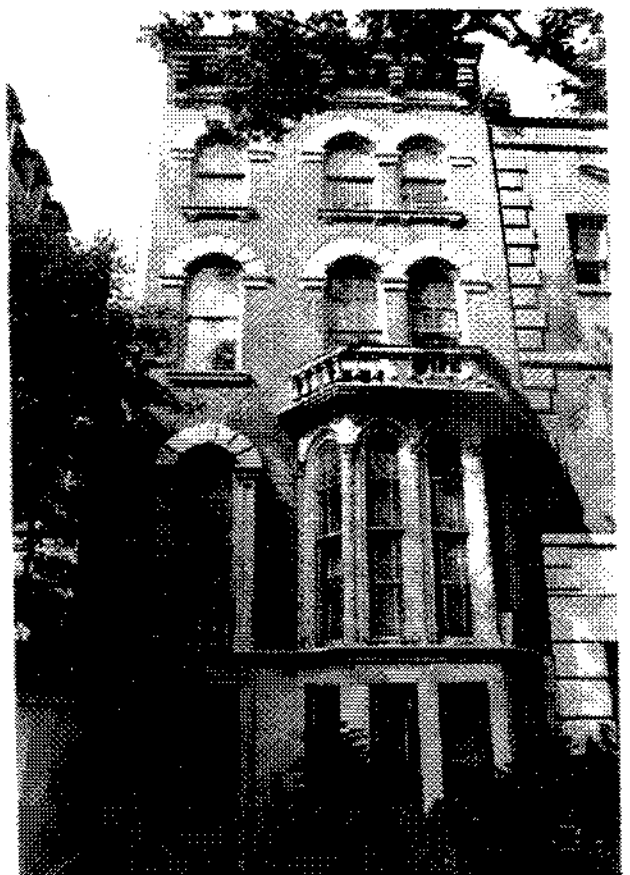
46 East 70th St.



109 East 70th St.



115 East 70th St.



129 East 70th St.

EAST 70TH STREET between Fifth Avenue and Madison Avenue

The north side of this block of East 70th Street remained open long after the other side streets extending from Central Park were lined with brownstone residences and stables. The land was part of a thirty-acre site owned by the Scottish immigrant Robert Lenox (1759-1839), a merchant and real estate developer who rapidly rose to become one of the wealthiest New Yorkers of the early 19th century. Upon his death the land passed to his third son, James Lenox (1800-1880), the devoted book collector and philanthropist.

Lenox began selling off lots on the family property around 1864, but 70th Street developed slowly and remained largely open for several decades because of the two institutions which Lenox installed along the north side of the street--Presbyterian Hospital on the block between Madison and Park Avenues and the Lenox Library between Fifth and Madison Avenues. The Lenox Library was formed by James Lenox when his remarkable collection outgrew space available in his mansion at 53 Fifth Avenue. Incorporated in 1870, the Library was housed in an impressive neo-Grec building by the architect Richard Morris Hunt. Built between 1869 and 1877 the building strongly reflected Hunt's Parisian training under the architect Lefuel and his admiration for the neo-Grec architecture of Labrousse. The Lenox Library was a U-shaped building with a shallow entry courtyard on Fifth Avenue, a configuration which is echoed in the building by Carrère & Hastings for Henry Clay Frick which replaced the library in 1913-14. No doubt 70th Street was an especially attractive "park block" in that the open land behind the Lenox Library extended the open space and greenery of Central Park to Madison Avenue.

The first buildings on the south side of the block seem to have been a carriage house and a stable built in the 1870s--highly unusual in this location so close to Fifth Avenue. In the 1880s residential development completed the blockfront on the south side. These town houses and stables survived until the wave of large-scale apartment building along Fifth Avenue in the 1910s and 1920s spilled over onto the side streets extending from Fifth Avenue. Beginning with the corner building on Fifth Avenue, constructed in 1927-28, the development spread all the way to Madison Avenue. With the completion in 1960 of the apartment house at 10 East 70th Street the last vestige of this earlier low-scale block front was removed.

The north side of the block, in contrast, remained open, except for the Lenox Library along Fifth Avenue, through the first decade of the century. In 1907 title to the properties was transferred to the New York Public Library, Astor, Lenox, and Tilden Foundations, and the Lenox Collections were removed to the new New York Public Library building on Fifth Avenue at 42nd Street in 1911. Carrère & Hastings, the architects of the new library building, were also the designers of Henry Clay Frick's mansion--one of the last of the great series which graced Fifth Avenue--which replaced the Lenox Library in 1913.

EAST 70TH STREET between Fifth Avenue and Madison Avenue (cont.)

In 1909 the New York Public Library began selling the other lots along the north side of the street. In that year construction was begun on six new houses, all by prominent New York architects for wealthy clients. Although the houses were all designed by different architects, they each reflect either the French Beaux-Arts or neo-French Classic styles in their design, and thus represent the tradition of Beaux-Arts design principles which had been inaugurated by Richard Morris Hunt on the block. The chaste neo-French Classicism of the Frick Collection building with its sympathetic recent additions, complements the style of this especially fine row of early 20th-century townhouses. The row originally also contained houses designed by the architects Warren & Wetmore (at No. 5) and C.P.H. Gilbert (at No. 9); their sites are now occupied by the garden of the Frick Collection. The lot adjacent to the Madison Avenue corner on the north side stood vacant until 1918 when Gustav Pagenstecher commissioned the architect William J. Rogers to build the French neo-Classical town house which handsomely ends the row. A narrow two-story commercial building stands at the northern Madison Avenue corner, while the Hotel Westbury occupies the southern Madison Avenue corner.

EAST 70TH STREET South Side

No. 2 (1384/69)

	Date	Architect	Owner
Erected	1927 - 1928 by	Rosario Candela	for 5th Avenue & East 70th Corp. (Anthony Campagna)

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment house with two-story base faced in limestone and rusticated in the end bays. Upper stories of brick framed by quoins. Flat roof line.

HISTORY Replaced a town house of 1871-72, designed by Stephen D. Hatch for Josiah Fiske. Anthony Campagna was a major developer of luxury apartment houses in New York.

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

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

EAST 70TH STREET South Side

No. 4 - 8 (1384/65)

	Date	Architect		Owner
Erected	1937 - 1938	by Sylvan Bien	for	Watford Estates, Inc.

ARCHITECTURE

Style Stylized neo-classical/Art Deco

Elements Eleven-story apartment house with penthouse. Base consists of one story on sides rising to two stories in center. Entrance in a central field of tile striped with black courses and placed off-center to play off against the fluted pilaster panels which articulate the upper stories. Fenestration grouped to distinguish central section and flanking sections. Penultimate bay on either side rises to full eleven stories while side and central sections are set back.

HISTORY: Originally on this site were three rowhouses. In 1921 and 1922 these houses were acquired by Evelyn Field, wife of Marshall Field of Chicago. She had them demolished for the construction of a large town house (1925-27), designed by David Adler, a fashionable Chicago architect. In 1937 Mrs. Field sold her house with its rear garden on 69th Street for the construction of the present apartment house which was built in conjunction with the apartment house at 3 East 79th Street.

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

EAST 70TH STREET South Side

No. 10 (1384/63)

	Date		Architect		Owner
Erected	1960	by	Emery Roth & Sons (Richard Roth, Designer)	for	George J. Engler

ARCHITECTURE

Style none

Elements Fifteen-story white brick apartment house with large plate glass windows and ground floor faced in black tile

HISTORY Replaced six rowhouses.

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

EAST 70TH STREET North Side

No. 1 (1385/1 in part)

	Date	Architect		Owner
Erected	1913-1914 by	Carrère & Hastings	for	Henry Clay Frick
Extension	1974-1977 by	H. Van Dyke (John Barrington Bayley)	for	The Frick Collection

ARCHITECTURE

Style Neo-French Classic (Louis XVI)

Elements Three-story main block parallel to Fifth Avenue, two-story block along 70th Street and low one-story block along 71st Street with loggia punctuated by Ionic pilasters, all enclosing a garden along Fifth Avenue. Rustication on ground floor continues up to enframe upper story. Center of Fifth Avenue facade emphasized by attached colossal Ionic order supporting a projected entablature section inscribed with "The Frick Collection". These four pilasters flank round-arched windows on the ground floor and tall windows with balustrades in front of their bases which break the pattern of regular fenestration; third floor in central block treated as an attic; side entrance on 70th Street with handsome portal with rusticated concave round-arched entry with segmental sculptured pediment recalling an 18th-century hôtel; one-story extension with channelled rustication and arcade along garden continues vocabulary established by Carrère & Hastings and John Russell Pope.

Alterations 1933 - House converted to a museum by John Russell Pope

1974-77 - Extension and garden along 70th Street.

HISTORY

The residence of Henry Clay Frick (1849-1919) was built on the site of Lenox Library. Frick had made his fortune in the coke and steel industries and began to collect art. His mansion was built with the intention that it would be converted to a museum housing his collection after the death of Frick and his wife. It was opened to the public in 1935.

EAST 70TH STREET North Side

No. 1 (1385/1 in part)

HISTORY (cont.) The Frick Collection was designated as a landmark in 1973. In 1974 its landmark site was extended to include the new extension. At that time, the former George D. Widener Mansion (5 East 70th) of 1909 by Warren & Wetmore, which had been altered for Mr. Widener by Horace Trumbauer in 1927, was demolished. Another house at No. 7 on the site of the garden, which had been built from the designs of the noted architect, C. P. H. Gilbert, in 1910-1911 had been demolished some years before.

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

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 239-240.

Landmarks Preservation Commission, The Frick Collection Designation Report (LP-0667) (New York: City of New York, March 20, 1973).

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

"Residence, Henry Clark Frick, Fifth Avenue and 70th Street, New York," Architecture, 30 (November 1914), pl. 125-129.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), pp. 228-229.

EAST 70TH STREET North Side

No. 11 (1385/12)

	Date	Architect	Owner
Erected	1909 - 1910 by	John Duncan	for Cornelius W. Luyster, Jr.

ARCHITECTURE

Style Neo-French Classic

Elements Five-story limestone residence; molded round-arched window and doorway with wrought-iron and glass doors; wrought-iron stoop and area railings; stone balcony with balustrade on heavy brackets below second story windows with bracketed pediments; molded lintels, sills and enframements on third story windows. Modillioned "Doric" cornice (with triglyphs) crowns third floor. Panelled wall sections between fourth story windows; boldly projected modillioned cornice; mansard roof with dormers.

HISTORY

Built by developer Cornelius W. Luyster, Jr. and sold upon completion to Ruth A. Bruce-Brown. From 1919 to 1936 the house was owned by Colonel Grayson Mallet-Provost Murphy (1878-1937), financier and Assistant chief of staff of the 42nd (Rainbow) Division in France during World War I. Between 1936 and 1948 it was owned by Consuelo Vanderbilt Smith, daughter of Alva and William K. Vanderbilt. Designated a Landmark in 1974 (LP - 0846).

References:

Landmarks Preservation Commission, 11 East 70th Street House Designation Report (LP -0846). report prepared by Marjorie Pearson (New York: City of New York, July 23, 1974).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 15 (1385/13)

	Date	Architect	Owner
Erected	1909 - 1910 by	Charles I. Berg	for John Chandler Moore

ARCHITECTURE

Style Beaux-Arts

Elements Five-story limestone-faced residence; rusticated ground floor with central entrance crowned by a cartouche; foliate molding and glass and iron doors; ground floor crowned by decorative frieze and cornice which support the balustered window guards of the tall second story windows whose enframements are highlighted by bead-and-reel moldings; stone balcony on foliate console brackets with iron railing on third story; eared enframements on third and fourth stories; panelled wall sections between fifth story windows; modillioned cornice.

Alterations 1947 - converted to a school

HISTORY House built by John Chandler and Corinne de B. Moore on land previously held by James Lenox Moore. Designated a landmark in 1974. (LP - 0847)

References: Landmarks Preservation Commission, 15 East 70th Street House Designation Report (LP - 0847), report prepared by Marjorie Pearson (New York: City of New York, July 23, 1974).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 17 (1385/14)

	Date	Architect		Owner
Erected	1909-1911 by	Arthur C. Jackson (of Heins & Lafarge)	for	Alvin W. Krech

ARCHITECTURE

Style neo-French Classic

Elements Five-story limestone residence; rusticated ground floor, with iron area railings; projecting stone balcony on console brackets and balustrades; tall French windows with transoms on second floor; center one emphasized by molded enframingent with cornice slab on vertical console brackets; foliate keystones on flanking windows; third story windows with wrought-iron railings on projecting sills and splayed lintels flush with ashlar. Foliate molding separates third and fourth floors. Fourth floor windows have eared enframingents overlapping architrave and frieze of the entablature. Modillioned cornice carrying balustrade with urns at the ends; copper-clad mansard roof with three pedimented dormer windows.

Alterations 1941 - converted to apartments.

HISTORY

Built on land previously held by James Lenox. Alvin W. Krech (1858-1928), "for a quarter of a century one of the prominent figures in American Finance and Industry" (New York Times May 4, 1928, p. 25) was active in railroad administration and in the Equitable Trust Co. of which he was Chairman of the Board. He was especially influential in the decision to construct the company's skyscraper headquarters at 15 Broad Street, as well as their offices in Paris. In 1927 Mr. Krech sold the house to Leroy W. and Lucille Baldwin. Baldwin was the founder of the Empire Trust Company in 1901 and president and chairman of its Board at his death in 1939. The building was designated a New York City Landmark in 1974 (LP - 0848).

EAST 70TH STREET North Side

No. 17 (1385/14) (cont.)

References: Landmarks Preservation Commission, 17 East 70th Street House Designation Report (LP - 0848), report prepared by Marjorie Pearson (New York: City of New York, July 23, 1974).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 19 (1385/15)

	Date	Architect		Owner
Erected	1909-1910 by	Thornton Chard	for	Dave Hennen Morris

ARCHITECTURE

Style neo-Italianate Renaissance

Elements Six-story limestone front of very smooth ashlar; ground-floor loggia with smooth Tuscan columns and simple molded arches; iron railing at stair to basement; stone balcony with panels and elegant balustrade supported on console brackets at second floor; second story French windows with transoms. Deep-set double-hung windows on third floor; stone balcony on console brackets below center window featuring pierced panels; panelled wall sections between fourth floor windows; strongly projecting modillioned cornice supported at either end on foliate brackets; sloping roof with inset fifth floor windows and cresting in anthemion patterns.

Alterations 1972 - alterations to 1st floor for art gallery.
1977 - renovations for gallery.

HISTORY

House built on land formerly owned by James Lenox. D. H. Morris was U. S. Ambassador to Belgium during Franklin D. Roosevelt's term. The building now houses Knoedler Gallery. Designated a New York City Landmark in 1974 (LP-0849).

References:

Landmarks Preservation Commission, 19 East 70th Street House Designation Report (LP-0849), report prepared by Ellen W. Kramer (New York: City of New York, July 23, 1974).

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

EAST 70TH STREET North Side

No. 19 (1385/15)

References: (cont.)

"Some Recent Interiors by Thornton Chard," Architectural Record, 37 (Feb. 1915), 177-186.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 21 (1385/16)

	Date	Architect		Owner
Erected	1918-1919 by	William J. Rogers	for	Gustav Pagenstrecher

ARCHITECTURE

Style neo-French Classic

Elements Five-story limestone facade; ground floor recessed (originally three openings formed a loggia here), upper stories very smooth ashlar with close mortar joints; fenestration deeply recessed with slightly recessed enframements; tall round-arched French windows with iron balcony fronts on second floor, topped by keystones; dentilled cornice with balustrade above fourth floor.

Alterations 1954 - top floor converted to offices
1969 - interior alterations for Knoedler and Co.
Ground floor piers have been removed for conversion to a gallery.

HISTORY

House built on land previously held by James Lenox. This was the home from 1925 to 1939 of Julius Forstmann, a German immigrant who brought his family's tradition of woolen manufacturing which they had practiced in Germany from the 16th century to this country where he founded in 1904, the Forstmann Woolen Co., in Passaic, N.J. (merged with J. P. Stevens & Co., N.Y. in 1957). Forstmann's German yacht, Orion, was the largest yacht afloat prior to J. P. Morgan's Corsair. Forstmann received a Certificate of Merit from the government in World War I. The building now houses Hirschl & Adler Galleries. Designated a N. Y. C. Landmark in 1974 (LP-0850).

EAST 70TH STREET North Side

No. 21 (1385/16) (cont.)

References:

Landmarks Preservation Commission, 21 East 70th Street House Designation Report(LP-0850), report prepared by Marjorie Pearson (New York: City of New York, July 23, 1974).

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET between Madison Avenue and Park Avenue

This block, dominated by the wide fronts of elegant town houses on the north side of the street, and still preserving several of its original brownstone facades on the south side, was, like the block between Fifth and Madison Avenues, originally part of the Lenox family estate. In 1868 James Lenox donated the land on the north side of the block to the Presbyterian Hospital, of which he was a founder and benefactor. In a meeting at Phillips Presbyterian Church on Madison Avenue in 1868 he noted that many other religious and national groups had established hospitals and urged that the Presbyterians follow suit. Indeed this part of the East Side was to become a major center for hospitals and philanthropic institutions in the second half of the 19th century, although by the early 20th century most of these institutions had moved to sites further uptown, leaving only the Lenox Hill Hospital (founded as the German Hospital). The Presbyterian Hospital was incorporated in 1868 and its French Second Empire style buildings laid out on the pavilion plan favoured for hospitals in the 19th century were built between 1868 and 1872. These buildings, consisting of three pavilions, an administration building along 70th Street, and a boiler house, were designed by the prominent architect Richard Morris Hunt, Lenox's favored architect who was also at work on the Lenox Library on the adjacent block across Madison Avenue during the same years. The hospital was opened to the public in 1872.¹ Much of the complex was severely damaged in a tragic fire in late 1889 after which a rebuilding with considerable additions was carried out from the plans of the architect J.C. Cady. His robust Romanesque Revival hospital buildings, with a tall campanile tower for the dispensary anchoring the site on the corner of Madison and 70th Street, served the hospital until it moved to its new site on Washington Heights in 1928.

The south side of the block, which Lenox had offered for sale as early as 1864, was not developed until the mid 1880s. In 1884 the property was sold by various owners to developers and by the end of that year much of the block was under construction. The prolific real estate developer and builder/architect firm of Charles Graham & Sons built a row of five Italianate brownstone houses, of which three survive although only that at No. 38 retains its original appearance. Nos. 34-36, remodeled in the 1920s, are also part of this row. Construction was also begun in late 1884 on the three buildings of the Union Theological Seminary facing Park Avenue at the east end of the block. The buildings, arranged around a quadrangle, were designed by the prominent architectural firm of Potter & Lord in a vigorously composed High Victorian Gothic style with high-pitched roofs, large expanses of mullioned windows, a handsome Gothic portal, and polychromatic details. Founded in 1836, the seminary was Presbyterian in affiliation which may have attracted it to this site across the street from the Presbyterian Hospital. The buildings survived until the Union Theological Seminary moved to its new site on Morningside Heights in 1910, at which time the Park Avenue property was sold to developers. The present apartment building on the site, 710 Park Avenue, dates from 1947-48. The elegant neo-French

EAST 70TH STREET between Madison Avenue and Park Avenue (cont.)

Classic town house at No. 32, owned by Clendenin Ryan, son of Thomas Fortune Ryan, and the large, somewhat severe "Jacobethan" revival house built for the collector Stephen C. Clark at No. 46 were both completed in 1912. The apartment house at the southeast corner of Madison Avenue, designed by Emery Roth, was constructed in 1926-27.

The north side of the block was developed entirely in 1928-29 after the site of the Presbyterian Hospital was sold off as individual lots. The three large town houses at Nos. 41-45 reflect the affluence and elegance which characterized this fashionable district in the early part of the century. In contrast to the Italianate and neo-Grec brownstone rowhouses of the late 19th century, they are wider and more commanding but also more refined in detail, drawing on the fashionable neo-French Classic and English Georgian and Regency styles for their stylistic vocabularies. The apartment houses at the northern Madison Avenue and Park Avenue corners also date from this period.

¹See Harper's Weekly, 16 (1872), 901.

EAST 70TH STREET South Side

No. 28 (1384/49)

	Date	Architect	Owner
Erected	1926-27 by	Emery Roth	for Hemlee Realty Corp/ JJMS Properties

ARCHITECTURE

Style neo-Gothic

Elements Fifteen-story yellow brick apartment hotel; upper floors articulated by stone trim and terra-cotta ornamental detail. Stone-faced ground floor pierced by shop fronts, some enframed with fleur-de-lis cresting. Entrance in center of 70th Street facade is fronted by metal canopy and flanked by wall buttress with Gothic detail which rise through second floor and are surmounted by cables. Corbel table above third floor terminates the base. Next ten floors treated identically, then a series of set backs give an interesting skyline.

HISTORY Replaced two brick townhouses which had faced Madison Avenue. The building is called the Hampton House.

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

EAST 70TH STREET South Side

No. 30 (1384/48)

	Date	Architect	Owner
Erected	1886-87 by	Charles W. Clinton	Mary Herter

ARCHITECTURE

Style Queen Anne/Romanesque Revival

Elements Five-story residence with basement and first floor of stone; first floor faced in hammer-faced ashlar with voussoirs around round-arched door and tripartite mullioned window under a compound-molded segmental-arch; smooth surround keyed to the rough-faced ashlar. Upper three stories are brick dominated by a two-story metal oriel with tall, narrow windows. Flat roof, no cornice.

Alterations 1938 - fifth story added.

HISTORY The house was owned from 1910 to 1920 by Ogden Hammond (d. 1956), a prominent figure in New Jersey Republican politics and Ambassador to Spain from 1925 to 1929. Frank L. Polk (d. 1952), the under Secretary of State in Woodrow Wilson's administration lived here from 1920 to 1924.

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

EAST 70TH STREET South Side

No. 32 (1384/47)

	Date	Architect	Owner
Erected	1910-12 by	Taylor & Levi	for Laura K. Bayer

ARCHITECTURE

Style neo-French classic

Elements Five-story residence with ashlar limestone facade; iron areaway fence with posts surmounted by urns with pinecones above; molded round-arched openings with keystones on first floor, entrance at right surmounted by a fan-light; very tall mullioned windows with balustraded balconies on console brackets and scroll bracketed triangular pediments at second floor; simple enframements on third floor flanked by ornate scroll motifs; cornice on blocks above an egg-and-dart molding surmounted by a balustrade carrying urns on the pedestals at either end. This cornice separates third and fourth floors. Parapet above fourth floor topped by a very large dormer window with paired mullioned windows flanked by scrolled brackets and crowned by a segmental pediment; mansard roof flanked by massive chimney breasts.

Alterations 1939 - sun porch added by William N. Gillette for Clendenin Ryan.

HISTORY Replaced an earlier rowhouse of 1884. The present house was built for Laura and Edwin S. Bayer, and they owned it until 1931. Clendenin Ryan, the next resident of the house, was the son of financier Thomas Fortune Ryan and an art collector. He committed suicide in the house in 1939; his son Clendenin, Jr., also lived in the house and committed suicide there in 1957.

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

 "Residence of Edwin S. Bayer, 32 East 70th Street, New York," Architectural Review, 8 (1919), pl. 74-80

 Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET South Side

No. 34-36 (1384/46)

	Date		Architect	Owner
Erected	1884-85	by	Charles Graham & Sons for	Charles Graham & Sons
Present Facade	1924	by	William Lawrence Bottomley	James P. Warburg

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Medieval

Elements Two five-story, two-bay brownstone residences altered to form a single composition. Rusticated base with rectangular entries and fenestration; iron balcony fronts at all second and third story windows, that on third floor supported on a coved cornice; all windows with stone lintels and shutters; stone arcade of diminutive Florentine arches on fifth floor with blind arch at center supported on diminutive Corinthian pilasters; wall curves outward to suggest cornice and is crowned by a stone molding.

Alterations 1924 - stoop removed, alterations to second and fifth floors; rear extension added; interior alterations.

1935 - both converted to two-family residences.

HISTORY

Originally two of a row of five houses (Nos. 32-40) by the builder firm Charles Grahams & Sons. James P. Warburg (b. 1896) purchased the two houses at 34 and 36 East 70th Street in 1924. The son of financier Paul M. Warburg, he was also a banker and author of books on politics and economics.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET South Side

No. 38 (1384/45)

	Date	Architect	Owner
Erected	1884-85 by	Charles Graham	for Charles Graham & Sons

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement brownstone residence with high stoop; two bays wide; windows with full enframements, and cornice slab lintels (except on fourth floor); pressed metal bracketed cornice. Only house of original row to retain its original appearance.

HISTORY Built as one of a row of five houses (Nos. 32-40).

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

EAST 70TH STREET South Side

No. 40 (1384/44)

	Date	Architect	Owner
Erected	1917-18 by	C. P. H. Gilbert	for Augustus G. Paine, Jr.

ARCHITECTURE

Style neo-Georgian

Elements Two-story structure with a garage at the first floor and a partially enclosed roof garden with pergola at the second floor. Garage portion is faced with brick and has large elliptically-arched opening with double doors and central keystone, bracketed parapet above first floor shields roof garden.

HISTORY Replaced an 1884-85 rowhouse. The garage was built in conjunction with a residence at 31 East 69th Street for Augustus G. Paine, Jr., a paper manufacturer.

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

EAST 70TH STREET South Side

No. 46 (1384/42)

	Date		Architect		Owner
Erected	1912	by	Frederick Sterner	for	Stephen C. Clark

ARCHITECTURE

Style neo-Jacobethan

Elements Seven-story residence; brick facing laid up in Flemish bond with burned headers and with stone trim; symmetrical facade with twin "Flemish" gables surmounted by pinnacles and trimmed in stone; compound-molded Tudor-arch entrance and large fifteen-section mullioned window above united into frontispiece by flanking octagonal buttresses in the form of engaged turrets, and frieze over second floor windows. This continues around the building as a tall frieze. Large stone-mullioned windows with stone enframements; green copper downspouts; side elevation treated similarly and culminates in gable and chimney stacks.

Alterations 1913 - building fire-proofed
 1920 - alterations by Cross & Cross on interior.
 1930 - roof garden enclosed to make picture storage room.

HISTORY

Replaced three earlier residences. Built as the home of Stephen C. Clark, the well-known art patron and former director of the Metropolitan Museum of Art. Clark was a member of the family who had founded Singer Sewing Machine Company and developed parts of the West Side, particularly the area in the Central Park West-West 73rd-74th Streets Historic District and the Dakota apartments, which Clark included in his endowment of the Clark Foundation. Upon his death in 1960 his art collection was divided between the Metropolitan Museum of Art and the Yale Art Gallery. He also had founded the Baseball Hall of Fame at Cooperstown, where he had a country house.

EAST 70TH Street South Side

No. 46 (1384/42) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 33 (1385/21)

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

ARCHITECTURE

Style neo-Federal

Elements Eleven-story apartment house of red brick with two-story smooth-faced stone base and upper stories articulated by stone trim. Entrance at center of 70th Street facade with rectangular surround cartouche; panelled brick quoining at corners; shields and garlands at center of stone cornice above fourth floor and on Madison Avenue and 70th Street corner between the eighth and ninth floors; bracketed stone balconies with iron railings on eighth floor; cornice between ninth and tenth floors. Cornice on brackets with guttae below projecting molding crowns building. Brick housing for water tower with brick soldier arched openings on Madison Avenue front. Stores on the first two floors on the Madison Avenue front. Four original storefronts remain at Nos. 849, 851, 857, 859; second floor shop windows with uniform metal framing.

HISTORY Built on land previously owned by the Presbyterian Hospital.

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

EAST 70TH STREET North Side

No. 41 (1385/27)

	Date	Architect	Owner
Erected	1928-29 by	Aymar Embury II	Mrs. Walter N. Rothschild

ARCHITECTURE

Style neo-Georgian

Elements Six-story brick town house with stone trim and stone-faced ground floor; round-arched door at right; square-headed windows set under arches flanked by fluted pilasters and crowned by fan-motif tympana. Mullioned double-hung windows on second floor with stone panels below their sills and stone splayed lintels, a typical Georgian motif; third and fourth floor windows with splayed lintels of brick, iron areaway railings; sixth floor set back.

Alterations A sixth story has been added.

HISTORY Built by Carola and Walter Rothschild on land previously owned by the Presbyterian Hospital. A member of one of New York's most prominent families, Walter Rothschild (1892 - ?), was chairman of the board of Abraham & Straus department stores.

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

EAST 70TH STREET North Side

No. 43 (1385/28)

	Date	Architect	Owner
Erected	1928-29 by	Mott B. Schmidt	for Walter E. Hope

ARCHITECTURE

Style Regency Revival

Elements Five-story residence; limestone front with rusticated basement featuring three arches with paneled keystones which are curiously rusticated. Central door and flanking round-arched windows set in plain recessed enframements. Upper floors framed by quoins. Iron fence surrounds lot. Central window on second story articulated by a Gibbs surround with a panelled keystone; topped by a pulvinated frieze and a cornice slab; band course with Vitruvian wave motif between third and fourth floors; slate mansard roof with copper dormers.

HISTORY

House built for Walter E. Hope (1879-1948), a lawyer and Assistant Secretary of Treasury. Hope was an advisor to President Hoover and prominent in New York Republican circles. In 1948 the house was acquired by the banker and philanthropist Maurice Wertheim (1886-1950), founder of Wertheim & Co., investment bankers. He was a noted sportsman and donated 1800 acres in Suffolk County in 1947 to form a wildlife preserve. He was also an active supporter of the city's cultural life and a noted art collector, favoring especially modern French painters. His collection was willed to the Fogg Art Museum at Harvard University, Wertheim's alma mater, in 1950.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 45 (1385/29)

	Date	Architect	Owner
Erected	1928-29 by	Aymar Embury II	for Arthur S. Lehman

ARCHITECTURE

Style neo-French classic

Elements Five-story; five bay residence; rough-textured (due to improper cleaning) stone ashlar facade; rusticated ground story with restrained frontispiece around the entrance composed of flanking fluted Doric pilasters supporting an entablature ornamented by a panel with a swag and forming part of a horizontal zone defined by band courses separating first and second stories. Panels repeated under several windows. Fourth story crowned by an attic story with balustrade over each bay.

HISTORY

The house was built for the investment banker Arthur S. Lehman (d. 1936), senior partner in the Lehman Bros. firm and brother of Herbert H. Lehman, a governor of New York. He was a founder of the Federation of Jewish Philanthropies. Together with his wife, Adele Lewisohn, they assembled an important art collection at 45 East 70th St, which was left upon Mrs. Lehman's death in 1965 to the Metropolitan Museum of Art, National Gallery of Art and Fogg Art Museum at Harvard University. Mrs. Lehman, the daughter of Adolph Lewisohn, who gave the now-demolished Lewisohn Stadium to City College, was also an active philanthropist. Lehman Hall (1957) at Barnard College is her gift to her alma mater, she was also a championship tennis player, winning 38 cups in her career. The house is now the home of Joseph Lauder and his wife Estee, the cosmetics manufacturer.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET between Park Avenue and Lexington Avenue

This block, originally part of the estate of Martin Hoffman, was fully developed with rows of dignified brownstone residences by 1880. Most of the development took place in the decade between 1869 and 1879, beginning with two rows of houses on the south side of the street. The house at the Lexington Avenue corner (No. 136) is typical of the Italianate style popular during this period and reveals the original design by the architect John Sexton for the row of five at 128-136 East 70th Street. A row of six houses was at Nos. 108-116. Of this Anglo-Italianate style row, built in 1869 by the architect James Santon and the builder Joseph H. Magrath for the speculative developer Christopher Keyes, only Nos. 112 and 114 retain something of their original appearance. The handsome red brick town house at 129 East 70th Street of 1863 with its rusticated Florentine arch window enframements and decorative bracketed cornice of wood is the oldest survivor of the early development on the north side of the block.

Extensive rebuilding took place in the early years of the 20th century when several brownstone houses were extensively remodelled in the contemporary fashion, often with entirely new facades. Many others were replaced by impressive dwelling in neo-French Classic and English Tudor and Georgian-inspired styles. These styles were very much favored by affluent clients for both town and country residences well into the third decade of the century. Among the prominent architects at work on this block during the first decade of the century were Trowbridge & Livingston who designed No. 123, a handsome example of the fashionable Beaux-Arts style, and No. 118, the first of several neo-Federal style houses on this block. Delano & Aldrich also designed a house of this style for the painter H.G. Cushing at 121 East 70th Street, and several houses on the south side of the street were remodelled in the neo-Federal style during the 1920s and 1930s.

Prominent architects have continued to play a major role in the design of new houses and alterations for the affluent clients of this block. The well-known architect Grosvenor Atterbury remodelled in 1909-11 the house at 131 East 70th Street at the corner of Lexington Avenue which was owned by his family and where he lived for many years. In 1920 Thomas W. Lamont commissioned the firm of Walker & Gillette to design the impressive Tudor Revival mansion at 107 E. 70th Street, the largest residence on the block. Certainly the International Modern Style town house at No. 124 designed by the prominent Swiss-born architect William Lescaze received a great deal of favorable critical attention when it was completed in 1941 for the financier Edward Norman. Despite its insistence on the material and vocabularies of the International Style, it now seems to blend rather sympathetically with the scale and dominant horizontal lines of the residential block front. As recently as 1961-66, the firm of Mazza & Seccia reconfirmed the continued appeal and popularity of neo-French Classic styles in their understated design for the noted financier and art collector Paul Mellon at No. 125.

EAST 70TH STREET between Park Avenue and Lexington Avenue (cont.)

The southern Park Avenue corner is occupied by an apartment building, described under 715 Park Avenue. A building designed by Edward L. Barnes, is under construction for the Asia Society at the northern Park Avenue corner.

EAST 70TH STREET South Side

No. 110 (1404/67)

	Date		Architect		Owner
Erected	1869	by	James Santon	for	Christopher Keyes
Present Facade	1905	by	Robertson & Potter	for	Elizabeth Cochran

ARCHITECTURE

Original Style Anglo-Italianate

Present Style Simplified Beaux-Arts

Elements Five-story residence; facade of red brick with stone-faced basement. Brick laid with recessed mortar joints. The windows are grouped in the center on the upper floors. On the second and third floors the wall plane is recessed in the center making a single composition of the two floors and the brick is indented back above the windows to suggest lintels. Above the third floor is a flat arch in brick with stone keystone supporting the stone band course. This separates the third and fourth stories. Cornice on blocks above a triglyph frieze set directly on the brick; mansard roof with two dormers featuring broken triangular pediments.

Alterations 1905 - new facade

1948 - made into a two-family residence.

HISTORY

Originally built as one of a row of five houses (Nos. 108-116). The house was purchased in 1919 by Mrs. Carlos de Heredia, (1865-1946), the former Georgie Bruce Cook, after she sold the family house at 973 Fifth Avenue (in the Metropolitan Museum Historic District). She divided her time between New York City and the Cook family house "Wheatleigh" at Lenox, Massachusetts, where she was an active supporter of the Berkshire Music Festival. The family was descended from Captain Thomas Cook who came to this country in 1635.

References:

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

EAST 70TH STREET South Side

Nos. 112-114 (1404/66 & 166)

	Date		Architect		Owner
Erected	1869	by	James Santon	for	Christopher Keyes

ARCHITECTURE

Style Anglo-Italianate

Elements Two five-story residences; brownstone facades with rusticated English basements, heavily molded round-arched fenestration and rectangular entry (at No. 112), all with keystones. Panels under the sills of second story windows and panelled lintels below the triangular pediments on the second story; bracketed sills and lintel slabs on the third and fourth floors. French Second Empire style mansard roof with paired gables, featuring triangular pediments. Polychromed slates and ornate iron cresting on No. 112 only; pressed metal cornices.

HISTORY: Built as two of a row of five houses (Nos. 108 - 116). These are relatively late and rare surviving examples of the Anglo-Italianate style.

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

EAST 70TH STREET South Side

No. 116 (1404/65)

	Date		Architect		Owner
Erected	1869	by	James Santon	for	Christopher Keyes
Present Facade	1899	by	Michael Reid	for	Michael Reid

ARCHITECTURE

Original Style	Anglo-Italianate
Present Style	some neo-classical elements
Elements	Five-story residence dominated by elliptical copper bay with tall, narrow fenestration supported on thin metal fluted columns; mansard roof with polychrome slates.
Alterations	1899 - addition of two-story bay window 1930 - alterations (unspecified) to facade; probably detail removed from windows and dormers.

HISTORY

Originally built as one of a row of five houses (Nos. 108-116). The new additions of 1899 were done by the prominent builder, Michael Reid (1832-1918), who had built among other significant New York buildings, the Ritz-Carlton, the Imperial Hotel, The Morgan Wing of the Metropolitan Museum of Art (1908-1910; architects McKim, Mead & White) and eleven Carnegie Libraries. From 1920 to 1937, it was the home of Col. H. T. Kingsbury (1870-1937), a member of the law firm Coudert Bros., and an authority in international and military law. He revised New York State's military law and was Judge Advocate of the N. Y. National Guard for fifteen years. His son retained ownership of the house until 1966.

References:

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

EAST 70TH STREET South Side

No. 118 (1404/64)

	Date	Architect	Owner
Erected	1900-01 by	Trowbridge & Livingston for	Grace Lathrop Luling

ARCHITECTURE

Style neo-Federal

Elements Five-story residence with facade of brick with stone first floor set behind an area fence of iron. Federal style doorway flanked by Ionic pilasters, side lights and topped by an elliptical fan-light. First floor window crowned by a splayed lintel with exaggerated keystones. Delicate iron balcony front on second story in front of tall casement windows; set in round-arched enframements and featuring stone tympana with wreaths and garlands; splayed lintels with keystones and bracketed sills on the third story; stone band course between third and fourth floors; stone cornice on blocks above fourth story with urns on pedestals at either end; mansard roof with two dormers.

HISTORY Replaced an earlier rowhouse on the site.

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

EAST 70TH STREET South Side

No. 120 (1404/63)

	Date		Architect		Owner
Erected	1903-05	by	Gay & Nash	for	Clinton H. Crane
Present Facade	1930	by	Edward S. Hewitt	for	Charles A. Auchincluss

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Six-story residence; has a marble-faced, very tall first floor with round-arched entrance featuring a recessed doorway flanked by side-lights and crowned by a fan-light. Upper stories are of brick laid in Flemish bond with stone trim. Iron balconies and eared marble enframements on the second floor windows; lintels of brick with stone keystones on third and fourth floors; simple cornice above fourth story; sixth story set back. Iron railings and gas lamps flank entry.

Alterations 1930 - new facade and addition of sixth story

HISTORY Replaced an earlier rowhouse. Charles C. Auchincluss (1882-1961), who commissioned the present facade, was a lawyer and stockbroker, and partner in the firm of F. S. Mosley & Co., lived here until his death in 1961.

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

EAST 70TH STREET South Side

No. 122 (1404/162)

	Date		Architect		Owner
Erected	c.1868	by	unknown	for	Henry Stollmeyer
Present Facade	1934	by	Edward S. Hewitt	for	John F. Erdmann

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence with brick and stone facade with one story marble-faced base. Second story features two large round-arched windows with molded surrounds capped by cartouches. Keystones above square-headed windows and carved wreaths above the windows of the fourth story and below the string course separating the fourth and fifth stories.

Alterations 1913 - fifth story built for Walter D. Hines by Charles I. Berg
1934 - new facade

HISTORY

Originally built as one of a row of five houses (Nos. 118-126). Walter D. Hines (1870-1934), who lived in the house in the 1910s and 20s, was a prominent lawyer and active as director of American railroads during the period of federal control and as arbitrator on international shipping in Europe after the First World War. Dr. John Frederick Erdmann (1864-1954), "the grand old man of New York surgery" lived here from 1934 until his death and commissioned the present facade. During his long practice he performed over 20,000 operations, including a bizarre secret operation for President Cleveland which took place in a yacht anchored off Long Island in the midst of a free silver debate. He served for many years as Professor of Surgery at the New York Post Graduate Medical College.

EAST 70TH STREET South Side

No. 122 (1404/162) (cont.)

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

EAST 70TH STREET South Side

No. 124 (1404/62)

	Date		Architect		Owner
Erected	1941	by	William Lescaze	for	Edward A. Norman

ARCHITECTURE

Style Modern

Elements Four-story residence of white brick with ground floor deeply recessed below upper facade and faced in grey brick, featuring planter and double entry doors with a rectangular transom. The upper brick facade is cantilevered but balanced visually on a single gray metal column on the right hand side. Above each story contains large rectangular fenestration of decreasing height on each floor and is filled with plate glass in the center and glass blocks.

HISTORY Replaced a rowhouse of c. 1868. Edward A. Norman (1900-1955), a wealthy financier and philanthropist, is best known as the founder and first president of the American Fund for Israeli Foundations. The house received considerable favorable attention in the architectural press and was included in one of the Museum of Modern Art's architectural summary shows, where it was seen as both innovative and respecting street conventions.

References: "Casa Norman a New York," Metron, 9 (1946), 39.

 "Edward A. Norman Residence," House and Garden, 86 (October 1944), 79-81.

 Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 241.

 Elizabeth Mock (ed.), Built in U. S. A., 1932-1944 (New York: Museum of Modern Art, 1944), pp. 50-51.

EAST 70TH STREET South Side

No. 124 (1404/62) (cont.)

References:

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

"Town House, New York, New York," Architectural Forum, 82 (March 1945).

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 230.

EAST 70TH STREET South Side

No. 126 (1404/61)

	Date		Architect		Owner
Erected	c.1868	by	unknown	for	Henry Stollmeyer
Present Facade	1927	by	Edward I. Shire	for	Myron S. Falk, Inc.

ARCHITECTURE

Original Style unknown

Present Style neo-Georgian

Elements Four-story and attic residence; brick facade with stone trim; door enframingent has fluted Tuscan pilasters and triangular pediment. Windows on third floor arranged with wide window capped by a keystone and flanked by two narrow windows. A projecting dentilled cornice separates the third and fourth stories.

Alterations 1927 - new facade

HISTORY

Originally built as one of a row of five (Nos. 118-126). Myron S. Falk (1878-1945), who commissioned the present facade, was a well-known civil engineer and the author of several textbooks on bridge design. He taught at Columbia's Engineering School from 1903 to 1913 and served as a consultant to several public commissions and important buildings, such as Temple Emanu-El.

References:

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

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

EAST 70TH STREET South Side

No. 128 (1404/60)

	Date		Architect		Owner
Erected	1869	by	John Sexton	for	R. & J. Cunningham
Present Facade	1905-06	by	Clement B. Brun	for	T. J. McLaughlin

ARCHITECTURE

Original Style Italianate/Second Empire

Present Style neo-Georgian

Elements Five-story residence; brick facade above channelled rusticated stone-faced English basement. Heavy molded surround around main entrance with double doors of glass and iron. Stone band course on second floor interrupted by tall casement windows with iron balcony fronts. Large, heavy smooth keystones at all windows; heavy bracketed cornice with two pedimented dormers in mansard roof.

Alterations 1948 - converted to apartments

HISTORY Originally built as one of a row of five houses (Nos. 128-136). In 1907 the newly-redone house was sold to Evelyn Sloane, a member of the family which founded W. & J. Sloane.

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

EAST 70TH STREET South Side

No. 130 (1404/59)

	Date	Architect	Owner
ERected	1869	by John Sexton	for R. & J. Cunningham

ARCHITECTURE

Style Italianate/Second Empire

Elements Four-story and basement residence; stuccoed facade with shop in basement. High stoop leads to round-arched entry with molded enframingent crowned by a keystone. Much of the trim has been shaved but windows retain sills; mansard roof with dormer windows on two sides.

Alterations 1910 - mansard roof raised an additional story by William Emerson for Wilson M. Powell, Jr.
1923 - shop added; architectural ornament may have been removed at this time.

HISTORY Originally built as one of a row of five houses (Nos. 128-136).

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

EAST 70TH STREET South Side

No. 132 (1404/158)

	Date		Architect		Owner
Erected	1914	by	Herbert M. Baer	for	Julius Goldman

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; facade of brick above a rusticated stone ground floor with a broad round-arched central entry with a bracket acting as a keystone and supporting the balcony in front of the second story windows. Plaques with garlands are set above the side fenestration of the ground floor. Large round-headed windows with brackets as keystones on the second floor; rectangular windows with stone sills and keystones on third and fourth stories; cornice on blocks with handsome carved moldings; set back fifth story mansard.

HISTORY Replaced an 1869 rowhouse. Julius Goldman (1853-1938), son of the founder of Goldman, Sachs & Co., was a prominent corporation lawyer. Born in Philadelphia, he was educated at Heidelberg and Columbia Universities. He was one of the founders of the Federation for the Support of Jewish Philanthropic Societies.

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

EAST 70TH STREET South Side

No. 134 (1404/58)

	Date		Architect		Owner
Erected	1869	by	John Sexton	for	R. & J. Cunningham
Present Facade	1914	by	Walker & Gillette	for	A. Leo Everett

ARCHITECTURE

Original Style Italianate/Second Empire

Present Style "Tudor Revival"

Elements Five-story residence; altered ground floor with shop front; above is a two-story brick facade with stone-mullioned windows; projecting cornice, parapet of brick punctured by stone balustrades; fourth and fifth stories recessed behind parapet; copper mansard roof with triangular pedimented dormers.

Alterations 1914 - new facade

HISTORY Originally built as one of a row of five houses (Nos. 128-136). House served as an Italian Consular office in the 1930s.

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

EAST 70TH STREET South Side

No. 136 (1404/57)

	Date	Architect	Owner
Erected	1869 by	John Sexton	for R. & J. Cunningham

ARCHITECTURE

Style Italianate/Second Empire

Elements Four-story and basement residence; brownstone facade; neo-Georgian detailing on shop extension with balustraded sections in its brick parapet. Stairs lead to first floor round-arched entry with a heavy pediment and bracketed keystone. First floor windows have triangular pediments, panelled lintels. Rectangular fenestration with molded surrounds, bracketed sills and projecting lintels on other floors; round-headed windows on fourth floor with ornamented keystones under a bracketed metal cornice; quoins articulate the Lexington Avenue corner of the building. Window treatment and cornice of long Lexington Avenue brick facade are similar to that of 70th Street facade.

Alterations 1897 - extension at rear of original house for ground floor stores and flats above
Later extension at basement level corner for shops.

HISTORY Built as one of a row of five houses (Nos. 128-136) and the only one to survive virtually intact. Gerard Fountain (1861-1944) an architect who specialized in the design of suburban houses, owned the house between 1897 and 1903.

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

EAST 70TH STREET North Side

No. 107 (1405/6)

	Date	Architect	Owner
Erected	1920-21 by	Walker & Gillette	for Thomas W. Lamont

ARCHITECTURE

Style Tudor Revival with "Jacobethan" elements

Elements Five-story building with stone trim; stone areaway wall and stoop. Upper floors separated by stone molding courses and outlined by quoins. Portico surrounds round-arched doorway, composed of fluted Tuscan columns and impost blocks with triglyphs and crowned by urns and crest with garlands. Pineapple and circular boss carved on frieze of portico entablature. Stone bay window on left rising through the second story and articulated with Tudor-style mullioned windows with pointed arches. Matching bay continues three-sided projections of door through the second story on the right-hand side. Both have large mullioned windows with leaded panes on second floor. Stone mullioned windows on third and fourth floors with enframements keyed to the brickwork. Band course set with figurative bosses. Facade crowned by parapet with balustrade sections consisting of ornamented Jacobean type baluster forms supporting diminutive round arches. Side elevation with mullioned windows, large projecting rear wing rising to two gables surmounted by a series of chimneys in a style reminiscent of Tudor architecture.

Alterations 1953 - altered for office use by architect James E. Casale for Visiting Nurse Service of New York.

HISTORY

Replaced two rowhouses of the 1870s. Thomas W. Lamont (1870-1948) was Chairman of the Board of J. P. Morgan & Co., Inc., and active as a financial statesman after the first World War. He was also active in publishing, having owned several newspapers and founded the Saturday Review in 1922. He and his wife were generous philanthropists, particularly to their respective Alma Maters; Harvard, Smith and Columbia. The Lamont Library and Lamont Chair in Political Economy at Harvard University and the Lamont-Doherty

EAST 70TH STREET North Side

No. 107 (1405/6) (cont.)

HISTORY
(cont.)

Geological Center of Columbia University at Palisades, New York, are all Lamont gifts. Mrs. Lamont was also an active supporter of the New School for Social Research from its foundation. Their former residence now houses the Visiting Nurse Service of New York.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1978), p. 241.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 70TH STREET North Side

No. 111 (1405/7)

	Date	Architect	Owner
Erected	1911-12 by	William Adams	for Century Realty Investment Co.

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; brick facade with stone and marble trim; stone-faced ground floor with central entrance flanked by fluted Ionic columns carrying an entablature with a cornice on blocks continuing that crowning the first floor. Iron railings front the bay windows on the second floor which in turn supports a balcony in front of three double-hung windows on the third floor, all centered as a single composition under a brick flat-arch. Stone band course separates third and fourth floors and acts as sill to fourth story windows. Ornamental brickwork flanks fourth story windows. Plain parapet culminating facade; mansard roof with twin dormers with segmental arches featuring brackets acting as keystones.

Alterations 1947 - interior alterations by Alfred A. Tearle for Edward M. Warburg.

HISTORY This house replaced a rowhouse of the 1870s. Between 1930 and 1947 it was owned by Walter Sherman Gifford (b. 1885), an executive with the American Telephone and Telegraph Company from 1911 and U. S. Ambassador to Great Britain in 1950-53. Gifford sold the house to Edward M. M. Warburg (b. 1908), son of Felix and Frieda Warburg, and active in fund raising for Jewish Philanthropies. In 1962 Warburg sold the house to actor Anthony Quinn but it was sold the following year to the Government of Uganda, and it continues to serve as its U. N. Mission.

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

EAST 70TH STREET North Side

No. 115 (1405/8)

	Date	Architect	Owner
Erected	1921-22 by	Patrick J. Murray	for I. Townsend Burden Realty Co.

ARCHITECTURE

Style neo-French classic

Elements Six-story residence; limestone ground floor with deeply set windows and double door fronted by a stoop. Ground floor crowned by an engaged parapet with balustrades set in front of the second floor round-arched windows. These have heavy moldings and scrolled-bracket keystones. Windows on second through fourth floors set in stone panel keyed to the brickwork of the upper walls. Cornice on brackets separates fourth and fifth stories. Fifth floor windows flanked by recessed brick panels. Copper mansard roof on sixth floor dates from 1935 alterations.

Alterations 1935 - converted to a multiple-dwelling by R. Barfort King for Florence S. Burden. Dormer windows have been removed.

HISTORY Replaced a rowhouse of the 1870s. I. Townsend Burden, who commissioned the house, was a son of steel manufacturer James A. Burden whose mansion was at 7 East 91st Street.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1978) p. 241.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 117 (1405/9)

	Date	Architect	Owner
Erected	1931-32 by	Frederic R. King	Johnston L. Redmond

ARCHITECTURE

Style Adamesque/neo-French classic

Elements Four-story residence with limestone facade above a low basement; stairs with iron railings lead to entrance. Engaged arcade with door flanked by Tuscan column and crowned by a delicate fan-light; round-arched French windows behind iron grilles set in arches; moldings at impost levels continue across arcade piers. Tall casement windows on second floor set above an ornamental band course with iron balcony fronts; windows slightly recessed under arches. Flush splayed lintels over third floor windows; entablature with small-scaled cornice on closely-space blocks below segmental-arched dormer windows set in mansard roof.

HISTORY Replaced a rowhouse of the 1870s. Johnston L. Redmond owned the property between 1929 and 1972.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1978), p. 241
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 229.

EAST 70TH STREET North Side

No. 121 (1405/10)

	Date		Architect		Owner
Erected	1910	by	Delano & Aldrich	for	Howard Gardiner Cushing

ARCHITECTURE

Style Neo-Federal

Elements Five-story residence; brick facade with English basement. Stone trim and stone band courses articulate brick upper stories; rusticated door surround with elliptical pediment supported on scrolled brackets; second floor windows with panelled lintels of stone, recessed brick tympana with stone circular medallions, impost blocks and panelled keystones; sills and panelled lintels on third floor windows; bandcourse with projecting sill sections under fourth floor windows; frieze with Greek fret pattern below mansard roof with three dormer windows of copper crowned by segmentally-arched pediments.

HISTORY Replaced a rowhouse of the 1860s. The house was built for the noted portrait painter Howard Gardiner Cushing, who died here in 1916. Mrs. Cushing, a leading light of the New York social scene in the first decades of the century, remarried in 1925, and she and her husband, James D. Sawyer, a broker and partner in Eastman, Dillon & Co., lived in the house until his death in 1943.

References: "Four New York City Houses," American Architect, 107 (March 10, 1915), plates.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 70TH STREET North Side

No. 123 (1405/11)

	Date	Architect	Owner
Erected	1902-03 by	Trowbridge & Livingston for	Mrs. Samuel B. P. Trowbridge

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; stone-faced English basement, now symmetrical with entrances flanking a large window with a molded surround featuring a garland crowned by a key-stone; balcony above supported on heavy, ornamented brackets and grooved frieze and fronted with handsome iron railings; upper walls of brick; windows on second and third floors united into a single central composition under a large elliptical arch. These have curvilinear mullions, iron railings, and an ornamental panel set between the two stories. Molded brick courses and a large cartouche ornament the arch. Very large and ornately-carved and ornamented brackets support balcony with iron railing in front of fourth floor windows; mansard roof at fifth floor with dormers of copper crowned by segmental-arched pediments.

Alterations 1951 - private entrance added for a doctor's office.
1953 - made into a two-family residence.

HISTORY Replaced a rowhouse of the 1860s. Sophia P. T. Trowbridge was the wife of one of the architects who designed the house (see architects' appendix), and they lived there for a number of years.

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

EAST 70TH STREET North Side

No. 125 (1405/12)

	Date	Architect	Owner
Erected	1961-66 by	Mazza & Seccia	for Paul Mellon

ARCHITECTURE

Style neo-French classic

Elements Six-story white stucco French style town house with three-story extension set back from the building line and topped by a roof garden with mansarded wing behind. All set behind a high wall. French windows with segmental-arched surrounds and gray wooden shutters; very tall tiled mansard roof with dormer windows; flat roof on extension with balustrade; wooden lattice work set against the party wall of the adjacent house at 129 East 70th Street facing the roof garden.

HISTORY Replaced two rowhouses of the 1860s. Paul Mellon (b. 1907), noted industrialist and art collector, had this house built to serve as his New York City residence.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 241

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

Norval White and Elliot Willensky, ALA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 230.

EAST 70TH STREET North Side

No. 129 (1405/13)

	Date	Architect	Owner
Erected	1862-63 by	unknown	for Sarah Mitchell

ARCHITECTURE

Style High Victorian Gothic with Italian Quattrocento details

Elements Four-story residence; brick facade with stone base and trim; three asymmetrical bays. Bay window rises through second story. It features tall lancet windows flanked by elongated colonnettes and is crowned by a balustrade. Pointed arch fenestration with rusticated Florentine arch surrounds and stone sills; former entrance flanked by panelled pilasters and fronted by a balustrade railing; ornate bracketed cornice of wood; original cast-iron fence encloses areaway.

Alterations 1940 - stoop removed, new entrance added

HISTORY

This house, the oldest to survive in the historic district, was built as one of a row of five (Nos. 121-129) for Sarah Mitchell, who held several property investments in the area. She sold it to James and Helen Geddes.

References:

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

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

EAST 70TH STREET North Side

No. 131 (1405/14 in part)

	Date		Architect		Owner
ERected	c.1871	by	Robert Mook(?)	for	Pearson S. Halstead
Present Facade	1909-11	by	Grosvenor Atterbury	for	C. L. Atterbury

ARCHITECTURE

Style Anglo-Italianate with later additions

Elements Six-story residence; brick facade with brownstone trim on 70th Street; original brownstone front on Lexington Avenue with later shopfront. Entrance re-aligned to 70th Street; elliptically-arched fenestration throughout; most moldings shaved on Lexington Avenue facade. Picturesquely composed 70th Street facade with asymmetrically-placed bay and oriel windows; facade framed by brownstone quoins; entrance behind thin Doric columns supporting a bay window. Three-story extension with very large seven-sided elliptically-shaped oriel window rising through two stories and supported curiously on a tripartite bay window which does not project from the wall nearly as far as the oriel window above.

Alterations 1909-11 - extensions along 70th Street to original house
1940 - shop added at first floor

HISTORY

The house appears to have been built as one of a pair facing onto Lexington Avenue (Nos. 960-962). The house was redone by the architect Grosvenor Atterbury (see architect's appendix), for his mother Katharine and his father Charles Larned Atterbury (1842-1914), a prominent corporation lawyer, especially active as a counsel to major railroads. In 1914 the house passed to their only son, Grosvenor.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 230.

EAST 70TH STREET between Lexington Avenue and Third Avenue

Development of this block, the north side of which was originally part of the estate of Martin Hoffman, began in the years immediately following the Civil War and continued through the late 1870s, by which time most of the lots were occupied by brownstone residences. Of these houses, built largely on speculation, two rows survive, although alterations have been made which have tended to give the houses an individual character, in contrast with the unified street facade which dominated this block in the late years of the 19th century. The earlier of the surviving rows is the group of four houses on the north side of the street at 169-175 East 70th Street. This row, originally consisting of six houses, was built by the architect William O'Gorman for Thomas Smith in 1871. In the following year a row of four houses on the south side of the street was begun by the developer Thomas Duffy according to the designs of the architect William McNamara. No. 164 is the best preserved of this original row, although all four houses survive at 158-164 East 70th Street. The buildings at the Lexington Avenue corners (Nos. 961 and 963) also date from 1871.

The present character of the block was created largely during the first decade of this century when this block, like so much of the historic district, witnessed a tremendous amount of impressive new construction as well as alterations of older facades to bring them into conformity with the prevailing taste for French Beaux-Arts and English revival styles which evoked elegant and affluent living. The prominent architect C.P.H. Gilbert designed three impressive stables for wealthy clients on this block, all of which survive. These are the two elegant neo-Italian Renaissance stables on the north side of the block (Nos. 163 and 165) and the Beaux-Arts style building which now houses the Lenox School on the south side at 170 East 70th Street. All three were completed in 1902 and heralded the transformation of the block during the next decade. The Tudor Revival style house at 154 East 70th Street housed the fashionable parties and noted art collection of the socially-prominent Stephen H. Brown and his wife. It was built in 1906-07 from the designs of the architect Edward P. Casey. The neo-Federal style so popular throughout the district during the first two decades of this century is represented on this block by the house at 161 E. 70th Street, designed by the noted architectural firm of Delano & Aldrich and built in 1911-12, as well as by the new facade designed by the firm Walker & Hazard of the same years at No. 176. The majority of the alterations to 19th-century facades were completed during these years, often to the designs of prominent architects. Although most of the residences on this block have since been converted into apartments or adapted to institutional or commercial uses, the street still retains the residential scale and elegant charm which made it a fashionable address early in the 20th century.

EAST 70TH STREET South Side

No. 152 (1404/51 in part)

	Date		Architect		Owner
Erected	1925	by	Charles Straub	for	Henry Hesse Realty Co., Inc.

ARCHITECTURE

Style none

Elements One-story extension to building at 961 Lexington Avenue with three shop fronts under a brick parapet topped by an iron railing.

HISTORY Built in the rear yard of the building at 961 Lexington Avenue.

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

EAST 70TH STREET South Side

No. 154 (1404/49)

	Date	Architect	Owner
Erected	1906-07 by	Edward P. Casey	for Stephen H. Brown

ARCHITECTURE

Style Tudor Revival

Elements Four-story residence; finely-laid smooth limestone facade with handsome large-scale perpendicular and Tudor style details; ground floor with deep compound Tudor-arch openings for door and window; small pointed-arch window with drip mold in center of facade. Second and third stories united by two large grids of mullions and blind tracery under large drip molds; blind perpendicular tracery panels set between the floors; fourth or attic story above cornice with four rectangular pairs of Tudor-arched windows. Facade crowned by crenellations consisting of traceried panels of alternating tall lancet and square panels with quatrefoils.

Alterations 1932 - converted to school

HISTORY

Replaced two rowhouses of the 1870s. This house, described by the New York Times (July 21, 1917, p. 11:7) as "one of the City's show places", was the home of Stephen Howald Brown (1864-1917) and his wife who were active in society and collectors of medieval art. The son of Vernon H. Brown, head of the Cunard Steamship Company, Brown was a member of Vernon C. Brown & Co. and for many years Governor of the New York Stock Exchange. The house was converted to educational uses in 1932 for the Gardner School. From 1959 it served successively the Eron Preparatory School and the Jewish Teachers Seminary & People's University. It is now part of the Lenox School.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 248.

EAST 70TH STREET South Side

No. 158 (1404/48)

	Date		Architect		Owner
Erected	1872-73	by	Wm. McNamara	for	Wm. McEvily
Present Facade	1970	by	Jack P. Coble	for	Donald Brooks

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Five-story residence; smooth stuccoed facade with tall narrow windows; rusticated ground floor with twin entries; smooth band course between fourth and fifth floors. Retains compatible height.

Alterations 1970 - converted to two-family dwelling; window sash changed and ornament probably removed from facade at this time.

HISTORY

Originally built as one of a row of four houses (Nos. 158-164). Henry D. Babcock (1847-1918), stockbroker and member of the firm Hollister and Babcock, and members of his family, owned the house between 1906 and 1945. The designer Donald Brooks now owns the house.

References:

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

EAST 70TH STREET South Side

No. 160 (1404/147)

	Date		Architect		Owner
Erected	1872-74	by	William McNamara	for	William McEvily
Present Facade	1961	by	Thomas Lehreche	for	Arthur A. Cohen

ARCHITECTURE

Original Style Italianate

Present Style some neo-classical elements

Elements Five-story residence; door enframed by Tuscan pilasters supporting a full entablature on impost blocks decorated by boss medallions. Windows and service door to No. 160A flanked by rusticated wall sections and crowned by recessed panels with boss medallions. Second floor windows slightly recessed behind arches with compound molded enframements. Third and fourth floors have unenframed sash windows set behind reveals and above sills. Simple entablature with projecting cornice carried on corbels shaped as composite capitals at either end of the facade; glyphs on the imposts; fifth floor with large plate glass windows; flanked by pilasters; cornice removed above this.

Alterations 1925 - interior alterations by A. Wallace McCrea for Charles R. Leonard.

1961 - converted to private house and doctor's office; stoop removed and entrance moved to basement; other ornamental detail probably removed from facade at this time (or some with 1925 alteration).

HISTORY

Originally built as one of a row of four buildings (Nos. 158-164). The house was owned by Charles R. Leonard (1886-1956), a partner in Moore, Leonard and Lynch, and owner of the Newtondale stables on Long Island, and members of his family between 1925 and 1961.

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

EAST 70TH STREET South Side

No. 162 (1404/47)

	Date	Architect	Owner
Erected	1872-74 by	Wm. McNamara	for William McEvily

ARCHITECTURE

Style Italianate

Elements Five-story residence; brownstone facade with smooth-faced basement and elliptically-arched fenestration; retains high stoop flanked by iron railings; entrance with wide, simple enframingent with rusticated round-arched opening set with alternating vermiculated voussoirs and a faceted keystone; upper floors with simple enframements; pressed metal roof cornice.

Alterations Ornamental detail removed from enframements at openings.

HISTORY Originally built as one of a row of four houses (Nos. 158-164).

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

EAST 70TH STREET South Side

No. 164 (1404/46)

	Date	Architect	Owner
Erected	1872-74 by	Wm. McNamara	for Wm. McEvily

ARCHITECTURE

Style Italianate

Elements Four-story residence above a basement; brownstone facing. Entrance at basement level flanked by smooth Tuscan columns supporting scrolls carrying a cornice slab; pulvinated friezes and triangular pediments over tall windows on second floor; all windows on third, fourth and fifth floors with heavy enframements, sills on cornice, and cornice slabs above; bracketed roof cornice.

Alterations 1911 - reconverted to a single-family residence by James Gamble Rogers who removed the stoop and added two new entrances at street level.

HISTORY Built as one of a row of four houses (Nos. 158-164). The house was the home of the prominent architect James Gamble Rogers from 1911 until his death in 1947. He remodelled the house for his own use in 1911. (see architects appendix for biographical data).

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

EAST 70TH STREET South Side

No. 170 (1404/44)

	Date	Architect	Owner
Erected	1901-02 by	C. P. H. Gilbert	for Daniel G. Reid

ARCHITECTURE

Style Beaux-Arts

Elements Four-story building (originally stable with groom's apartments); facade of finely-worked limestone; channelled rustication on ground floor and framing the upper stories; deeply recessed central door with concave round-arched opening crowned by an ornate cartouche in the place of a keystone; flanked by grids of mullioned windows with deeply-recessed panes. A dentiled cornice crowns the ground floor and serves as a sill to the second story windows. Single unenframed double-hung windows punctuate the intervals between the window groups on the second and third floors, which are crowned by slab lintels. The central lintel is supported on curious diminutive fluted pilaster panels with guttae and fluted Doric columns are set between the windows. The facade is terminated by a richly detailed dentiled cornice on blocks, carried at either end by eccentric voluted brackets with pendants below; cornice crowned by a balustrade. Fourth story of white brick is recessed. High iron fence with battered posts crowned by peaked caps encloses front areaway.

Alterations 1925 - converted to a private school by Bradley Delehanty

1939 and 1963 - roof extension for classrooms

HISTORY Replaced three rowhouses of the 1870s. At the time of construction, Daniel G. Reid was living at the New Netherland Hotel. The building now houses the Lenox School.

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

EAST 70TH STREET South Side

No. 174 (1404/43)

	Date		Architect		Owner
Erected	1877	by	unknown	for	Magnus D. Alexander
Present Facade	1925	by	A. Wallace McCrea	for	Lydia Blagden

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Five-story residence; brownstone facade (painted white) with windows at second and fourth story set in blind arches; ornamented iron areaway railings, balcony fronts at second floor, and small iron balcony in front of center windows at fifth floor; simply molded entablature at roof line.

Alterations 1925 - stoop removed and front renovated.

HISTORY Originally built as one of a pair (Nos. 174-176). Lydia Laurence Blagden, who owned No. 176 next door, owned this house between 1911 and 1925.

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

EAST 70TH STREET South Side

No. 176 (1404/42)

	Date		Architect		Owner
Erected	1877	by	unknown	for	Julius D. Alexander
Present Facade	1911	by	Walker & Hazard	for	Lydia Laurence Blagden

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

Elements Five-story residence with mansard roof; brick facade laid in Flemish bond with burned headers with stone door surround and balcony in front of second story windows. Brick soldier courses articulate stories; round arches with stone tympana over second floor windows with stone imposts and ornamental brick work in tympana; deeply projecting copper cornice on overscaled wooden brackets below dormered mansard roof.

Alterations 1911 - new facade

HISTORY Originally built as one of a pair (Nos. 174-176). Lydia Laurence Blagden, who commissioned the present facade, also purchased the house at No. 174 in 1925. She and her heirs owned No. 176 between 1911 and 1968.

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

EAST 70TH STREET North Side

No. 155 (1405/23)

	Date		Architect		Owner
Erected	1888	by	unknown	for	Henry Weiler
Present Facade	1920-21	by	Charles A. Platt	for	Josephine H. Russell

ARCHITECTURE

Original Style unknown

Present Style some neo-classical elements

Elements Five-story residence; stuccoed facade (painted yellow) with upper two stories deeply recessed; molded enframing around central entry; balcony in front of second story windows; all windows square-headed without enframements; parapets marked by band courses above third and fifth floors.

Alterations 1913 - rear extension by Trowbridge & Ackerman for Dr. Derek S. Byard.

1920-21 - extension of lower stories to building line and new front.

HISTORY

Curiously this lot remained vacant until 1888 while stables (later replaced) had been built on the Lexington Avenue corner to the west and rowhouses to the east at least ten years earlier.

References:

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

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

EAST 70TH STREET North Side

No. 157 (1405/24)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1919	by Herbert R. Mainzer	for Felix T. Rosen

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story five-bay building; stuccoed facade with recessed rectangular plate glass windows of varied sizes; round-arched entry; open pergola in front off fifth story. First two floors at building line maintain present line of block front. Stories above are recessed and rise up one story on left and three on the right.

Alterations 1919 - first two floors extended to building line and lot line at west.
1950 - converted to two-family residence with doctor's office on ground floor.
1971 - fenestration altered; front probably replaced again at this time.

HISTORY Originally built as a rowhouse, 20 feet wide, with vacant land to the west. The building is now owned by Conde-Nast publications.

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

EAST 70TH STREET North Side

No. 159 (1405/25)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1908-09 by	William Emerson	for Dr. H. B. Wilcox

ARCHITECTURE

Original Style unknown

Present Style "Arts and Crafts"

Elements Four-story residence with American basement; windows of second and third stories framed by flanking pilaster strips of brick ornamented by criss-cross patterns of black brick; similarly treated recessed panel between these two stories; whole facade enlivened by contrast of brick bonding and colors; cornice of bricks.

Alterations 1908 - new facade, new entrance, rear extension
1935 - converted to two-family dwelling for Louise Monroe Means
1956 - converted to apartments
1965 - apartments further subdivided

HISTORY Originally built as one of a row (number of houses not determined).

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

EAST 70TH STREET North Side

No. 161 (1405/26)

	Date	Architect	Owner
Erected	1911-12 by	Delano & Aldrich	Miss Marion Hague

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; brick facade with slate mansard roof; American basement with entry and service entry under flat arches of brick; second story casement windows with transoms set in blind arches with brick tympana; stone cornice on modillions above a soldier course which terminates the third story; very large dormer windows of copper set in slate-tiled mansard roof; iron balcony railings in front of second and fourth stories.

Alterations 1919 - rear extension by architect L. C. Albro for Roy Magargel.

HISTORY Replaced an earlier rowhouse.

References: "Four New York City Houses", American Architect, 107 (March 10, 1915), plates.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 70TH STREET North Side

No. 163 (1405/27)

	Date		Architect		Owner
Erected	1902	by	C. P. H. Gilbert	for	Jules S. Bache

ARCHITECTURE

Style neo-Italian Renaissance

Elements Three-story limestone stable (now a garage); rusticated ground floor with elliptical-arched garage opening with concave surround and crowned by a cartouche; two flanking narrow pedestrian entrances; cornice separates base from smooth white brick upper stories with stone trim. Heavy-molded surrounds and lintels on second story windows; third floor windows have projecting sills with iron balcony railings and oversized splayed lintels with voussoirs. Large scale metal modillioned cornice supported by large brackets at ends of facade and ornamented lions heads and torches; low attic parapet above.

Alterations 1945 - converted to private garage and chauffeur's quarters by Grosvenor Atterbury.

HISTORY Stable replaced the New York School of Music by the architect H. J. Schwartzman, a drawing of which survives in the Manhattan Borough Buildings Department. Built for stockbroker Jules D. Bache, who had in 1898 commissioned C. P. H. Gilbert to build a new facade for his house at 10 East 67th Street, the stable was converted to a garage for John D. Rockefeller, Jr., in 1945.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 248.

EAST 70TH STREET North Side

No. 165 (1405/28)

	Date		Architect		Owner
Erected	1902	by	C. P. H. Gilbert	for	Henri P. Wertheim

ARCHITECTURE

Style neo-Italian Renaissance

Elements Four-story stable (now a garage) with rusticated limestone ground floor; molded rectangular vehicle door capped by a double keystone. Upper walls of brick with limestone eared enframing on central window of second floor and projecting sills and splayed lintels with keystones on all windows. Pilaster strips flank the facade and are keyed to brickwork and support a dentilled modillioned cornice; mansard roof with three dormers with triangular broken pediment.

Alterations 1920 - converted to private dwelling and garage by Otto F. Semsch for Stephen C. Clark.

HISTORY Replaced two rowhouses of 1871. Built as a stable for banker Henri P. Wertheim, who lived at 4 East 67th Street. In 1920 it was converted to a dwelling and garage for Stephen C. Clark who lived at 46 East 70th Street. The building is now the property of Paul Mellon who lives at 125 East 70th Street.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 248.

EAST 70TH STREET North Side

No. 169 (1405/29)

	Date		Architect		Owner
Erected	1871	by	William O'Gorman	for	Thomas Smith
Present Facade	1910	by	Augustus N. Allen	for	Prof. Munroe Smith

ARCHITECTURE

Original Style Italianate

Present Style stylized neo-Federal

Elements Five-story residence; brick facade; American basement, with simulated rustication in brick with splayed brick lintels over door and windows. Windows united into central composition on each floor. On the second floor they are set behind a balcony and articulated by Tuscan half columns supporting a cap-molded lintel. Mansard roof with central dormer containing two double-hung windows separated by fluted pilasters and crowned by a triangular pediment.

Alterations 1910 - new facade

1925 - doctor's office and rear extension added.

HISTORY

Originally built as one of a row of six houses (Nos. 165-175). Munroe Smith, who commissioned the present facade, was a professor of Roman law and comparative jurisprudence at Columbia University.

References:

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

EAST 70TH STREET North Side

No. 171 (1405/30)

	Date		Architect		Owner
Erected	1871	by	William O'Gorman	for	Thomas Smith
Present Facade	1911	by	George B. de Gersdorff	for	Georgiana H. Stevens

ARCHITECTURE

Original Style Italianate

Present Style Stylized neo-Federal

Elements Five-story residence; facade of red brick; ground floor with simulated rustication in brick; stone band course between first and second stories; cornice slab over entry on brackets. Large rectangular windows fill center of facade on second and third floors; these are set in a recessed enframing with stone voussoirs and keystone above third floor and ornamental brick work between stories; balcony at second story; band course separates third and fourth floors; dormer with triangular pediment and twin windows in mansard above a copper modillioned cornice.

Alterations 1911 - new facade

HISTORY

Originally built as one of a row of six houses (Nos. 165-171). Georgiana H. Stevens, who commissioned the present facade, owned the house between 1906 and 1946. It was acquired in 1946 by Robert W. Straus, Jr., the founder of the publishing house Farrar Straus & Giroux, and son of Robert W. Straus, descendant of a prominent New York family originally from Bavaria, who was Chancellor of the State Board of Regents at the time of his death in 1957.

References:

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

EAST 70TH STREET North Side

No. 173 (1405/130)

	Date		Architect		Owner
Erected	1871	by	William O'Gorman	for	Thomas Smith

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facade, first floor with entrance and service entry; sills only at second floor windows; molded enframements, sills and lintels at third and fourth floors, scroll-bracketed and modillioned metal cornice at roof.

Alterations 1927 - stoop removed; new entrances created, and new window sash at second floor.

HISTORY Built as one of a row of six houses (Nos. 165-175).

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

EAST 70TH STREET North Side

No. 175 (1405/31)

	Date		Architect		Owner
Erected	1871	by	William O'Gorman	for	Thomas Smith

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; rusticated ground floor with recessed door set in heavily molded surround carved with organic ornament featuring a bracket as a keystone. Molded enframements, lintels and sills on upper windows; bracketed roof cornice of pressed metal.

Alterations Stoop has been removed and a portion of the facing redone.

HISTORY Built as one of a row of six dwellings (Nos. 165-175).

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

EAST 70TH STREET North Side

No. 177 (1405/32)

	Date		Architect		Owner
Erected	c.1879	by	unknown	for	Richard Hennessy

ARCHITECTURE

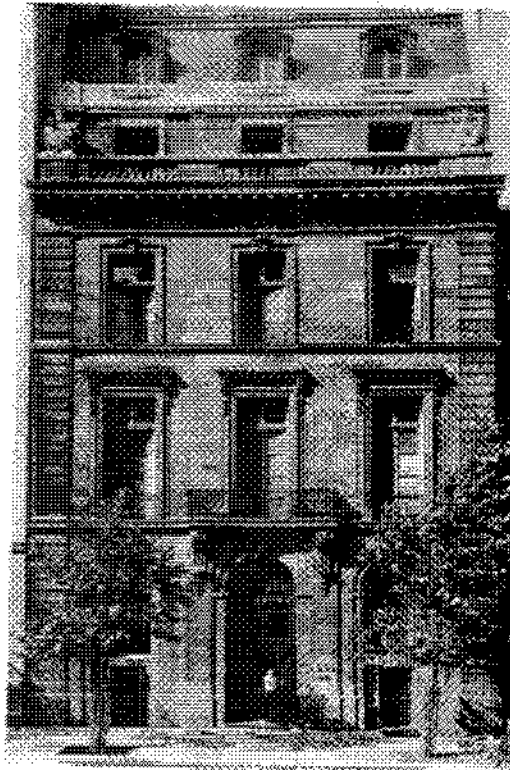
Style neo-Grec

Elements Four-story residence, very narrow (12-1/2 feet wide), above basement with high stoop flanked by iron railings; brownstone facing. Three-sided oriel window on second floor with panels under each window supported on a large bracket with carved floral ornament. Third floor windows have broad enframements with sills and lintels; pressed metal roof cornice with large brackets at either end and floral motifs in frieze and on brackets.

Alterations 1945 - converted to a two-family residence.
1971 - basement converted to an office

HISTORY Built as one of a pair (Nos. 177-179)

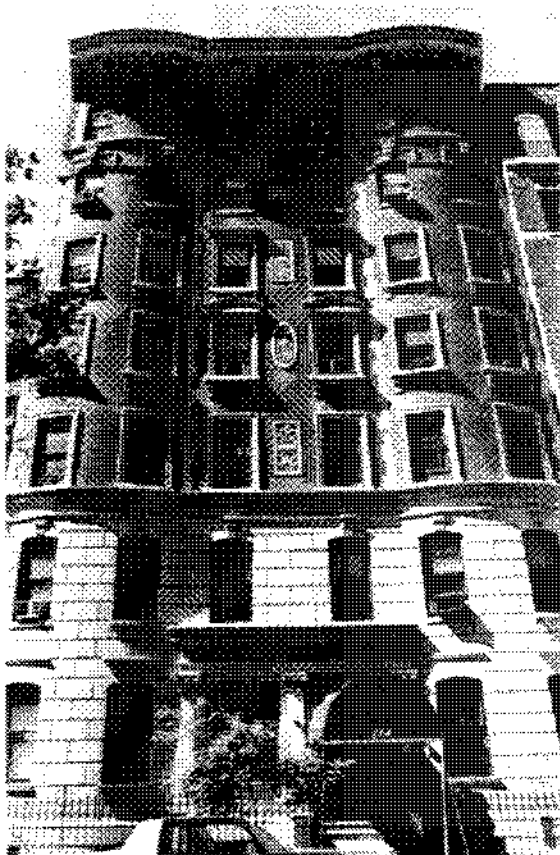
References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.



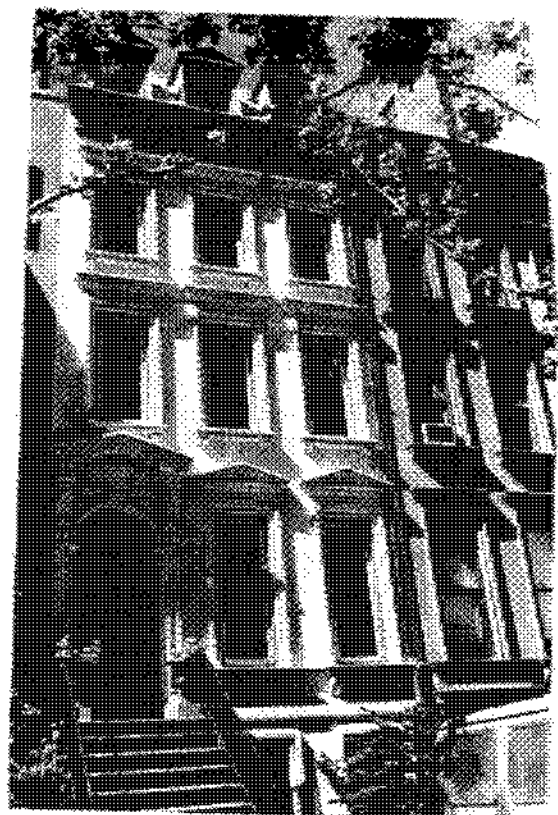
9 East 71st St.



104 East 71st St.



114 East 71st St.



158 East 71st St.

EAST 71ST STREET between Fifth Avenue and Madison Avenue

Part of the considerable acreage owned by Robert Lenox (see East 70th Street), this block, with the exception of the now-demolished Lenox Library, remained undeveloped until the latter part of the 19th century. In 1889, the first residences, a row of four town houses designed by the architectural firm of Thom & Wilson, were erected at Nos. 15-21 (a small apartment building replaced No. 21 at the Madison Avenue corner in 1927). The remainder of the north side of the block was developed during the 1890s, but the only surviving residence of the period is the distinctive town house at 11 East 71st Street, designed in 1892 for Richard and Annie Hoe by the noted architectural firm of Carrère & Hastings. A handsome four-and-one-half-story mansion built for Mrs. N.E. Baylies was demolished in 1944 to make way for the apartment building at 3 East 71st Street. The apartment house at the northeast corner of Fifth Avenue, on the site of Florence Vanderbilt Twombly's mansion, also dates from 1944.

The buildings on the south side of the block are all products of 20th-century development. The Lenox Library, built between 1869 and 1877 on Fifth Avenue between 70th Street and 71st Street, stood alone on the block. In 1909 Lenox's beneficiary, the New York Public Library, began selling property on the block. In 1910 John H. Duncan designed two handsome neo-French Classic style residences for C.W. Luyster, Jr. at Nos. 16-18. The remainder of this distinctive blockfront, extending to the Madison Avenue corner, is composed of early 20th-century neo-French Classic and neo-Italian Renaissance style buildings that were originally designed as private residences. The most monumental buildings on the south side of the block are the Frick Collection (described at 1 East 70th Street) and the six-story Frick Art Reference Library. Erected in 1931-35, this neo-Italian Renaissance style stone structure was designed by John Russell Pope for Miss Helen C. Frick, who had founded the library in memory of her father, Henry Clay Frick.

EAST 71ST STREET South Side

No. 10-12 (1385/1 in part)

	Date	Architect	Owner
Erected	1931-1935	by John Russell Pope	for The Frick Collection

ARCHITECTURE

Style neo-Italian Renaissance

Elements Six-story library building; stone facade, with monumental central arch with human head keystone; arch springs from Ionic columns setting off recessed entrance porch. Arched niches appear on sides at rusticated ground floor and carved panels with urns at the second floor; Vitruvian wave band divides the two stories. At the upper stories are three windows with triangular pediments, egg and dart moldings, and stone balusters. Very elaborate cornice with foliate design in frieze, dentils, modillions sets off the stepped back top stories and a roof garden.

HISTORY The Frick Art Reference Library, which occupies this building, was founded by Miss Helen C. Frick in memory of her father. It was built adjacent to the Frick Mansion and is administered in conjunction with the Frick Collection. As such, it was designated a New York City Landmark (LP-0667) in 1973.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979) p. 240.

Landmarks Preservation Commission, The Frick Collection Designation Report (LP-0667) (New York: City of New York, March 20, 1973)

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 230

EAST 71ST STREET South Side

No. 14 (1385/61)

	Date	Architect	Owner
Erected	1912-1913	by York & Sawyer	for William A. Cook

ARCHITECTURE

Style neo-Italian Renaissance

Elements Four-story residence; limestone facade; arched central entry flanked by engaged Ionic columns. At the second story level a tall window with balcony appears over the entrance and is topped by a large segmental pediment. This window is flanked by fluted Corinthian pilasters and narrow windows with carved panels above. At top story are three recessed windows, the central one flanked by small pairs of columns creating a loggia; overhanging cornice with tile roof at fourth story.

Alterations 1946 - interior alterations for the Viking Fund, Inc. by Joseph Mitchell.

HISTORY This house was built on land which belonged to the Lenox estate and was not sold until after the death of James Lenox. Since 1945 the house has been owned by the Viking Fund Inc.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978) p. 230.

EAST 71ST STREET South Side

Nos. 16 and 18 (1385/59 and 60)

	Date	Architect	Owner
Erected	1910-11 by	John H. Duncan	for C. W. Luyster, Jr.

ARCHITECTURE

Style neo-French Classic

Elements Two six-story residences with limestone facing; each has a two-story mansard roof with pairs of pedimented dormers and modillioned roof cornices. No. 18 has a stone balustrade at the second story windows which are topped by carved tympanums. No. 16 has second floor windows with keystones and garlands, fronted by an iron balcony rail. The balconies at both houses are carried on elaborate foliate brackets. The windows at the other floors have handsome molded enframements.

Alterations 1935 - (no. 16) altered to apartments
1937 - (no. 16) converted to private school
1944 - (no. 18) converted to housekeeping apartments
1945 - (no. 18) converted to private hospital for Dr. Daniel Shorell
1945 - (no. 16) converted to doctor's office and apartments
1971 - (no. 18) swimming pool installed in cellar for Gordon Gray, Jr.
1977 - (no. 18) converted to school

HISTORY This house was built on land which belonged to the Lenox estate and was not sold until after the death of James Lenox. Cornelius W. Luyster was a real estate developer active in the 1880's and 1890's. His son, who commissioned these two houses, continued in the family business.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978) p. 230.

EAST 71ST STREET South Side

No. 22 (1385/57)

	Date		Architect		Owner
Erected	1922-23	by	C. P. H. Gilbert	for	Julius Forstmann

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence, very wide (45 feet); stone facade; rusticated ground floor; arched front entrance with keystone and iron grillework; second story windows have stone balustrades; iron balcony at third floor center window; stone balustrades at fourth story in front of five eyebrow windows; mansard roof with arched dormers.

Alterations 1942 - altered to Catholic Center for the Blind by Robert J. Reiley

HISTORY

This house was built on land which belonged to the Lenox estate and was not sold until after the death of James Lenox. Julius Forstmann, who commissioned the house, was the head of Forstmann Inc., woolen manufacturers. It was sold to the Catholic Center for the Blind in 1942 and is still occupied by that organization.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 230.

EAST 71ST STREET South Side

No. 24 (1385/56)
(870 Madison)

	Date		Architect		Owner
Erected	1910-11	by	Albert Joseph Bodker	for	Robert A. Chesebrough

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story limestone residence; pair of round arched windows at second floor of East 71st Street front; third floor has multi-paned casement windows with slab lintels on both fronts; cornice above fourth floor; two-story plate glass shop windows on Madison Avenue front set between limestone piers.

Alterations 1929 - converted to multiple dwelling (two-story storefronts on Madison Avenue may have been added at this time)

HISTORY This building was constructed on land which had belonged to the Lenox Estate and was not sold until after the death of James Lenox.

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

EAST 71ST STREET North Side

No. 3 (1386/6)

	Date	Architect	Owner
Erected	1944	by deYoung, Moscowitz, & Rosenberg for	Gregory Shapiro

ARCHITECTURE

Style modern

Elements Twelve-story apartment house; first two stories are stone, upper stories are yellow brick; roof is terraced with gardens.

HISTORY Replaced a large town house previously occupying part of the site.

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

EAST 71ST STREET North Side

No. 9 (1386/10)

	Date		Architect		Owner
Erected	1930	by	Horace Trumbauer	for	Herbert N. Straus

ARCHITECTURE

Style neo-French Classic

Elements Six-story residence; stone facade with flanking quoins; central arched entrance at ground floor with cartouche above with human head; similar flanking arches and cartouche Balcony on elaborate console stone brackets with iron rail over door at second story level; slender foliate brackets support window lintels at second story; iron window guards at second and third story; keystones and carved foliation at third story windows; stone modillioned cornice over third story topped by stone balustrade; mansard roof with three arched dormers with casement windows; stone sixth story above.

Alterations 1944 - converted to hospital
1977 - additional story at roof

HISTORY Replaced an earlier residence on the site. The house was commissioned by Herbert N. Straus (d. 1933), youngest son of Isidor Straus, one of the founders of Abraham & Straus department store and owner of Macy's department store. Herbert Straus became a Macy's executive in 1903. He never occupied this house; work on it was halted in 1932. His estate sold it to St. Clare's Hospital in 1944. Since 1962 it has housed the Birch Wathen School.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p.230.

EAST 71ST STREET North Side

No. 11 (1386/12)

	Date		Architect		Owner
Erected	1892-92	by	Carrère & Hastings	for	Annie Hoe

ARCHITECTURE

Style Beaux-Arts

Elements Four-story residence; stone facing; rusticated ground floor; entrance on right flanked by marblized Ionic columns that support balcony above; cartouche over door. Second story windows elaborately treated with console brackets and projecting lintels, and carved foliation and human heads on enframements; third story has eared enframements and keystones; modillioned stone cornice crowns third story; above a stone balustrade serves as balcony for fourth story windows; roof garden.

Alterations 1907 - interior alterations by Carrère & Hastings for Richard M. Hoe
1945 - converted to apartments

HISTORY The house was built for Richard M. (1851-1925) and Annie Hoe. Hoe was a prominent New York business figure, a trustee of the Bowery Savings Bank and a director of Dows Estates, Inc.

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

EAST 71ST STREET North Side

No. 13 (1386/13)

	Date	Architect	Owner
Erected	1891-92	by R. H. Robertson	for Eric P. Swenson

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; three-sided angular bay at center of brownstone ground floor; rinceau ornament at top of bay and elaborate iron window grilles and grille on door at right. Upper stories are Roman brick. At center of second story is a brownstone three-sided angular oriél; arched window with brownstone trim at third story; tiled mansard roof at fifth story with pedimented brownstone dormer and two windows.

Alterations 1916 - interior alterations by Trowbridge & Livingston for Eric P. Swenson
1924 - interior alterations by Walter Thos. Williams for Eric P. Swenson
1947 - converted to apartments

HISTORY Eric P. Swenson, who commissioned the house, owned it into the 1930's.

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

EAST 71ST STREET North Side

No. 15 (1386/14)

	Date		Architect		Owner
Erected	1889-90	by	Thom & Wilson	for	Daniel Hennessy

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brick facade with stone trim; two-story, carved stone oriel appears on right of facade at third and fourth stories; oriel windows flanked by fluted pilasters with foliate capitals; slate mansard roof with pedimented windows and pilasters at fifth floor level. New windows and brick facing simulating rustication at first two floors.

Alterations 1949 - converted to apartments; refacing of first two floors may have occurred at this time

HISTORY Built as one of a row of four houses (Nos. 15-21) for Daniel Hennessy, a major developer in the area.

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

EAST 71ST STREET North Side

No. 17 (1386/15)

	Date		Architect		Owner
Erected	1889	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1918	by	Harry Allan Jacobs	for	Dr. Stafford McClean

ARCHITECTURE

Original Style	Queen Anne
Present Style	neo-Federal

Elements	Five-story residence; stone ground floor, brick upper stories; second story has three arched recessed windows with stone key stones; small central balcony with iron rail at third story; stone balustrade crowns third story; slate mansard roof at fifth story is pierced by three windows with iron balcony railing; above central window is a cast-iron sunburst motif.
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Alterations	1918 - new facade, one story added 1973 - window on first floor removed and plate glass window installed
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<u>HISTORY</u>	Originally built as one of a row of four houses (Nos. 15-21) for Daniel Hennessy, a major developer in the area. From 1924 until his death this was the home of Robert Fulton Cutting (1852-1934), financier, civic leader, and philanthropist. Previously lived at 134 East 71st Street and 22 East 67th Street.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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EAST 71ST STREET North Side

No. 19 (1386/16)

	Date		Architect		Owner
Erected	1889-90	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1937	by	Joseph Furman	for	Lena R. Arents

ARCHITECTURE

Original style	Queen Anne
Present style	Retains Queen Anne features at upper floors.

Elements	Five-story residence; modern brick facing and shop windows at first two stories; stone facing above; windows at upper three floors arranged into two bays with flanking pilasters; bays terminate in dormers set into slate mansard roof at fifth floor.
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Alterations	1905 - interior alterations for Henry R. Wilson by John H. Duncan 1937 - front extension at first two stories
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HISTORY Originally built as one of a row of four houses (Nos. 15-21) for Daniel Hennessy, a major developer in the area.

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

EAST 71ST STREET between Madison Avenue and Park Avenue

This block was part of the original Lenox family estate and remained undeveloped well into the 19th century. The first structure known to have been erected on the block was the Presbyterian Hospital built on the south side of the street in 1868-72. (See East 70th Street between Madison and Park Avenues.) This large French Second Empire style building dominated the block until 1884 when R.H. Robertson's St. James Episcopal Church was constructed on the northeast corner of Madison Avenue. The following year a Sunday School building was built on the east side of the handsome Gothic Revival style church and a few years later a large nurses' home with a pavilion plan was erected farther down the street in the center of the block. The home was probably demolished in 1923 when the church was enlarged by the addition of a new chancel at its east end. The remainder of the north side of the block is occupied by an apartment building described under 740 Park Avenue.

In 1928 the Presbyterian Hospital moved to Washington Heights and the 71st Street site was divided into lots and sold. That year a handsome row of town houses at Nos. 40-46 was designed by the architect Aymar Embury II. These five-story residences with their attractive combination of classical details and brick facades, typifying the neo-Georgian style, make a striking addition to the block. Large apartment houses, contemporaneous with the town houses, on Madison Avenue and Park Avenue, flank this group.

EAST 71ST STREET South Side

No. 30 (1385/21 in part)

	Date	Architect	Owner
Erected	1928-29 by	Schwartz & Gross	for Teeson Construction Corp.

ARCHITECTURE

Style neo-Federal

Elements Eleven-story apartment house of red brick with two-story smooth-faced stone base and upper stories articulated by stone trim. Building extends through block to 70th Street. Entrance at 71st Street facade with rectangular surround cartouche; panelled brick quoining at corners; shields and garlands at center of stone cornice above fourth floor and on Madison Avenue and 71st Street corner between the eighth and ninth floors. Cornice on brackets with guttae below projecting molding crowns building. Brick housing for water tower with brick soldier arched openings on Madison Avenue front. Stores on the first two floor on the Madison Avenue front. Four original storefronts remain at Nos. 849, 851, 857, 859; second floor shop windows with uniform metal framing. Built on land previously owned by the Presbyterian Hospital.

HISTORY

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

EAST 71ST STREET South Side

No. 40 (1385/47)

	Date	Architect	Owner
Erected	1928-29	by Aymar Embury, II	for Mrs. Charles McVeigh

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; brick facing above stone ground floor; front door flanked by fluted pilasters: swag over door; second story has stone window trim and lintels; third floor windows have paneled lintels with urns; running dog stone band over fourth story; stone panels with swags under fifth story windows. Balustrade crowns building.

Alterations 1951 - kitchen converted to garage
1962 - interior alterations for the Tunisian Mission to the United Nations

HISTORY Built on land previously owned by the Presbyterian Hospital at the same time and by the same architect as the other three house on the block (Nos. 42, 44, 46). In 1959 the house was purchased by the Tunisian Mission to the United Nations which still occupies it.

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

EAST 71ST STREET South Side

No. 42 (1385/46)

	Date		Architect		Owner
Erected	1928-29	by	Aymar Embury, II	for	Alfred Rheinstein

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; brick facing with stone window lintels and keystones; ground floor entrance has paneled door, fanlight, Ionic pilasters and broken pediment; wrought-iron balcony at second floor; parapet balusters crowns building; roof garden.

HISTORY Built on land previously owned by the Presbyterian Hospital at the same time and by the same architect as the other three houses on the block (Nos. 40, 44, 46).

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

EAST 71ST STREET South Side

No. 44 (1385/44)

	Date	Architect	Owner
Erected	1928-29	by Aymar Embury, II	for Richard Hoyt

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence, 34 feet wide; stone ground floor with arched central doorway with swan's neck pediment and fanlight over door; brick at upper stories; second story windows have stone lintels with frets and are shielded by a wrought-iron railing; brick and stone parapet protects a roof garden.

HISTORY Built on land previously owned by the Presbyterian Hospital at the same time and by the same architect as the other three houses on the block (Nos. 40, 42, 46).

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

EAST 71ST STREET South Side

No. 46 (1385/43)

	Date		Architect		Owner
Erected	1928-29	by	Aymar Embury, II	for	Mrs. Richard Bernard

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; first two stories faced with stone, upper stories are brick. Second story topped by Vitruvian wave motif; stone swan's neck pediment over central window at third story; curved iron balcony at this window; stone bands above fifth and six story windows; roof parapet.

HISTORY Built on land previously owned by the Presbyterian Hospital at the same time and by the same architect as the other three houses on the block (Nos. 42, 42, 44).

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

EAST 71ST STREET between Park Avenue and Lexington Avenue

Some of the earliest rowhouses constructed on 71st Street still remain on this block, which was once called Harsen's Road. The north side of the street, originally part of the Nicholas Gouverneur farm, was acquired by Sarah Mitchell in 1864 and then developed with a continuous row of brownstone residences that stretched the full length of the block. Modern apartment buildings at the northeast corner of Park Avenue and the northwest corner of Lexington Avenue have replaced more than half of those structures. The residences that remain are the original 1860s buildings, but they have been heavily altered, most remodelled with new facades in the early 20th century. Their brick fronts and classical details typify the neo-Federal style, popular during the second decade of the 1900s. Most historically notable among these remodelled houses is No. 131, redesigned in 1910 by architect Ogden Codman for Elsie de Wolfe, the founder of the interior decorating profession in the United States.

The south side of the block was part of the original Martin Hoffman farmlands and was later parcelled into lots and sold by the Corporation of the City of New York. Here, the original houses consisted of a few early wood frame residences interspersed with masonry rowhouses that dated from the 1870s. Some of these houses were replaced during the 1880s and 1890s with single-family town houses. The majority of these later houses were built on speculation and several were owned by Jennie or Thomas Graham, and John Livingston, who passed ownership of the buildings back and forth among family members while leasing the residences to various occupants. Almost all of the houses have been altered from their original designs or replaced by apartment buildings (including that at 733 Park Avenue), and while still handsome, the block lacks some of the architectural continuity it once had.

EAST 71ST STREET South Side

No. 104 (1405/70)

	Date	Architect	Owner
Erected	c.1876-77 by	unknown	for John Murphy
Present Facade	(?)		

ARCHITECTURE

Original Style	unknown
Present Style	neo-Renaissance

Elements	Five-story residence; stone facade; rusticated ground floor has three recessed arches with fanlights and a central door; original lamps flank door; at second story is a central arched sash window; all three windows at this level enframed by arched iron balcony with classical motifs (frets and anthemias); iron grilles at fifth story windows; dentilled roof cornice.
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Alterations	Facade alterations, probably in the early 20th century
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<u>HISTORY</u>	Originally appears to have been built as one of a row of at least four houses which extended to the Park Avenue corner.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans Permits and Dockets New York County, Office of the Register, Liber Deeds and Mortgages
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EAST 71ST STREET South Side

No. 110 (1405/68)

	Date	Architect	Owner
Erected	1916-17	by Hill & Stout	for Edmund Coffin

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; stone ground floor, brick upper stories. Ground floor has portico with pairs of Doric columns flanking openings; large windows with brackets supporting projecting lintels at second story; flat stone lintels with panels above third and fourth story windows; modillioned roof cornice topped by stone balustrade.

HISTORY Replaced an earlier residence. Since 1948 the building has been the headquarters of the New York Society for Prevention of Cruelty to Children.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p.230

EAST 71ST STREET South Side

No. 112 (1405/67)

	Date		Architect		Owner
Erected	1891-92	by	Henry J. Hardenburgh	for	James J. Morris
Present Facade	1910 (?)	by	unknown	for	Froebel League of the City of New York

ARCHITECTURE

Original Style	unknown
Present Style	neo-Federal

Elements	Six-story building; brick facade; ground floor entry is arched with fanlight and flanked by pilasters with acanthus leaf capitals; round-arched openings with filled tympanums at second story level; stone band divides second and third story windows; stone lintels above windows of upper stories; arcade with four arches tops building.
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Alterations	1910 - altered to private school; present facade appears to be of this date 1913 - top story added
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HISTORY Originally built as a flathouse for six families. Between 1910 and 1946 the building was the headquarters of the Froebel League of the City of New York; the Froebel League promoted the theories and practices of Friedrich W. A. Froebel (1782-1852), German educator and founder of the kindergarten system.

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

EAST 71ST STREET South Side

No. 114-116 (1405/66)

	Date		Architect		Owner
Erected	1900	by	Frank W. Herter	for	Frank W. Herter

ARCHITECTURE

Style neo-Renaissance

Elements Seven-story apartment house; rusticated stone at first and second stories; brick upper stories; stone window trim, quoins, carved rectangular and oval panels. Design is symmetrical, with round bays flanking centrally located entrance. Flat splayed lintels with moldings over arched first story windows; round-arched windows with keystones at second floor; center fourth story windows topped by triangular pediments; very elaborately carved lintels over windows of upper two stories; these have carved faces for keystones; projecting roof cornice with elaborate brackets. Iron fence at areaway.

HISTORY Built as an apartment house by and for Frank W. Herter, an architect who specialized in apartment house design.

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

EAST 71ST STREET South Side

No. 120 (1405/64)

	Date		Architect		Owner
Erected	1879	by	John Payne	for	Mrs. A. McDonald
Present Facade	1946 (?)	by	unknown	for	120 East 71st Street Corp.

ARCHITECTURE

Original Style	neo-Grec
Present Style	none

Elements	Five-story residence; severe brick facade; square-headed windows with shutters; scalloped iron canopy over second story; iron balcony at second story. Retains original height.
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Alterations	1946 (?) - new facade
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HISTORY

Originally built as one of a row of three houses (Nos. 120-124). Between 1928 and 1943 the house was owned by the Society of Mayflower Descendants in the State of New York. The present facade appears to date from the acquisition of the property in 1946 by the 120 East 71st Street Corp.

References:

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

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

EAST 71ST STREET South Side

No. 122 (1405/163)

	Date	Architect	Owner
Erected	1879 by	John Payne	for Mrs. A. McDonald

ARCHITECTURE

Original Style	neo-Grec
Present Style	none

Elements	Five-story residence; painted brownstone facing; bandcourses above second and third stories; casement window group with transoms at third story; windows at upper two stories grouped asymmetrically with a pair to the right set off by a projecting section and a single one to the left. Retains original height and scale of openings at upper two floors.
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Alterations	Brick entrance porch has been added Stoop has been removed; windows changed at third floor
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<u>HISTORY</u>	Originally built as one of a row of three houses (Nos. 120-124)
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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EAST 71ST STREET South Side

No. 124 (1405/63)

	Date		Architect		Owner
Erected	1879	by	John Payne	for	Mrs. A. McDonald

ARCHITECTURE

Original Style	neo-Grec
Present Style	retains some neo-Grec features

Elements	Five-story residence; brownstone facing; ground floor is brick with balustrade and diamond patterns set in the brick; full length windows at second floor (one replaced original entrance); bandcourses above second and third floors; windows at upper three floors grouped asymmetrically with one window to the left and a pair to the right set in a projecting section; bandcourse below roof parapet.
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Alterations	1927 - stoop removed; new entrance constructed at basement level; interior changes, ground floor remodeled by George Provot for the Presbyterian Church, Inc.
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<u>HISTORY</u>	Built as one of a row of three houses (Nos. 120-124)
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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EAST 71ST STREET South Side

No. 126 (1405/62)

	Date		Architect		Owner
Erected	1894-96	by	Thomas Graham	for	Jennie Graham

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; rusticated stone basement and first floor; Roman brick facing at upper floors; entrance with fanlight and iron grille set below bracketed door hood; retains stoop with foliate brackets as railings; stone band with fleur de lis above first story; sunburst panel above center window of second story; projecting lintels at third story windows; stone voussoirs at fourth story windows; projecting modillioned and dentilled roof cornice has frieze with elaborate design of swag motifs and cupids.

HISTORY Built as one of a row of three houses (Nos. 126-130). Thomas Graham was an active builder in the area.

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

EAST 71ST STREET South Side

No. 128 (1405/161)

	Date		Architect		Owner
Erected	1894-96	by	Thomas Graham	for	Jennie Graham

ARCHITECTURE

Original Style	neo-Renaissance
Present Style	some neo-classical elements

Elements	Four-story and basement residence; stuccoed facing; entrance with pulvinated frieze and dentils set above stoop; all windows have multi-paned sash. Retains original height and scale of openings.
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Alterations	Ornamental detail and cornice have been removed; original sash has been replaced
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HISTORY Built as one of a row of three houses (Nos. 126-130). Thomas Graham was an active builder in the area.

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

EAST 71ST STREET South Side

No. 130 (1405/61)

	Date		Architect		Owner
Erected	1894-96	by	Thomas Graham	for	Jennie Graham

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; rusticated stone basement and first floor; Roman brick facing at upper stories; entrance with fanlight and original iron grille set above stoop with brackets serving as railings; stone band carved with fleurs de lis above first story; sunburst panel over center window at second story; projecting lintels at third story windows; stone voussoirs over fourth story windows; projecting modillioned and dentilled cornice has a very wide frieze with an elaborate design of swag motifs and cupids.

HISTORY Built as one of a row of three houses (Nos. 126-130). Thomas Graham was an active builder in the area.

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

EAST 71ST STREET South Side

No. 132 (1405/60)

	Date		Architect		Owner
Erected	1884-85	by	F. T. Camp	for	John Livingston
Present Facade	1928	by	unknown	for	Ruth Morris Bakwin

ARCHITECTURE

Original Style	Queen Anne
Present Style	neo-Federal

Elements	Five-story residence; brick facade; entry on right at ground level has glass door with elaborate grille work; second story has three large sash windows crowned with a single heavy stone lintel; stone cornice over fourth story; brick tympanums above fifth story windows have keystones; roof parapet set off above stone stringcourse.
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Alterations	1919 - stoop removed by Sterner & Wolf 1924 - new stone trim, cornice, tile roof and stone balcony on 3rd story by DeSuarez & Halton 1928 - new brick veneer; windows enlarged
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<u>HISTORY</u>	Originally built as one of a pair with No. 134.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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EAST 71ST STREET South Side

No. 134 (1405/59)

	Date		Architect		Owner
Erected	1884-5	by	F. T. Camp	for	John Livingston

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facade; two-sided angular oriel at third story supported on pair of heavy brackets; carved foliate panels beneath windows and heavy enframements around windows; galvanized iron roof cornice with brackets and dentils.

Alterations 1923 - stoop removed, door added at ground level and new window created on parlor floor by Delano & Aldrich for Henry G. Gray

HISTORY Built as one of a pair with No. 132. Eliza Livingston retained title to the house until 1902. In 1905 it was purchased by R. Fulton Cutting (1852-1934). Cutting was a prominent New York financier and civic leader. He was known as "the first citizen of N.Y." and a man who "worked for the people's pocketbook." He later lived in houses at 22 East 67th Street and 17 East 71st Street.

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

EAST 71ST STREET South Side

Nos. 136 and 138 (1405/158 and 58)

	Date		Architect		Owner
Erected	1870	by	Jonathan L. Scofield	for	Josiah E. Dewey

ARCHITECTURE

Style some neo-Grec elements survive

Elements Two five-story residences; brownstone facing; ground floor entrances; No. 136 has rusticated base. Large multi-paned windows at second floor; other openings original but detail removed; galvanized iron roof cornices with heavy brackets.

Alterations Ornamental detail and stoops removed; windows changed at second floor.

HISTORY Built as two houses of a row of four (Nos. 136-142) extending to the Lexington Avenue corner.

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

EAST 71ST STREET North Side

No. 101-113 (1406/1)

	Date		Architect		Owner
Erected	1940	by	Sylvan Bien	for	737 Park Avenue Corp.

ARCHITECTURE

Style modern

Elements Nineteen-story apartment building; stone facing at first four stories; ornamental bandcourses above the third and fourth floors; brick above; set backs marked by stone parapets begin above the sixteenth floor.

HISTORY Replaced seven rowhouses of the 1860's.

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

EAST 71ST STREET North Side

No. 115-117 (1406/7)

	Date		Architect		Owner
Erected	1965	by	Shuman & Lichtenstein	for	Irving & Bernard Friedman

ARCHITECTURE

Style none

Elements Six-story apartment house; brick facing; central entrance with granite enframement on ground floor.

HISTORY Replaced the neo-Georgian townhouse of Arthur and Ethel Fowler, designed by Mott B. Schmidt and built in 1921.

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

EAST 71ST STREET North Side

No. 119 (1406/9)

	Date		Architect		Owner
Erected	c.1866	by	unknown	for	Margaret E. Hewson
Present Facade	1919	by	S. Edson Gage	for	Anna Wood

ARCHITECTURE

Original Style	Italianate
Present Style	neo-Federal

Elements	Five-story residence; brick facade with stone trim; central entry at ground level flanked by stone Doric pilasters; three arched windows with French doors at second story; large tripartite window with splayed lintel at third floor; stone cornice over fourth story with triglyphs brick balustrade above shielding fifth story.
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Alterations	1919 - new brick front and rear extensions
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<u>HISTORY</u>	Originally built as an Italianate rowhouse
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
	New York County, Office of the Register, Liber Deeds and Mortgages

EAST 71ST STREET North Side

No. 121 (1406/10)

	Date		Architect		Owner
Erected	c.1865	by	unknown	for	Ralph P. Westervelt
Present Facade	1916	by	Foster & Gade	for	Francis and Grace Smyth

ARCHITECTURE

Original Style	Italianate
Present Style	modified neo-Federal

Elements	Five-story residence; brick facade with stone detail; ground floor entrance shielded by second floor balcony with iron railing; tall windows at second floor have stone panels carved with swags and urns; stone band below fourth floor; stone cornice with triglyphs over fourth floor; iron railing at fifth story windows.
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Alterations	1916 - new brick and stone front; new brick extension (2 stories) at rear, 1 story added to main building.
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<u>HISTORY</u>	Originally built as an Italianate rowhouse.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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	New York County, Office of the Register, Liber Deeds and Mortgages
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EAST 71ST STREET North Side

No. 123 (1406/11)

	Date	Architect	Owner
Erected	c.1865 by	unknown	for Japhet and Emanuel A. Thorp

ARCHITECTURE

Original Style	Italianate
Present Style	some Italianate elements remain

Elements	Four-story residence; brownstone facade; ground floor entrance with segmental arched pediment; rusticated facing at ground floor; windows at upper floors have segmental arches and molded enframements.
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Alterations	1904 - window inserted in place of front door on parlor floor; front stoop removed and new front door and a servant's entrance door inserted in place of east basement window by Thomas Nash for Samuel Ordway. Cornice may have been removed at this time.
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<u>HISTORY</u>	Seems to have been built shortly after the sale of the property by Sarah Mitchell, who in 1864 had acquired the entire north side of the block.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets New York County, Office of the Register, Liber Deeds and Mortgages
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EAST 71ST STREET North Side

No. 125 (1406/111)

	Date	Architect	Owner
Erected	c.1865 by	unknown	for Antoinette L. Green

ARCHITECTURE

Original Style	Italianate
Present Style	some Italianate elements remain

Elements	Five-story residence; brownstone facade; rusticated facing at ground floor; windows at upper floors have segmental arches and molded enframements; mansard roof with two pedimented dormers.
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Alterations	1927 - Alterations to top story by John Cromshaw for Dr. Philip Van Ingen
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HISTORY Seems to have been built shortly after the sale of the property by Sarah Mitchell, who in 1864 had acquired the entire north side of the block.

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

EAST 71ST STREET North Side

No. 127 (1406/12)

	Date		Architect		Owner
Erected	c. 1865	by	unknown	for	Eliza J. MacDonough
Present Facade	1955	by	Joseph D. Weiss	for	Karyvon Realty Corp.

ARCHITECTURE

Original Style	Italianate
Present Style	Modern with Palladian window

Elements	Five-story residence; brick facade; projects forward to a lot line Palladian type window at second story; ground-floor corner entrance; triple window groups at upper floors.
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Alterations	1955 - converted to two-family residence; present facade appears to date from this time.
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<u>HISTORY</u>	Originally seems to have been built shortly after the sale of the property by Sarah Mitchell, who in 1864 had acquired the entire north side of the block.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
	New York County, Office of the Register, Liber Deeds and Mortgages

EAST 71ST STREET North Side

No. 129 (1406/13)

	Date	Architect	Owner
Erected	c.1866 by	unknown	for Martin McIntosh

ARCHITECTURE

Style Italianate

Elements Five-story residence; rusticated stone ground floor; brick upper stories; entrance at left on ground floor level has entry porch with two Doric columns. Windows have segmental arches and full enframements; iron window grilles at ground floor; mansard roof with two pedimented dormers.

Alterations 1909 - two-story rear extension by Hill & Stout for Edmund Coffin

HISTORY Seems to have been built shortly after the sale of the property by Sarah Mitchell, who in 1864 had acquired the entire north side of the block.

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

EAST 71ST STREET North Side

No. 131 (1406/113)

	Date		Architect		Owner
Erected	1867	by	unknown	for	George Young
Present Facade	1910	by	Ogden Codman	for	Elsie deWolfe

ARCHITECTURE

Original Style	Italianate
Present Style	some neo-classical elements

Elements	Four and a half story residence; painted brownstone facing; rusticated ground floor; iron railings with classical motifs at second story windows; windows have multi-paned casement sash; modillioned cornice, above is mansard roof with pedimented dormers.
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Alterations	1910 - stoop removed; detail removed from windows; sash changed; changes to roof.
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HISTORY Originally built as one of a pair with No. 133 (demolished). Between 1910 and 1921 the house was owned by Elsie deWolfe, the founder of the interior decorating profession in the United States. The house may be seen as an example of her taste, which proved very influential with her clients.

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978) p.230

EAST 71ST STREET North Side

No. 135 (1406/17 in part)

	Date	Architect	Owner
Erected	1955 by	H. I. Feldman	for 990 Lexington Avenue Corp.

ARCHITECTURE

Style none

Elements Seventeen-story apartment house; yellow brick facing above polished stone ground floor; setbacks begin above the twelfth floor; terraced roof with gardens.

HISTORY Replaced five residences, built as part of an 1867 row. (?)

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

EAST 71ST STREET between Lexington Avenue and Third Avenue

This block, originally part of the farmlands belonging to Martin Hoffman, was fully developed with rowhouses by the third quarter of the 19th century. The oldest remaining buildings on the block are Italianate style brownstone residences dating from 1866-67 that probably typify the houses that once lined this section of 71st Street. A fine example of one of these residences is No. 172. Designed by Frank S. Dwight in 1867, this three-story brownstone residence above a basement has the high stone stoop, arched entrance, pilasters, foliate door brackets and galvanized cornice that characterize 19th-century Italianate-style rowhouse design. Other 1866-67 rowhouses may be seen on the north side of the street (Nos. 161-171).

In later years, some of these rowhouses were replaced by newer town houses. Some notable examples are Nos. 164 and 166, two handsome Romanesque Revival/neo-Renaissance style residences designed in 1894 by Thomas Graham, an active real estate developer, and Nos. 177 and 179, two neo-Federal style structures designed by S.E. Gage and built in 1909, replacing two old frame dwellings on the site. Other houses on the block received new facades, such as the 1869 residences at Nos. 173-175, Italianate houses that were remodeled in the neo-Gothic style by S.E. Gage in 1911. An apartment building at the southern Lexington Avenue corner also replaced several houses of one of these early rows.

EAST 71ST STREET South Side

No. 142 (1405/51)

	Date		Architect		Owner
Erected	1927	by	George Pelham	for	White Court Construction Co.

ARCHITECTURE

Style neo-Gothic

Elements Eleven-story apartment building; brick and terra-cotta facing; first story has painted-arch windows and doors with stone trim and drip moldings; two elaborate stone balconies at seventh story; roof cornice.

Alterations Ground floor altered to commercial space at northwest corner on the Lexington Avenue side.

HISTORY Replaced five rowhouses fronting on Lexington Avenue and three fronting on 71st Street.

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

EAST 71ST STREET South Side

No. 152 (1405/148)

	Date		Architect		Owner
Erected	1871	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facade; front door approached by stoop; double glass doors and fanlight; triangular pediment on heavy foliate brackets and foliate keystone over doorway; parlor floor window crowned with triangular pediment; projecting lintels above second and third story windows; galvanized iron roof cornice with modillions, dentils and foliate brackets.

Alterations 1926 - penthouse added
Original stoop iron work has been removed.

HISTORY Built as one of a row of seven houses (Nos. 150-162).

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

EAST 71ST STREET South Side

No. 154 (1405/48)

	Date		Architect		Owner
Erected	1871	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane
Present Facade	1915	by	John B. Snook Sons	for	Adele Kneeland

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; brick facing at upper stories above rusticated stone ground floor; three arched openings on ground floor, all with iron grille work; two arched windows at second floor with French doors set into the arched openings that have paneled stone enframements and keystones and iron balconies; full enframements at upper story windows; projecting stone cornice with modillions over fifth story; cornice topped by an added sixth floor.

Alterations 1915 - new facade
 1927 - penthouse added by John B. Snook Sons for Adele Kneeland
 1940 - converted to multiple dwelling

HISTORY Originally built as one of a row of seven houses (Nos. 150-162)

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

EAST 71ST STREET South Side

No. 156 (1405/47)

	Date		Architect		Owner
Erected	1871	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; front door now at ground floor level. Projecting lintels and full enframements at all windows; galvanized iron roof cornice with foliate brackets, modillions, and paneled fascia.

Alterations Stoop removed

HISTORY Originally built as one of a row of seven houses (Nos. 150-162)

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

EAST 71ST STREET South Side

No. 158 (1405/46)

	Date		Architect		Owner
Erected	1871	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; painted brownstone facade; retains stoop; triangular pediment on heavy foliate brackets with inset foliate keystone over arched doorway; handsome original paneled front door with arched transom. Parlor floor windows have triangular pediments; projecting lintels over second and third story windows and three pedimented dormers projecting from mansard roof at fourth floor level; galvanized iron cornice below roof; chicken wire fence on roof.

Alterations 1908 - mansard roof and dormers added by Geo. B. de Gersdorff for Joseph H. Choate, Jr.
1945 - interior alterations by Harold Sterner for Anita Damrosch Littell

HISTORY Built as one of a row of seven houses (Nos. 150-162). Joseph H. Choate Jr., son of the noted lawyer of the same name, owned the house between 1903 and 1919. Between 1938 and 1952 the house was owned by Anita Damrosch Littell, daughter of the musician and conductor Walter Damrosch, and wife of Robert Littel (1896- ?), writer and journalist.

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

EAST 71ST STREET South Side

No. 160 (1405/145)

	Date		Architect		Owner
Erected	1871	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story residence; stuccoed brownstone facing; iron balcony at second story in front of elongated windows with molded enframements; shutters at upper story windows. Retains original height and scale of openings.

Alterations 1944 - interior alterations by Harold Sterner for Catherine White and Elizabeth D. O'Connor; facade may have been redone at this time.

HISTORY Originally built as one of a row of seven houses (Nos. 150-162).

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

EAST 71ST STREET South Side

No. 162 (1405/45)

	Date		Architect		Owner
Erected	1871-72	by	W. O'Gorman	for	Andrew Barry and Ira G. Lane
Present Facade	1912	by	Crow , Lewis & Wickenboefer	for	Ralph W. Lobenstine

ARCHITECTURE

Style modified neo-Federal

Elements Five-story residence; brick facade; building entered at ground floor level where three recessed arches articulate facade; entries located in outer arches; elaborate grillework on right entry, which is crowned by a carved stone tympanum all arches topped by stone keystones. At second and third story level are sets of triple multipaned, sash windows set into a large rectangular recessed space that spans both stories; stuccoed panels divide the two stories. Iron balconies cross second and fourth stories. Modillioned cornice; mansard roof pierced by pedimented dormer with two windows.

Alterations 1912 - new facade
 1951 - converted to a two-family residence

HISTORY Originally built as one of a row of seven houses (Nos. 150-162).

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

EAST 71ST STREET South Side

Nos. 164 and 166 (1405/143 and 44)

	Date	Architect	Owner
Erected	1894-95	by Thomas Graham	for Jennie Graham

ARCHITECTURE

Style Late Romanesque Revival/neo-Renaissance

Elements Two four-story and basement residences; rough cut stone at basement and first story and Roman brick at upper stories. Approached by paired short stoops at center of buildings; entrances flanked by parlor windows. At second story pairs of windows are topped by heavy stone lintels on small foliate brackets; molded stone lintels at third story and flat stone lintels at fourth story; galvanized iron roof cornices with modillions, dentils and fascias with a classical swag pattern.

Alterations New front door at No. 166

HISTORY This pair replaced an early wood-frame structure. No. 164 was purchased in 1895 by Henry Hesse (d.1937), an importer and president of the Henry Hesse Realty Co.

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

EAST 71ST STREET South Side

Nos. 168-170 (1405/43)

	Date		Architect		Owner
Erected	1867	by	Frank S. Dwight	for	Dr. William S. Wood

ARCHITECTURE

Style Italianate

Elements Originally two four-story residences (fifth floor added); painted brownstone facade; rusticated ground floor; quoins, segmental arched windows; those at upper stories have projecting lintels; galvanized iron cornice with modillions, foliate brackets above fourth story; simple fifth story.

Alterations 1910 - stoops removed, front entrances replaced by windows; two basement entrances altered to form one main entrance and service entrance; two buildings combined on interior by LaFarge & Morris for Dr. A. Lambert.
Fifth story has been added

HISTORY Originally built as two of a group of three houses (Nos. 168-172)

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

EAST 71ST STREET South Side

No. 172 (1405/42)

	Date		Architect		Owner
Erected	1867	by	Frank S. Dwight	for	Dr. William S. Wood

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facade; basement entry on left; high stoop leads to tall arched entrance to right of parlor window; entry flanked by paneled pilasters with door hood supported on paneled and foliate brackets; quoins on sides of building and around door. Upper stories have segmental-arched windows with molded enframements; galvanized iron roof cornice with modillions and foliate brackets.

Alterations Stoop iron work has been replaced; brick wall added at basement

HISTORY Built as one of a group of three houses (Nos. 168-172).

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

EAST 71ST STREET North Side

No. 151 (1406/22)

	Date	Architect	Owner
Erected	c.1870 by	unknown	for Abraham Michelbacher

ARCHITECTURE

Original Style
Present Style

Italianate
some Italianate elements survive

Elements

Three-story and basement residence; modern brick extension with shopfront at basement and first floor; stone facing above; molded window enframements at upper stories; galvanized iron bracketed roof cornice. Retains original height.

Alterations

Brick extension added at basement and first story.

HISTORY

Built as one of a pair with No.153

References:

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

EAST 71ST STREET North Side

No. 153 (1406/122)

	Date		Architect		Owner
Erected	c.1870	by	unknown	for	Abraham Michelbacher

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; stone facing with rustication at basement and parlor floor; molded window enframements; iron railing at second floor windows; galvanized iron bracketed roof cornice.

Alterations 1940 - stoop removed and new door added

HISTORY Built as one of a pair with No. 151.

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

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

EAST 71ST STREET North Side

No. 155 (1406/23)

	Date		Architect		Owner
Erected	1881-82	by	Breen & Nason	for	Breen & Nason

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; rusticated ground floor with arched entry at left; modillioned cornice over second story; iron balcony rail above; projecting window lintels; galvanized iron roof cornice with fluted brackets.

Alterations 1925 - lower two stories altered; rear extension added by Auguste Noel for Richard Morris
1965 - basement floor altered to commercial use

HISTORY Built as one of a pair with No. 157.

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

EAST 71ST STREET North Side

No. 157 (1406/24)

	Date	Architect	Owner
Erected	1881-82 by	Breen & Nason	for Breen & Nason

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facade; entrance at right at ground floor level flanked by Doric pilasters; dentilled cornice over second story with French windows; projecting lintels at upper story windows; galvanized iron roof cornice with fluted brackets.

Alterations 1907 - stoop, first and second story bay windows removed; "American" basement created by Trowbridge & Livingston for Francis G. Lloyd

HISTORY Built as one of a pair with No. 155. Francis G. Lloyd, who had built the house at 107 East 69th Street in 1903, owned this house between 1907 and 1940.

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

EAST 71ST STREET North Side

No. 159 (1406/25)

	Date		Architect		Owner
Erected	1880	by	James E. Ware	for	John Davidson

ARCHITECTURE

Original Style	neo-Grec
Present Style	none

Elements	Three-story and basement residence; stuccoed brownstone facade; second story has a two-side angular oriel carried on paired brackets; molded window enframements; roof parapet. Retains original height and scale of openings.
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Alterations	Ornamental detail removed, stoop removed, cornice removed, facade stuccoed.
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<u>HISTORY</u>	John Davidson, who built this house, was an active developer in the area.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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EAST 71ST STREET North Side

No. 161 (1406/125)

	Date		Architect		Owner
Erected	1867	by	John Sexton	for	James O'Kane

ARCHITECTURE

Original Style	Italianate
Present Style	some Italianate elements

Elements	Three-story and basement residence; stuccoed brownstone facade; basement entrance; detail removed from windows; galvanized iron roof cornice with foliate brackets.
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Alterations	1955 - stoop removed front filled in making entrance flush, new window by Harold F. Kellogg for Newby Murray
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<u>HISTORY</u>	Built as one of a row of six houses (Nos. 161-171).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
	New York County, Office of the Register, Liber Deeds and Mortgages

EAST 71ST STREET North Side

No. 163 (1406/26)

	Date		Architect		Owner
Erected	1867	by	John Sexton	for	James O'Kane

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; painted brownstone facing; high stoop leads to entry on right; double doors with elliptical transom set below arched pediment supported on heavy foliate brackets and keystone; segmental-arched windows with molded enframements; galvanized iron cornice with foliate brackets and modillion blocks.

Alterations 1905 - extension for servant's room by Lord & Hewlett for Austin W. Lord

HISTORY Built as one of a row of six houses (Nos. 161-171). The architect Austin W. Lord of the firm of Lord & Hewlett owned the house between 1905 and 1910.

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

EAST 71ST STREET North Side

No. 165 (1406/27)

	Date		Architect		Owner
Erected	1867	by	John Sexton	for	James O'Kane

ARCHITECTURE

Original Style	Italianate
Present Style	some Italianate elements

Elements	Four-story and basement residence; stuccoed brownstone facade; basement entrance; segmental-arched openings; galvanized iron cornice with paneled fascia and incised brackets below tiled mansard roof with dormer; elaborate iron roof cresting.
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Alterations	1957 - converted to a doctor's office Mansard roof has been added; detail removed from facade; stoop removed
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HISTORY Built as one of a row of six houses (Nos. 161-171). Elise I. Tappin owned the house between 1908 and 1922. The addition of the mansard roof and facade changes appear to date from that period.

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

EAST 71ST STREET North Side

No. 167 (1406/127)

	Date		Architect		Owner
Erected	1867	by	John Sexton	for	James O'Kane

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; stuccoed brownstone facade; high stoop leads to entry on right with arched entry and fanlight above door. Segmental arched windows; galvanized iron cornice with foliate brackets and modillion blocks below mansard roof with pedimented dormers.

Alterations 1906 - story added with mansard roof by Pickering & Walker for Douglas Elliman
Ornamental detail modified around openings

HISTORY Originally built as one of a row of six houses (Nos. 161-171).

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

EAST 71ST STREET North Side

No. 169 (1406/28)

	Date		Architect		Owner
Erected	1866	by	John Sexton	for	James O'Kane

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; painted brownstone facing; high stoop on right leads to arched entry with foliate brackets and keystone supporting an arched pediment; segmental-arched windows; galvanized iron roof cornice with foliate brackets, modillion blocks and paneled fascia.

HISTORY Originally built as one of a row of six houses (Nos. 161-171).

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

EAST 71ST STREET North Side

No. 171 (1406/128)

	Date		Architect		Owner
Erected	1866	by	John Sexton	for	James O'Kane

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facing. High stoop on right leads to arched entrance with foliate brackets and keystone supporting arched pediment. Segmental-arched windows; galvanized iron roof cornice with foliate brackets and modillions.

Alterations Ironwork on stoop is not original

HISTORY Built as one of a row of six houses (Nos. 161-171).

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

EAST 71ST STREET North Side

Nos. 173-75 (1406/29)

	Date		Architect		Owner
Erected	1869	by	James Fee	for	James Fee
Present Facade	1911	by	S. E. Gage	for	Mildred Phelps Stokes Hooker

ARCHITECTURE

Original Style	unknown
Present Style	neo-Gothic

Elements	Four-and-a-half story residence; stone facing; front door with drip molding at street level. One large window at each level broken into 16 parts by transom bars and mullions with one long label lintel (drip molding) over each. Peak roofed gable at top story; attic story lit by small multi-paned windows.
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Alterations	1911 - new facade, building extended to lot line 1920 and 1944 - interior alterations
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HISTORY Originally built as two houses. Mildred Phelps Stokes Hooker was the wife of Dr. Ransom S. Hooker and a sister of architect and historian Isaac Newton Phelps Stokes. Stokes died in this house. Mrs. Hooker owned the house between 1910 and 1946.

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

EAST 71ST STREET North Side

No. 177 (1406/30)

	Date		Architect		Owner
Erected	1909-10	by	S. E. Gage	for	Theodora Elliman

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; areaway reveals basement; brick facing with stone trim; stone cornice on foliate brackets over first story; above is iron railing; flat, splayed stone lintels with keystones over windows; stone cornice with dentils below setback upper story.

Alterations 1917 - story added by S. E. Gage for Theodora T. Elliman

HISTORY

Replaced an early wood-frame residence; designed as one of a pair with No. 179. Between 1909 and 1920 the house was owned by Theodora and Douglas Elliman. Douglas Elliman (1882- ?) was a noted real estate broker. Mrs. Elliman was the daughter of architect S. B. P. Trowbridge who lived at 123 East 70th Street.

References:

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

EAST 71ST STREET North Side

No. 179 (1406/31)

	Date		Architect		Owner
Erected	1909-10	by	S. E. Gage	for	Donald Goodrich

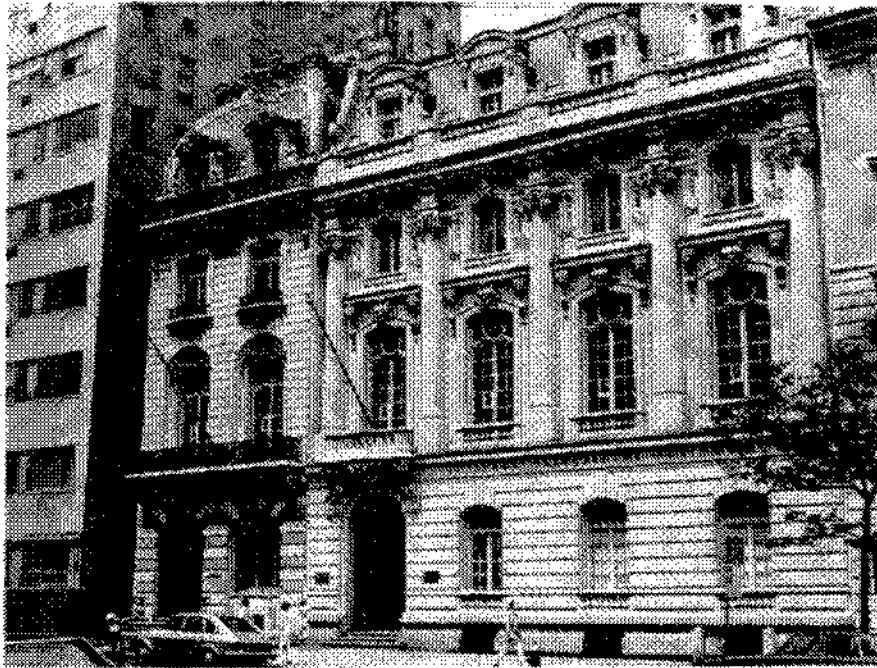
ARCHITECTURE

Style neo-Federal

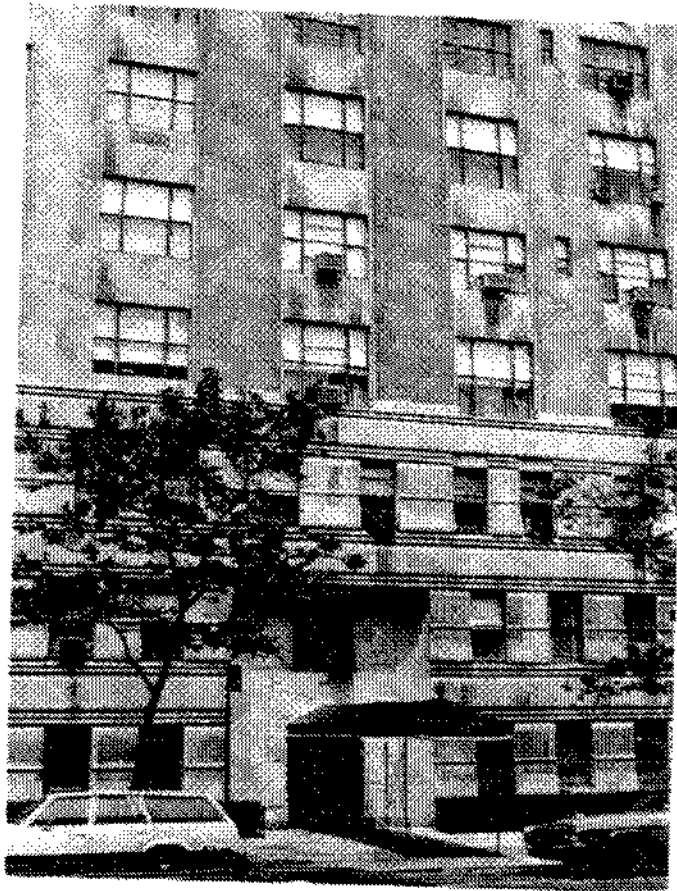
Elements Five-story residence; areaway reveals basement; brick facing with stone trim; stone cornice on foliate brackets over first story; above is iron railing; flat splayed stone lintels with keystones over windows; stone cornice with dentils below setback upper story.

HISTORY Replaced an early wood-frame residence; designed as one of a pair with No. 177. Donald Goodrich sold this house in 1911 to Julia Sandford Villard, wife of Oswald Garrison Villard. He was the son of journalist, railway promoter, and financier Henry Villard.

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



7 & 9 East 72nd St.



19 East 72nd St.

EAST 72ND STREET between Fifth Avenue and Madison Avenue

Originally part of the James Lenox estate, East 72nd Street is the widest street in the Historic District and the section between Fifth and Madison Avenues was among the last blocks to be developed. Only four houses had been built on the street prior to 1890 (now all demolished), including one of Stanford White's masterpieces, the Charles L. Tiffany triple house located on the northwest corner of Madison Avenue. In the 1890s large one-family residences appeared on the street. The oldest extant houses are the five designed by Rose & Stone in 1892 at Nos. 14-22. These neo-Renaissance style houses were built on speculation for sale to wealthy clients. The banker Felix Warburg lived at No. 18 before moving uptown to the mansion which still stands at 1109 Fifth Avenue. The two most important buildings on the block are the pair of superb Beaux-Arts style residences at Nos. 7 and 9 now owned by the Lyceé Français. Designated New York City Landmarks in 1977, these houses were built for wealthy businessmen and were designed by two of New York City's major architectural firms: No. 7 by Flagg & Chambers in 1898 and No. 9 by Carrère & Hastings in 1894. Adjacent to these is the Benjamin Guggenheim residence of 1898, believed to have been designed by John H. Duncan. Other large houses were built on East 72nd Street adjacent to Fifth Avenue, but were replaced in the 1920s and 1930s by large apartment buildings. The apartment house at No. 19, which replaced the Tiffany mansion in 1936, is of particular interest with its unusual limestone base and its doorway enframing sculpted by C.P. Jennewein. A two-story commercial building occupies the other Madison Avenue corner.

EAST 72ND STREET South Side

No. 2 (1386/69)

	Date		Architect		Owner
Erected	1915	by	James E. R. Carpenter	for	907 5th Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building; limestone facing; square-headed windows; first four floors are rusticated; quoins from fifth to twelfth floors; cornice over fourth floor; bands above first and tenth floors; handsome roof cornice; ornamental plaques at various floors.

Alterations Some of the original windows on the upper floors have been replaced.

HISTORY This building replaced an R. H. Robertson house of 1891-93 for James A. Burden, a steel manufacturer who later moved to a house at 7 East 91st Street.
The apartment building won the American Institute of Architect gold medal in 1916.

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

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

EAST 72ND STREET South Side

No. 4 (1386/64)

	Date	Architect	Owner
Erected	1928-29 by	L. A. Goldstone	for Lenox Hill Building Corp.

ARCHITECTURE

Style neo-Classical

Elements Thirteen-story apartmnet building; faced with limestone; round-arched entrance with rondel above; ground floor arcade; Greek fret and chevron friezes.

HISTORY

Replaced four one-family residences.

References:

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

EAST 72ND STREET South Side

No. 12 (12-14) (1386/62)

		Date		Architect		Owner
Erected	No. 12	1890	by	James E. Ware	for	D. H. Pulturoun
Erected	No. 14	1892-94	by	Rose & Stone	for	R. W. & W. H. Tailer & Joseph Agostini
Present Facade	No. 12	1966	by	unknown	for	12 East 72nd Street Corp.

ARCHITECTURE

Original Style unknown (No. 12); neo-Renaissance (No. 14)

Present Style Modern (No. 12); neo-Renaissance (No. 14)

Elements Five-story Roman brick and stone building with horizontal bands of windows (No. 12)

Five-story residence; limestone facing; rock-faced ground story; rounded bay at second and third stories supported on brackets; iron grille door; roof cornice with parapet above.(No. 14)

Alterations 1966 - new facade at No. 12.
The two buildings have been connected internally.

HISTORY No. 14 was built as one of a group of four residences (Nos. 14-20) and is still visually harmonious with the others.

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

EAST 72ND STREET South Side

No. 16-20 (1386/59-61)

	Date	Architect	Owner
Erected	1892-94 by	Rose & Stone	for R.W. & W. H. Tailer & Joseph Agostini

ARCHITECTURE

Style neo-Renaissance

Elements Three five-story residences; limestone ground floors are rusticated at Nos. 18 and 20; above is rock-faced stone at Nos. 16 and 20; smooth stone at No. 18; two-story oriels; classical panels; iron grille doors; unified cornice; parapets.

HISTORY Built as three houses of a row of four (Nos. 14-20). The banker Felix Warburg lived at No. 18 before moving to 1109 Fifth Avenue.

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

EAST 72ND STREET South Side

No. 22 (1386/58)

	Date		Architect		Owner
Erected	1893-94	by	Rose & Stone	for	William Jay

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement limestone building; four-story rounded bay; garland frieze; roof parapet; visually harmonious with the contemporaneous Nos. 14-20.

Alterations 1941 - converted to apartments

Stoop has been removed

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

EAST 72ND STREET North Side

No. 7 (1387/8)

	Date	Architect	Owner
Erected	1898-99 by	Flagg & Chambers	for Oliver Gould Jennings

ARCHITECTURE

Style Beaux Arts

Elements Four-story limestone residence with large mansard roof; rusticated facade; vermiculated blocks on first floor; round-arched openings on first floor; iron balconies; scallop shell ornament; cartouches; dormers in the mansard; ornate copper cresting.

HISTORY Oliver Gould Jennings was a lawyer and a corporate director. It is now part of the Lycee Francais de New York and was designated a New York City Landmark on January 11, 1977 (LP-0936)

References: H. W. Desmond, "The Works of Ernest Flagg," Architectural Record, 11 (April 1902), 11-104

Landmarks Preservation Commission, Oliver Gould Jennings Residence Designation Report (LP-0936), report prepared by Nancy Goeschel (New York: City of New York, January 11, 1977).

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 231.

EAST 72ND STREET North Side

No. 9 (1387/9)

	Date	Architect	Owner
Erected	1894-96 by	Carrère & Hastings for	Henry T. Sloane

ARCHITECTURE

Style Beaux Arts

Elements 60-foot wide four-story limestone residence with mansard roof; rusticated ground floor; round-arched entrance set to left surmounted by cartouche and balcony; monumental engaged composite columns separate windows of second and third floors; piano nobile with segmental-arched French windows with balustrades; slab lintels over French windows; third floor windows with cartouches, garlands and scrolls; cornice with balustrade; four segmental-arched dormers.

HISTORY

Henry T. Sloane (1846-1937) was the son of the founder of W & J. Sloane. A year after moving into the house the Sloanes were divorced and moved out; Joseph Pulitzer lived here while his house was being built at 11 East 73rd St. In 1901 it was sold to James Stillman (1850-1918), a cotton merchant, corporate director, banker and art collector. It is now owned by the Lyceé Français de New York and was designated a New York City Landmark on January 11, 1977 (LP-0937).

References:

Architecture and Building, 26 (April 10, 1897), plates

"House for _____ Esq., New York, N. Y.," American Architect and Building News, 42 (Nov. 18, 1893), p. 92, plate.

"House, formerly, of Mrs. Sloane, 72nd Street, New York, N. Y.," American Architect and Building News, 64 (April 15, 1899), p. 23, plate.

Landmarks Preservation Commission, Henry T. Sloane Residence Designation Report (LP-0937), report by Nancy Goeschel (New York: City of New York, January 11, 1977).

EAST 72ND STREET North Side

References:
(cont.)

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 230.

EAST 72ND STREET North Side

No. 15 (1387/11)

	Date		Architect		Owner
Erected	1898	by	John H. Duncan (?)	for	Benjamin Guggenheim

ARCHITECTURE

Style Beaux Arts

Elements Five-story limestone building; two-story rusticated base; two stories of smooth stone above; mansard roof; iron-grille double doors; enframement with heavy voussoirs; slab lintels; balcony at second story.

HISTORY

This house replaced one already on the site. The property was purchased by Benjamin (d. 1912) and Florette Seligman Guggenheim in 1897. Guggenheim was the son of Meyer Guggenheim who had established the family fortune in the mining business; he perished in the sinking of the Titanic.

Building Department records are incomplete on the construction of the house, but the Guggenheims commissioned some interior alterations from John H. Duncan in 1902, and the exterior design looks as if it could be his work.

References:

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

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

EAST 72ND STREET North Side

No. 19 (1387/14)

	Date	Architect	Owner
Erected	1936-37 by	Rosario Candela	for John Thomas Smith

ARCHITECTURE

Style Modern/neo-Classical with Art Deco overtones

Elements Sixteen-story apartment building; three-story stone base with bands of cyma moldings; entrance enframing carved in 1937 by Sculptor C. P. Jennewein with classical musicians, putti, storks, deer, a dog, a cat, a turtle, a peacock, etc. His signature is visible on the enframing.

HISTORY Built on the site of McKim, Mead & White's Charles L. Tiffany triple residence (1882-85).

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 230.

EAST 72ND STREET between Madison Avenue and Park Avenue

East 72nd Street between Madison and Park Avenues was originally built up in the 1880s with single-family brownstone residences, only one of which (No. 41) retains its original form. Development of this street began later than on most streets in the Historic District. Although the lots had already been surveyed, land owner James Lenox did not allow building until 1881. Once begun, however, development proceeded rapidly, and by 1885 the entire north side and most of the south side of the street were filled with houses. The remainder of the south side of East 72nd Street was developed in the 1890s. A significant survivor from this period is the imposing Gertrude Rhinelanders Waldo mansion at the southern Madison Avenue corner (described under 867 Madison Avenue). Built in 1895-98, it was designed by Kimball & Thompson, who also designed the adjacent rowhouse at No. 28. During the 20th century many of the houses on the street were assembled into large building sites. The old houses were demolished and replaced by high-rise apartment buildings, as at the Park Avenue corners and the northern Madison Avenue corner. Most of the houses that remained had their facades replaced or their ornamental details removed.

The bank building at No. 35 (1930-32) reflects the efforts of architects Cross & Cross to make a commercial building harmonize with a residential street.

EAST 72ND STREET South Side

No. 28 (1386/51)

	Date		Architect		Owner
Erected	1897	by	Kimball & Thompson	for	Gertrude R. Waldo

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence; round-arched entrance; three-sided bay; balcony over entrance supports upper stories; stoop with curving wall; aedicula form on fourth floor.

Alterations prob. 1954 - brick fifth floor added; converted to apartments

HISTORY Gertrude R. Waldo built this house in conjunction with the neighboring house on corner of Madison Avenue

References: Landmarks Preservation Commission, Gertrude Rhinelanders Waldo Mansion Designation Report (LP-0927), report prepared by Nancy Goeschel (New York: City of New York, July 13, 1976).

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

EAST 72ND STREET South Side

No. 30 (1386/49)

	Date		Architect		Owner
Erected	1926	by	Schwartz & Gross	for	30 East 72nd Street, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; three-story limestone base Doric columned entrance; brick above; terra-cotta ornament on upper floor.

HISTORY Replaced two one-family residences.

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

EAST 72ND STREET South Side

No. 36 (1386/46)

	Date		Architect		Owner
Erected	1926	by	Pleasants Pennington and Albert Lewis	for	Penroke Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; one story rusticated limestone base; two-stories smooth limestone above; brick main section; pedimented entrance.

HISTORY Replaced three one-family residences.

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

EAST 72ND STREET South Side

No. 40-42 (1386/44)

	Date		Architect		Owner
Erected	1881	by	Robert B. Lynd	for	Robert B. Lynd
Present Facade	1928	by	Schwartz & Gross	for	Cuppia Realty & Trading Co.

ARCHITECTURE

Original style unknown

Present style neo-Classical

Elements Five-story building; arcade with blind tympanum on ground floor, and on fifth floor; broken pediment at entrance; three-story brick pilasters with stylized Corinthian capitals.

Alterations 1928 - buildings combined on interior; new facade added.

HISTORY Original houses built as part of a row of five.

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

EAST 72ND STREET South Side

No. 50 (1386/41)

	Date	Architect	Owner
Erected	1927-28 by	Lafayette A. Goldstone for	Olrich Real Estate Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; three-story limestone base; brick above; engaged Corinthian columns at entrance.

HISTORY Replaced four one-family residences.

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

EAST 72ND STREET South Side

No. 52 (1386/40)

	Date		Architect		Owner
Erected	1887-89	by	McCafferty & Buckley	for	McCafferty & Buckley
Present Facade	1950	by	Schuman & Lichtenstein	for	Ray Gar Holding Corp.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Six-story brick apartment building; retains scale of original window openings.

Alterations 1950 - new facade and top story added; converted to apartments.

HISTORY Original house built as part of a row of four (Nos. 52-58)

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

EAST 72ND STREET South Side

No. 54 (1386/39)

	Date		Architect		Owner
Erected	1887-89	by	McCafferty & Buckley	for	McCafferty & Buckley
Present Facade	1949	by	Morris Lapidus	for	Cath. Holding Corp.

ARCHITECTURE

Original Style unknown

Present Style Modern

Elements Four-story and basement apartment building; faced with Roman brick and has large glass openings.

Alterations 1949 - new facade and building converted to apartments.

HISTORY Original house built as part of a row of four (Nos. 52-58)

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1979), p. 231.

EAST 72ND STREET North Side

No. 31 (1387/21)

	Date	Architect	Owner
Erected	1916 by	W. L. Rouse & L. A. Goldstone	for 31 East 72nd St. Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building; four-story rusticated limestone base; smooth-faced limestone above; quoins; bracketed cornice slab lintels at fifth floor; commercial ground floor on Madison Avenue.

Alterations 1950 - stores added at ground floor.

HISTORY Replaced two earlier buildings.

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

EAST 72ND STREET North Side

No. 35 (1387/23)

	Date	Architect	Owner
Erected	1930-32 by	Cross & Cross	for Centrun Corp.

ARCHITECTURE

Style neo-Classical

Elements Three-story limestone bank building; projecting central pavilion; slab lintel over entrance set below leaded fanlight; quoins on upper floors; tripartite window grouping with Ionic columns on second floor; central pavilion crowned by pediment with rondel opening; urns on pediment at roof; side sections have large rosettes, quoins, and balustrades; elegant interior woodwork.

HISTORY Built by Centrun Corp. for the Hanover Bank; now houses a branch of Manufacturers Hanover Trust Co. This building is similar in design to contemporary Cross & Cross bank at 1002 Madison Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 243-244.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 231.

East 72ND STREET North Side

No. 39 (1387/25)

	Date	Architect	Owner
Erected	1881-82 by	Robert B. Lynd	for Robert B. Lynd

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Five-story residence; brownstone facing; architectural detail removed; but it retains neo-Grec cornice and original height and scale of openings; iron grille doors and areaway railing date from 1905.

Alterations 1905 - stoop removed and rear extension added by William Strom for Marie Louise Emmett.

1948 - converted to apartments

Architectural detail has been removed from facade

HISTORY

House built as one of a row of nine neo-Grec residences that extended from No. 39 to No. 55.

References:

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

EAST 72ND STREET North Side

No. 41 (1387/26)

	Date	Architect	Owner
Erected	1881-82 by	Robert B. Lynd	for Robert B. Lynd

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; brownstone facing; stoop with heavy iron railing and newel post; Doric columned entrance portico; ornate incised window enframements; bracketed roof cornice. Fine 19th-century interiors survive.

Alterations 1936 - changes to third floor window sash.

HISTORY

House built as one of a row of nine neo-Grec style residences that extended from No. 39 to No. 55. In 1895, it was purchased by Bernhard Mayer, and it was owned until 1975 by his daughter Clara (b. 1895), dean of the New School for School Research. It now houses the offices of the American School of Classical Studies and the Royal Oak Foundation.

References:

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

EAST 72ND STREET North Side

No. 45 (1387/27)

	Date		Architect		Owner
Erected	1957-59	by	Philip Birnbaum	for	45 E. 72nd St. Corp.

ARCHITECTURE

Style none

Elements Eighteen-story white brick apartment building

HISTORY Replaced four neo-Grec style one-family residences built in 1881-82 by owner/architect Robert B. Lynd.

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

EAST 72ND STREET North Side

No. 55 (1387/31)

	Date		Architect		Owner
Erected	1924	by	Alfred Joseph Bodker, Inc.	for	55 E. 72nd St. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; three-story limestone base; brick above; cartouche over entranceway.

HISTORY Replaced three neo-Grec style one-family residences built in 1881-82 by owner/architect Robert B. Lynd.

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

EAST 72ND STREET North Side

No. 59 (1387/33)

	Date		Architect		Owner
Erected	1886-87	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1950	by	unknown	for	Kellogg Holding Corp.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story building; faced with brick above a limestone base. Height retains scale of original houses.

Alterations 1950 - two houses (Nos. 57-59) combined on interior for apartments and new facade added.

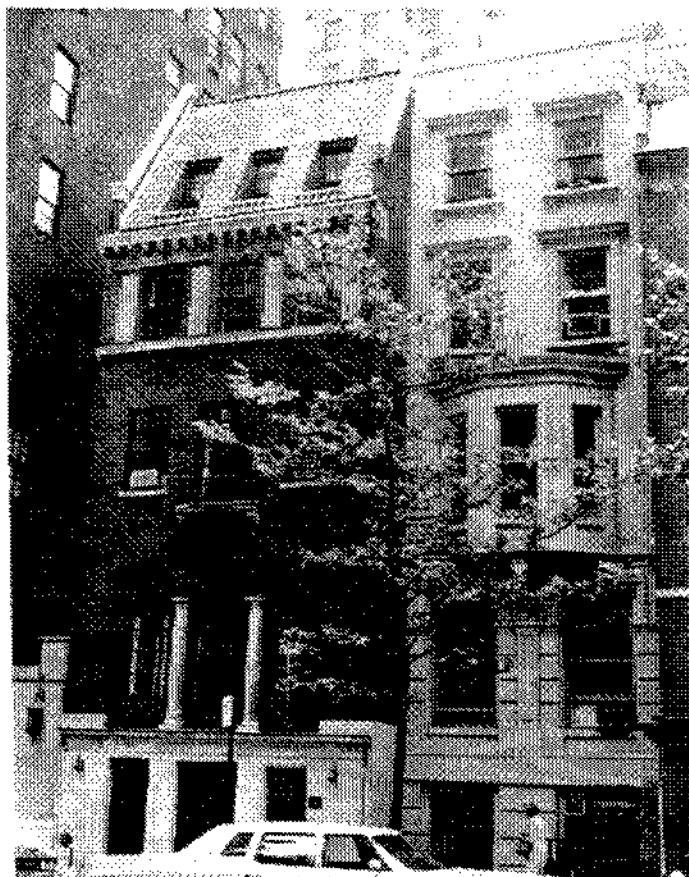
HISTORY

Original houses were built for Daniel Hennessy as part of a row of five that extended to the corner of Park Avenue. Hennessy was an active developer in the area. Building now houses Manual Physical Therapy Services.

References:

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

52 & 50 East 73rd St.



55 & 57 East 73rd St.



127 & 129 East 73rd St.

EAST 73RD STREET between Fifth Avenue and Madison Avenue

East 73rd Street between Fifth Avenue and Madison Avenue reflects the varied character of the buildings on the Upper East Side. The houses on this street range from brownstone rowhouses erected during the initial period of development in the area to large mansions such as that built for Joseph Pulitzer (No. 7-15) and high-rise apartment buildings such as those on the corners of Fifth Avenue. The block was a portion of the large holdings of Robert Lenox and beginning in 1864 was sold off for development in small portions by Robert's son, James. Most of the street was initially built up in the 1870s with Italianate and neo-Grec style rowhouses which extended to Madison Avenue; evidence of this period of building remains at Nos. 27-31. Most of these early houses, however, were demolished and replaced by larger, architect-designed residences or had their front facades replaced by more stylish fronts designed in the many styles popular at the turn of the century. The publisher Joseph Pulitzer, whose Venetian Renaissance style mansion designed by McKim, Mead & White stands at No. 7-15, was the most prominent resident of the street. Other notable owners included Albert A. Berg, one of the New York Public Library's most generous patrons (No. 10); Albert Blum, a leader in the fabric industry (No. 20); Ralph Pulitzer, a publisher and son of Joseph Pulitzer (No. 17); George Doubleday, the chairman of the board of Ingersoll-Rand (No. 24); and Robert Cuddihy, head of Funk & Wagnalls Co. and publisher of the Literary Digest.

The apartment house of 1939 at the southern Madison Avenue corner (No. 28) is a more recent addition to the block. It was built on the site of the St. James English Evangelical Lutheran Church.

EAST 73RD STREET South Side

No. 2 (1387/69)

	Date	Architect	Owner
Erected	1921-22 by	James E. R. Carpenter for	920 Fifth Avenue Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story stone apartment building with two-story rusticated base and two-story Roman Doric pilasters at the third and fourth floors; ornate entrance with slab lintels supporting an iron balcony.

HISTORY The site of this building was part of the holdings of James Lenox. It remained vacant until the construction of the apartment house.

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

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

EAST 73RD STREET South Side

No. 8 (1387/67)

	Date		Architect		Owner
Erected	c. 1875	by	unknown	for	James W. Beekman
Present Facade	1913	by	Donn Barber	for	Mrs. Edward Van Ingen

ARCHITECTURE

Original Style Italianate

Present Style Italianate and neo-classical

Elements Five stories; stone facing; arcade created on parlor floor. Upper stories retain original lintels and bracketed roof cornice.

Alterations 1913 - one-story and basement front expansion added.

HISTORY Mae Bell Van Ingen, who commissioned the changes to the facade, was the widow of Edward Hook Van Ingen, an importer of woolen fabrics.
The building now houses the Permanent Mission of the Republic of Benin to the United Nations.

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

EAST 73RD STREET South Side

No. 10 (1387/66)

	Date	Architect	Owner
Erected	c. 1875		
Present facade	1916 by	Harry Allan Jacobs	for Albert A. Berg

ARCHITECTURE

Original Style unknown

Present Style neo-Classical

Elements Five-story limestone building; four-stories project to the lot line; sunken entrance with broken pediment; crisply-cut window openings; French windows with iron railings at second floor.

Alterations 1916 - new facade

HISTORY

Mary Augusta King, daughter of Daniel LeRoy and widow of merchant Edward King, purchased the house in 1884. Her daughter, Edith McCagg, sold it in 1916. From 1916 to 1950 the house was owned by Dr. Albert A. Berg (1872-1950), a pioneer in the field of abdominal surgery and one of the New York Public Library's greatest benefactors. In 1940 he gave the library 3,000 rare books and set up a trust fund known as the Henry W. and Albert A. Berg collection. He also donated the W. T. H. Howe collection - 16,000 volumes of English and American 19th and 20th century literature, and the Owen D. Young collection of 150,000 rare volumes. Now houses the New York Board of Rabbis.

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

EAST 73RD STREET South Side

No. 12 (1387/65)

	Date		Architect		Owner
Erected	1920	by	Harry Allan Jacobs	for	Bolton Realty & Const. Corp.

ARCHITECTURE

Style neo-Classical

Elements Five-story limestone residence, four stories project forward to lot line; round-arched entrance and two round-arched windows with iron railings at ground floor; Vitruvian scroll band above entrance; upper-story windows arranged in groups of three. At second floor windows have stone transom bars and balustrades; balustrade along roof at fourth floor.

HISTORY Replaced an earlier brownstone residence.

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

EAST 73RD STREET South Side

No. 14 (1387/64)

	Date		Architect		Owner
Erected	1910	by	William A. Boring	for	Mrs. H. M. Spraker

ARCHITECTURE

Style Beaux Arts (simplified)

Elements Five-story limestone residence; entrance at street level; windows arranged in groups of three; balcony at fourth floor windows; cartouche and swags in fourth floor window enframing; foliate panels on fifth floor below modillioned roof cornice.

Alterations Central entrance blocked up, entrance moved to the left.

HISTORY Replaced an earlier brownstone residence. Harriet M. Spraker and her family owned the house until 1943.

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

EAST 73RD STREET South Side

No. 16 (1387/63)

	Date	Architect	Owner
Erected	pre-1879		
Present Facade	1906	by Beatty & Stone	for A. Chester Beatty

ARCHITECTURE

Original Style	unknown
Present Facade	English neo-Classical
Elements	Five-story brick building with rusticated limestone base; segmental-arched entrance; French windows with iron balcony on second floor; limestone window enframements; parapet above cornice.
Alterations	1906 - new facade

HISTORY

A. Chester Beatty, who commissioned the present facade, was a construction engineer.

References:

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

EAST 73RD STREET South Side

No. 18 (1387/62)

	Date		Architect		Owner
Erected	c.1866	by	unknown	for	Randolph Townsend(?)
Present Facade	1922-23	by	William Lawrence Bottomley		Henry A. Wise

ARCHITECTURE

Style neo-Georgian

Elements Four-story Flemish bond brick building; limestone enframements on ground floor openings; splayed brick lintels with limestone keystones on second floor; iron balconies on second and third floors; multi-paned windows; balustrade on cornice; dormers in mansard roof.

Alterations 1922 - new facade

HISTORY

Randolph Townsend, a lawyer, acquired this property in 1866.
Henry A. Wise purchased the original house in 1922 and commissioned the present facade.

References:

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

EAST 73RD STREET South Side

No. 20 (1387/61)

	Date	Architect	Owner
Erected	1910-11 by	George & Edward Blum for	Albert Blum

ARCHITECTURE

Style Beaux Arts

Elements Five-story limestone residence, rusticated base with centrally-placed segmental-arched entrance; iron grille doors flanked by small windows with grilles; cartouche over door; pair of French windows with slab lintels; swag panels, rosettes, and iron railing on second floor; bracketed cornice and balustrade above third story; Greek fret band above fourth floor; dormers in steeply pitched mansard roof.

HISTORY

This house replaced an earlier brownstone rowhouse. Albert Blum (1870-1940) was vice-chairman of the board, a director, and a founder of the United Piece Dye Works. He received the Michael Friedsam medal from the Architectural League of New York in 1932 for his influence in the improvement of the quality of design in printing and dyeing silk; he also was a leader in the field of Franco-American friendship. In 1938 the French government made him a Grand Officer of the Legion of Honor.

References:

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

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 231.

EAST 73RD STREET South Side

No. 22 (1387/60)

	Date	Architect	Owner
Erected	1900-01 by	George L. Heins	for E.W. Herzog

ARCHITECTURE

Style Beaux-Arts

Elements Five-story brick and limestone building with a steep two-story mansard; rusticated limestone ground floor with central segmental-arched entrance, iron grille doors, and cartouche; limestone quoins at second and third floors; stone balcony at second floor supported by large console brackets; three French windows behind balcony; tripartite segmental-arched window with iron railing on third floor; large dormer at fourth story with broken segmental-arched pediment, cartouche, flanking pilasters and volutes; bull's-eye dormers at fifth story; iron cresting.

HISTORY Replaced an earlier brownstone residence. Mr. & Mrs. Edward Herzog owned the house until 1941.
It now houses the Permanent Mission of the United Republic of Cameroon to the United Nations.

References: Herbert Croly, "The Renovation of the New York Brownstone District," Architectural Record, 13 (June, 1903), 564 (illustration), 570.

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

Real Estate Record and Builders Guide, 72 (August 1, 1903), 195 (illustration only); 73 (June 11, 1904), 146 (illustration only).

EAST 73RD STREET South Side

Nos. 24 & 26 (1387/59 & 58)

	Date	Architect	Owner
Erected	1896-97	Alexander M. Welch	W. W. & T. M. Hall

ARCHITECTURE

Style	neo-Classical
Elements	Five-story limestone residences; No. 26 retains Corinthian columned entrance portico; with its iron grille doors and windows; houses have pedimented windows on second floors; cornice above fourth floors; original iron railings; small cornice at roof line.
Alterations	1952 - store added to ground floors 1954 - altered to multiple dwellings

HISTORY

Built on speculation by the prominent developers, W. W. and T. M. Hall.
From 1924 to 1954, No. 24 was owned by Robert Joseph Cuddihy (1863-1952), head of Funk & Wagnalls Co. and publisher of the Literary Digest, and family.
From 1924 to 1952 No. 26 was the home of George Doubleday (1866-1955), chairman of the board of the Ingersoll-Rand, Inc.

EAST 73RD STREET South Side

No. 28 (1387/56)

	Date		Architect		Owner
Erected	1939	by	Sylvan Bien	for	28 East 73rd St. Corp.

ARCHITECTURE

Style some classical detail

Elements Thirteen-story brick apartment building with stone base; stylized Greek fret forms on first and fourth floors; stores on Madison Avenue.

HISTORY Replaced St. James English Evangelical Lutheran Church, the first English Lutheran congregation in the city, founded in 1827. The congregation moved to Madison Avenue in 1890 and worshipped in a Romanesque Revival style church designed in 1889 by William A. Potter and built of pink Milford stone with brownstone trim. In style the church complemented the adjoining Tiffany mansion, and the Tiffany Co. designed the interior decorations and stained glass windows.

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

EAST 73RD STREET North Side

No. 5 (1388/7)

	Date		Architect		Owner
Erected	1901	by	Buchman & Fox	for	Estate of A. S. Rosenbaum

ARCHITECTURE

Style Beaux Arts

Elements Five-story, freestanding; limestone dwelling; mansard roof pierced by dormers; three lower floors are rusticated; marble Ionic columns support entrance portico which has broken segmental pediment and cartouche; bowed balcony above entrance; second floor with pairs of windows topped by slab lintels supporting panels with projecting scrolls; bracketed cornice above third floor; full enframements at fourth floor windows; dormers set in round-arched enframements in mansard roof.

Alterations 1941 - converted to multiple dwelling
 - Glass blocks at entrance

HISTORY Albert S. Rosenbaum purchased an earlier residence on this site in 1890. His estate constructed the present house, evidently for investment purposes.

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

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 231.

EAST 73RD STREET North Side

No. 7-15 (1388/8)

	Date	Architect	Owner
Erected	1901-03 by	McKim, Mead & White	for Joseph Pulitzer

ARCHITECTURE

Style Venetian Renaissance palazzo

Elements Five-story and attic residence with garden to the west; rusticated ground floor; central entry recessed behind rusticated Doric columns; three pairs of iron-grille doors; French windows with balustrades flank entrance; two-story arcade above ground floor--Ionic on second floor and Corinthian on third floor; putti in second story spandrels and roundels in third story spandrels; balustrades on second and third floors and along bracketed cornice that projects above the third floor; swag and urn frieze beneath third floor cornice; fourth floor and hipped-roof fifth floor set back behind balustrade; west facade uses details similar to the front except that pilasters substitute for columns; one-story garden extension with balustrade; wall with elegant iron railing and gate encloses garden.

Alterations 1904 - rear extension added by Foster, Gade and Graham; a one-story structure, it closes off back of garden.

1934 - converted to apartments by James E. Casale.

HISTORY

The house replaced five earlier rowhouses, two of which (Nos. 13-15) were part of a row of ten designed in 1871 by J. W. Marshall for James E. Coburn. This house was designed by Stanford White in 1900 and built in 1901-03. The design was influenced by Palazzo Pesaro, the Palazzo Rezzonico, and the Palazzo Labia, all in Venice. Joseph Pulitzer (1847-1911) was one of America's most prominent journalists. Born in Budapest, he came to the United States in 1864. He was admitted to the bar in St. Louis in 1868 but soon became a newspaper reporter. In 1878 he bought the St. Louis Evening Dispatch and the St. Louis Post, forming the St. Louis Post-Dispatch, and in 1883 he bought the New York World. He later founded the Evening News. His papers were famous for their sensational "yellow journalism" techniques. In his will he established the Columbia University School of Journalism and the Pulitzer Prizes.

EAST 73RD STREET North Side
(cont.)

References:

Architectural Record, 14 (October 1903), 328.

A Monograph of the Works of McKim, Mead & White, 1879-1915, new edition, 4 vols. in one, with an essay by Leland Roth (New York: Benjamin Blom, 1973), p. 67, plates 180-182.

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

Leland M. Roth, The Architecture of McKim, Mead & White, 1870-1920, A Building List (New York: Garland Publishing, Inc., 1978), p. 127, plate 697

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 231.

EAST 73RD STREET North Side

No. 17 (1388/12)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn
Present Facade	1905	by	Foster, Gade & Graham	for	Ralph Pulitzer

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Renaissance

Elements Five-story residence with attic; faced with limestone; sunken rusticated basement; three-story swelled bay with parapet; arcade on second floor; Corinthian pilasters on third floor; third-story sills carry garlands; full window enframements on upper stories; swag and rosette frieze with central, rectilinear cartouche below modillioned cornice; roof balustrade.

Alterations 1905 - new facade

1969 - converted to three-family dwelling with doctor's office; dormers may have been altered at this time.

HISTORY

The house was built as one of a row of ten (Nos. 13-31). Ralph Pulitzer (1879-1939), who commissioned the present facade, was the son of Joseph Pulitzer who lived at 7-15 East 73rd Street. He worked for his father's newspapers and was vice-president of the Pulitzer Publishing Co.

References:

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

EAST 73RD STREET North Side

No. 19 (1388/112)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn
Present Facade	1908	by	F. H. Dodge	for	Mrs. Nicholas F. Palmer

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Five-story residence; rusticated limestone ground floor; brick above; Ionic entrance portico with Doric frieze and iron balcony; second story with Doric arcade enframing multi-paned French windows with fanlights; Greek fret band between second and third floors; French windows with stone splayed lintels and iron balconies on third floor; rosettes in cornice frieze; segmental-arched dormers in mansard roof.

Alterations 1908 - new front facade

HISTORY House built as one of a row of ten (Nos. 13-31). Laura and Nicholas Palmer acquired the property in 1907 and commissioned the new facade. Nicholas Fletcher Palmer was the president of the Leather Manufacturers National Bank and head of the shipbuilding firm of N. F. Palmer & Co.

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

EAST 73RD STREET North Side

No. 21 (1388/13)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with original incised window enframements and cornice; Ionic entrance portico added in alteration.

Alterations 1903 - ground floor replaced by Pickering & Walker

1906 - bay window removed.

HISTORY

Built as one of a row of ten house (Nos. 13-31). Between 1903 and 1919 the house was owned by George (1855-1935) and Myra (d. 1943) Church. Mr. Church was a trustee of many corporations.

References:

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

EAST 73RD STREET North Side

No. 23 (1388/14)

	Date	Architect	Owner
Erected	1911 by	George & Edward Blum for	Judson S. Todd

ARCHITECTURE

Style neo-Georgian

Elements Seven-story brick residence with limestone base and two-story mansard roof; elliptical-arched entry with iron grille doors, flanked by bull's eye windows; pair of round-arched French windows with iron balcony on second floor; splayed stone lintels on third floor; diamond-shaped stone panels on fourth floor cornice with iron railing above fourth floor; large dormer pierces mansard.

Alterations 1936 - converted to apartments.

HISTORY Judson Scott Todd (1867-1943) was the president of the State Realty & Mortgage Co. This house replaced earlier brownstone dwelling designed in 1871 by J. W. Marshall for James E. Coburn as one of a row of ten (Nos. 13-31).

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

EAST 73RD STREET North Side

No. 25 (1388/15)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn
Present Facade	1907	by	Edward P. Casey	for	Amy M. and Edith M. Kohlsaat

ARCHITECTURE

Original Style	neo-Grec
Present Facade	some neo-classical elements
Elements	Five-story residence; stuccoed brownstone facing; columnar entrance; iron window railings at second story; simple roof cornice. Retains original height and scale of openings.
Alterations	1907 - stoop removed and basement altered to provide new entrance; original details probably removed and cornice replaced at this time.

HISTORY Built as one of a row of ten houses (Nos. 13-31). This house was owned by Amy and Edith Kohlsaat between 1907 and 1922, where they lived with their brother John.

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

EAST 73RD STREET North Side

No. 27 (1388/16)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn

ARCHITECTURE

Style Italianate/neo-Grec

Elements Four-story and basement brownstone residence; stylized rosettes on window enframements; bracketed galvanized-iron cornice.

Alterations 1907 - stoop removed
Multi-paned windows have been added

HISTORY

Built as one of a row of ten houses (Nos. 13-31). Alvina Barnet purchased the house in 1890, and she and her husband Morris, of the firm of J. S. Barnet & Brother, tanners and leather merchants, lived there until 1929.

References:

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

EAST 73RD STREET North Side

No. 29 (1388/116)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn

ARCHITECTURE

Style Italianate/neo-Grec

Elements Narrow four-story and basement residence; pedimented Doric entrance portico with incised leaf decoration in necking; stylized rosettes on window enframements; bracketed roof cornice; retains stoop.

Alterations 1935 - converted to multiple dwelling.

HISTORY Built as one of a row of ten houses (Nos. 13-31). The house was purchased by Charles Chapin Sargent in 1893 and remained in the family until 1929.

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

EAST 73RD STREET North Side

No. 31 (1388/17)

	Date		Architect		Owner
Erected	1871	by	J. W. Marshall	for	James E. Coburn
Present Facade	1928	by	Harry Hurwit	for	Georgine Campbell

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style Italianate and Spanish Colonial elements

Elements Five-story residence; stuccoed-facing; has Italianate cornice identical to those of Nos. 27-29. Oriels on Madison Avenue have Spanish tile roofs; Spanish tile on 73rd street addition and on roof. Retains original height and scale of openings.

Alterations 1928 - Facade stripped; basement and first floor converted to stores; Spanish tile roofs added.

HISTORY Built as one of a row of ten houses (Nos. 13-31). The house was purchased by Georgine Campbell in 1891 and remained in the family until 1937.

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

EAST 73RD STREET between Madison Avenue and Park Avenue

East 73rd Street between Madison and Park Avenues is one of the few blocks in the Historic District that retains many of its early rowhouse facades, most built in the mid-1880s in the neo-Grec and Queen Anne styles. A few of the rowhouses were modernized in the early years of the 20th century--most notably No. 55 with its Beaux-Arts style facade (1905) and Nos. 48 and 52 with their neo-Federal style fronts (both 1916). The most prominent building on the street is the new structure at No. 49 built by the Presbyterian Church as housing for the elderly. The block was a portion of the Lenox family's large holding on the East Side and was developed after James Lenox began to sell the building lots.

The Park Avenue corners are dominated by large apartment houses, while the neo-Gothic Madison Avenue Presbyterian Church (described at 917 Madison Avenue) and a neo-Federal updating of an 1880s rowhouse (described at 909 Madison Avenue) occupy the Madison Avenue corners.

EAST 73RD STREET South Side

No. 36 (1387/149)

	Date		Architect		Owner
Erected	1886-87	by	Charles Buek & Co.	for	Henry F. Cook
Present Facade	1941	by	J. Lewis Mayers	for	Silvia Mayers

ARCHITECTURE

Original Style neo Grec/Queen Anne

Present Style none

Elements Five-story brick building; pedimented entrance at ground floor. Height retains original scale of blockfront.

Alterations 1941 - new facade

HISTORY

House built as one of a pair (Nos. 36-38). Charles Buek, was an architect/developer, and Henry F. Cook was a partner in Buek's firm.
Ernest Werner, a broker was the first resident of No. 36. The house remained in his family until 1920.

References:

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

EAST 73RD STREET South Side

No. 38 (1387/49)

	Date	Architect	Owner
Erected	1886-87 by	Charles Buek & Co.	for Henry F. Cook

ARCHITECTURE

Style neo-Grec/Queen Anne

Elements Four-story brick and stone building with mansard roof; neo-Grec projecting window enframements; large pedimented dormer at roof.

Alterations 1945 - stoop removed by James E. Casale

HISTORY House built as one of a pair (Nos. 36-38). See No. 36. William Dean Howells (1837-1920), noted American novelist and editor of the "Easy Chair" for Harper's Monthly, and his family owned No. 38 between 1901 and 1921.

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

EAST 73RD STREET South Side

No. 40 (1387/48)

	Date	Architect	Owner
Erected	1885-86 by	Richard W. Buckley	for Richard W. Buckley

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with brownstone front; full window enframements with incised carving; bracketed roof cornice.

Alterations 1939 - converted to a multiple dwelling by Wallace Mc Crea

Stoop has been removed.

HISTORY

Built as one a row of seven brownstone residences (Nos. 40-52).
Richard W. Buckley was an active architect/developer in the area. Between
1885 and 1926 the house was owned by Henrietta and Louis Ettinger.

References:

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

EAST 73RD STREET South Side

No. 42 (1387/47)

	Date	Architect	Owner
Erected	1885-86 by	Richard W. Buckley	for Richard W. Buckley

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Four-story and basement residence, faced with brownstone; galvanized iron roof cornice with stylized brackets. Retains original scale of openings.

Alterations Facade has been stripped and stoop removed, possibly in 1947 when converted to a multiple dwelling by James E. Casale for Joseph Cormantavrus.

HISTORY

Built as one of a row of seven neo-Grec brownstone houses (Nos. 40-52). See No. 40. Between 1890 and 1944 the house was owned by the family of Louisa and Joseph Hesdorfer. He was the president of a meat packing firm.

References:

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

EAST 73RD STREET South Side

No. 44 (1387/146)

	Date		Architect		Owner
Erected	1885-86	by	Richard W. Buckley	for	Richard W. Buckley
Present Facade	1922	by	Auguste L. Noël	for	Clarkson Potter

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Five-story residence; stuccoed facing; galvanized-iron cornice with stylized brackets; rusticated basement; high iron railing with wrought-iron lamp support enclosing area. Retains original scale of window openings.

Alterations 1922 - stoop removed; window moldings changed; facade stuccoed. The shape of the first floor windows was probably changed at this time and the iron railings added.

HISTORY Built as one of a row of seven neo-Grec brownstone residences (Nos. 40-52). See No. 40. Clarkson Potter (1880-1953), who commissioned the present facade, was a partner in Hayden, Stone & Co., investment bankers. During World War I he was the national assistant director of the War Loan Organization and was later active in the Better Business Bureau.

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

EAST 73RD STREET South Side

No. 46 (1387/46)

	Date		Architect		Owner
Erected	1885-86	by	Richard W. Buckley	for	Richard W. Buckley
Present Facade	1929	by	Louis S. Weeks	for	Louise T. Dickinson

ARCHITECTURE

Original Style neo-Grec

Present Style some neo-Grec elements

Elements Five-story residence; stuccoed facing; galvanized iron cornice with stylized brackets; fanlighted neo-Federal doorway. Retains original scale of openings.

Alterations 1929 - stoop removed; facade was probably stripped at this time.

HISTORY Built as one of a row of seven neo-Grec brownstone residences (Nos. 40-52). See No. 40.

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

EAST 73RD STREET South Side

No. 48 (1387/45)

	Date		Architect		Owner
Erected	1885-86	by	Richard W. Buckley	for	Richard W. Buckley
Present Facade	1916	by	S. Edson Gage	for	Ethel K. Anderton

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Five-story brick building with Flemish bond facing with burned headers; at the second floor are three rectangular windows set within round arches filled with stone panels; Doric cornice frieze is set below steep sloping mansard roof.

Alterations 1916 - new facade
1944 - converted to two-family residence
1979 - windows altered, modern glass dormer added.

HISTORY

House built as one of a row of seven neo-Grec brownstone residences (Nos. 40-52). See No. 40. From 1919 to 1923, No. 48 was owned by Joseph Auerbach (1855-1944), a lawyer and author. After the death of his wife in 1923, Auerbach sold the house to Morrill and Jessamine Goddard. Morrill G. Goddard (1867-1937) was a journalist. He worked on the New York World, and the Morning World, as City editor and Sunday editor, and as the editor of Hearst's American Weekly.

References:

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

EAST 73RD STREET South Side

No. 50 (1387/44)

	Date	Architect	Owner
Erected	1885-86 by	Richard W. Buckley for	Richard W. Buckley

ARCHITECTURE

Style neo-Grec

Elements Narrow five-story residence; rustication at first and second floors; third story has three-sided oriel; full window enframements have been retained.

Alterations 1946 - stoop and cornice removed; converted to apartments
An oriel has been added.

HISTORY Built as one of a row of seven brownstone residences (Nos. 40-52). See No. 40.
From 1906 to 1944 the house was owned by Dr. James Harper North, Jr. (1864-1945), the medical director of the New York Life Insurance Co.

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

EAST 73RD STREET South Side

No. 52 (1387/43)

	Date		Architect		Owner
Erected	1885-86	by	Richard W. Buckley	for	Richard W. Buckley
Present Facade	1916	by	Harry Allan Jacobs	for	James Ashley

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Five-story brick building with Flemish bond facing above a limestone base; second floor arcade with stone Doric columns and French windows; iron balcony on central window of third floor; limestone beltcourse and Adamesque panels on fourth floor; three recessed windows in steep slate roof.

Alterations 1916 - new facade

HISTORY

Built as one of a row of seven neo-Grec residences (Nos. 40-52). See No. 40. James Lincoln Ashley (1870-1945), who commissioned the present facade, was a director of the International Nickel Co. of Canada Ltd., and a vice-president and treasurer of the International Nickel Co., the U. S. Subsidiary.

References:

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

EAST 73RD STREET North Side

No. 49 (1388/26)

	Date	Architect	Owner
Erected	1974-76 by	Rogers, Butler & Burgun for	James Lenox House

ARCHITECTURE

Style Modern

Elements Twelve-story brick and concrete building; five bays wide; two windows in each bay module.

HISTORY

This building now known as James Lenox House, replaced the original Presbyterian Home for Aged Women, a French Second Empire style building with a central tower, constructed of brick with Ohio freestone trim, and designed in 1869 by Joseph Esterbrook. James Lenox donated the four lots on which the original home was built.

References:

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

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

EAST 73RD STREET North Side

No. 51 (51-53) (1388/30)

	Date	Architect	Owner
Erected	1885-86 by	John G. Prague	for John G. Prague

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residences with stone facing on upper three floors and terra-cotta and molded brick trim. No. 51 ("A" type) has a shallow rectangular oriel, a cornice above the third floor, and a roof parapet with a pattern of recessed squares. No. 53 ("B" type) has a shallow bowed oriel topped by an iron railing; a large recessed round-arched opening at the third floor; date roundels in the arch spandrels; and a pedimented roof dormer. A small pedimented entrance at basement level provides access to both buildings.

Alterations 1945 - Nos. 51 and 53 combined and converted to multiple dwellings; basement and first floor covered with brick and openings changed.

HISTORY Built as two houses of a group of five (Nos. 51-59). John G. Prague was an active architect/developer in the area.

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

EAST 73RD STREET North Side

No. 55 (1388/31)

	Date		Architect		Owner
Erected	1885-86	by	John G. Prague	for	John G. Prague
Present Facade	1905	by	R. W. Buckley, Jr.	for	Mrs. John Wagner

ARCHITECTURE

Original Style Queen Anne

Present Style Beaux Arts

Elements Five-story residence with stone facing; rusticated ground floor with sunken entrance and cartouche over door. Second story has French windows with iron railing. Windows have projecting lintels at second and third floors. Mansard roof at fifth story has two dormers and is covered with Spanish tile.

HISTORY House built as one of a row of five (Nos. 51-59). See No. 51. John Wagner purchased the house in 1905. In 1907 title was transferred to Mr. and Mrs. Wagner's daughter, Amelia Wagner Dickerson. She and her husband John lived there until 1930.

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

EAST 73RD STREET North Side

No. 57 (1388/32)

	Date	Architect	Owner
Erected	1885-86 by	John G. Prague	for John G. Prague

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence with stone facing on upper three floors and terra-cotta and molded brick trim. Displays the characteristics of the "B" type house in the row: shallow bowed oriel topped by an iron railing; a large recessed round-arched opening at the third floor; date roundels in the arch spandrels, and a pedimented roof dormer.

Alterations Stoop has been removed and basement and first floor faced with synthetic stone.

HISTORY Built as one house of a row of five (Nos. 51-59). See No. 51. Harry Holbrook, of Holbrook Brothers, a window glass manufacturer, owned the house between 1905 and 1915.

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

EAST 73RD STREET North Side

No. 59 (1388/132)

	Date	Architect	Owner
Erected	1885-86 by	John G. Prague	for John G. Prague

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence with brownstone facing and terra-cotta and molded brick trim. Displays the characteristics of the "A" type house in row; rock-faced, dog-legged stoop; cartouche between the arched openings on the parlor floor; shallow rectangular oriel; cornice above the third floor; and a roof parapet with a pattern of recessed squares.

HISTORY Built as one of a row of five houses (Nos. 51-59). See No. 51.
The house was owned by Dr. Oscar Baumann and members of his family between 1924 and 1945.

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

EAST 73RD STREET between Park Avenue and Lexington Avenue

Most of the streets in the Historic District located between Park and Lexington Avenues still have fairly modest rowhouses or stables and other service buildings. East 73rd Street, with its impressive early 20th-century town houses, is a notable exception. Part of the large New York landholdings of the Gouverneur family was built up with speculative rowhouses in the late 1870s and 1880s, extending to Lexington Avenue. As the block became fashionable, it was redeveloped in the first three decades of this century, with many of the later houses designed by the major architects of the period, including McKim, Mead & White, Grosvenor Atterbury, Hunt & Hunt, and Harry Allan Jacobs. These houses were designed in many styles, but the brick neo-Georgian and neo-Federal variants of the Colonial Revival were the most popular. Perhaps the finest of these is Stanford White's neo-Federal dwelling at No. 127 designed in 1902 for the well-known illustrator Charles Dana Gibson. Most of the other residents of these new houses were wealthy lawyers and businessmen. Large apartment buildings dominate the Park Avenue corners.

EAST 73RD STREET South Side

No. 108-118 (1407/66-69)

	Date	Architect	Owner
Erected	1884-85 by	Thom & Wilson	for Daniel Hennessy

ARCHITECTURE

Style Queen Anne and neo-Renaissance

Elements Although each house in the row is different, the houses are basically arranged in an ABABAB pattern. The "A" houses (Nos. 108, 112, 116) (except for 116 which has been altered) are constructed of red brick with limestone trim; they have a basketweave pattern of brick in small gable; projecting bays and oriels, classical carving with foliage, lions, rosettes, urns, faces, shells, etc. Type "B" houses (Nos. 110, 114, 118) have flat brownstone facades with single bracketed lintels and galvanized-iron cornices with rosettes. No. 114 is more ornate with Renaissance panels ornamented with foliage, masks, cartouches, lions, putti, etc; the cornice is the same as other "B" houses.

Alterations No. 110 - stoop has been removed and basement and parlor floor covered with wood paneling.

No. 112 - stoop has been removed and parlor floor window sash altered.

No. 114 - stoop has been removed.

No. 116 - stoop has been removed, detail has been removed and facade stuccoed in 1935.

No. 118 - stoop removed in 1945.

EAST 73RD STREET South Side (cont.)

HISTORY

The houses were built as a row of six for an active real estate developer in the area. The earliest resident of No. 108 was Julius Bowman whose family owned the house until 1921. The earliest resident of No. 114 was Gustave Schloss, a furniture manufacturer. Mrs. Schloss lived in the house until her death in 1942. No. 116 was purchased in 1886 by Emil H. Frank, a fire and marine insurance broker.

References:

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

EAST 73RD STREET South Side

No. 120 (1407/65)

	Date		Architect		Owner
Erected	1872	by	Benjamin Wise	for	Benjamin Wise
Present Facade	1913	by	James Gamble Rogers	for	Wyllys Terry

ARCHITECTURE

Original Style Italianate

Present Style some classical detail

Elements Six-story residence; stuccoed brownstone facing. Ground floor entrance has Doric-columned portico. Mansard roof has three pedimented dormers. Scale of original window openings is retained.

Alterations 1913 - Cornice and stoop removed, architectural details stripped, mansard roof and penthouse added.

HISTORY House built as one of a row of four (Nos. 120-126). Wyllys Terry (1864-1949), who commissioned the present facade, was head of the insurance brokerage firm of Terry & Co., and was "one of the greatest of Yale's early athletic heroes", (New York Times 4/22/49, p. 24).

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

EAST 73RD STREET South Side

No. 122 (1407/64)

	Date		Architect		Owner
Erected	1872	by	Benjamin Wise	for	Benjamin Wise
Present Facade	1915	by	Louis J. Keimig	for	Eugene O. Beyer

ARCHITECTURE

Original Style Italianate

Present Style Regency Revival

Elements Four-story and basement residence; red brick facing with contrasting stone trim; Regency style porch with iron railings at parlor floor; mansard roof has pedimented dormers.

Alterations 1915 - new facade

1927 - bay window removed and replaced by two windows; limestone trim added to second floor windows by McCrea & Sharpe for Estelle T. Hyams.

HISTORY House built as one of a row of four (Nos. 120-126). Eugene O. Beyer, who commissioned the present facade, was associated with Neuss Hesslein & Co.

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

EAST 73RD STREET South Side

No. 124 (1407/163)

	Date		Architect		Owner
Erected	1872	by	Benjamin Wise	for	Benjamin Wise

ARCHITECTURE

Style Italianate

Elements Three-story and basement brownstone residence; segmental-arched doorway lintel with console brackets; double doors; full window enframements; modillioned and bracketed roof cornice; retains stoop.

Alterations 1919 - basement converted to garage
1957 - basement extended forward

HISTORY

House built as one of a row of four (Nos. 120-126). Between 1872 and 1924 the house was owned by William J. Morris and his family. It then became the residence of Throop and Dorothea Wilder. Mr. Wilder was a West Point graduate. Mrs. Wilder sold the house in 1957 to Thaddeus and Irene Suski. Thaddeus Suski (1918-66) was an actor and a motion picture producer and director.

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

EAST 73RD STREET South Side

No. 126 (1407/63)

	Date		Architect		Owner
Erected	1872	by	Benjamin Wise	for	Benjamin Wise
Present Facade	1912	by	Benjamin H. Webber	for	Jeanette LeBrun Parsons

ARCHITECTURE

Original Style Italianate

Present Style neo-Elizabethan

Elements Five-story residence faced with limestone; blind fanlight at entrance; horizontal rows of narrow windows divided by stone mullions at upper stories; crenelated roof line.

Alterations 1912 - new facade replacing original brownstone front.

HISTORY Built as one of a row of four houses (Nos. 120-126). Between 1906 and 1937 the house was owned by William Eugene and Jeanette LeBrun Parsons and their family.

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

EAST 73RD STREET South Side

No. 128-130 (1407/62)

	Date		Architect		Owner
Erected	1879-80	by	William McNamara	for	Daniel Hennessy
Present Facade	1928	by	A.Wallace Mc Crea	for	Lois C. Levison

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Georgian

Elements Four-story residence built of brick laid in Flemish bond; rusticated limestone base; projecting entrance vestibule with Doric pilasters, Doric frieze, and deep broken pediment; iron railing in pediment; high areaway fence; limestone window enframements on second floor; splayed lintels on third and fourth floors; roof cornice.

Alterations 1928 - houses combined and new front erected.

HISTORY Built as two of a row of five neo-Grec rowhouses (Nos. 128-136).

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

EAST 73RD STREET South Side

No. 132 (1407/61)

	Date		Architect		Owner
Erected	1879-80	by	William McNamara	for	Daniel Hennessy
Present Facade	1913	by	John J. Foley	for	Blanche P. Taylor

ARCHITECTURE

Original Style	neo-Grec
Present Style	"medieval revival" - no significant architectural features except compatible height
Elements	Four-story residence with Flemish-bond brick facade; segmental-arched entrance; horizontal bands of windows; roof parapet; stone shield in parapet.
Alterations	1913 - new facade

HISTORY

Built as one of a row of five neo-Grec brownstone residences (Nos. 128-136). Blanche Payne Taylor (Mrs. C. Barron Taylor), who commissioned the present facade, and her family, owned the house between 1910 and 1945.

References:

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

EAST 73RD STREET South Side

Nos. 134-136 (1407/60-160)

	Date	Architect	Owner
Erected	1879-80 by	William McNamara	for Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Three-story and basement dwellings; rusticated basements; stylized pilasters on first floor, three-sided oriels on second floor; stylized bracketed cornices. No. 134 retains stoop.

Alterations 1936 - stoop removed from No. 136

HISTORY Built as two of a row of five houses (Nos. 128-136). Between 1921 and 1969 No. 134 was owned by Marietta Koop, wife of Eugene Jackson Koop.

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

EAST 73RD STREET North Side

Nos. 105 and 107 (1408/5&6)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Charles H. Bliss
Present Facade	1903	by	Grosvenor Atterbury	for	Residence Realty Co.

ARCHITECTURE

Original Style unknown

Present Style neo-Georgian

Elements Similar five-story brick buildings; short stoops with deep landings; iron-grille double-doors; high areaway railings; splayed brick lintels; second and third floor windows in one unit; each floor has five windows with iron railings; panels separate the floors; each fourth floor has a row of multi-paned double-hung windows with sills that rest on corbels; deep bracketed roof cornices.

Alterations 1903 - new facades

1905 - No. 105 - one story added by Foster, Gage & Graham

1922 - No. 107 - one story added by James C. MacKenzie, Jr.

HISTORY

Edwin O. Holter (1871-1964), a lawyer and president of the Residence Realty Co., lived at No. 105. He was president of the Prison Association of New York between 1927 and 1954. Dorothy Pardee Clark, wife of Harold Benjamin Clark, owned No. 107 between 1919 and 1949.

References:

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

EAST 73RD STREET North Side

No. 109 (1408/7)

	Date	Architect	Owner
Erected	1911-12 by	Hunt & Hunt	for Charles Howland Russell

ARCHITECTURE

Style neo-Italian Renaissance

Elements Six-story limestone residence; two-story rusticated base; round-arched entrance; balcony on third floor; windows in groups of three on upper floors; roof cornice.

Alterations 1936 - converted to multiple dwelling

HISTORY

The house replaced an earlier building on the site. Charles Howland Russell (1851-1921), who commissioned it, was a prominent lawyer, former private secretary to U. S. Secretary of State William M. Evarts, and a member of the Municipal Art Commission. In 1921 the house was sold to Mrs. Laura H. Jennings (d. 1939), widow of Frederick B. Jennings, who had been a law partner with Russell. A patron of Bennington College, Mrs. Jennings presented a new campus site of 140 acres to the college in 1930. Her daughter and son-in-law, Elizabeth and George Franklin, built a house next door at No. 111 in 1922.

References:

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

EAST 73RD STREET North Side

No. 111 (1408/107)

	Date		Architect		Owner
Erected	1922	by	Gurdon S. Parker	for	Mr. & Mrs. George S. Franklin

ARCHITECTURE

Style some Renaissance forms and details

Elements Five-story limestone residence; round-arched openings with keystones for entry and windows on ground floor; five-part window groups at upper floors; guilloche band at cornice; urns above fourth floor; mansard roof.

HISTORY

This house replaced an earlier residence. Elizabeth and George Franklin were the daughter and son-in-law of Mrs. Laura Jennings, who lived next door at No. 109. George S. Franklin (d. 1942) was a lawyer in the firm of Cotton and Franklin.

References:

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

EAST 73RD STREET North Side

No. 113 (1408/8 in part)

	Date	Architect	Owner
Erected	1906-08 by	George B. Post & Sons for	Mr. & Mrs. Arthur C. Train
Present Facade	1962 by	Brown, Lawford & Forbes for	Buckley School

ARCHITECTURE

Original Style unknown

Present Style Modern

Elements Five-story brick and concrete structure; recessed entranceway; four-part window groups at upper floors. Height retains original scale.

Alterations 1962 - converted to private school; new facade added

HISTORY

The house replaced an earlier residence on the site. It was commissioned by Arthur C. Train (1875-1945), a lawyer and novelist. He was president of the National Institute of Arts and Letters and was the creator of Mr. Tutt, a fictional lawyer who "invented legal stratagems for rescuing the technically guilty but morally innocent from the toils of the law." (New York Times, 12/23/45, p. 18)

The Buckley School purchased the house in 1960 and had it rebuilt to create an addition to the school building on 74th Street.

References:

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

"Remodeling of a City School," Architectural Forum, 119 (November, 1963), 124-127.

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

EAST 73RD STREET North Side

No. 115 (1408/9)

	Date	Architect	Owner
Erected	1907-08 by	Buchman & Fox	for Mary d'Antigne Lilienthal

ARCHITECTURE

Style neo-Georgian/Federal

Elements Five-story residence faced with Flemish bond brick; has a mansard roof; limestone base; short stoop; recessed rectangular entranceway flanked by Doric colonnettes; cornice over ground floor supported on console brackets; second and third floor facades bowed out; French windows on second floor set with round arches filled with stone panels embellished by swags and rosettes; multi-paned casement windows and stone keystone on third floor; iron railing above bow; Ionic colonnade at fourth floor; roof cornice with balustrade; mansard with pedimented dormers.

HISTORY

Replaced earlier brownstone rowhouses.
From 1909 to 1928 the house was owned by Newbold Morris (1868-1928), a lawyer and a descendent of one of America's oldest families. Morris was president of the Metropolitan Club, a trustee of Columbia University, Teachers College, and the Vanderbilt Clinic, and a lieutenant colonel on the general staff of the Army during World War I.

References:

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

EAST 73RD STREET North Side

No. 121 (1408/10)

	Date		Architect		Owner
Erected	1906-08	by	Edward I. Shire	for	Alfred Jaretzki

ARCHITECTURE

Style neo-Federal

Elements Four-story building with steep mansard; rusticated limestone base; brick laid in Flemish bond with random burned headers above; entrance portico with Roman Doric columns; iron-grille doors; high iron fence; first two floors bowed; modified Vitruvian scroll beltcourse between first and second floors; French windows with iron balconies on second floor; iron railing on top of bowed bay; casement windows on third floor with transom lights set with bottleglass panels; keystones at windows; cornice with balustrade; round-arched dormers in mansard roof.

HISTORY

House replaced an earlier brick dwelling on this site.
Alfred Jaretzki (1861-1925) was a corporate lawyer and was active in the Bar Association of the City of New York. His son Alfred Jaretzki, Jr., lived at 128 East 74th Street.

References:

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

EAST 73RD STREET North Side

No. 123 (1408/11)

	Date	Architect	Owned
Erected	1903-04 by	Robertson & Potter	for Mrs. Elizabeth S. C. Potter

ARCHITECTURE

Style neo-Georgian

Elements Four-story structure faced with Flemish bond brick; has a mansard roof; entry enframent has Ionic pilasters and pediment that encloses a shell; high wooden fence with heavy posts encloses areaway. Limestone splayed lintels above windows; iron guards on second floor windows. Bracketed cornice below curving mansard with three dormers; central dormer has swan's neck pediment, others have triangular pediments.

Alterations 1926 - fourth story replaced and enlarged by Pleasants Pennington. Details lost include pinecones on fence posts, shutters and Chippendale-style railing on top of mansard.

HISTORY

House replaced earlier brick dwelling on this site. Elizabeth S. C. Potter was the wife of architect R. Burnside Potter. R. Burnside Potter was the son of the Rev. Henry Codman Potter, Episcopal Bishop of New York, and the nephew of William A. Potter, one of the most prominent architects of the 19th century. In 1923 the house was acquired by Frederick and Margaret Osborn. Mr. Osborn was an investment broker. Margaret Osborn was the daughter of William and Maria Schieffelin who lived at 5 East 66th St.

References: "House of Mrs. E. S. C. Potter," American Architect and Building News, 89 (Jan. 13, 1906), plate. New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 73RD STREET North Side

No. 125 (1408/12)

	Date	Architect	Owner
Erected	1909-10 by	Charles Brendon	for Charles Brendon Co.

ARCHITECTURE

Style neo-Federal

Elements Six-story brick building with limestone base; central entranceway with leaded sidelights; second floor with French windows, fanlights, and iron railings; limestone keystones, quoins, and splayed lintels at windows; modillioned cornice below fifth story.

Alterations 1938 ~ converted to two-family dwelling and doctor's office by James E. Casale.
1946 ~ converted to multiple dwelling by James E. Casale.
The top story has been replaced and raised.

HISTORY House replaced an earlier brick dwelling on the site. Charles Brendon, an architect/developer sold the house to Clarence and Adelaide Chapman in 1911.

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

EAST 73RD STREET North Side

No. 127 (1408/13)

	Date	Architect	Owner
Erected	1902-03 by	McKim, Mead & White for	Charles Dana Gibson

ARCHITECTURE

Style neo-Federal

Elements Five-story house constructed of brick laid in Flemish bond; steep mansard roof with pedimented dormers; Roman Doric entrance portico; centrally-placed round-arched French window flanked by rectangular French windows forming a triumphal arch motif at second floor; limestone panels at upper floors; balustraded cornice in front of mansard roof.

Alterations 1945 - converted to research lab and one-family dwelling.
1950 - converted to foundation headquarters and two-family dwelling ; interior was gutted during one of these alterations.

HISTORY

The house replaced an earlier brick dwelling. It was commissioned by Charles Dana Gibson (1867-1944), one of the most prominent artists and illustrators at the turn of the century and best known for his "Gibson Girl", modeled after his wife Irene Langhorne. Gibson attended the Art Student's League and sold sentimental, humorous, and satirical sketches, mostly of pretty women, to magazines. In 1905 Gibson began to paint and studied in Europe for two years. The house was designed by Stanford White, a good friend of Gibson. The American-Scandinavian Foundation is now located here.

References:

Architectural Record, 15 (Feb. 1904), 172-79, illustrations.

A Monograph of the Works of McKim, Mead & White, 1879-1915, new edition, four vols. in one with an essay by Leland Roth (New York: Benjamin Blom, 1973), p. 67, plate 191-192.

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

EAST 73RD STREET North Side

References:
(cont.)

Leland Roth, The Architecture of McKim, Mead & White, 1870-1920: A Building List(New York: Garland Publishing, Inc. 1978), p. 63, pl. 318.

John Tauranac, Essential New York(New York: Holt, Rinehardt Winston, 1979), pp. 106-108.

EAST 73RD STREET North Side

No. 129 (1408/14)

	Date	Architect	Owner
Erected	1907-08 by	Harry Allan Jacobs	for Charles Guggenheimer

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story limestone residence with Spanish-tiled mansard roof; rusticated base; central entrance with ornate guilloche enframingent flanked by windows with iron guards; arcade with marble columns on second floor, French windows set behind arcade; bowed iron railings in front of windows; low balcony on third floor; row of three windows on fourth floor flanked by relief panels with putti and urns; Vitruvian scroll band between third and fourth floors; intricate roof cornice; shed lintels in mansard roof.

Alterations 1947 - converted to two-family dwelling and doctor's offices by Giorgio Cavaglieri
1960 - converted to offices.

HISTORY This house replaced two earlier brick dwellings which occupied part of the site. Charles S. Guggenheimer, who commissioned the house, was a lawyer. In 1960 the house was purchased by the Leo Baeck Institute which still occupies it.

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

EAST 73RD STREET North Side

No. 133-35 (1408/16 in part)

	Date	Architect	Owner
Erected	1899-1900 by	William H. Birkmire for	Michael F. Cussak

ARCHITECTURE

Style neo-Georgian

Elements Five-story multiple-dwelling: rusticated limestone base; Roman brick above; granite Ionic columns support entrance portico; limestone quoins, keystones, and beltcourses; splayed lintels above windows; swags and wreaths in frieze of roof cornice.

Alterations 1961 - converted to doctor's offices and combined with No. 137 on interior.

HISTORY

Building replaced two earlier brick structures. It was built with ten flats. It now houses the Lexington Professional Center.

References:

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

Upper East Side Historic District Designation Report

Volume II

1981

City of New York

Edward I. Koch, *Mayor*

Landmarks Preservation Commission

Kent L. Barwick, *Chairman*

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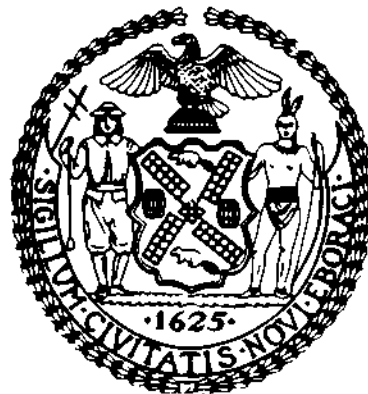
Aramina Ferrer

Charles A. Platt

Beverly Moss Spatt

Anthony M. Tung

Elliot Willensky



EAST 73RD STREET North Side

No. 137 (1408/16 in part)

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

ARCHITECTURE

Style neo-Italian Renaissance

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

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

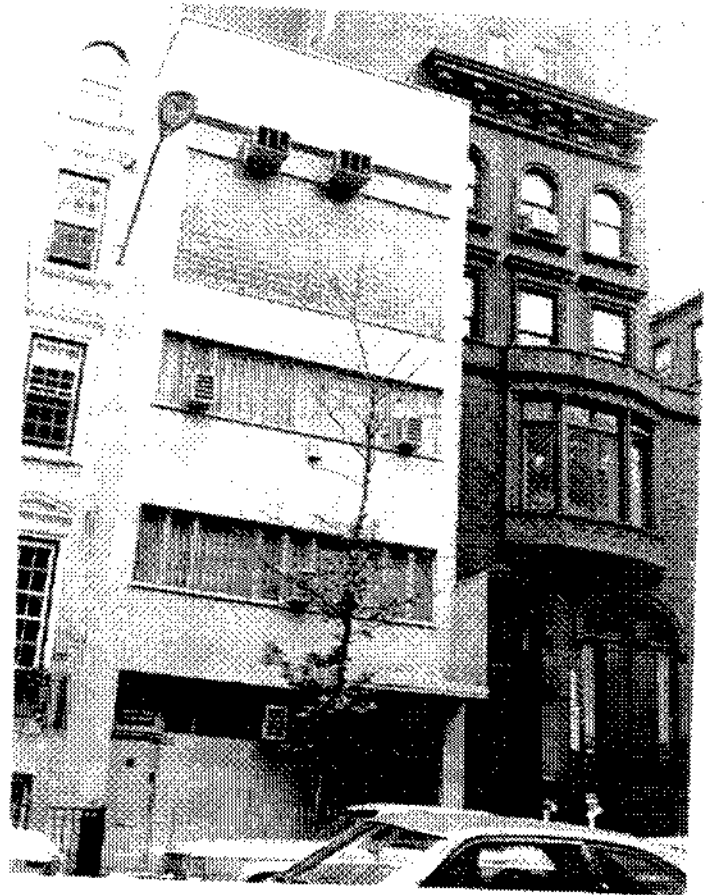
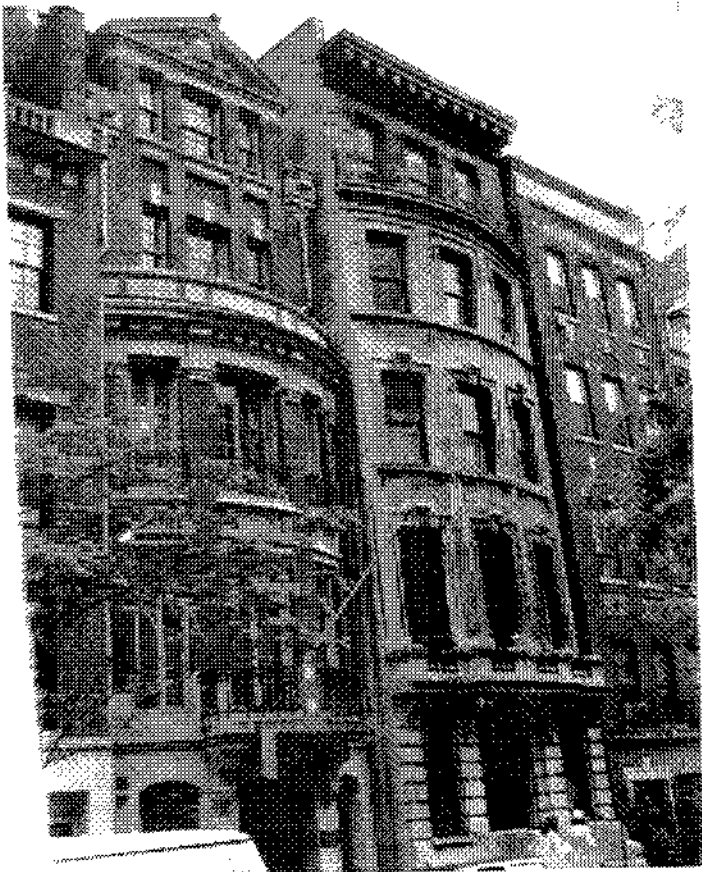
HISTORY Building replaced an earlier brick structure on the site. It was built with four flats and ground floor stores. It now houses the Lexington Professional Center.

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



6 & 4 East 74th St.

32 & 30 East 74th St.



46 & 44 East 74th St.

EAST 74TH STREET between Fifth Avenue and Madison Avenue

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

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

EAST 74TH STREET South Side

No. 4 (1388/67)

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

ARCHITECTURE

Style Beaux-Arts

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

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

References: American Architect and Building News 67 (March 3, 1900), 71, plate.

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

EAST 74TH STREET South Side

No. 6 (1388/66)

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

ARCHITECTURE

Original Style Italianate

Present Style eclectic

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

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

HISTORY

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

References:

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

EAST 74TH STREET South Side

No. 8 (1388/65)

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

ARCHITECTURE

Original Style Italianate

Present Style none

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

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

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

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

EAST 74th STREET South Side

No. 10 (1388/64)

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

ARCHITECTURE

Original Style Italianate

Present Style some neo-classical elements

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

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

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

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

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

EAST 74TH STREET South Side

No. 12 (1388/163)

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

ARCHITECTURE

Original Style Italianate

Present Style Italianate with modern front extension

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

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

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

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

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

EAST 74TH STREET South Side

No. 14 (1388/63)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

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

Alterations 1899 - new facade

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

HISTORY

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

References:

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

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

EAST 74TH STREET South Side

No. 16 (1388/62)

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

ARCHITECTURE

Original Style Italianate

Present Style none

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

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

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

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

EAST 74TH STREET South Side

No. 18 (1388/61)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

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

Alterations 1921 - new facade

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

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

EAST 74TH STREET South Side

No. 20 (1388/56)

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

ARCHITECTURE

Style Modern

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

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

EAST 74TH STREET North Side

No. 5 (1389/7)

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

ARCHITECTURE

Original Style neo-Renaissance

Present Style neo-Italian Renaissance

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

Alterations 1917 - new facade

HISTORY

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

References:

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

EAST 74TH STREET North Side

No. 7 (1389/8)

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

ARCHITECTURE

Style neo-Renaissance

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

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

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

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

EAST 74TH STREET North Side

No. 9 (1389/9)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

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

Alterations 1919 - new facade

1938 - converted to apartments

HISTORY

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

References:

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

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

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

EAST 74TH STREET North Side

No. 11 (1389/10)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

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

Alterations 1919 - new facade

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

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

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

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

EAST 74TH STREET North Side

No. 15 (1389/110)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Italian Renaissance

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

Alterations 1919 - new facade

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

HISTORY

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

References:

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

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

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

EAST 74TH STREET North Side

No. 17 (1389/11)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

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

Alterations 1920 - new facade

HISTORY

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

References:

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

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

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

EAST 74TH STREET North Side

No. 19 (1389/12)

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

ARCHITECTURE

Original Style Italianate

Present Style simplified neo-Federal

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

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

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

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

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

EAST 74TH STREET North Side

No. 23 (1389/14)

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

ARCHITECTURE

Style neo-Italian Renaissance

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

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

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

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

EAST 74TH STREET between Madison Avenue and Park Avenue

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

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

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

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

EAST 74TH STREET South Side

No. 30 (1388/49)

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

ARCHITECTURE

Original Style Italianate

Present Style Italianate and neo-medieval Gothic

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

Alterations 1906 - two-story and basement front extension

1911 - oriel added to second story

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

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

EAST 74TH STREET South Side

No. 32 (1388/48)

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

ARCHITECTURE

Style International

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

HISTORY

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

References:

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

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

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

EAST 74TH STREET South Side

No. 34 (1388/47)

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

ARCHITECTURE

Style Italianate

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

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

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

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

EAST 74TH STREET South Side

No. 36-38 (1388/46)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

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

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

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

HISTORY

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

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

References:

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

EAST 74TH STREET South Side

No. 40 (1388/45)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

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

Alterations 1900 - new facade

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

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

EAST 74th STREET South Side

No. 42 (1388/44)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

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

Alterations 1920 - new facade

Cornice has been removed

HISTORY

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

References:

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

EAST 74TH STREET South Side

No. 44 (1388/43)

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

ARCHITECTURE

Style Beaux Arts

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

Alterations 1940 - converted to multiple dwellings.

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

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

EAST 74TH STREET South Side

No. 46 (1388/142)

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

ARCHITECTURE

Style Beaux Arts

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

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

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

EAST 74TH STREET South Side

No. 48 (1388/42)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Georgian

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

Alterations 1911 - new facade

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

HISTORY

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

References:

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

EAST 74TH STREET North Side

No. 31 (1389/124)

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

ARCHITECTURE

Original Style unknown

Present Style neo-Renaissance

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

Alterations 1896 - new facade

Modern store front has been added.

1950 - converted to multiple dwelling

HISTORY

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

References:

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

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

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

EAST 74TH STREET North Side

No. 33 (1389/25)

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

ARCHITECTURE

Style neo-Georgian

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

Alterations 1945 - converted to multiple dwelling

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

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

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

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

EAST 74TH STREET North Side

No. 37 (1389/26)

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

ARCHITECTURE

Style Queen Anne

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

Alterations Entrance portico and stoop have been removed.

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

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

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

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

EAST 74TH STREET North Side

No. 39 (1389/27)

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

ARCHITECTURE

Original Style Queen Anne

Present Style neo-Georgian

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

Alterations 1936(?) - new facade added

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

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

EAST 74TH STREET North Side

No. 41 (1389/127)

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

ARCHITECTURE

Original Style Queen Anne

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

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

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

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

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

EAST 74TH STREET North Side

No. 43 (1389/28)

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

ARCHITECTURE

Original Style Queen Anne

Present Style Modern - no significant architectural features except compatible height

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

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

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

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

EAST 74TH STREET North Side

No. 45 (1389/29)

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

ARCHITECTURE

Original Style Queen Anne

Present Style none

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

Alterations 1957 - new facade

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

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

EAST 74TH STREET North Side

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

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

ARCHITECTURE

Style neo-Renaissance

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

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

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

EAST 74TH STREET North Side

Nos. 47-59 (cont.)

HISTORY

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

References:

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

EAST 74TH STREET between Park Avenue and Lexington Avenue

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

EAST 74TH STREET South Side

No. 112 (1408/66)

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

ARCHITECTURE

Style neo-Federal

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

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

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

EAST 74TH STREET South Side

No. 120 (1408/8 in part)

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

ARCHITECTURE

Style neo-Renaissance

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

Alterations 1934 - top story added

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

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

EAST 74TH STREET South Side

No. 124 (1408/163)

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

ARCHITECTURE

Original Style Italianate

Present Style some Italianate elements

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

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

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

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

EAST 74TH STREET South Side

No. 126 (1408/63)

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

ARCHITECTURE

Original Style Italianate

Present Style some classical detail

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

Alterations 1925 - new facade

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

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

EAST 74TH STREET South Side

No. 128 (1408/62)

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

ARCHITECTURE

Style Italianate

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

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

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

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

EAST 74TH STREET South Side

No. 130 (1408/161)

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

ARCHITECTURE

Style Italianate

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

Alterations 1920 - stoop removed by Cameron Clark for William Hammatt Davis
 1926 - story added by Cameron Clark for William Hammatt Davis
 1935 - entrances extended to building line by Cameron Clark for William Hammatt Davis

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

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

EAST 74TH STREET South Side

No. 132 (1408/61)

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

ARCHITECTURE

Original Style Italianate

Present Style neo-Federal

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

Alterations 1911 - new facade and story added.

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

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

EAST 74TH STREET South Side

No. 134 (1408/59)

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

ARCHITECTURE

Original Style Italianate

Present Style Modern

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

Alterations 1920 - stoop removed at No. 134.

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

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

HISTORY

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

References:

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

EAST 74TH STREET South Side

No. 138 (1408/58)

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

ARCHITECTURE

Style Italianate

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

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

HISTORY Built as one of a group of 28 Italianate houses

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

EAST 74TH STREET South Side

No. 140 (1408/57)

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

ARCHITECTURE

Style Italianate

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

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

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

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

EAST 74TH STREET North Side

No. 115 (1409/5)

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

ARCHITECTURE

Style Victorian Gothic

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

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

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

EAST 74TH STREET North Side

No. 119 (1409/8)

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

ARCHITECTURE

Style neo-Georgian

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

Alterations 1961 - interior alterations for the Church of the Resurrection

HISTORY

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

References:

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

EAST 74TH STREET North Side

No. 125 (1409/9)

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

ARCHITECTURE

Style neo-Italian Renaissance

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

HISTORY Replaced three rowhouses.

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

EAST 74TH STREET North Side

No. 129 (1409/111)

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

ARCHITECTURE

Style neo-Grec

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

Alterations 1957 - converted to two-family residence.

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

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

EAST 74TH STREET North Side

No. 131 (1409/12)

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

ARCHITECTURE

Style neo-Grec

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

Alterations 1921 - stoop removed and ornament around windows removed.

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

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

EAST 74TH STREET North Side

No. 133 (1409/13)

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

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

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

Alterations 1921 - new facade

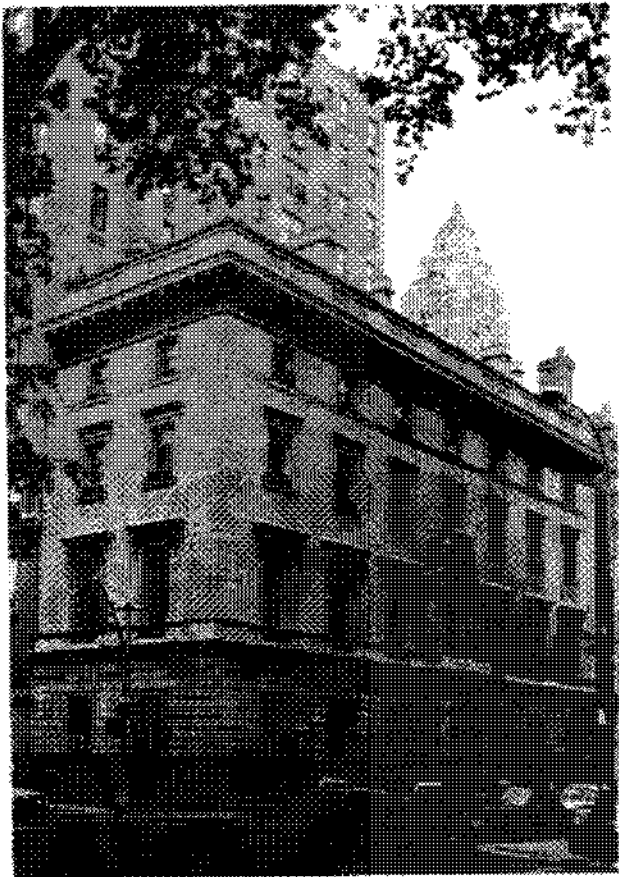
HISTORY

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

References:

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

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



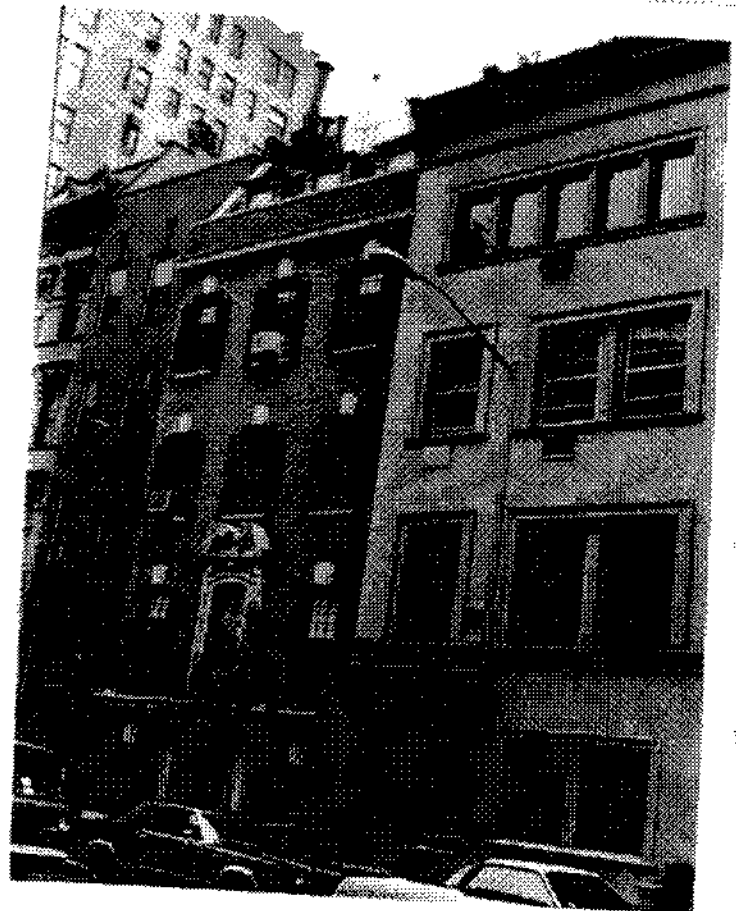
1 East 75th St.



4 East 75th St.



5 & 7 East 75th St.



36 & 34 East 75th St.

EAST 75TH STREET between Fifth Avenue and Madison Avenue

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

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

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

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

EAST 75TH STREET South Side

No. 2 (1389/67)

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

ARCHITECTURE

Style	neo-French Classic with Tudor detailing
Elements	Five-story residence; limestone first floor; red brick with contrasting limestone detail on floor above; windows have limestone enframements keyed to the brickwork; drip molds at second and third story windows; carved shield above central windows at second floor; cornice sets off mansard roof with two dormers at fifth floor; roof cresting.
Alterations	1907 - rear addition by Henry Pelton for Henry R. Hoyt. 1910 - new limestone facade at foundation wall by Hiss & Weekes for Henry R. Hoyt. 1919 - rear penthouse addition by Hiss & Weekes for Henry R. Hoyt 1941 - converted to multiple dwelling

HISTORY

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

<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 75TH STREET South Side

No. 4 (1389/65)

	Date	Architect	Owner
Erected	1895-1896 by	Trowbridge, Colt & Livingston	for Nathaniel L. McCready

ARCHITECTURE

Style neo-French Renaissance with Francois I detail

Elements Four-story residence; very wide (50 feet) limestone facade; three elliptical-arched openings at ground floor; delicate wrought-iron balcony at second floor; cornice with vertical brackets above third floor; three Francois I-type dormers with pediments consisting of a central panel flanked by brackets and finials set in slate-covered mansard roof; roof cresting with swags and garlands.

Alterations 1964 - interior alterations for Harkness Ballet Center

HISTORY

House was owned between 1898 and 1917 by Nathaniel L. McCready, a broker and the son of the founder of the Old Dominion Steamship Co. It was purchased in 1919 by Stanley and Elizabeth Mortimer. In 1939 it was purchased by Thomas J. Watson, Jr. (b.1914), later president and director of IBM. Rebekah West Harkness (b. 1915), wife of William Hale Harkness, and composer, philanthropist, and founder of the Harkness Ballet, purchased the house on behalf of the William Hale Harkness Foundation in 1964.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 232.

EAST 75TH STREET South Side

No. 8 (1389/64)

	Date		Architect		Owner
Erected	c.1872	by	unknown	for	George W. McCollom
Present Facade	1899	by	Lord, Hewlett & Hull	for	Edward T. H. Talmadge

ARCHITECTURE

Original Style Italianate

Present Style Beaux-Arts

Elements - Five-story residence; limestone base at first floor with brick facing above; two-story three-sided oriel at second and third floors supported on large console brackets and crowned by balustrade; splayed brick lintels with limestone keystones above fourth floor windows; cornice with vertical brackets, panels and modillions above fourth floor; fifth floor is a brick replacement of earlier mansard.

Alterations 1899 - new facade and rear addition

1948 - altered to multiple dwelling; fifth floor mansard roof probably replaced at this time.

HISTORY

Originally built as one of a row of nine houses (Nos. 8-24). Edward Taylor Hunt Talmadge (1867-1922), who commissioned the present facade, was a member of the New York Stock Exchange. Later owners were Stephen Baker and Barron G. Collier. It is now owned by the Hungarian People's Republic.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 10 (1389/63)

	Date		Architect		Owner
Erected	c.1872	by	unknown	for	George W. McCollom
Present Facade	1917	by	Henry Pelton	for	Carl Schoen

ARCHITECTURE

Original Style Italianate

Present Style neo-French Classic

Elements Five-story residence; limestone facade; ground floor openings flanked by pilasters with foliate capitals; iron balcony at second floor; windows at second through fourth floors unified within a continuous molded enframingent crowned by a swag-adorned cartouche. Windows are multi-paned casements with transoms. Modillioned cornice above fourth floor; large triple-window dormer with arched pediment set in mansard roof at fifth floor.

Alterations 1917 - new facade erected and new penthouse
1947 - altered to multi-family dwelling

HISTORY Originally built as one of a row of nine houses (Nos. 8-24). Carl and Matilda Schoen, who commissioned the present facade, owned the house until 1940. It is now owned by the Hungarian People's Republic.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 12 (1389/62)

	Date	Architect	Owner
Erected	c.1872	by unknown	for George McCollom

ARCHITECTURE

Style Italianate

Elements Five-story residence; painted brownstone facade; stoop removed and entrance through ground floor front extension; arched entrance opening remains at second floor; windows have full enframements with projecting lintels; curved Queen Anne style oriel at third floor carried on corbel with pediment over central windows; plate glass windows at fifth floor below sloping skylight.

Alterations 1883 - extension at the rear; Queen Anne style oriel probably added at this time.
1936 - converted to multiple dwelling, interior alterations; skylight added and stoop removed, probably at this time.

HISTORY Built as one of a row of nine houses (Nos. 8-24). In 1899 the house was purchased by Anton Oppenheimer and remained occupied by members of the family until 1936.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 14 (1389/56)

	Date		Architect		Owner
Erected	1928-29	by	Schwartz & Gross	for	Teeson Const. Co.

ARCHITECTURE

Style neo-Medieval

Elements Eleven-story brick apartment building with one-story stone base; commercial ground floor with intact piers, window framing, and base panels; a single vertical row of large multi-paned windows divided by transoms and mullions on each facade; other windows regularly spaced; narrow brick towerlettes crowned by stone pinacles; top story windows keyed to the facade.

HISTORY Replaced six houses of the early 1870s row that faced onto East 75th Street. The Teeson Construction Co., is a subsidiary of the Tishman Co.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 1 (1390/1)

	Date		Architect		Owner
Erected	1907	by	Hale & Rogers	for	Edward S. Harkness

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; similar treatment of Fifth Avenue and 75th Street facades; marble facing; rusticated ground floor; quoins at corners; main entrance on 75th Street with flanking columns supporting a balustraded balcony above; elongated second floor windows with full enframements, balustrades, and projecting lintels; enframed third and fourth floor windows; richly decorated frieze sets off the projecting cornices with balustraded parapet wall above, concealing the fifth floor.

HISTORY

Built as the residence of Edward S. Harkness (1874-1940), a son of one of the original six partners of the Standard Oil Company. Harkness owned a carriage house at 161 East 73rd Street. It remained the residence of Mrs. Mary Stillman Harkness until her death in 1950. Two years later it became the headquarters of the Commonwealth Fund, a philanthropic foundation which had been established in 1918 by the mother of Edward S. Harkness. Designated a New York City Landmark in 1967.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 244-245.

Alexandra Cushing Howard, Fifth Avenue and Central Park Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

Landmarks Preservation Commission, Edward S. Harkness House Designation Report (LP-0415) (New York: City of New York, January 24, 1967).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

"Residence, No. 1 East 75th Street, New York," New York Architect, 5(March 1911), plates.

EAST 75TH STREET North Side

No. 3 (1390/6)

	Date	Architect	Owner
Erected	1902-04 by	C.P.H. Gilbert	for Stuart Duncan

ARCHITECTURE

Style Beaux-Arts

Elements Six-story residence; very wide (50 feet) ; limestone facade, rusticated at first floor and ashlar above; projecting entrance bay with balustrade above; second floor windows have full enframements with cornices supported on console brackets; decorated full enframements at upper story windows; bracketed and modillioned cornices above fourth and fifth stories; fifth and sixth stories progressively set back. Tall iron fence with limestone posts encloses the areaway.

Alterations 1941 - converted to apartments

HISTORY

Built for Stuart Duncan (1872-1957), a member of the family firm of John Duncan & Son, which was eventually taken over by Lea & Perrins. In 1912, Duncan built a palatial estate known as Bonniecrest overlooking Newport Harbor in Rhode Island. He sold No. 3 in 1920 to Clarence H. Mackay (1874-1938), son of Nevada mining millionaire John William Mackay. The younger Mackay carried out his father's dream of an international cable and telegraph system. He was also a philanthropist and a sportsman. His Roslyn, Long Island, estate Harbor Hill was designed by McKim, Mead & White.

References: "House of Stuart Duncan, No. 1 East 75th Street, New York," American Architect and Building News, 89 (June 9, 1906), 196, plate.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 5 (1390/8)

	Date		Architect		Owner
Erected	1901-02	by	Welch, Smith & Provot	for	William Hall's Sons

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facade with rusticated first floor; full-length windows at second floor with iron balcony supported on console brackets set below carved lunettes. Second, third and fourth floor windows set in modified Gibbs surrounds keyed to the ashlar. Copper-covered mansard roof at fifth floor with two dormers with arched pediments.

Alterations 1977 - converted to apartments
Cornice has been removed

HISTORY Built as one of a pair with No. 7. William Hall's Sons were developers who specialized in the construction of elegant town houses for sale to wealthy clients. Between 1903 and 1961 the house was owned by Henry Harper Benedict (1844-1935) and his wife Katherine Geddes Benedict (1891-1961). Benedict was the president of the Remington Typewriter Co. and a founder of the typewriter industry in America. He owned two carriage houses at 165 and 167 East 73rd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

EAST 75TH STREET North Side

No. 7 (1390/9)

	Date	Architect	Owner
Erected	1901-02 by	Welch, Smith & Provot for	William Hall's Sons

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; rusticated limestone facade which is vermiculated at second, third, and fourth floors; arched windows with balconies at second and third floor; those at second story have heavy balustrades with urns; bracketed and modillioned cornice at fourth floor; copper-covered mansard roof at fifth floor with two dormers with arched pediments.

Alterations 1917 - rear extension to fourth and fifth floors and interior alterations by Delano & Aldrick for James H. Lancashire
1944 - converted to apartments

HISTORY Built as one of a pair with No. 5. William Hall's Sons were developers who specialized in the construction of elegant town houses for sale to wealthy clients. The house was sold in 1904 to James McLean (1845-1920), a financier, vice-president of Phelps, Dodge & Co., and horseman. He sold the house in 1917 to James Henry and Sarah Lancashire who owned it until 1938.

References: New York City, Department Of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

EAST 75TH STREET North Side

No. 9 (1390/10)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1951	by	Elias K. Herzog	for	Sealong Realty Corp.

ARCHITECTURE

Original style Queen Anne
Present style none

Elements Six-story residence; brick facing; ground floor entrance; most windows at upper floors have multi-paned sash; roof parapet.

Alterations 1926 - rear extension, removal of stoop, bay windows and iron grills.
 1951 - converted to apartments and new front.

HISTORY Originally built as one of a row of five houses (Nos. 9 - 17).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 11 (1390/11)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1923	by	Henry M. Polhemus	for	Harold Van Tine

ARCHITECTURE

Original style Queen Anne
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting stone detail; ground floor entrance with stone enframingent keyed to the brickwork and triangular pediment; stone band course above first floor; splayed stone lintels with keystones above second floor windows; splayed stone lintels above third and fourth floor windows; windows have multi-paned double-hung sash; simple stone cornice and brick roof parapet.

Alterations 1923 - new brick front
 1939 - converted to multiple dwelling

HISTORY Originally built as one of a row of five houses (Nos. 9-17).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 13 (1390/111)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brick facade with brownstone trim; quoins flank facade; entrance now at ground level; iron balcony at base of full-length arched windows at second floor; carved panel between windows; curved oriel at third floor; large triangular dormer spanning facade set in mansard roof at fifth story.

Alterations Stoop and cornice have been removed; iron balcony added.
1959 - converted to two-family residence and art gallery.

HISTORY Built as one of a row of five houses(Nos. 9-17). House was owned between 1918 and 1929 by Mary and William Warner Hoppin.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 15 (1390/12)

	Date	Architect	Owner
Erected	1887-89 by	William E. Mowbray	for Anthony Mowbray

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brick facade with brownstone trim; quoins flank facade; entrance now at ground level; full-length arched windows at second floor with carved panel between windows; curved oriel at third floor; modillioned cornice above fourth floor; large triangular dormer spanning facade set in mansard roof at fifth story.

Alterations Stoop has been removed and ground level entrance created.

HISTORY

Built as one of a row of five houses (Nos. 9-17). Between 1899 and 1927 the house was owned and occupied by Emily P. and William W. Hall (1870-1952). Hall was the developer who with his brother Thomas, working in conjunction with the architectural firm of Welch, Smith & Provot, built many elegant residences on the Upper East Side for sale to affluent clients. Hall was also active in the affairs of the Phillips Presbyterian Church (later the Madison Avenue Presbyterian Church), at Madison Avenue and 73rd Street. Thomas Hall lived at 59 East 75th Street. Between 1927 and 1945 the house was owned by Ernest N. Pittman.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 17 (1390/13)

	Date		Architect		Owner
Erected	1887-89	by	William E. Mowbray	for	Anthony Mowbray
Present Facade	1919	by	Howard Major	for	William Beard

ARCHITECTURE

Original style	Queen Anne
Present style	eclectic

Elements	Five-story residence; stuccoed facade; ground floor entrance; rectangular windows with iron balconies; simple cornice above fourth floor sets off sloping mansard roof with dormers at the fifth floor.
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Alterations	1919 - new front 1954 - interior alteration for doctor's offices
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HISTORY Originally built as one of a row of five houses (Nos. 9-17). Between 1926 and 1941 the house was owned by Margaret Hawkesworth Content, second wife of financier and broker Harry Content who had previously owned 17 East 76th Street (see).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 19 (1390/14)

	Date	Architect	Owner
Erected	1876	by Edward Kilpatrick	for Edward Kilpatrick

ARCHITECTURE

Style neo-Grec

Elements Five-story and basement residence; wide facade (31 feet) but shallow in depth (27 feet); brownstone facade; stoop leads to first floor entrance; full-height three-sided bay to right; all openings have full enframements with simulated pediments and incised decoration; iron railings at windows; modillioned and bracketed cornice above fourth floor; mansard roof with dormers at fifth floor.

Alterations 1926 - one-story addition for Eva M. Noyes by S. Edson Gage
1970 - converted to art gallery, office, and residence

HISTORY Built as one of a group of three residences (Nos. 19-23) extending to Madison Avenue corner and all approximately 31 feet by 27 feet.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 21-27 (1390/114)

	Date	Architect	Owner
Erected	1925	George F. Pelham	Henry Phipps Estates (Harry W. Robbin)

ARCHITECTURE

Style neo-classical

Elements Three-story taxpayer; terra-cotta facing; large commercial storefronts at ground floor on both 75th Street and Madison Avenue; band with splayed blocks and dentils above storefronts; pedimented entrance to upper floors on 75th Street; two-story pilasters flanking second and third story windows; simple cornice supporting roof balustrade.

Alterations 1937 - new show windows and entrance doors
1960 - new store front and awning

HISTORY Replaced two 1876 houses by Edward Kilpatrick. Built as an investment for the estate of steel magnate Henry Phipps.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET between Madison Avenue and Park Avenue

This block was developed during the early 1880s, and several rows survive from this period. Real estate developer Daniel Hennessy commissioned a row from the firm of Thom & Wilson, and houses at Nos. 39-45 were built in 1880-81. Thom & Wilson were also commissioned by builder/developer Terrence Farley to design Nos. 38-44. While built in 1881-82, the only house of this row to retain its original brownstone front is No. 40. The prolific architect John G. Prague designed a group of houses at Nos. 53-61, built in 1881-82. Nos. 53, 55, 59 and 61 underwent exterior alterations in the 20th century to make the facades more fashionable--a trend prevalent throughout the area of the historic district. Also from this period is the Dr. Ernest Stillman house at No. 45, which replaced three brownstone residences, one of which was part of the Hennessy row. A handsome neo-Georgian residence of 1925, it was designed by Cross & Cross. The two apartment houses at the Park Avenue corners (Nos. 812 and 820) are also of the 1920s.

A disturbing element has been added to the north side of the street with the recent drastic reconstruction of No. 57. Breaking the harmony of the row, the concrete facade projects forward from the building line and two stories above the cornice line of the adjacent houses.

The Whitney Museum of American Art occupies part of the south side of the block at the corner of Madison Avenue. Designed by the prestigious architect Marcel Breuer, it was built in 1964-66, replacing a number of 1880s rowhouses on the site. A large apartment house of 1958 occupies much of the northern Madison Avenue corner.

EAST 75TH STREET South Side

No. 34 (1389/47)

	Date	Architect	Owner
Erected	1895-96	by John B. Brazier	for Arpard G. Gerster

ARCHITECTURE

Style neo-classical

Elements Four-story residence; limestone facade; ground floor entrance with flanking pilasters and projecting cornice; paired windows with central pilaster and continuous enframement in right section of facade; single enframed windows above entrance; band of five windows separated by pilasters at fourth floor; modillioned and bracketed roof cornice.

Alterations 1975 - alteration from one-family residence to ten apartments

HISTORY

Dr. Arpard G. Gerster (1848-1923), who commissioned the house, was described as one of the leading surgeons of America at the time of his death (New York Times, March 12, 1923, p. 15). Dr. Gerster was born in Kassa, Hungary where he began his medical training; he later continued it in Vienna. Arriving in America in 1878 as a surgeon, he later went on to become a professor at the N.Y. Polyclinic Hospital and at Columbia University. He was a president of the American Surgical Association and retained membership in European surgical associations. Ownership of the house remained with the Gerster family until 1975.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 36 (1389/46)

	Date		Architect		Owner
Erected	1892-93	by	G.F. Pelham	for	Jonas Weil
Present Facade	1915	by	F. Burrall Hoffman Jr.	for	R. Horace Gallatin

ARCHITECTURE

Original style unknown
Present style neo-Georgian

Elements Five-story residence; red brick facade with contrasting stone detail; brick simulates rustication at ground floor; ground floor center entrance with flanking pilasters and windows; central window at second floor with stone enframement and broken, arched pediment; other windows have stone keystones; shutters at third and fourth story windows; parapet partially shields sloping roof with dormers at fifth floor.

Alterations 1915 - new facade
 1942 - converted to multiple dwelling

HISTORY

Jonas Weil, (1836-1917), who commissioned the original house, was born in Germany and came to New York in 1860 where he later amassed a fortune in the real estate business; he donated nearly \$1,000,000 to various charities. He was a founder and president of Lebanon Hospital, a founder and donor of the Congregation Zichron Ephraim Synagogue, a designated Landmark located at 163 East 67th Street, and a founder of the Jewish Theological Seminary and the Federation of Jewish Philanthropic Societies. R. Horace Gallatin (d. 1948), who commissioned the present facade, was a descendant of an old distinguished New York family and a vice-president of the New York Historical Society.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 38 (1389/45)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1926	by	John W. Ingle	for	Anna G. Waldie

ARCHITECTURE

Original style neo-Grec
Present style none

Elements Five-story residence; stuccoed brownstone facing; rusticated courses at ground floor; ground floor entrance; stylized keystones above second and fifth floor windows; roof parapet. Retains original height and scale of openings.

Alterations 1926 - front stoop removed and main entry relocated; new steps; cornice and window detail removed.
 1936 - converted to multiple dwelling.

HISTORY Originally built as one of a row of four houses (Nos. 38-44), for a major developer in the area. Between 1905 and 1926 the house was owned and occupied by Samuel Kempner.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 40 (1389/44)

	Date	Architect	Owner
Erected	1881-82 by	Thom & Wilson	for Terence Farley

ARCHITECTURE

Style neo-Grec with Beaux-Arts additions

Elements Six-story residence; brownstone facade; two-story curved bay, open at ground floor with recessed entrance; full-length windows with transoms and flanked by pilasters in second floor of the bay; windows of third through fifth floors have projecting lintels on brackets; horizontal bands at base of brackets; bracketed roof cornice; mansard roof with dormers at the fifth floor.

Alterations 1910 - ground floor altered and bay window, mansard roof, and new cornice added by Herts & Tallant for Frank J. Dupignac
1952 - converted to multiple dwelling.

HISTORY Built as one of a row of four buildings (Nos. 38-44) for a major developer in the area. Hannah and Robert Carter owned the house between 1882 and 1910.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 42 (1389/143)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1923	by	James E. Casale	for	Charles D. Hazen

ARCHITECTURE

Original style neo-Grec
Present style neo-Grec and neo-Gothic elements

Elements Five-story residence; stuccoed facing; ground floor entrance set in ogee arch; pointed-arch forms above first and second story windows; bracketed neo-Grec roof cornice. Retains original height and scale of openings.

Alterations 1923 - front facade remodelled
 1945 - converted to multiple family dwelling

HISTORY Originally built as one of four houses (Nos. 38-44) for a major developer in the area.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET South Side

No. 44 (1389/43)

	Date		Architect		Owner
Erected	1881-82	by	Thom & Wilson	for	Terence Farley
Present Facade	1945(?)	by	unknown	for	Max Stein

ARCHITECTURE

Original style neo-Grec
Present style neo-Grec elements

Elements Five-story residence; stuccoed facade; ground floor entrance; stylized keystones above second story windows; bracketed neo-Grec roof cornice. Retains original height and scale of openings.

Alterations 1945 - converted to multiple dwelling; facade probably redone at this time.

HISTORY Originally built as one of a row of four houses (Nos. 38-44) for a major developer in the area.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET

No. 35 (1390/23)

	Date	Architect	Owner
Erected	1958	by Paul Resnick	for Harry Shapiro and Howard Weingrow

ARCHITECTURE

Style none

Elements Sixteen-story apartment building; brick facing; full-height three-sided entrance bay on 75th Street; commercial ground floor on Madison Avenue

HISTORY Replaced three houses on 75th Street and seven buildings on Madison Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 39 (1390/26)

	Date	Architect	Owner
Erected	1880-81 by	Thom & Wilson	for Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with projecting sills and lintels carried on brackets; bracketed and paneled roof cornice.

Alterations 1964 - alterations for conversion to pre-school
1977 - alterations for apartments
Stoop has been removed.

HISTORY Built as one of a row of four houses (Nos. 39-45) for a major developer in the area. Between 1901 and 1916 the house was owned and occupied by Alice and Nathaniel Appleton Prentiss.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 41 (1390/27)

	Date		Architect		Owner
Erected	1880-81	by	Thom & Wilson	for	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with sills and lintels carried on brackets; bracketed and paneled roof cornice.

Alterations 1947 - converted to apartments and doctor's office.
Stoop has been removed.

HISTORY Originally built as one of a row of four houses (Nos. 39-45). Between 1882 and 1898 the house was owned and occupied by Edward and Harriett Strong.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 43 (1390/127)

	Date	Architect	Owner
Erected	1880-81	Thom & Wilson	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; ground floor entrance; windows have full enframements with sills and lintels carried on brackets; carved panels below lintels; bracketed and paneled roof cornice.

Alterations 1907 - stoop removed by H.S. Waterbury for Pauline Emmet
1954 - converted to apartments

HISTORY Built as one of a row of four houses (Nos. 39-45). Between 1906 and 1916 the house was owned by Pauline and Grenville T. Emmet. They then moved to 39 East 63rd Street (see).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 45 (1390/28)

	Date		Architect		Owner
Erected	1924-25	by	Cross & Cross	for	Dr. Ernest G. Stillman

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; very wide (51 feet) brick facade with stone detail; ground floor entrance with side lights and fanlight; bandcourse above first floor; keystones above second floor windows; multi-paned double-hung window sash; simple cornice sets off slate-covered mansard roof with five dormers at fourth floor.

Alterations 1950 - alterations for school

HISTORY

Replaced three houses of the 1880s. The renowned philanthropist Dr. Ernest G. Stillman (1884-1949), a research staff member studying respiratory ailments at Rockefeller Institute Hospital lived in this house until his death. He was the youngest son of banker James Stillman, who had lived at 9 East 72nd Street. Among his donations were Shaler Hall and the Fisher Museum to Harvard University, a horticultural research unit at Petersham, Mass., and 70 beds to Cornwall Hospital, N.Y. He was a collector of Japanese art and literature which he divided between the Widener Library and the Peabody Museum. Dr. Stillman is also remembered as an honorary deputy chief of the N.Y. Fire Department for which he volunteered his medical services. After Stillman's death the house was converted for use by Miss Hewitt's Classes which had been previously located at 68 East 79th Street (see).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 75TH STREET North Side

No. 51 (1390/30)

	Date	Architect	Owner
Erected	1883-84 by	Joseph B. Wray	for Isaac Metzger and Edward Oppenheimer

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; very narrow (16 feet) brownstone facade; ground floor entrance; original entrance enframingent with projecting lintel retained at second floor; windows have full enframements with projecting sills and lintels carried on brackets; patterned roof cornice.

Alterations 1906 - stoop removed and interior alterations
1968 - converted to two-family residence and doctor's office

HISTORY Built as one of a group of three houses (Nos. 47-51). Between 1906 and 1958 the house was owned by Rachel and Samuel Aronson and members of their family.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 53 (1390/31)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Margaret Crawford
Present Facade	1923(?)	by	George E. Hornum	for	Charles R. Hickox

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting limestone trim; rusticated limestone ground floor; ground floor entrance; central window with arched transom at second floor; limestone panels above other second floor windows; cartouche above center third floor window; stone cornice above fourth floor; sloping roof above fifth floor windows.

Alterations 1923 (?) - new facade (details on application not available)

HISTORY Originally built as one of a pair with No. 55. Between 1899 and 1916 the house was owned by Elizabeth and Adolphus Outerbridge. Charles and Lydia Hickox owned it between 1923 and 1939.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 55 (1390/32)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Margaret Crawford
Present Facade	1937(?)	by	Aymar Embury II	for	Montague H. Hackett

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Five-story residence; red brick facade with contrasting limestone trim; limestone ground floor with center entrance; iron balcony at base of second floor windows; decorative bandcourse above second floor windows; stone lintels above third floor windows; swag and garland panels above fourth floor windows; brick and stone lintels above fifth floor windows; all windows have multi-paned sash; balustraded roof parapet.

Alterations 1937 - new facing on east elevation; front (south) elevation probably also of this date.

HISTORY Originally built as one of a pair with No. 53.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75th Street North Side

No. 57 (1390/132)

	Date	Architect	Owner
Erected	1973-79 by	_____	for 75th Associates

ARCHITECTURE

Style Brutalist

Elements Nine-story apartment building; angled concrete facade; projecting porches. Front disrupts building line of adjacent buildings and projects above cornice line.

HISTORY Replaced an 1881-82 rowhouse designed by John G. Prague.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 59 (1390/33)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	Anna McDonald
Present Facade	1920	by	Samuel Cohen	for	Morris Zucker

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; stuccoed facade; ground floor entrance; iron balcony at second story windows; bandcourses above second and fifth floors; roof parapet. Retains original height and scale of openings.

Alterations 1920 - stoop removed; doctor's office added; other elements of facade probably changed at this time
1935 - converted to apartment

HISTORY Originally built as one of a pair with No. 57. Between 1882 and 1920 the house was owned by Thomas M. Hall, the developer, who with his brother William, working in conjunction with the architectural firm of Welch, Smith & Provot, built many elegant residences on the Upper East Side for sale to affluent clients. William Hall lived at 15 East 75th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 61 (1390/133)

	Date		Architect		Owner
Erected	1880-82	by	John G. Prague	for	Abraham Dowdney
Present Facade	1951	by	Moritz Simon	for	Seymour Reich

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; stuccoed facade above a brick ground floor; ground floor entrance. Retains original height and scale of openings at upper three floors.

Alterations 1951 - converted to apartments; facade probably changed at this time.

HISTORY Originally built as an investment by Abraham Dowdney. He sold the house to Anastasia Murray who lived there until 1895.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET between Park Avenue and Lexington Avenue

The development of this block reflects the fluctuating character of the blocks east of Park Avenue in the district. When railroad tracks ran down the middle of what was then Fourth Avenue in a depressed partially open cut, the blocks immediately to the east were not deemed especially desirable for residential construction, and many of these blocks were built up with stables and carriage houses. Of the several stables which were located on this block, only No. 117, built as a commercial stable in 1887-89 in Romanesque Revival style, survives. Also from this period is an early flathouse for middle-class residents at the northern corner of Park Avenue. Called the Terrace Apartments, its seven units lined the entire Park Avenue blockfront between 75th and 76th Streets. Now only the one unit at 821 Park Avenue survives.

Following the reconstruction of Park Avenue and the covering of the railroad tracks c.1910, the block became more fashionable. Apartment houses began to replace the early middle-class rowhouses which had been built on the block. These are at No. 103 (1912-13), designed by Lawlor & Hasse; No. 111-113 (1925), designed by Schwartz & Gross; and No. 120 (1922), designed by Donn Barber. The most unusual building on the block is the contemporary Temple Israel (1964-66), designed by Schuman & Lichtenstein, at No. 112. The apartment house at the southern Park Avenue corner (No. 815) is of 1917.

EAST 75TH STREET South Side

No. 112 (1409/68)

	Date	Architect	Owner
Erected	1964-68 by	Schuman & Lichtenstein for	Temple Israel

ARCHITECTURE

Style Modern

Elements Six-story synagogue and classroom building; concrete facing; opening at ground floor with recessed curved wall; blank wall at building line for three stories; curved two-story section with bands of windows above.

HISTORY Replaced two garages.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 75TH STREET South Side

No. 120 (1409/61)

	Date		Architect		Owner
Erected	1922-23	by	Donn Barber	for	120 E. 75th Street, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Nine-story apartment building; limestone base at first floor; brown brick above; brick simulates rustication at second and third floors and in end bays; two-story stone entrance enframing; stone band with decorative panels above the third floor and eighth floor; pilasters flank end bays at ninth story; windows have multi-paned sash.

HISTORY Replaced two garages. Built to house 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 103-109 (1410/5)

	Date		Architect		Owner
Erected	1912-13	by	Lawlor & Haase	for	James C. McGuire

ARCHITECTURE

Style neo-Italian Renaissance

Elements Nine-story apartment building; rusticated limestone at first three floors, brick above; two-story entrance with pilasters supporting an entablature with swags and garlands; decorative band course above third story; triple-window groups; ninth floor window groups flanked by panels; modillioned roof cornice above a frieze with swag motifs.

HISTORY Replaced a group of four flathouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 111-113 (1410/9)

	Date	Architect	Owner
Erected	1925	by Schwartz & Gross	for 75th St. Holding Corp.

ARCHITECTURE

Style neo-Federal

Elements Nine-story apartment building; limestone at ground floor, brick above; pedimented entrance; two-story pilasters flanking end bays at second and third floors; modillioned cornice above third floor; double-windows with multi-paned sash; ninth floor windows have stone enframements with projecting lintels and arched pediments above windows in end bays; balustraded roof parapet.

HISTORY Replaced two flathouses. Built with apartments for 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 75TH STREET North Side

No. 117 (1410/11)

	Date	Architect	Owner
Erected	1887-88 by	George Martin Huss	for Thomas Patten

ARCHITECTURE

Style Romanesque Revival

Elements Four-story stable building, now a garage; brick facade; ground floor openings for vehicle access; stylized enframing at central entrance; window arcade with arches supported on brick corbels at second floor; large central arched opening flanked by two smaller segmental-arched openings at third floor; band of narrow windows at fourth floor; terra-cotta band above fourth floor; large triangular pediment at roof.

Alterations 1889 - internal alterations to create four stories
1912-13 - converted to garage from stable
1922 - replaced roof burnt in fire

HISTORY Built as a large commercial stable with storage facilities for carriages. Converted to a garage in 1912.

References: New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

EAST 76TH STREET between Fifth Avenue and Madison Avenue

The north side of this block is lined with splendid examples of handsomely designed, well-built town houses which are mostly intact. Individually, they display the eclectic taste of the turn of the century, while the total effect is pleasing and harmonious. Beginning with No. 3, a five-story building in neo-Jacobean style, and Nos. 5 and 7, neo-Renaissance houses of 1898 which are unified by a common roof and cornice treatment, the group continues with six imposing limestone houses of 1895-96 (Nos. 9-19) designed in neo-Renaissance style and arranged in a AA'BB'A pattern by architect Alexander M. Welch for developer William W. Hall. These six buildings with their unaltered facades, together with the three described previously, present the major portion of the north side of the street as it appeared more than 80 years ago.

The south side of the street was first developed with ten brownstone houses (Nos. 10-28) in 1880 for William Noble with designs by architect John G. Prague. All have been either completely altered or replaced. Nos. 6 and 8, built in 1896 as mirror images, together give the impression of an Italian Renaissance palazzo. No. 10 has an early 20th-century Beaux-Arts facade applied to an 1880 building. No. 12, also built in 1880, was altered in 1946. No. 14, by the architects York and Sawyer, built in 1912, displays features of the neo-Italian and neo-Spanish Renaissance styles. No. 16, originally built in 1880, is now neo-Georgian while No. 18, also built in 1880, has been altered with neo-Classical features. No. 20, the Surrey Hotel, designed in neo-Classical style by the firm of Schwartz & Gross, was completed in 1926. It was the last new residential building to have been built on the block but it upheld and perpetuated the architectural and stylistic tone which had been established decades earlier.

Apartment houses anchor the Fifth Avenue corners. That on the south side replaced the Temple Beth-El synagogue. A narrow three-story taxpayer and the Sotheby-Parke-Bernet Galleries (both described on Madison Avenue) anchor the Madison Avenue corners.

EAST 76TH STREET South Side

No. 6 (1390/66)

	Date	Architect	Owner
Erected	1895-96 by	Parish & Schroeder for	Mrs. Edward L. Ludlow

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; grey Roman brick and limestone facing; limestone base and shared columned portico with No. 8; iron balustrade on portico; full limestone window enframements; one third floor window has a triangular stone pediment and an iron balcony; modillioned roof cornice with parapet above. Mirror image of No. 8 to give appearance of a grand palazzo.

Alterations 1945 - converted to multiple dwelling

HISTORY Built as one of a pair with No. 8.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 8 (1390/65)

	Date	Architect	Owner
Erected	1896-95 by	Parish & Schroeder	for Mrs. Edward Ludlow

ARCHITECTURE

Style neo-Italian Renaissance

Elements Five-story residence; grey Roman brick and limestone facing; limestone base and shared columned portico with No. 6; iron balustrade on portico; full limestone window enframements; one third floor window has a triangular stone pediment and an iron balcony; modillioned roof cornice with parapet above. Mirror image of No. 6 to give appearance of a grand palazzo.

Alterations 1951 - converted to multiple dwelling.

HISTORY Built as one of a pair with No.6. Mrs. Ludlow sold the house to Susan Parish after its completion.

References : New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 10 (1390/64)

	Date	Architect		Owner
Erected	1881-82 by	John G. Prague	for	William Noble
Present Facade	1907-08 by	Schwartz & Gross	for	Alfred and Dora Schiffer

ARCHITECTURE

Original style	unknown
Present style	Beaux-Arts

Elements	Five-story residence; limestone facade; rusticated stone base; bronze railings at steps and areaway; triple windows on all upper floors including triple dormer in slate-covered mansard roof with pediment above second floor windows; stone balustrades at second and fourth floors.
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Alterations	1907-08 - new facade
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HISTORY

Originally built as one of a row of ten houses (Nos. 10-28). Alfred Schiffer purchased the original house in 1903 and work was begun on a new facade in 1907. According to Building Department records, the work was not completed before his death. His widow Dora sold the house in 1908 to James Cox Brady, who in 1914 also purchased the house at No. 12 from Mrs. Schiffer. Brady's estate sold the house in 1946.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 12 (1390/163)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	William Noble
Present Facade	1946	by	James E. Casale	for	Germaine Frank

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick facing; entrance at street level; large unit picture windows at first three floors; double-hung windows at two top floors; plain roof parapet. Retains compatible height.

Alterations 1946 - converted to two-family residence and doctor's office; new front wall built to building line.

HISTORY

Originally built as one of a row of ten houses (Nos. 10-28). The original house was purchased by Dora Schiffer, wife of Alfred Schiffer in 1898. He purchased the adjoining house at No. 10 in 1903. Mrs. Schiffer sold No. 12 in 1914 to James Cox Brady who had previously purchased No. 10 in 1908. Brady's estate sold the house in 1946.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 14 (1390/63)

	Date		Architect		Owner
Erected	1911-12	by	York & Sawyer	for	Samuel Reading Bertron

ARCHITECTURE

Style neo-Italian and neo-Spanish Renaissance

Elements Five-story residence; red tapestry brick facing above marble first floor; central ground floor entrance; windows of second, third, and fourth floors grouped together at center in a triple window with transoms on each floor; carved panel below and cartouche above third floor windows; balconies at second and fourth floors; sloping roof at fifth floor is covered with clay tiles and has two low dormers with casement windows.

HISTORY Replaced an 1881-82 rowhouse. Samuel Reading Bertron (1865-1938), who commissioned the house, was an economic expert and president of the banking firm of Bertron, Griscom & Co. He was active in peace negotiations between Italy and Turkey in 1912, served on the Root Mission to Russia in 1917, and as an adviser on the Excess Profits Tax Board during the Wilson Administration, and was a member of the Hoover Relief Commission. In 1913 he transferred the house to his daughter Elizabeth H. Fahnestock, wife of Harris Fahnestock who built the house at 15 East 66th Street in 1916-18.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 16 (1390/62)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	William Noble
Present Facade	1902 by	Hoppin & Koen	Moncure Robinson

ARCHITECTURE

Original style	unknown
Present style	neo-Georgian

Elements	Five-story residence; brick and limestone facade; ground floor is rusticated stone with entrance in the center with stone entablature supported by two stone columns with Ionic capitals; second floor has two full-length casement windows set in round-arched openings with limestone impost blocks and keystones; third and fourth floor windows have six-over-six sash set below splayed flat-arch lintels. An iron balcony crosses the facade just beneath the level of the fourth floor windows. A heavy cornice with large modillion blocks is topped by a low balustrade behind which two triangular pedimented dormer windows with round-headed sash pierce the peaked roof at the fifth floor.
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Alterations	1902 - new facade
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<u>HISTORY</u>	Originally built as one of a row of ten houses (Nos. 10-28). Moncure Robinson, who commissioned the present facade, owned the house between 1902 and 1923.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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EAST 76TH STREET South Side

No. 18 (1390/61)

	Date		Architect		Owner
Erected	1881-82	by	John G. Prague	for	William Noble
Present Facade	1906-07	by	Herts Bros.	for	Alice A. Block

ARCHITECTURE

Original style unknown
Present style neo-classic/Beaux-Arts

Elements Four-story and basement residence; limestone facade, now painted; high stoop, parlor floor entrance with console brackets and segmental-arched pediment; eared enframements and balustrades at second floor windows; full enframements and keystones at third floor windows; modillioned roof cornice.

Alterations 1906-07 - alterations to facade

HISTORY Originally built as one of a row of ten houses (Nos. 10-28). George C. Clausen (1859-1917) owned the house between 1884 and 1901. He was a Park Commissioner, head of the surety and insurance firm of Clausen, Bayley & Kearney, and a member of the brewing firm of Henry Clausen & Sons. He also owned a carriage house at 170 East 73rd Street, a designated landmark. Alice A. Block purchased the house in 1901 and commissioned a new facade in 1906-07.

References: Landmarks Preservation Commission, 170 East 73rd Street Building Designation Report (LP-1067), report prepared by Andrew S. Dolkart (New York: City of New York, May 13, 1980).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 20 (1390/57)

	Date	Architect	Owner
Erected	1925-26 by	Schwartz & Gross	for 22 E. 76th Street, Inc.

ARCHITECTURE

Style neo-Classical

Elements Sixteen-story apartment hotel; grey brick, marble and terra-cotta facing; first and second floors faced with ashlar limestone; entrance has flowers and vines carved on pilasters at sides and on entablature above; windows at second floor above entrance topped with paired cornucopias; thirteenth floor has terraces at sides and a balcony in the center; terra-cotta cornices.

HISTORY Replaced five 1881-82 rowhouses. Built as an apartment hotel for 168 families; called the Surrey.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 3 (1391/6)

	Date	Architect	Owner
Erected	1898-99 by	Brite & Bacon	for Charles and Sara Hudson

ARCHITECTURE

Style neo-Jacobean

Elements Five-story residence; brick and limestone facing; neo-Georgian ground floor entrance; projecting bay at second and third floors with leaded glass casement windows below transoms; carved railing above bay; ornamental roof parapet adorned with four stone urns; setback fifth floor.

Alterations 1934 - converted to apartments and new extension erected at first floor.
1936 - windows removed from fifth floor and solarium erected.

HISTORY Charles Hudson, who commissioned the building, was a stockbroker and a member of the firm of C.I. Hudson & Co. He and his wife, Sara, owned the house until 1910.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 5 (1391/7)

	Date	Architect	Owner
Erected	1898	by Parish & Schroeder	for Catherine T. Schiefflin

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated limestone blocks at first floor; stoop with iron railing leads to main entrance, tripartite window at side; two-story three-sided oriel spanning full width of facade at second and third floors, crowned by balustrade; panel between two square-headed windows at fourth floor; heavy bracketed stone cornice above; at fifth floor is clay-tiled mansard roof with two dormer windows.

HISTORY Built as one of a pair with No. 7. Catherine T. Schiefflin was a member of the family which had founded the wholesale drug firm of Schiefflin & Co. in 1793. The house was sold shortly after completion to Ada L. Harris who owned it until 1909.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 7 (1391/8)

	Date	Architect	Owner
Erected	1898	by Parish & Schroeder	for Catherine T. Schiefflin

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated limestone blocks at first floor; stoop with iron railings leads to round-arched main entrance; wide round-arched window opening at right; second floor has two full-length windows with triangular pediments opening onto iron balcony; full enframements and projecting lintels at third floor windows; decorative plaques at fourth floor flanking windows; modillioned cornice above fourth floor; clay-tiled mansard roof with two dormers at fifth floor.

Alterations 1917 - hand ball court added to roof.

HISTORY

Built as one of a pair with No. 7. Catherine T. Schiefflin was a member of the family which had founded the wholesale drug firm of Schiefflin & Co. in 1793. The house was sold shortly after completion to Clarence Whitman who owned it until 1905.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 9 (1391/9)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; grey Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones; second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative, stone enframingent. Arcade at fourth floor with five openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; the roof cornice rests upon a band of cusped arches which are just above the shells. Type A house of row.

Alterations 1921 - interior alterations by F.P. Kelly for W.A. Kissam
1950 - converted to doctor's office and apartments.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. The house was sold to Emilie T. Leshner who owned it until 1921. It was then purchased by William Adams Kissam (1867-1950), chairman of the board of the South American Development Co. and a nephew of Mrs. William H. Vanderbilt. He lived here until his death. It is now owned by the Republic of Lebanon.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 11 (1391/10)

	Date	Architect	Owner
Erected	1895-96	by Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; grey Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframement; detail of oriel differs slightly from No. 9. Arcade with three openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a band of cusped arches which are just above the shells. Type A' house of row.

Alterations 1943 - altered to multiple dwelling.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. Estelle Scholle owned the house between 1906 and 1943.

References: A History of Real Estate, Building, and Architecture in New York City, (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 11½ (1391/11)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; entrance at street level with square portico having square columns with Corinthian capitals. Above portico is pseudo-balcony supported by large acanthus-carved console brackets. Second floor is rusticated and has a bowed oriel with Doric pilasters flanking windows; bowed oriel on the third floor has Corinthian pilasters flanking windows. Fourth floor has a large triple window enframed with guilloche moldings. Fifth floor has triple window flanked by engaged Ionic columns. Roof cornice has dentils, modillions and decorative roundels in the frieze. Type B house of row.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. The house was sold to Mildred Blum who owned it until 1926.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 15 (1391/111)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; entrance at street level with square portico having square columns with Corinthian capitals. Above portico is pseudo-balcony supported by large acanthus-carved console brackets. Second floor is rusticated and has a bowed oriel with Doric pilasters flanking windows. Bowed oriel on third floor has Corinthian pilasters flanking windows. Fourth floor has a large triple window enframed with guilloche moldings. Fifth floor has triple window flanked by engaged Ionic columns. Roof cornice has dentils, modillions, and decorative roundels in the frieze. Type B house of row.

Alterations 1950- converted to 10 apartments and doctor's office.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. Prominent owners of the house were Walter S. Hoyt (1873-1920), president of the Central Leather Co. and the United States Leather Co., who owned the house between 1905 and 1916, and Franklin B. Lord (1872-1958), senior partner in the old New York law firm of Lord, Day & Lord, who owned the house between 1916 and 1919.

References: A History of Real Estate, Building and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 17 (1391/12)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframing; detail of oriel differs slightly from No. 19. Arcade with three openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a band of cusped arches which are just above the shells. Type A'house of row.

Alterations 1967 - converted to apartments

HISTORY

Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. He sold the house to Florence Bernheimer who owned it until 1914. Between 1914 and 1919 it was owned by Harry Content (1861-1941), a Wall Street broker who "was associated with the Morgans, the Harrimans, the Goulds, and the Bakers in the creation of great railroad and industrial enterprises." (New York Times, Aug. 15, 1941, p. 17).

References:

A History of Real Estate, Buildings, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 19 (1391/13)

	Date	Architect	Owner
Erected	1895-96 by	Alexander M. Welch	for William W. Hall

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; gray Roman brick and limestone facade. Basement and first floor are of deeply rusticated limestone blocks; segmental-arched basement windows; flat-arched first floor windows with keystones. Second floor has large oriel window divided into three sections; triple window at third floor; oriel and triple window have common decorative stone enframingent. Arcade at fourth floor with five openings supported by columns with twisted shafts and composite capitals. The space above the fourth floor windows features a band of tilework in a diaper pattern topped by five seashells in bas-relief; roof cornice rests upon a bank of cusped arches which are just above the shells. Type A house of row.

Alterations 1944 - altered to multiple dwelling
1970 - fire damage repaired and apartments renovated.

HISTORY Built as one of a row of six houses (Nos. 9-19) in AA'BBA'A pattern. William W. Hall was a prominent developer who specialized in the construction of town houses for affluent clients. From 1898 to their deaths, this was the residence of Emma (d. 1930) and Frank Scott Gerrish (1852-1944). Mr. Garrish, a descendant of a 17th-century Maine family and a Harvard graduate, was a publisher.

References: A History of Real Estate, Building, and Architecture in New York City (New York: Real Estate Record Association, 1898), p. 225.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET between Madison Avenue and Park Avenue

Early development on this block occurred in the late 1870s and early 1880s with the erection of 17 brownstone dwellings, three brick buildings, and a large seven-story "tenement building" named the "Imperial." Of the early buildings on the north side of the street, only No. 49, formerly a stable, now part of the Hotel Carlyle garage, and No. 55-57, the brownstone apartment building, remain. This 1882-83 building was designed by Frederick T. Camp who later designed other notable apartment buildings in Greenwich Village. Its impressive brownstone facade rises seven stories in a tour-de-force of neo-Grec architectural design. The Carlyle Hotel (No. 35), extending along Madison Avenue between 76th and 77th Streets, is the tallest building in the district. Completed in 1929, it was designed by architect Sylvan Bien. Its towering form and crisp art deco detailing command attention and admiration. Six brownstone houses (Nos. 37-47) formerly stood on the site of the Carlyle. Nos. 51, a garage (formerly a stable) built in 1900, a modern apartment building at No. 59-65, built in 1949, and the apartment building at the Park Avenue corner complete the row of buildings on the north side of the street.

On the south side of the street two early rows were erected in 1881-82 by John G. Prague for developer William Noble (Nos. 36-44)--they had also worked in the 76th Street block immediately to the west--and in 1883-84 by Thom & Wilson for Charles L. Guilleaume (Nos. 46-52). Of these Nos. 38-42 survive minus their stoops, and Nos. 48-52 have been given new facades. Houses which stood at Nos. 32-36 have been demolished. No. 44-46, built in 1968, belongs to the Hewitt School.

A large apartment house (described at 830 Park Avenue) dominates the southern Park Avenue corner.

EAST 76th Street South Side

No. 30 (1390/51)

	Date	Architect	Owner
Erected	1928-29 by	Shreve, Lamb & Harmon for	971-73 Madison Ave. Corp.

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Sixteen-story apartment building with shops at the ground floor on the Madison Avenue front; red brick facade with randomly-placed projecting headers and stretchers; round-arched entrance on 76th Street; enframingent created in decorative brickwork with medallion at location of keystone; blind arches resting on corbels at the second floor on both facades; 76th Street facade has decorative tiles in tympana above the decorative quatrefoil panels at the fourteenth floor; set backs above the fourteenth floor; greenhouses and balconies recently added at the top two floors.

Alterations 1979-80 - some new window sash added; balconies and greenhouses at the top two stories; interior alterations.

HISTORY Replaced two residences facing onto Madison Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 32-36 (1390/148 & 48)

Date

Architect

Owner

Present Facade

1981-

ARCHITECTURE

Style

unknown

Elements

Building under construction

HISTORY

Originally there were three brownstone houses of the 1880s on this site.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 38 (1390/47)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	for William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; former entrance now a window. Third floor has brownstone bowed oriel window; fourth floor has double window with brownstone enframingent with broken-arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations Stoop has been removed and ground floor entrance added.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 40 (1390/146)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	for William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; painted brownstone facade; stoop removed and entrance lowered to ground level; former entrance now a window; intricate enframements and band courses at upper floors; fourth floor has double window with brownstone enframement with broken arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations 1922 - stoop removed and front altered for a ground floor entrance by Mott B. Schmidt for Mrs. Langdon Marvin.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 42 (1390/46)

	Date	Architect	Owner
Erected	1881-82 by	John G. Prague	for William Noble

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; former entrance now a window; intricate enframements and band courses at upper floors; third floor has brownstone bowed oriel window; fourth floor has double window with brownstone enframement with broken-arch pediment and urn finial at center; sheet metal roof cornice above deeply impressed foliate panels.

Alterations Stoop has been removed and ground floor entrance created.

HISTORY Built as one of a row of five houses (Nos. 36-44).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 44-46 (1390/45)

	Date	Architect	Owner
Erected	1965-68 by	Evans & Delehanty	for The Hewitt School

ARCHITECTURE

Style neo-Federal

Elements Five-story red brick school building; three doors on first floor; center door is paneled and has a round arch above it containing a glass fanlight. Side doors are flush with transoms containing six panes of glass; windows of second floor are multi-paned; windows at upper floors have one-over-one sash in aluminum frames; plain brick roof parapet.

HISTORY This building replaces two brownstone houses: one of 1881-82 , the other of 1883-84. It houses the Hewitt School

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 50 (1390/43)

	Date		Architect	Owner
Erected	1883-84	by	Thom & Wilson	for Charles L. Guilleaume
Present Facade	1958	by	Wechsler & Schimenti	for Wilomena Marsicano

ARCHITECTURE

Original style unknown

Present style none

Elements Six-story and basement residence; yellow brick facade; triple window groups at each floor; plain brick roof parapet.

Alterations 1958 - two one-family dwellings combined; all interior partitions demolished and front wall built.

HISTORY Originally built as two of a row of four houses (Nos. 46-52).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 52 (1390/142)

	Date	Architect	Owner
Erected	1883-84 by	Thom & Wilson	Charles L. Guilleaume
Present Facade	1952(?) by	Samuel Roth	52 East 76th Street Corp.

ARCHITECTURE

Original style	unknown
Present style	vernacular neo-Federal - no significant architectural features except compatible height
Elements	Five-story red brick residence with front extended out to the building line; facade at first floor is white marble; at second through fourth floors are windows with eight-over-eight sash; fifth floor has triple window with six-over-six sash; plain brick roof parapet.
Alterations	1952 - converted to apartments; new front appears to be of this date.

HISTORY Originally built as one of a row of six houses (Nos. 46-56).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 35 (35-47) (1391/21 in part)

	Date	Architect	Owner
Erected	1929-30	Sylvan Bien	Calvin Morris Corp.

ARCHITECTURE

Style Art Deco

Elements Forty-story yellow brick and limestone hotel building; facade of first two stories is limestone with two-story fluted stone reveals flanking main entrance and at windows; original windows had six-over-six or eight-over-eight sash; some now have one-over-one, or single-pane sash; bronze marquee over 76th Street entrance. At twelfth story level is a parapet decorated with chevron and loop design; this motif occurs again at every set back for the entire height of the building; building fronts on 77th Street and Madison Avenue also and has entrance to Carlyle Restaurant at No. 981. Metal shop framing remains intact.

HISTORY Called the Carlyle Hotel. Replaced six rowhouses on 76th Street, seven rowhouses on 77th Street, and two flathouses on Madison Avenue. At forty stories, it is the tallest building in the district.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 246-247.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Cervin Robinson and Rosemarie Haag Bletter, Skyscraper Style-Art Deco New York (New York: Oxford University Press, 1975), p. 86.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 233.

EAST 76TH STREET North Side

No. 49 (1391/21 in part)

	Date	Architect	Owner
Erected	1893-94 by	Rose & Stone	for R. W. Tailer

ARCHITECTURE

Style Romanesque Revival

Elements Three-story carriage house converted to garage; yellow brick and limestone facing; first story of rusticated limestone with large center doorway; second floor has three windows with flat arches of brick; third floor has five round-arched windows with complete stone enframements; terra-cotta roof cornice with modillions and dentils with classic balustrade above.

Alterations New doors in ground floor openings

HISTORY Built as a carriage house, stable, and dwelling. Now owned by the Hotel Carlyle and connected to it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 51 (1391/21 in part)

	Date	Architect	Owner
Erected	1900-01 by	A. V. Porter	for New York Cab Co. Ltd.

ARCHITECTURE

Style neo-Georgian

Elements Six-story garage; brick and limestone facade; first story facade is rusticated limestone with three openings, one for elevator, one for autos, and one for people; all windows at upper stories have twelve-over two sash enframed by stone sills and stone splayed lintels with keystones; cornice with heavy stone modillions and brackets faced with small shields; above is copper-covered mansard roof with two dormers.

Alterations 1913 - converted to garage.
1930 - new elevator shaft added in southwest corner and window converted to entrance to shaft from street.

HISTORY Built as a large stable for commercial purposes. Now a garage owned by Hotel Carlyle.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 55-57 (1391/29)

	Date	Architect	Owner
Erected	1882-83 by	F. T. Camp	for Frederick Aldhous

ARCHITECTURE

Style neo-Grec

Elements Seven-story brownstone flathouse; first two stories have bush-hammered brownstone blocks and are flanked by pilasters at extreme outer corners; entrance has been altered; all windows have one-over-one sash set in complete enframements below hooded brownstone lintels with incised carving. There are two slightly protruding bays through all floors; one contains the main entrance. A narrow band course crosses the fifth floor. A wide cornice above the sixth floor and a narrow cornice atop the seventh floor are both crowned with iron cresting. Among the decorative details are: bead and reel moldings, dentils, lion heads, palmettes, incised carvings and bosses faced with flowers and/or leaves.

Alterations Entrance has been altered.

HISTORY Built with French flats to house 19 families and called the Imperial.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET North Side

No. 65 (1391/31)

	Date	Architect	Owner
Erected	1948-49 by	H.I. Feldman	for Henkim Realty Corp. (Henry Kimmel)

ARCHITECTURE

Style modern

Elements Twelve-story yellow brick apartment building; limestone facing at first floor; entrance is recessed between two protruding bays of windows rising through all floors; all windows are steel casement type; mildly art deco metal railing at roof line

HISTORY Replaced four stables.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET between Park Avenue and Lexington Avenue (South
Side only)

The entire south side of this block was developed at one time with the construction of 13 brownstone dwellings between 1883 and 1885. These houses were designed in neo-Grec style by Augustus Hatfield and built for John J. MacDonald. Of these 13 buildings, six (Nos. 110-120) survive. All have had their stoops removed, although they are intact on the upper floors and retain their original cornices. No. 120, which is the only one which has not been painted, conveys the best impression of the original appearance of the row. The apartment house described at 829 Park Avenue adjoins the six surviving rowhouses at the west.

EAST 76TH STREET South Side

No. 110 (1410/68)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield for	John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level. Upper floors are intact with original window enframements and band course; bracketed roof cornice.

Alterations 1925 - new areaway and railing installed; stoop probably removed at this time.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Between 1925 and 1950 the house was owned by Francis Hunt Geer (1891-1950), a stockbroker and co-founder of the firm of Farr & Co. The house is now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 112 (1410/167)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade. Stoop removed; entrance lowered to ground level. Three upper floors are intact with original window enframements and band courses; former main entrance remains with its enframement as a balcony; bracketed roof cornice.

Alterations 1928 - entrance changed and altered to private school.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 114 (1410/67)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed and entrance lowered to ground level; three upper floors are intact with original window enframements and band courses; parlor floor windows have triangular brownstone pediments of a later date above lintels; bracketed roof cornice.

Alterations Stoop has been removed and entrance created at ground level.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Became the Town School in 1945; is now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

EAST 76TH STREET South Side

No. 116 (1410/66)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level. Upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1926 - stoop removed and entrance changed to ground level.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 118 (1410/165)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; painted brownstone facade; stoop removed; entrance lowered to ground level; upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1924 - converted to two-family residence; stoop probably removed at this time.

HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Now owned by Lenox Hill Hospital.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 76TH STREET South Side

No. 120 (1410/65)

	Date	Architect	Owner
Erected	1883-85 by	Augustus Hatfield	for John J. MacDonald

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; unpainted brownstone facade; stoop removed; entrance lowered to ground level; upper floors intact with original window enframements and band courses; bracketed roof cornice.

Alterations 1953 - altered to two-family residence; stoop removed and entrance created at ground level.

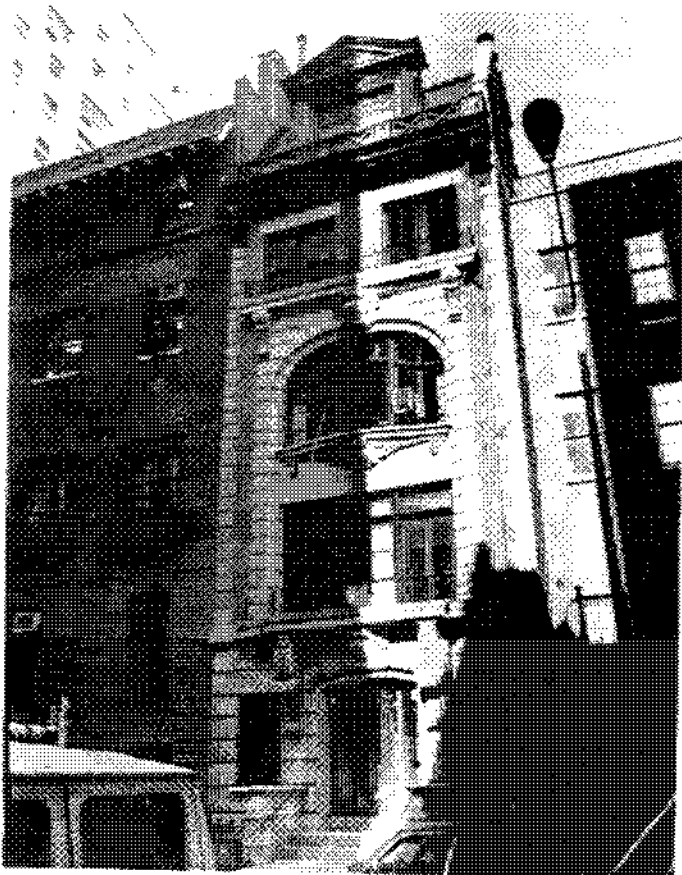
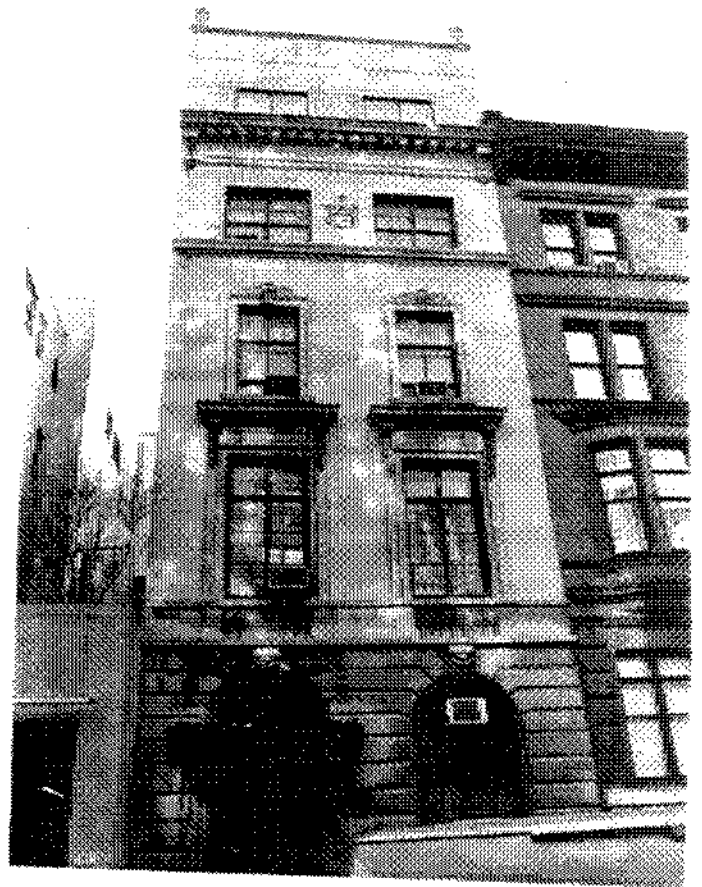
HISTORY Built as one of a row of thirteen houses (Nos. 110-134). Between 1928 and 1952 the house was owned by Newbold Morris (1902-1966), member of the old American family and founder and chairman of the board of the New York City Center.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.



12 East 77th St.

18 East 77th St.



55 East 77th St.

EAST 77TH STREET between Fifth Avenue and Madison Avenue

The north side of this block was developed on speculation during the years 1878 and 1879. Of the buildings that remain Nos. 9, 11 and 13 were built in 1879 in the neo-Grec style by Robert Hanby for Saulesbury L. Bradley, and Nos. 15, 17 and 19 were built in 1878 also in the neo-Grec style for Saulesbury L. Bradley by the architect John G. Prague who was quite active in the area at the time. Nos. 9 and 15 retain most of their original features and are most representative of the original brownstone appearance of their respective groups, although all have had their stoops removed. Nos. 13 and 19 were both totally altered as was the current fashion in the year 1910. In each case, the original facade was entirely removed, and a new facade, in neo-Federal style, was extended out to the building line. The large apartment house at the Fifth Avenue corner, which now dominates much of the north side, replaced the grandiose residence of Senator William A. Clark of Montana, who made a fortune in mining. Built in 1899, it was designed by architects Lord, Hewlett & Hull. Constructed for the then astronomical sum of \$1.5 million, it stood only until 1927. The Hyde Park Hotel dominates the northern Madison Avenue corner.

The south side of the block remained undeveloped until after 1890. Nos. 4-16 were built between 1895 and 1897 by the partnership of McCafferty & Buckley who first acquired title to the land and then erected the buildings, subsequently selling them to affluent individual owners. No. 18 was built in 1896-97 for Caroline M. Wilmerding by architects Clinton & Russell. It is a splendid example of a private dwelling in Beaux-Arts style which has retained its original appearance, including an iron and glass entrance marquee, over the years. Nos. 4-16 are varied examples of the neo-Renaissance style in limestone, brick and brownstone. Although Nos. 4, 6, 8 and 10 have been painted and although the stoops have been removed from Nos. 14 and 16, the houses present a unified appearance of dignity and solidity typical of the era in which they were built.

An apartment house of 1925 (described at 956 Fifth Avenue) and the northern end of the Sotheby-Parke-Bernet Galleries flank these rowhouses.

EAST 77TH STREET South Side

No. 4 (1391/69)

	Date	Architect	Owner
Erected	1895-97 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement limestone residence; first and second floors have rusticated facing; third and fourth floors have ashlar facing flanked by narrow quoins. Original oak entrance doors set behind limestone portico with plain round stone columns having an exaggerated entasis. All windows have full stone architrave enframements; handsome wrought-iron balcony across facade at third floor level; roof cornice with swags on frieze, dentils and large stone console brackets at each end.

Alterations 1942 - converted to multiple dwelling.

HISTORY Built as one of a group of three (Nos. 4-8). Richard W. Buckley and Robert McCafferty were major developers in the area. In 1897 they sold the house to Mary Constance Knower who owned it until 1922. Between 1922 and 1938 the house was owned by Spotswood D. Bowers (1876-1939), a lawyer who was a member of the firm of Laughlin, Gerard, Bowers & Halpin.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 6 (1391/68)

	Date	Architect	Owner
Erected	1895-97	by Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; limestone and terra-cotta facing, now all painted grey. First floor has the original entrance and one extremely wide window with one-over-one sash; portico consists of a wide limestone entablature with a central cartouche and foliate sprays supported by truncated fluted pillars with Ionic capitals which sit on oversize stone consoles with acanthus leaf carving; windows at the first through fourth floors have full architrave enframements; above a narrow cornice at the fourth floor is a recessed fifth floor having three windows; above the center window is a large oval cartouche draped with bell flowers. The windows on either side are topped by stone lunettes decorated with small wreaths and flying ribbons.

Alterations 1907 - penthouse built on roof by R.W. Buckley for Charles H. Marshall

HISTORY

Built as one of a group of three houses (Nos. 4-8). Robert McCafferty and Richard W. Buckley were major developers in the area. They sold the house in 1897 to Charles H. Marshall who owned it until his death in 1916. Between 1925 and 1961 it was owned by George Arents, Jr., son of George Arents (1875-1960), who also lived in this house. George Arents Sr. was a founder of the American Machine and Foundry Co. and the International Cigar Machinery Co. He collected published material on tobacco which now forms the Arents Collection at the New York Public Library. In 1962 the house was acquired by the Mongolian People's Republic which still owns it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 8 (1391/67)

	Date	Architect	Owner
Erected	1895-97 by	Richard W. Buckley for	Robert McCafferty

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; limestone facing (painted cream color); entrance is set below a large carved stone hood resting on large carved limestone console brackets; first floor facing is rusticated, others have ashlar facing; all windows have original limestone enframements; the parlor floor has a large double window with a modified form of Gibbs surround; roof cornice displays a continuous line of swags across the frieze and modillions above.

Alterations 1940 - converted to multiple dwelling

HISTORY Built as one of a group of three houses (Nos. 4-8). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Mary K. Penniman who owned it until 1940.

References: New York, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 10 (1391/66)

	Date	Architect	Owner
Erected	1895-96 by	Richard W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; Roman brick and stone facing now painted grey. First floor has the main entrance, a wide window and a narrow door used as a service entry. At second floor is a wide oriel window with curved ends containing five windows with transoms, the end ones having curved sash with curved glass. At third and fourth floors are groups of paired double-hung windows; fifth floor has four small double-hung windows; these windows all have molded lintels; roof cornice is quite ornate with egg and dart moldings and console brackets faced with acanthus leaves.

HISTORY Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. In 1964 the house was purchased by the Government of the Union of Burma which still owns it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 12 (1391/65)

	Date	Architect	Owner
Erected	1895-96 by	Richard W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; yellow Roman brick and stone facing; first and second floor facades of ashlar limestone blocks, other floors of yellow Roman brick; portico at entrance is supported by two limestone pillars with Ionic capitals; second floor has a very large triple window with a triangular stone pediment resting on narrow console brackets above the center window. A narrow limestone belt course crosses the facade at each floor level; full enframements at windows; modillioned roof cornice.

Alterations 1968 - interior alterations for Brandeis University.

HISTORY Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Emanuel and Rose Heller who owned it until 1916. Between 1916 and 1927 the house was owned by Reginald C. Vanderbilt (1880-1925) and his heirs. Vanderbilt, youngest son of Cornelius Vanderbilt, was heir to a portion of the sizable Vanderbilt fortune and a noted horseman. His first wife was Cathleen Neilson to whom he was married from 1903 to 1919. His second wife was Gloria Morgan, daughter of Harry Hays Morgan, American Consul General to Argentina. In 1960 the house was acquired by Brandeis University which still owns it.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 14 (1391/64)

	Date	Architect	Owner
Erected	1895-96 by	R.W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Five-story and basement residence; brick and brownstone facing; stoop has been removed and entrance is now at street level; entrance now has an enframing of polished black granite. Basement and first floor facades are smooth-faced brownstone; upper stories of brick; parlor floor has a triple window with the three sections separated by slender brownstone colonnettes; original brownstone entrance opening decorated with a shield and twining vines has been converted to a wide window; window format of a wide triple window and a single window repeats on each floor; cornice above fourth floor has a wide decorated frieze, egg & dart moldings, and brackets faced with acanthus leaves; set back fifth floor.

Alterations 1920 - new fifth story added by John H. Duncan for Mrs. George T. Maxwell
1958 - front stoop removed; new entrance created.

HISTORY Built as one of a row of four houses (Nos. 10-16). Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1898 to George T. Maxwell. His son George L. Maxwell did not sell the house until 1944.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 16 (1391/63)

	Date	Architect	Owner
Erected	1895-96 by	R.W. Buckley	for McCafferty & Buckley

ARCHITECTURE

Style neo-Renaissance

Elements Four-story and basement residence; brick and brownstone facing; stoop removed and main entrance lowered to basement level; unharmonious white marble entrance enframement; rough faced brownstone piers with capitals of carved water leaves flank first floor; large curved oriel containing five windows with transoms at second floor; modillioned roof cornice supported on console brackets.

Alterations 1945 - altered to apartments; stoop probably removed and new entrance created at this time.

HISTORY Built as one of a row of four houses (Nos. 10-16); Richard W. Buckley and Robert McCafferty were major developers in the area. They sold the house in 1897 to Elizabeth Law and it was owned by her heirs until 1945.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET South Side

No. 18 (1391/62)

	Date		Architect		Owner
Erected	1896-97	by	Clinton & Russell	for	Caroline M. Wilmerding

ARCHITECTURE

Style neo-Renaissance

Elements Five-story residence; limestone facade; rusticated first story with round-arched entrance and one window; entrance has a glass and iron marquee; beautifully-carved entrance doors of quartered oak; full-length windows at second floor with high bracketed lintels above carved panels with branches of oak leaves on either side of a console-type keystone; stone balustrades above the sills; third floor windows have segmental arches and foliate enframements; stone cornice with large modillions crosses the facade just above the fourth floor; fifth floor is very simple.

Alterations 1947 - converted to doctor's office and apartments. Cornice has been removed from fifth floor.

HISTORY Caroline Wilmerding and her children, Caroline and Lucius, owned the house until 1947. The younger Caroline Wilmerding married John B. Trevor in 1909, and they moved into a Trowbridge & Livingston-designed house at 11 East 91st Street, a designated landmark.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 9 (1392/9)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders, for Saulesbury L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; stoop removed and entrances now at ground level; windows at upper floors have full enframements; bracketed roof cornice.

Alterations 1920 - front stoop removed; first story main entrance removed and windows put in its place; two new brownstone entrances made in basement.
1948 - converted to multiple dwelling

HISTORY Built as one of a row of six houses (Nos. 3-13).

References: New York City, Department of Buildings, Manhattan; Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 11 (1392/109)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders,for Saulesbury L. Bradley
Present Facade	1936	by	Morris B. Sanders	for	11 E. 77th Street, Inc.

ARCHITECTURE

Original style

neo-Grec

Present style

some neo-Grec elements

Elements

Five-story residence; stuccoed brownstone facing; ground level entrance; decorative detailing removed from windows; original bracketed roof cornice. Retains original height and scale of openings.

Alterations

1936 - front stoop removed; detail removed from windows; interior alterations.

HISTORY

Built as one of a row of six houses (Nos. 3-13). Between 1880 and 1920 the house was owned by Henry Stollmeyer and his family. Between 1920 and 1931 the house was owned by George Heilner (1892-1942), a civil engineer who worked on the Holland Tunnel and also a bank auditor.

References:

New York City,Department of Buildings, Manhattan , Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 13 (1392/10)

	Date		Architect		Owner
Erected	1879	by	Robert Hanby	for	Mandeville & Sigler, builders, for Saulesbury L. Bradley
Present Facade	1910	by	E.R. Bossange	for	Livingston and Mary Willard

ARCHITECTURE

Original style neo-Grec
Present style neo-Federal

Elements Five-story residence; Flemish bond red brick and limestone facade; first story faced with limestone; stone balcony with iron railing at full-length round-arched windows on second floor; keystones at upper story windows; fourth floor windows have iron railings; modillioned cornice above fourth floor; mansard roof having two Federal style dormer windows with arched-top sashes with interlaced muntins at fifth floor.

Alterations 1910 - new facade

HISTORY

Originally built as one of a group of six houses (Nos. 3-13). Mary L. Willard, who commissioned the present facade, sold the house in 1926 to Sidney P. Henshaw (1884?-1941), a lawyer who headed the real estate department of Cadwalader, Wickersham & Taft. Following Henshaw's death, Dr. Charles I. Lambert (1877-1954), purchased the house which he used as an office. He was Professor of Psychiatric Education at Teachers College, Columbia University, and Associate Professor of Psychiatry at Columbia's College of Physicians and Surgeons. Between 1954 and 1966 the house was owned by Joseph and Estee Lauder of the cosmetics firm.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 15 (1392/11)

	Date	Architect	Owner
Erected	1878 by	John G. Prague	for Saulesbuty L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Five-story residence; brownstone facing; boldly enframed ground floor entrance; horizontal joints in stones at second floor are molded in decorative rounded horizontal bands; large wooden three-sided oriel at third floor; all windows retain brownstone enframements and a brownstone panel with incised neo-Grec detail is under one parlor floor window; bracketed roof cornice.

Alterations 1895 - stoop removed and ground floor entrance created by R.W. Gibson for R.W. Gibson.

HISTORY Built as one of a row of three houses (Nos. 15-19). Between 1895 and 1911 the house was owned by architect Robert W. Gibson (1954-1927).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 17 (1392/111)

	Date	Architect	Owner
Erected	1878 by	John G. Prague	for Saulesbury L. Bradley

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; brownstone facing; stoop removed and entrance lowered to basement level; horizontal joints in stones at first floor are molded in decorative rounded horizontal bands; large wooden three-sided oriel at second floor; brownstone window enframements at upper stories; bracketed roof cornice.

Alterations 1952 - stoop removed; converted to multiple dwelling.

HISTORY Built as one of a group of three houses (Nos. 15-19). Between 1889 and 1914 the house was owned by architect William Wheeler Smith (d. 1908).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77th Street North Side

No. 19 (1392/12)

	Date		Architect		Owner
Erected	1878	by	John G. Prague	for	Saulesbury L. Bradley
Present Facade	1910	by	George B. de Gersdorff	for	Ruth L. Sterling

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Five-story residence; Flemish bond red brick and limestone facade; second floor has large central window in Palladian style with iron balcony; third and fourth floors have windows with splayed lintels and keystones; limestone cornice above fourth floor; copper mansard roof and two dormer windows with triangular pediments at fifth floor; all windows are now glazed with single panes of glass.

Alterations 1910 - new front brought out to building line and new facade.

HISTORY Originally built as one of a group of three houses (Nos. 15-19). Ruth L. Sterling, who commissioned the present facade, purchased the house in 1910. The estate of Robert D. Sterling sold the house in 1972.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 25 (1342/17) (998 Madison Ave.)

	Date		Architect		Owner
Erected	1926	by	Schwartz & Gross	for	25 E. 77th St. Co. Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fifteen-story brick apartment hotel; commercial ground floor; corner tower with mansard roof; also has two-story window enframements with Venetian Gothic round-arched tops and stone balconies; limestone window ornament on second and third floors; projecting brick panels; arched windows on upper stories; windows of twelfth and fifteenth floors have segmental-arched pediments above them.

HISTORY Replaced eight residences facing onto 77th Street. Known as the Hyde Park Hotel.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET between Madison Avenue and Park Avenue

While development of this block began in the late 1870s, it did not progress rapidly. The present No. 64 on the south side was the easternmost of a row of eight very narrow brownstone houses built during this period and, although altered, it is the only one remaining today. The adjoining lots to the east remained vacant until the late 1880s and then were built up with tenements and stables. On the north side, brownstone houses had been built at Nos. 57-71. After the turn of the century, these began to be altered or demolished to make way for new buildings, and today not one remains in original condition.

The early house at 64 East 77th was totally altered in 1925 when the original front was removed and a new brick facade built out to the building line. The new details--wooden portico with Corinthian columns, six-over-six windows, slate roof, and copper-covered dormers are in the neo-Colonial style. The neighboring nine-story apartment building at No. 70, designed by architects Schwartz & Gross in neo-Federal style, was completed in 1917. Built of brick and limestone, it features architectural motifs and decorative trim of white terra cotta and is a handsome example of its type. Much of the south side of the block is dominated by the Art Deco Hotel Carlyle (35 East 76th Street) and the large brick apartment building with neo-Renaissance detail at the Park Avenue corner (850 Park Avenue).

Due to the number of alterations to the early brownstone houses and the construction of new buildings, the appearance of the north side of the block has changed greatly over the years. However, No. 55, a fine Beaux-Arts dwelling of 1902 once owned by Hamilton Fish, and Nos. 75 and 77, a beautiful pair of carriage houses built in 1897--one in Romanesque Revival and the other in Beaux-Arts style--remain unaltered on the exterior to grace the block with exceptionally fine design. They were owned by James A. Burden and George T. Bliss. No. 61, built in 1916 and owned until recently by Finch College, was designed by the firm of Harde & Hasselman in a most unusual blend of Beaux-Arts and neo-Federal styles. In 1965, this building was enlarged by a ten-story addition at No. 65 in contemporary style. Apartment houses flank the north side of the block.

EAST 77TH STREET

No. 64 (1391/49)

	Date		Architect		Owner
Erected	c. 1877	by	unknown	for	James V.S. Woolley(?)
Present Facade	1925	by	Treanor & Fatio	for	Virginia M. Moore

ARCHITECTURE

Original style unknown
Present style neo-Colonial

Elements Five-story residence; very narrow (12 feet 6 inches wide); brick facing; wooden entrance portico with two slender fluted columns with Corinthian capitals supporting a segmental-arched roof; all windows have six-over-six sash; above the third floor is a corbelled brick band and above it is a two-story slate mansard roof with two sets of dormer windows with copper clad frames and roofs.

Alterations 1925 - new front wall and new facade

HISTORY Appears to have been built originally as one of a row of eight, very narrow (12 feet 6 inches) houses (Nos. 50-64). John Junius Morgan (d. 1949), cousin of J.P. Morgan, purchased the house in 1931.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 77TH STREET South Side

No. 70 (1391/45)

	Date	Architect	Owner
Erected	1916-17 by	Schwartz & Gross	for 90 E. 77th St. Co.

ARCHITECTURE

Style neo-Federal

Elements Nine-story apartment building; brick facing with stone and terra-cotta detail; central entrance bay has four stone Doric pilasters supporting a wide entablature with a triangular pediment resting on long console brackets. Above the third floor windows are white terra-cotta lunettes each with a classic urn in the center with draped festoons at the sides; white terra-cotta lunettes with the same design occur again immediately above the windows of the ninth floor; at the ninth floor windows is a handsome terra-cotta balcony; heavy roof cornice has dentils, modillions, and egg & dart, and bead and reel moldings.

HISTORY Replaced three earlier tenement buildings.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 53 (1392/25)

	Date	Architect	Owner
Erected	1900-01 by	Henry Rutgers Marshall for	Paul Leicester Ford
Present Facade	1926-27 by	Pleasants Pennington for	Joseph Kerrigan

ARCHITECTURE

Original style Beaux Arts
Present style modified neo-Spanish Renaissance

Elements Five-story residence; at entrance are heavy wooden doors studded with nail heads; projecting wrought-iron railings above the sills of the third floor windows; all windows are multi-paned; "ghosts" of removed ornament visible on the brick walls above windows; instead of a cornice there is a sloping pent roof supported by vegas and covered with tiles.

Alterations 1926 - altered to five stories; walls of first two stories replaced; detail removed from third story windows; new penthouse built at rear portion of building and new roof installed.

HISTORY House owned by Paul Leicester Ford and his family until 1907. It was then sold to Henry L. Wardwell (1850-1923), a member of the New York Stock Exchange and breeder of Shropshire sheep.

References: "House of P.L. Ford, Esq., 37 East 77th Street, New York," American Architect, 75 (March 22, 1902), plate

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Residence of Mrs. Paul Leicester Ford, New York City," Architectural Record, 14 (July 1903), 62-69.

EAST 77TH STREET North Side

No. 55 (1392/125)

	Date	Architect	Owner
Erected	1902	by Charles Brendon	for William G. Park

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; brick and limestone facing; first floor has large rusticated limestone blocks; entrance is approached by stone steps and has segmental-arched top and huge carved stone brackets on either side which support a balcony at the level of the second floor. One first floor window is in the form of a large oval. Triple windows of the second and third floors are contained within a two-story limestone arch with rusticated framing and voussoirs at the top. Console brackets above the third floor support ledges beneath the fourth floor windows; above fourth floor is a heavy stone cornice with large modillions. The steep mansard roof contains a large dormer with two windows beneath a triangular pediment.

Alterations 1947 - altered to apartments

HISTORY In 1905 William G. Park sold the house to Hamilton Fish (1849-1943); Fish owned it until he died. He was Congressman from the 21st district of New York in 1908-1912.

References: "39 East 77th Street, New York," American Architect, 81 (Sept. 19, 1903), plate.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 57 (1392/26)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present Facade	1952	by	James E. Casale	for	Lemuel Cropper

ARCHITECTURE

Original style unknown
Present style none

Elements Three-story and basement building; brick facing with no detail; metal stoop. Decorative iron railing above roof parapet. Retains original height.

Alterations 1952 - converted to apartments; facade probably altered at that time.

HISTORY Originally built as one of a row of eight houses (Nos. 57-71).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 59 (1392/27)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present Facade	1907	by	Albro & Lindeberg	for	Viola B. Cockroft

ARCHITECTURE

Original style unknown
Present style modified neo-Federal

Elements Four-story residence; brick facade; ground floor entrance with stone enframement; second and third floor windows set within one large opening with stone sill and keystone; sloping roof with projecting eave.

Alterations 1907 - front extended forward and new facade.

HISTORY

Originally built as one of a row of eight houses (Nos. 57-71). Viola Cockroft sold the re-done house in 1909 to Samuel O. Edmonds who owned it until 1927. It was then purchased by Walter P. Anderton (1885-1967), an associate clinical professor of medicine at the College of Physicians and Surgeons, Columbia University, who served as president of the New York County Medical Society.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"House for Edward T. Cockroft, Esq., No. 59 East 77th Street, New York," American Architect and Building News, 94 (Oct. 21, 1908), plates.

EAST 77TH STREET North Side

No. 61-65 (1392/28)

	Date	Architect	Owner
Erected	1916	by Harde & Hasselman	for Mrs. John O'Hara Cosgrave

ARCHITECTURE

Style No. 61 - neo-Federal with Beaux-Arts features
 No. 65 - Contemporary

Elements Ten-story brick and limestone school building; limestone ground floor adorned with carved stone garlands in Beaux-Arts style. Limestone facade at second floor continues upward to include the oversize window enframements with triangular pediments at the third floor. The windows of the fourth through sixth floors are square-headed with paneled lintels in neo-Federal style; seventh floor windows have arched tops; eighth floor windows are paired and ninth floor windows are dormers which rise above the cornice. Small, round windows at tenth floor have copper wreaths surrounding them as they pierce the steep mansard roof. The ten-story addition at No. 65 is faced with limestone at the first two stories, is brick above, and has simple window openings.

HISTORY Replaced three 1877 rowhouses. The Finch School, founded by Jessie G. Finch, located on the site in 1903. Mrs. John O'Hara Cosgrave, wife of editor John O'Hara Cosgrave, was a benefactor of the school and had this building and the adjoining building at 52 East 78th Street constructed in 1916. Finch School later became Finch College.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 67 (1392/129)

	Date		Architect		Owner
Erected	1876-77	by	Thomas S. Godwin	for	John McNerney
Present facade	1922-23	by	George and Edward Blum	for	Emanuel Kaplan

ARCHITECTURE

Original style unknown
Present style neo-Federal

Elements Four-story residence; brick facade; entrance in center of ground floor; at second floor is a round-arched triple window with stone impost blocks and keystones; third and fourth floor windows have splayed lintels with keystones; small roof cornice.

Alterations 1922 - new front extended to building line.

HISTORY Originally built as one of a row of eight houses (Nos. 57-71). Between 1879 and 1906 the house was owned by John Owen Mott and members of his family. Mott was an assistant U.S. attorney and a city magistrate.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 71 (1392/30)

	Date	Architect	Owner
Erected	1928	by Caughey & Evans	for 71 E. 74th Street Corp.

ARCHITECTURE

Style neo-Tudor

Elements Ten-story brick and limestone apartment building; windows of first three floors are case-ments with stone spandrel panels decorated with quatrefoils and molded drip labels of stone; upper windows have diamond panes of leaded glass and labeled drip moldings executed in brick; full-height engaged octagonal turret at the west corner; brick crenellated roof parapet.

HISTORY Replaced two 1877 rowhouses and one carriage house.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 75 (1392/33)

	Date	Architect	Owner
Erected	1897-98	by A.M. Welch	for W.W. & T.M. Hall

ARCHITECTURE

Style Romanesque Revival

Elements Four-story building, built as a carriage house with coachman's residence; red Roman brick facade with limestone trim; large center door for carriages has been converted to a garage door; the single doors on either side survive. All three have round-arched lunettes above them with curved drip-caps which rest on small foliate corbels. Two sets of paired windows at third floor divided by wide brick pilasters; wide cornice features dentils, egg-and-dart moldings and console brackets. A new partial fourth floor is recessed behind the cornice.

Alterations 1971 - partial fourth floor erected at front of building; open air atrium constructed at center of building.

HISTORY Built as one of a group of five carriage houses (Nos. 73-79 and 870 Park Avenue) by developers who specialized in constructing town houses for affluent clients. The Halls sold the carriage house to James A. Burden, a wealthy steel manufacturer who lived at 2 East 72nd Street and in 1905 moved uptown to 7 East 91st Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 77TH STREET North Side

No. 77 (1392/34)

	Date		Architect		Owner
Erected	1897-98	by	A.M. Welch	for	W.W. & T.M. Hall

ARCHITECTURE

Style Beaux-Arts

Elements Two-story building, built as a carriage house with coachman's residence; grey Roman brick facade with limestone trim; large center arch for carriages has been fitted with handsome wrought-iron gates as have the single openings on either side. Curved drip-cap at center arch which terminates at the spring line with round foliate corbels; smaller side entrances have round windows above them with stone enframements designed as wreaths with palm fronds; two sets of paired windows at second floor divided by wide brick pilasters; wide cornice features dentils, egg-and-dart moldings, and console brackets.

Alterations 1922 - converted from stable to garage; rear part of second floor converted to apartment
1967 - one-family dwelling created from garage and servants apartment.

HISTORY Built as one of a group of five carriage houses (Nos. 73-79 and 870 Park Avenue) by developers who specialized in constructing town houses for affluent clients. The Halls sold the carriage house to George T. Bliss who built a house in 1905-07 at 9 East 68th Street. He was the son of the noted lawyer and legislative draftsman of the same name.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.



122 East 78th St.

EAST 78TH STREET between Madison Avenue and Park Avenue

This block has changed considerably over the years and is still changing. Two buildings survive which date back to the early brownstone rowhouse period of development at Nos. 55 and 57. They were built in about 1869 and are very good examples of their type, particularly No. 55 which has retained its stoop and parlor floor entrance. Other early brownstone rowhouses, as well as early wood-framed houses, have been replaced or extensively altered. The prevailing style of most of these buildings is now neo-Federal, representing a range of dates from the turn of the century to the 1930s. No. 45 built for Albert Rathbone in 1913 by the architect, Arthur C. Jackson, is a splended example which remains in fine original condition. On the south side of the block are the Art Deco brick apartment building at No. 50, built in 1936, and the impressive, tall neo-Gothic building at No. 52, built in 1916, which until recently belonged to Finch College. The site at Nos. 58-66 is presently under construction and will be the new home of the Ramaz School, designed by the architectural firm of Conklin and Rossant. Large apartment buildings flank the street at the Park Avenue corners,

EAST 78TH STREET South Side

No. 50 (1392/47)

	Date		Architect		Owner
Erected	1936	by	Boak & Paris Inc.	for	46 E. 78th Street Corp.

ARCHITECTURE

Style Art Deco

Elements Twelve-story apartment building; seven bays in width, center bay recessed; brown brick, terra-cotta and stone facing. Base of stone runs through first and second floors with two wide horizontal stone courses supported by fluted stone piers between the windows. The second and sixth bays are faced with stone; throughout all floors all windows have steel casement sash.

HISTORY Replaced two rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET South Side

Nos. 52-54 (1392/46)

	Date	Architect	Owner
Erected	1916 by	Harde & Hasselman	for Mrs. John O'Hara Cosgrave

ARCHITECTURE

Style neo-Gothic

Elements Twelve-story school building; brick and stone facing; two-story entrance bay with stone pinnacles with crockets on either side of entrance; two-story window bays framed in stone flank entrance bay; stone balcony railing runs across the fourth floor. Top three floors are stone treated to resemble tracery windows.

Alterations 1930 - interior alterations by George F. Mitchell for the Lenox School

HISTORY

This building was constructed under the same permit by the same architects for the same owner as No. 61-63 E. 77th Street. It replaced two rowhouses, and was for many years used by Finch College, a women's school.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET South Side

No. 58-66 (1392/44)

	Date	Architect	Owner
Erected	1978-	by Conklin & Rossant	for Ramaz School

ARCHITECTURE

Style Contemporary

Elements School building under construction

HISTORY Replaced five rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET North Side

No. 45 (1393/25)

	Date	Architect	Owner
Erected	1913-14	by Arthur C. Jackson	for Albert Rathbone

ARCHITECTURE

Style neo-Federal

Elements Four-story residence; red brick facing with marble trim. Front door has six raised panels and leaded transom set in wide marble enframing. Second floor windows are all floor length with fanlights set in brick arches with marble impost blocks and keystones, each having a wrought-iron balcony. Third and fourth floor windows have marble splayed lintels with keystones and six-over-six sash; marble beltcourse at level of third floor window sills; wide roof cornice with large modillions topped by balustrade with alternating solid panels and balusters.

HISTORY

This large and important neo-Federal house, which is in the true New York Federal style and similar to some which were located on Pearl Street and other Lower Manhattan streets during the Federal period, was built by Albert Rathbone (1868-1943). Born in Albany, New York, and a graduate of Williams College in 1888, he was admitted to the New York Bar in 1890 and moved to New York City in 1899. He was a corporation lawyer for several railroads, also for the Central Hanover Bank & Trust Co. and for the Chrysler Corporation. He was Assistant Secretary of the Treasury in the Cabinet of President Wilson in 1918-1920. The house replaced two earlier rowhouses. Between 1942 and 1966 the house was owned by the Jesuit Mission Press, then for ten years by Finch College. It is now owned by the Center for the Living Force.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 78TH STREET

No. 49 (1393/26)

	Date		Architect		Owner
Erected	1886	by	unknown	for	Catharine Burke
Present Facade	1924(?)	by	unknown	for	Mary C. Thomas

ARCHITECTURE

Original style	unknown
Present style	neo-Georgian

Elements	Five-story residence; brick facing with limestone trim; entrance has neo-Georgian broken pediment with urn finial; wide stone belt course immediately beneath second floor windows. Second, third, and fourth floors have double windows above entrance. Window heads are flat arches of brick with stone keystones except at fifth floor where they are arched at the top and have a stone belt course at sill level. Narrow roof cornice topped by parapet with panels alternating with balusters.
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Alterations	1924(?) - new facade 1936 - converted to multiple dwelling
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<u>HISTORY</u>	Replaced a wood-frame building. The present facade may date from 1924 when Mary C. Thomas, an heir of Catharine Burke, refinanced the mortgage on the property.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. New York County, Office of the Register, Liber Deeds and Mortgages.
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EAST 78TH STREET North Side

No. 51 (1393/27)

	Date	Architect	Owner
Erected	1893-94 by	Thom & Wilson	for Thomas McLaughlin

ARCHITECTURE

Style Vernacular neo-Georgian - no significant architectural features except compatible height

Elements Five-story brick tenement; first floor windows are paired with keystones on either side of the entrance which has been given a later neo-Georgian enframingent.

Alterations Facade appears to have undergone some modification and doorway enframingent is of a later date.

HISTORY Replaced an earlier wood-frame building. Built as a tenement using the "dumb bell" plan for light and air. Some changes might have been made in 1906 when it was acquired by Cecilia Fitzgerald. The neo-Georgian doorway enframingent probably dates from 1941 when she sold the property.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 55 (1393/128)

	Date	Architect	Owner
Erected	c. 1869 by	unknown	for Thomas McLelland

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone residence; high stoop of brownstone leads to brownstone door enframingent with segmental arch pediment supported by console brackets. Parlor floor windows have one-over-one sash; all others have two-over-two sash. All windows on first, second, and third floors have full brownstone enframements with architrave and cornice; mansard roof at fourth floor with two low dormer windows which have segmental arch tops. Just below the mansard is a deep cornice supported by four large console brackets with rectangular panels between them.

Alterations 1910 - Rear brick extension
1941 - converted to multiple dwelling.

HISTORY This house, in original condition and remarkably well preserved, was built as one of a pair with No. 57. Between 1910 and 1955 the house was owned by Elizabeth S.C. Potter, wife of architect R. Burnside Potter, who built the family house at 123 East 73rd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 57 (1393/29)

	Date		Architect		Owner
Erected	1869	by	unknown	for	Thomas McLelland

ARCHITECTURE

Style Italianate

Elements Four-story and basement brownstone; brownstone facing; rusticated basement with entrance at that level. Windows have full enframements and multi-paned sash; deep bracketed cornice below dormered mansard roof.

Alterations 1925-26 - front stoop removed and interior alterations by Arthur C. Holden for Arthur C. Holden.

HISTORY Built as one of a pair with No. 55. The house was owned and occupied by the architect and housing expert, Arthur C. Holden (b. 1890) between 1925 and 1978.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 59 (1393/30)

	Date		Architect		Owner
Erected	1885-87	by	James E. Ware	for	Woolley & Squires
Present Facade	1950	by	Joseph Lau	for	Jacob A. Ampel

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick facade; stoop removed and front extended out full height to the building line; modern "Colonial" door and steel frame windows.

Alterations 1950 - new facade

HISTORY Originally built as one of a row of six houses (Nos. 59-69). Between 1920 and 1929 the house was owned by Drelincourt M. Martin (1885-1949), a graduate of Columbia Law School and a lawyer with the firm of Lawrence, Blake & Jewell.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET between Park Avenue and Lexington Avenue

Originally, both sides of this block were lined with handsome one-family brownstone dwellings which were built between the 1860s and 1880s. They were built in the Italianate and neo-Grec styles in several rows by developers and builders who soon sold them to new owners. Many have been either partially or totally altered in accordance with later, more fashionable styles, but a few retain their original appearance and others still have much original detail at the upper floors and their cornices. Although some buildings have had one or two stories added, such additions were usually recessed behind the cornice lines, and the entire block is of domestic scale and appearance. Nos. 106 and 110, which were built in 1879, both originally had brownstone stoops which have been removed although the upper floors are unchanged and the original cornices survive. Nos. 118, 126, and 128 survive on the south side of the block to indicate the early appearance of the blockfront. The other houses have been greatly altered, and some were given completely new facades. Most impressive are No. 120 in neo-Federal style, built in 1930 at a cost of \$100,000 and designed by architects Delano & Aldrich, and its neighbor, No. 122-124, a striking example of neo-Georgian design erected in 1911.

On the north side, an early example of a complete rowhouse alteration is No. 115, which was given a new Beaux-Arts facade and extended out to the building line in 1905. Other examples are No. 111, altered in 1910 in neo-Georgian style, and No. 113, altered in 1928. No. 125 is an excellent example of a brownstone house in the Italianate style, and one of the earlier houses on the block. When the stoop was removed in 1925, the main entrance with its brownstone brackets and pediment was carefully reinstalled at basement level. No. 127 is a house in the neo-Grec style built in 1874 for Anthony Mowbray by the architect John G. Prague; it displays fine neo-Grec lintels on the parlor floor windows. Large apartment houses flank the street at the Park Avenue corners.

EAST 78TH STREET South Side

No. 106 (1412/68)

	Date	Architect	Owner
Erected	1879-80 by	R. W. Buckley	for Thomas Bennett

ARCHITECTURE

Style neo-Grec

Elements Three-story and basement residence; painted brownstone facing; two basement entrances with molded enframements; three upper floors retain original openings with molded enframements; shutters at windows; bracketed and modillioned roof cornice.

Alterations 1937 - Front stoop removed; areaway filled in to the level of the sidewalk; new entrance installed to basement; interior alterations. Shutters have been added to windows.

HISTORY Built as one of a group of three houses (Nos. 106-110). Between 1886 and 1924, the house was owned by George P. Lies and members of his family.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 108 (1412/167)

	Date		Architect		Owner
Erected	1879-80	by	R. W. Buckley	for	Thomas Bennett
Present Facade	1919	by	Arthur C. Nash	for	William H. Corbitt

ARCHITECTURE

Original style	neo-Grec
Present style	modified neo-classical

Elements	Four-story residence; stone facing; entrance at ground floor level with deeply rusticated wall; full length second floor windows with narrow shutters; all windows have multi-paned sashes. Rectangular panels occupy the spaces above and below the windows; simple roof cornice.
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Alterations	1919 - altered to "English basement house"; facade changed at this time.
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HISTORY Originally built as one of a group of three houses (Nos. 106-110). Thomas Bennett sold the house in 1881 to Patrick Corbitt. His son William commissioned the present facade and then sold the house in 1923.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET

No. 110 (1412/67)

	Date	Architect	Owner
Erected	1879-80 by	R.W. Buckley	for Thomas Bennett

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; brownstone facing; entrance at ground level; a broad belt course with a water table extends across the facade at the level of the parlor floor and just above it are three full-length windows; all windows have one-over-one sash; modillioned and bracketed roof cornice.

Alterations 1927 - Stoop removed, new entrance made through basement, interior alterations by Henry S. Lion for Jennie M. Nathan.

HISTORY Built as one of a group of three houses (Nos. 106-110). Between 1907 and 1930 the house was owned by P. William and Jennie M. Nathan. The well-known writer and editor Joel Elias Spingarn (1875-?) owned and occupied the house from 1935 to 1957.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 112 (1412/66)

	Date	Architect		Owner
Erected	c. 1867 (?) by	unknown	for	Amanda S. Thomas (?)
Present Facade	1950 by	Henry C. Hahn	for	Mrs. Peter Lavan

ARCHITECTURE

Original style unknown
Present style none

Elements Five-story residence; brick and stucco facing; first two floors built out to building line, faced with brick; arched entrance; second floor has 4 windows within one stone enframingent; balustrade atop second floor. Pitched roof is covered with tiles with a dormer containing two paired windows. Retains compatible height.

Alterations 1929 - Two-story extension on front; one-story extension on rear by Patrick J. Murray for Amanda B. Schwab.
1950 - front extension redone

HISTORY Originally built as a brownstone rowhouse. Amanda Schwab, who commissioned the first changes to the original house, owned it between 1928 and 1943. Peter Lavan (1898-?), partner in the law firm of Stroock & Stroock & Lavan, owned it between 1944 and 1962.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 114 (1412/65)

	Date	Architect	Owner
Erected	c. 1866(?) by	unknown	for Richard Williamson(?)
Present Facade	1906 by	Clarence True	for Robert B. Roosevelt, Jr.

ARCHITECTURE

Original style	unknown
Present style	neo-Federal

Elements	Four-story residence; Flemish bond brick facade; bow front; short stoop with iron railing leads to center entrance; windows at second and third floors are multi-paned and have stone lintels; stone band above third floor; fourth floor set back.
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Alterations	1906 - new facade
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HISTORY

Originally built as a brownstone rowhouse. Robert B. Roosevelt, Sr., purchased the original house in 1881. In 1906 title was transferred to his son and the facade was redone. Robert B. Roosevelt, Jr. was a cousin of President Theodore Roosevelt. He died on Friday, Mar. 31, 1922, after having been "struck and killed by a motorbus." (New York Times, April 5, 1922, p. 17.)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 116 (1412/164)

	Date	Architect	Owner
Erected	c. 1866(?) by	unknown	for Robert Williamson(?)
Present Facade	1909-10 by	Rouse & Goldstone	for Satz Co.

ARCHITECTURE

Original style	unknown
Present style	neo-Georgian

Elements	Five-story residence; brick and limestone facade; rusticated stone first story; brick above; parlor floor has full length windows, each with an iron balcony; center window has a broken-arch pediment with a cartouche supported on carved console brackets. The other windows all have complete surrounds of stone with eared corners at the top. Cornice has been removed and fifth floor is set back of the cornice line.
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Alterations	1909 - new facade 1926 - Existing penthouse extended toward front by Franklin M. Small for Louis J. Grumbach. 1950 - altered to apartments.
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<u>HISTORY</u>	Originally built as a brownstone rowhouse. Louis Grumbach (1874-1952) owned the house between 1917 and 1942. He was an investment banker and active in Jewish charities.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. New York County, Office of the Register, Liber Deeds and Mortgages.
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EAST 78TH STREET South Side

No. 118 (1412/64)

	Date	Architect	Owner
Erected	c. 1866(?) by	unknown	for Richard Williamson(?)

ARCHITECTURE

Style Italianate

Elements Three-story and basement residence; brownstone facing; retains stoop and molded enframements at openings. Entrance altered to "Colonial" style. Windows changed to multi-paned "Colonial" sashes; original modillioned roof cornice.

Alterations 1952 - converted to apartments. Entrance door and window sash have been changed.

HISTORY An earlier surviving rowhouse; similar in design to Nos. 126 and 128, although for a different owner.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 120 (1412/63)

	Date	Architect	Owner
Erected	1930 by	Delano & Aldrich	for Harry Rogers Winthrop

ARCHITECTURE

Style neo-Federal

Elements Six-story residence; brick facing. The entrance bay is unique, being a large recessed niche in a tall round-arched-top opening, one and a half stories in height. Curved stair leads up to entrance. Stone lintels at windows; set back sixth floor with peaked roof with pedimented dormers.

HISTORY

Replaced an earlier brownstone rowhouse. Harry Rogers Winthrop (1876-1958), for whom No. 120 E. 78th Street was designed, was a prominent banker and social leader of New York City, a director of the Metropolitan Opera Association and of the Long Island Railroad; member of the Board of Directors of the Stock Exchange. A descendant of Gov. John Winthrop of Mass. Bay Colony, Mr. Winthrop lived at No. 126 E. 78th Street. Building now owned by the Harold Reed Gallery.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 122-124 (1412/62)

	Date	Architect	Owner
Erected	1911-12 by	Foster, Gade & Graham for	Ethel M. Goodridge

ARCHITECTURE

Style neo-Georgian

Elements Five-story residence; brick facing with limestone cornice and trim; three large full length openings at street level with round-arched tops; windows on other floors have splayed lintels; third floor has decorative stone foliate panels beneath the windows; modillioned cornice below fourth story windows.

Alterations 1947 - converted to apartments

HISTORY Replaced two brownstone rowhouses. Ethel M. Goodridge (1873-1937), who commissioned the house, was the widow of Dr. Frederic Grosvenor Goodridge and a descendant of the Philipse, Gouverneur, and Morris families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 126 (1412/61)

	Date	Architect	Owner
Erected	c. 1866 by	unknown	for Frederick Reichard

ARCHITECTURE

Style Italianate

Elements Four-story and basement residence; brownstone facing; stoop leads to entrance; segmental-arched window and door openings with molded enframements; two-over-two window sashes; modillioned roof cornice; setback fourth story.

Alterations 1927 - setback fourth floor added by Louis S. Weeks for Henry Rogers Winthrop.

HISTORY Appears to have been built as one of a row of six houses (Nos. 122-132). Between 1926 and 1947 the house was owned by Harry Rogers Winthrop (See No. 120) and he lived here until 1947.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET South Side

No. 128 (1412/160)

	Date	Architect	Owner
Erected	c. 1866 by	unknown	for Frederick Reichard

ARCHITECTURE

Style Italianante

Elements Three-story and basement residence; brownstone facing; stoop leads to entrance; segmental-arched door and window openings with molded enframements; modillioned roof cornice.

Alterations 1977 - converted for school use.

HISTORY Appears to have been built as one of a row of six houses (Nos. 122-132). House now owned by the Allen-Stevenson School.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET South Side

No. 132 (1412/58)

	Date	Architect	Owner
Erected	1923-24 by	James W. O'Connor	for Allen-Stevenson Corp.

ARCHITECTURE

Style neo-Federal

Elements Five-story school building of red brick laid in Flemish bond with limestone water table, window sills, and cornice. Second floor window lintels are limestone with a sea shell motif in the center. Between the first and second stories are rectangular stone panels carved with the "Lamp of Learning;" arched windows at fifth floor; simple roof cornice; roof is fenced off.

HISTORY This building occupies the sites of three earlier houses and is owned by the Allen-Stevenson School.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 78TH STREET North Side

No. 111 (1413/8)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1910	by	Francis G. Stewart	for	Prof. Charles E. Pellew

ARCHITECTURE

Original style	Italianate
Present style	neo-Georgian

Elements	Five-story residence; brick facade. The ground floor has deeply rusticated stone piers flanking a center bay with a pseudo entrance complete with Doric pilasters, wide frieze and triangular pediment which is really a wide window--the true entrance being a narrow undecorated opening at the left. The frieze continues as a band course across the facade at the level of the second floor and slightly above is a string course at the level of the sills of the multi-paned second floor windows which are contained within full-length arched brick openings with stone keystones. The second and third floor windows with six-over-six sash have flat arches of brick with keystones. The cornice with heavy modillions set off the mansard roof with three dormer windows with three-over-three sash and bold segmental-arched pediments.
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Alterations	1910 - new facade and one story added 1948 - converted to multiple dwelling by Samuel A. Hertz for Michael C. Berg.
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HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). Charles Ernst Pellew (1863-?), who commissioned the present facade, was a professor of chemistry at Columbia University. In 1920 Dr. Nathaniel Norton (1871-1948), a pediatrician and clinical professor at Columbia University College of Physicians and Surgeons, purchased the house and owned it until shortly before his death in 1948. Michael C. Berg (1886-1964), who purchased the house from Norton, was a former trick cyclist and a noted realtor who specialized in the conversion of rowhouses into apartments.

EAST 78TH STREET North Side

No. 111 (1413/8) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 113 (1413/108)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1928	by	Schwartz & Gross	for	Tishman Construction Corp.

ARCHITECTURE

Original style	Italianate
Present style	none

Elements	Four-story residence; brick facing; entrance at ground level; broad belt course spans the entire facade between the first and second stories. The second floor features a huge arched opening which contains 10 window sections of equal size separated by wide mullions. The third and fourth floor windows have six-over-six sash and segmental arch heads. A wide band course spans the entire facade at the level of the fourth floor window sills. Plain brick roof parapet shields a setback fifth story at the rear. Retains compatible height.
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Alterations	1928 - new facade
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<u>HISTORY</u>	Originally built as one of a row of twelve houses (Nos. 103-125).
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. New York County, Office of the Register, Liber Deeds and Mortgages.
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EAST 78TH STREET North Side

No. 115 (1413/9)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1905-06	by	George Fred Pelham	for	Joseph Polstein

ARCHITECTURE

Original style	Italianate
Present style	Beaux Arts

Elements	Four-story residence; swell-front brick and limestone facade; ground floor entrance in center with decorative cartouche above it; second floor windows are floor length and each has an iron railing. This parlor floor is topped by a low panelled masonry balustrade. Third and fourth floors have one-over-one sashes in original molded enframements; wide modillioned roof cornice.
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Alterations	1905 - new facade 1940 - converted to apartments
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<u>HISTORY</u>	Originally built as one of a row of twelve houses (Nos. 103-125). Joseph Polstein (1864-1938), who commissioned the present facade, was a building contractor; he redid this house. Between 1923 and 1928 the house was owned by Lamar Hardy (1879-1950), a lawyer, corporation counsel of the City of New York in 1915-18, and later U.S. Attorney for the Southern District of New York. Dr. Michele G. Caturani (1873-1940), owned and resided in the house from 1928 until his death. A gynecologist, he was the founder of the Parkway Hospital in Manhattan.
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<u>References:</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. New York County, Office of the Register, Liber Deeds and Mortgages.
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EAST 78TH STREET North Side

No. 117 (1413/10)

Date

Architect

Owner

Erected

c. 1871 by

unknown

for

Nicholas McCool

ARCHITECTURE

Style

Italianate

Elements

Four-story and basement residence; brownstone facing; basement entrance; all windows have one-over-one sash, molded window enframements, those of parlor floor have triangular pediments; metal roof cornice with brackets.

Alterations

1906 - additional story and new cornice by H. Brooks Price for Philip H. Minis
1940 - stoop removed by William Lawrence Bottomley for Harold J. Roig

HISTORY

Built as one of a row of twelve houses (Nos. 103-125). Philip Minis, who added a story in 1906, owned the house between 1905 and 1939.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 119 (1413/11)

	Date		Architect		Owner
Erected	c. 1871	by	unknown	for	Nicholas McCool
Present Facade	1936	by	Harvey Stevenson & Eastman Studds	for	George A. Browndell

ARCHITECTURE

Original style	Italianate
Present style	neo-Classical (vernacular)

Elements Five-story residence; stone facing; entrance at street level has a classical surround with Doric pilasters supporting a triangular pediment; second floor has a series of four short windows well above the floor level giving the appearance of a mezzanine floor; at third and fourth floors, windows are incorporated in a gently curving two-story bay with a decorative string course at the lintel level which continues the full width of the building; coped parapet sets off fifth story.

Alterations 1936 - New front

HISTORY Originally built as one of a row of twelve houses (Nos. 103-125). The original house was owned by Charles Rosenbaum and members of his family between 1885 and 1922. William Maloney (1878-1945), a lawyer and assistant district attorney of New York County, owned the house between 1922 and 1935.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 121 (1413/111)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	for Nicholas McCool

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; entrance dropped to ground floor level; windows have original molded enframements and multi-paned sash; setback fifth story at rear.

Alterations 1933 - front stoop removed
1939 - one story added at rear of house
1950 - rear dining room extended on first floor; rear library extended on second floor.

HISTORY Built as one of a row of twelve houses (Nos. 103-125). Richmond Keith Kane (1900-?) who owned and occupied the house between 1933 and 1973 was a lawyer and served as Special Assistant to Attorney General of the U.S.A. (1940-42) and Special Assistant to the Secretary of U.S. Navy (1943-45).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 123 (1413/12)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	Nicholas McCool
Present Facade	1921 by	James C. MacKenzie Jr.	Maitland Dwight

ARCHITECTURE

Original style	Italianate
Present style	none

Elements	Four-story residence; stuccoed facing; two entrances at ground floor level; detail has been removed but house maintains original height and scale of openings.
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Alterations	1921 - stoop removed, basement entrances created, front stuccoed and simplified.
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HISTORY

Originally built as one of a row of twelve houses (Nos. 103-125). Maitland Dwight (d. 1938), who commissioned the present facade, was a lawyer and president of the St. Andrew's Society.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 125 (1413/13)

	Date	Architect	Owner
Erected	c. 1871 by	unknown	for Nicholas McCool

ARCHITECTURE

Style Italianate

Elements Four-story residence; brownstone facing; pedimented entrance at ground floor level; parlor floor floor-length windows have triangular pediments and one-over-one sash. Third and fourth floor windows have molded enframements; modillioned and bracketed roof cornice.

Alterations 1925 - stoop removed by S. E. Gage for George Roberts
1947 - altered to doctor's offices and one-family residence
1966 - altered to shop and two-family residence by James & Peter Blake for Hans H. Namuth.

HISTORY Built as one of a row of twelve houses (Nos. 103-125). George Roberts (1884-?), a lawyer and a partner in the firm of Winthrop, Stimson, Putnam & Roberts, owned the house between 1921 and 1948.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

EAST 78TH STREET North Side

No. 127 (1413/14)

	Date	Architect	Owner
Erected	1874 by	John G. Prague	for Anthony Mowbray

ARCHITECTURE

Style neo-Grec

Elements Four-story residence; brownstone facing; rusticated piers at ground level flanking entrance with a heavy molded lintel supported by brackets. Windows at all floors have molded enframements and projecting lintels; bracketed roof cornice.

Alterations 1907 - stoop removed; new window built in entrance; new entrance at ground level by S. E. Gage for Sophie Lawrence Duer.

HISTORY Built as one of a group of three house (Nos. 127-131).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

EAST 79TH STREET between Madison Avenue and Park Avenue (South Side only)

Although most of the buildings on this block have been altered to some degree, the overall impression is one of an almost complete block of brownstone residences. In most cases, the alterations consisted only of the removal of the stoops and changes to the ground floors. A couple of the houses have been painted, but the rest display their original brownstone fronts. The great width of East 79th Street affords an unusual opportunity to view the entire blockfront in one sweeping glance. No. 58 is a fine townhouse designed by the prestigious architectural firm of Carrère & Hastings. Built in 1898-99, it embodies the true Beaux-Arts spirit and remains in a fine state of preservation. With the exception of No. 66, which was built in 1925, Nos. 60-74 are a group of identical Queen Anne brownstone houses, built in 1882, and designed by Anson Squires. Nos. 76 and 78, designed for James V.S. Woolley by the architect, James E. Ware, were completed in 1884. No. 76 retains all of its original details and is a fine example of a city house in Queen Anne style. Tall apartment houses occupy the corners of the block.

EAST 79TH STREET South Side

No. 58 (1393/46)

	Date		Architect		Owner
Erected	1898-99	by	Carrère & Hastings	for	F. B. Hoffman

ARCHITECTURE

Style Beaux Arts

Elements Five-story residence above basement; brick and limestone facade; brick is laid in Flemish Bond with burned headers; entire first floor facade is limestone with wide stone steps leading to main entrance. Handsome iron fence encloses yard. Above entrance is a balcony with a wrought-iron railing supported by carved limestone brackets decorated with laurel wreaths, floral festoons, and grapes. A prominent cornice with a balustrade crosses the facade at the level of the fourth floor. At the fifth floor a slate covered mansard roof has three copper-covered dormer windows with segmental-arched tops.

Alterations 1933 - converted to multiple dwelling

HISTORY The house was built (replacing an earlier frame residence on the site) for Francis Burrall Hoffman (d. 1924) and Lucy Shattack Hoffman (1855-1925), prominent New York socialites. Mr. Hoffman, a member of a Knickerbocker family, was a cousin of Edmund L. Baylies and Mrs. Ogden Mills. Mrs. Hoffman, active in charity work, was vice president of the League of Catholic Women. Two of their four sons, F. Burrall Hoffman Jr., and Murray Hoffman were architects. Members of the Hoffman family owned the house until 1944.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 60 (1393/45)

	Date		Architect		Owner
Erected	1880-81	by	Anson Squires	for	J. Bentley Squier

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; painted brownstone facing; stoop has been removed and entrance lowered to basement. First floor windows have round-arched heads; second floor has a wide oriel with three windows; original sheetmetal roof cornice.

Alterations 1954 - stoop removed; converted to apartments

HISTORY

Built as one of a row of three houses (Nos. 60-64). Between 1884 and 1906 the house was owned by Isabella H. Mead (1869-1954), wife of Charles A. Mead (d.1906), chief engineer of the division of bridges and grade crossing of the New Jersey Railroad and Public Utilities Commissions.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 66 (1393/43)

	Date		Architect		Owner
Erected	1925-26	by	Pleasants Pennington & Albert W. Lewis	for	Kenningway Corp.

ARCHITECTURE

Style neo-Georgian

Elements Fourteen-story apartment building; first three floors are ashlar limestone; brick facing above. Fourth floor windows have complete architrave enframements in stone. All windows have six-over-six sash except those of the seventh floor which have been replaced with single sheets of glass. Stone belt course at the thirteenth story level; stone roof parapet.

Alterations Window sash changed at seventh floor

HISTORY Replaced three rowhouses of the 1880's.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 68 (1393/42)

	Date	Architect	Owner
Erected	1882-84	by Anson Squires	for Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level. Original brownstone enframements have been removed from the first floor windows and sashes replaced with steel casements; second floor has wide oriel with three windows; windows of third and fourth floors have brownstone architrave enframements; original sheetmetal roof cornice.

Alterations 1923 - converted to school and stoop removed by Frank J. Schefflin for Caroline D. Hewitt

HISTORY Built as one of a row of four houses (Nos. 68-74), In 1923 Caroline D. Hewitt (1872-1961) established a private girls school called Miss Hewitt's Classes in the house. The school eventually moved to 45 East 75th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 70 (1393/141)

	Date	Architect	Owner
Erected	1882-84	by Anson Squires	for Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence; brownstone facing; stoop removed and entrance lowered to ground level; above ground floor (except for removal of original main entrance), the building is intact. First floor has original brownstone window enframements; second floor has wide oriel with three windows; windows of third and fourth floors have brownstone architrave enframements; original sheetmetal roof cornice.

Alterations 1930 - converted to multiple dwelling; stoop removed and entrance created at basement.

HISTORY Built as one of a row of four houses (Nos. 68-74).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

Nos. 72-74 (1393/41)

	Date	Architect	Owner
Erected	1882-84 by	Anson Squires	for Squires & Woolley

ARCHITECTURE

Style Queen Anne

Elements Originally two residences, now five stories and combined into one building; brownstone facing; first two floors are completely altered with stuccoed facing and square-head openings. Third floor features oriels with three windows; fourth and fifth floors have molded window enframements. Original sheetmetal roof cornice.

Alterations 1943 - converted for use as a private school by George Dress for Caroline D. Hewitt
1951 - converted to apartments

HISTORY Built as one of a row of four houses (Nos. 68-74). Caroline Hewitt acquired these two houses for her school in 1929 (see No. 68).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 76 (1393/40)

	Date	Architect	Owner
Erected	1883-84	by James E. Ware	for James V. S. Woolley

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence; brick and brownstone facing; rusticated brownstone basement; high brownstone stoop leads to original square-headed entranceway with original doors; triple window on parlor floor with stained glass transoms; second floor has wide bay window; third floor has wide brownstone arch with three windows above second floor bay; original sheetmetal roof cornice.

Alterations 1950 - converted to multiple dwelling

HISTORY Built as one of a pair with No. 78.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

EAST 79TH STREET South Side

No. 78 (1393/139)

	Date		Architect		Owner
Erected	1883-84	by	James E. Ware	for	James V. S. Woolley

ARCHITECTURE

Style Queen Anne

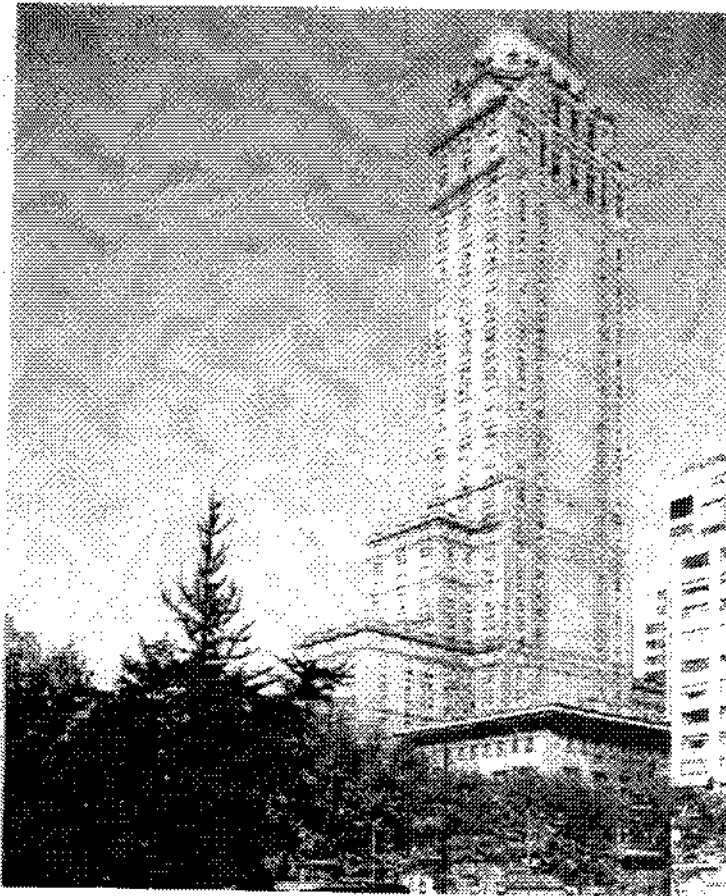
Elements Four-story and basement residence; painted brick and brownstone facing; stoop removed and entrance lowered to basement; windows of basement and first floor altered to steel casements. This buildings is intact at the upper floors and all details are the same as at No. 76; original sheetmetal roof cornice.

Alterations 1926 - stoop removed; new windows and doors cut; converted to doctor's office and dwelling.
1965 - converted to apartments as well as doctor's offices

HISTORY Built as one of a pair with No. 76.

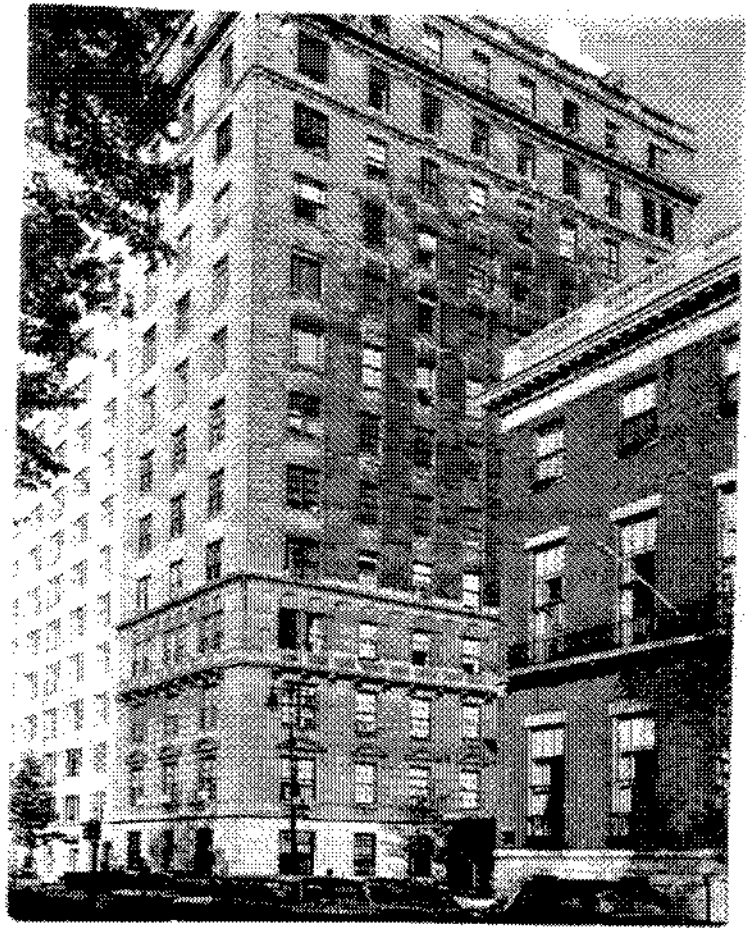
References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

783 Fifth Ave.



797 Fifth Ave.

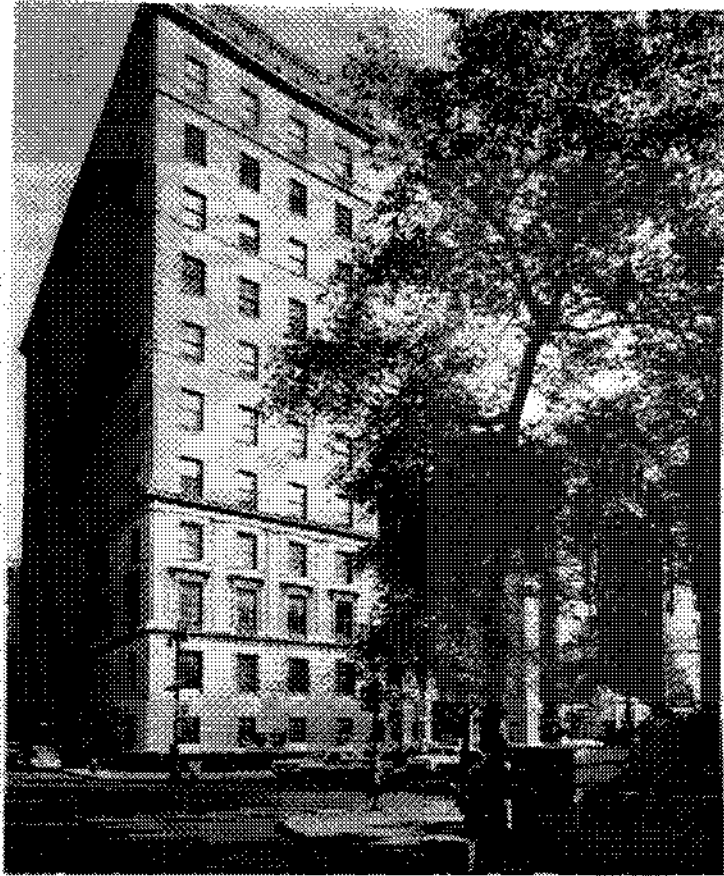
810 Fifth Ave.



820 Fifth Ave.



834 Fifth Ave.

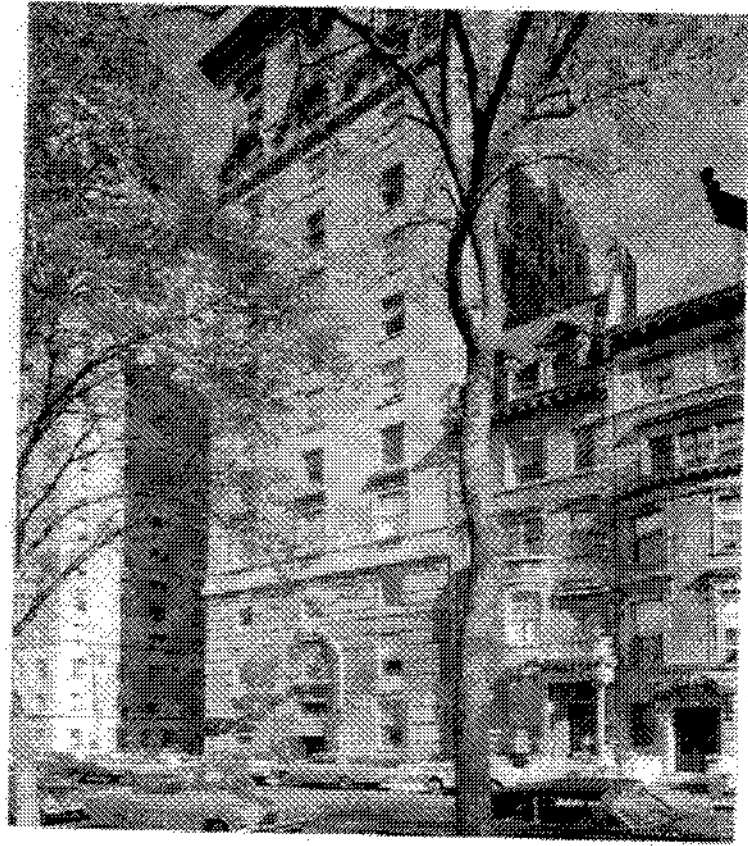


845 Fifth Ave.



854 Fifth Ave.

923, 925 & 927 Fifth Ave.



960 Fifth Ave.

FIFTH AVENUE between East 59th Street and East 60th Street

This block has only two buildings along it: the Sherry Netherland Hotel and the apartment building at 785 Fifth Avenue. The current Sherry Netherland (1926-27) was designed by Schultze & Weaver, Buchman & Kahn. Schultze & Weaver were noted for their hotel designs which include: the Waldorf-Astoria, the Breakers in Palm Beach, the Cliff in San Francisco and the Pierre one block further north on Fifth Avenue. The hotel stands on the site of an earlier Hotel Netherland (1890-93) by W.H. Hume & Son which was demolished in 1926. No. 785, with the pretentious sobriquet, "Parc V," is an undistinguished building by Emery Roth & Sons (1962). In 1904, part of the site of No. 785 was occupied by a handsome apartment house by H.J. Hardenbergh, the architect of the Plaza Hotel diagonally across Grand Army Plaza and the Dakota on Central Park West and West 72nd Street.

FIFTH AVENUE between 59th Street and 60th Street

No. 781 (1374/1)

	Date	Architecture	Owner
Erected	1926-27 by	Schultze & Weaver Buchman & Kahn, Assoc.	for 5th Avenue & 59th St. Corp.

ARCHITECTURE

Style	neo-Romanesque and neo-Gothic
Elements	Thirty-eight story hotel; stone and brick facing; first four floors are stone with two-story high round-arched windows; cornice and balustrade over third floor; brick above fourth floor with four monumental piers running from the fourth and seventeenth floors; set backs begin at the seventeenth floor and lead to a slender tower crowned with a fleche.

HISTORY Replaced the W. H. Hume & Sons, designed Hotel Netherland of 1890-93. The present Sherry-Netherland hotel has one of the few sidewalk clocks left in Manhattan. Two reliefs from the Cornelius Vanderbilt II House, sculpted by Karl Bitter may be seen on the entrance facade.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structures Inventory (Albany: Division for Historic Preservation, 1975).

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 228

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 59th Street and 60th Street

No. 785 (1374/69)

	Date	Architect	Owner
Erected	1962-63 by	Richard Roth of Emery Roth & Sons	for 787 Fifth Avenue Corp.

ARCHITECTURE

Style none

Elements Seventeen-story apartment building; first three floors are faced with stone; white brick above; bands of triple windows; set backs begin at the fourteenth floor.

HISTORY Replaced an apartment house (1904) by Henry J. Hardenburgh

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structures Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 60th Street and East 61st Street

This blockfront is occupied by the Metropolitan Club (see 1 East 60th Street) and the Pierre Hotel. When the Metropolitan was completed in 1894, it was the largest and most imposing of the city's clubhouses. Designed by the prestigious architectural firm of McKim, Mead & White, it is an excellent example of neo-Italian Renaissance architecture. Among its notable features are the refined stonework and ornamental detail, the imposing cornice and the elegant colonnade screening the courtyard. The Metropolitan Club was one of three men's clubs in the area. The other two were the Harmonie Club directly across East 60th Street, also by McKim, Mead & White (see 4 East 60th Street) and the now demolished Progress Club (1888-90), designed by Alfred Zucker which had stood on the northeast corner of East 63rd Street and Fifth Avenue.

In 1891, a year prior to the beginning of the Metropolitan Club, Richard Morris Hunt designed an imposing mansion for Comm. Elbridge Thomas Gerry on the southeast corner of East 61st Street. Gerry was a grandson of a signer of the Declaration of Independence, Governor of Massachusetts, and an astute politician whose name was given to a particular way of remapping legislative districts--the gerrymander. Gerry (1837-1937), the grandson, was born in New York City where he received his education. Although a lawyer by profession, he was one of the founders of the New York Society for the Prevention of Cruelty to Children and, after gradually withdrawing from the legal profession, dedicated himself to the work of the society. His towered residence, inspired by French Renaissance chateaux, dominated the intersection of Fifth Avenue and East 61st Street until replaced in 1929 by the Pierre Hotel.

FIFTH AVENUE between 60th Street and 61st Street

No. 795 (1375/67)

	Date	Architect	Owner
Erected	1929-30 by	Schultze & Weaver	for The Gerry Estates Inc.

ARCHITECTURE

Style neo-Classical

Elements Forty-one story hotel; brick and stone facing; stone base marked by paired monumental pilasters and round-arched windows and crowned by balustrade with urns at the corners; set backs begin above base rising in different sections to various levels; decorative elements include quoins, bands and balustrades; tower terminates in a decorative peaked cap.

Alterations 1940 - northerly front window on Fifth Avenue changed to door and other interior alterations.

HISTORY

This building, the Pierre Hotel, occupies the site of the Elbridge T. Gerry Mansion by Richard Morris Hunt of 1891. It was founded by Charles Pierre, who had trained at Sherry's and the Ritz-Carlton, and had then run a restaurant at 230 Park Avenue before opening the Pierre Hotel.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Buildings-Structure Inventory Albany: Division of Historic Preservation, 1975).

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 228.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 60th Street and 61st Street

No. 795 (1375/67)

References: (cont.)

Kate Simon, Fifth Avenue: A Very Social History(New York: Harcourt Brace Jovanovich, 1978), pp. 164-165

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co, 1978), p. 220.

FIFTH AVENUE between East 61st Street and East 62nd Street

The first building erected on this block stood on the northeast corner of East 61st Street and Fifth Avenue. Built in 1877-78, it was a French Second Empire style brownstone residence designed by the architectural firm of D. & J. Jardine for J.A. Bostwick. Jabez Abel Bostwick was born in Delhi, New York, but raised and educated in Ohio. After he made his initial fortune in banking and other commercial activities in the Midwest, he relocated to New York in 1866 and established a cotton brokerage firm known as Bostwick & Tilford. The firm proved successful and Bostwick began to involve himself in the then-infant oil industry and took a leading part in the formation of the Standard Oil Company. He was treasurer of that company for many years. He also had extensive holdings in railroads. On the property adjoining his house on Fifth Avenue, he had erected in 1889-91 two houses, again by D. & J. Jardine, for his son, Albert C., a noted horseman and polo player.

The Bostwick houses and two additional houses were all demolished by Ethel Geraldine Dodge, a niece of John D. Rockefeller and wife of Marcellus Henry Dodge. She erected a simple five-story high brick house on the corner and raised a tall brown wooden fence around the remainder of the property which had a frontage of 125 feet on Fifth Avenue and ran for 250 feet along East 61st Street. Mrs. Dodge did not live in the house but visited it on infrequent shopping trips to the city from her estate in New Jersey. Long one of the most incongruous and mysterious sights on Fifth Avenue, the property was sold in 1975 and the present apartment house, No. 800, was erected. Its peculiar five-story high, false-front stone wall is the result of the architect's attempt to meet the letter of the special zoning district governing Fifth Avenue.

The Knickerbocker Club, a designated New York City Landmark (No. 2 East 62nd Street), replaced a mansion designed in 1894 for Josephine Schmidt by Richard Morris Hunt.

FIFTH AVENUE between 61st Street and 62nd Street

No. 800 (1376/1)

	Date	Architect	Owner
Erected	1977-78 by	Ulrich Franzen & Assoc.	for 800 Fifth Avenue Assoc.

ARCHITECTURE

Style Post Modern

Elements Thirty-three story apartment building; false-front stone wall rises five stories at the Fifth Avenue building line; brick facing at upper stories and on 61st Street side; square-headed windows; rear facade, visible from 61st Street, has curved balconies.

HISTORY

Replaced the five-story mansion and adjacent garden of Rockefeller niece, Mrs. Marcellus Hartley Dodge. The false-front stone wall of the apartment house was built to meet the letter of the special zoning law covering Fifth Avenue which requires the front wall of all developments to extend along the entire length of the street line for a minimum height of three stories. (New York City, Zoning Resolution of New York City, (City of New York: City Planning Commission, 1979), Vol. 2, pp. 466-472.)

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 222.

FIFTH AVENUE between East 62nd Street and East 63rd Street

This blockfront was the first along Fifth Avenue, north of 59th Street, to be built upon; four houses, Nos. 812-815, were erected in 1870-71 by D. & J. Jardine and Samuel Warner. The Jardine houses were neo-Grec/French Second Empire in style and executed in Dorchester stone, while the Warner houses were Italianate brownstone residences. No. 815, one of the two Warner houses, still remains although greatly altered. Its current appearance dates from 1923. In 1925-26, the neo-Italian Renaissance apartment house on the corner of East 62nd Street (No. 810) was constructed from designs by J.E.R. Carpenter who was responsible for a number of the apartment houses that replaced the mansions and town houses on the Upper East Side during the period between the two World Wars. The prominent residents of this buildings have included: Nelson A. Rockefeller, William R. Hearst and Mrs. Hamilton Fish. The handsome limestone apartment house at the other end of the block on the corner of East 63rd Street (No. 817), also neo-Italian Renaissance in style, was designed by the architectural firm of George B. Post & Sons in 1924. No. 812, an eighteen-story building, was built in 1961 and designed by Robert L. Bien.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 810 (1377/1)

	Date	Architect	Owner
Erected	1925-26 by	J.E.R. Carpenter	for 810 Fifth Avenue, Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building on a corner site; limestone facing; first three floors are rusticated with quoins above the third floor; band courses above the first, third, fourth and eleventh floors; segmental pediments over second floor windows; balconies screen the fourth floor square-headed windows set within round arches; simple cornice over twelfth floor; balustrade at roof.

HISTORY Replaced two brownstone residences, including one owned by Mrs. Hamilton Fish. Mrs. Fish moved into the new apartment building. Other notable residents have been William Randolph Hearst and Nelson Rockefeller.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 812 (1377/3)

	Date		Architect		Owner
Erected	1961	by	Robert Bien	for	813 Fifth Avenue

ARCHITECTURE

Style none

Elements Eighteen-story apartment building; stone facing; all windows square-headed and arranged with three triple windows flanked by double windows on each floor; set backs above thirteenth floor.

HISTORY

Replaced three houses, two by D. & J. Jardine (1870-71), Nos. 812 and 813, and No. 814, an Italianate brownstone residence by S. A. Warner (1870-71). In 1897-98, Isaac D. Fletcher had the original Jardine facade of No. 813 replaced by a Francois I style facade by C. P. H. Gilbert, the architect in the same years of Fletcher's mansion at 2 East 79th Street. No. 814, was owned by financier and art collector Jules S. Bache, who had owned the house at 10 East 67th Street. It was opened to the public in 1937 as a museum housing Bache's art collection.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Works Progress Administration, New York City Guide (New York: Random House, 1939), pp.239-240.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 815 (1377/71)

	Date	Architect	Owner
Erected	1870-71 by	Samuel A. Warner	for William N. Raynor & William R. Stewart
Present Facade	1923 by	Murgatroyd & Ogden	for Verna Scott Cushman

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Six-story residence; brownstone facing; first two floors are rusticated; ground level entrance with enframingent that appears to have been from original entrance; segmental-arched windows at second floor; unadorned facade at upper floors.

Alterations 1923 - front stoop removed; balconies removed; cornice removed; top floor windows enlarged; new entrances at street level; window enframements probably removed at this time.

1952 - converted to apartments.

HISTORY

Built as one of a pair with No. 814. It is the oldest building on Fifth Avenue between 59th and 110th Streets. Prior to its sale to Vera Scott Cushman, who commissioned the changes to the facade, it was owned by William and Gladys Ziegler who then moved to their new mansion at 2 East 63rd Street.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 815 (1377/71) (cont.)

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory
(Albany: Division of Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 62nd Street and 63rd Street

No. 817 (1377/69)

	Date	Architect	Owner
Erected	1924-25 by	George B. Post & Sons for	Matchette Investment Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building with penthouse on a corner site; limestone facing, rusticated at the first four stories; wide band course over second floor; cornice over fourth floor; band courses above the seventh, tenth and thirteenth floors; modillioned roof cornice.

Alterations Window sash on Fifth Avenue facade have been replaced by single sheets of glass.

HISTORY Replaced two 19th-century houses, the corner house (1883-85) was by R. H. Robertson for Charles T. Barney.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 221.

FIFTH AVENUE between East 63rd Street and East 64th Street

Construction of the Progress Club on the corner of East 63rd Street in 1888 marked the beginning of the development of this blockfront. The Progress Club was organized in 1864, incorporated in 1865 and, during the 19th century, was the city's most prominent Jewish club. The building, in the Italian Renaissance style by Alfred Zucker, was completed in 1890. The first clubhouse on this section of Fifth Avenue, it predated the Metropolitan Club by four years. It stood until it was demolished for construction of the present apartment building in 1916. In 1904, the club had moved to new facilities built by Nathan Korn which still stand on the northwest corner of Central Park West and West 88th Street. The remainder of the block was occupied by private residences of which only the Berwind Mansion remains (see 2 East 64th Street).

FIFTH AVENUE between 63rd Street and 64th Street

No. 820 (1378/1)

	Date		Architect		Owner
Erected	1916	by	Starrett & Van Vleck	for	Fifth Avenue & 63rd Street Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story apartment building with penthouse on a corner site; fully rusticated limestone facade; pediments above some third floor windows; band courses above the second, fifth, eighth and eleventh floors; balconies at seventh floor windows; panels with medallions at the twelfth story; modillioned roof cornice with anthemion cresting.

HISTORY Along with the apartment houses at Nos. 998 and 907, this is one of the earliest luxury apartment houses on Fifth Avenue. It replaced Alfred Zucker's Progress Club building (1888-90) which moved to a new club house built in 1902 by Nathan Korn at Central Park West and West 88th Street. One of the notable residents of this building was Al Smith, Governor of the State of New York 1919-20, 1923-28.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 92

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

Moses King, King's Handbook of New York City (Boston: Moses King, 1892), p. 511.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 63rd Street and 64th Street

No. 820 (1378/1)

References: (cont.)

I. N. Phelps Stokes, Iconography of Manhattan Island, 5 (New York: Robert H. Dodd, 1915), p. 2006.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 221.

FIFTH AVENUE between 63rd Street and 64th Street

No. 825 (1378/70)

	Date	Architect	Owner
Erected	1926 by	J. E. R. Carpenter	for Paterno Bros.

ARCHITECTURE

Style neo-Classical

Elements Twenty-three story apartment building; limestone facing at first four floors and brick facing at upper stories; quoins above fourth floor; rusticated first floor; windows at second through fourth floors set in round-arched enframements with swag and garland panels between the second and third floors; swag panels at the fifth floor; balconies at the sixth floor; steep hipped roof; set backs begin above the twelfth floor.

Alterations Window sash has been changed on a number of floors.

HISTORY Replaced three town houses designed by Henry Kilburn and built between 1893 and 1895.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 64th Street and East 65th Street

Although now occupied by only two buildings: No. 834, a huge 1930 apartment house by Rosario Candela, and the Union of American Hebrew Congregations (1950), the block was once lined with six town houses. The northern corner of East 64th Street was the site of a Second Empire brownstone mansion by D. & J. Jardine, built for Henry Knickerbocker between 1872 and 1873. This house was remodelled in 1898-99 for Emma Hanchett Crocker by the architectural firm of Brite & Bacon and given a Beaux-Arts facade. Bacon is best known as the architect of the Lincoln Memorial in Washington, D.C. Adjoining the Crocker mansion were two Beaux-Arts style residences designed as a pair in 1901-04 by Warren & Wetmore, the architects of Grand Central Terminal and a number of prominent town houses within the Historic District. One of the houses, No. 834, was the home of Frank Jay Gould, son of Jay Gould, the financier and railroad magnate. North of the Warren & Wetmore houses were a pair of early brownstone Second Empire residences by D. & J. Jardine (1871-73). The sixth mansion, on the southeast corner of 65th Street, was built in 1892-94 for Sophia A. Sherman by William H. Russell. In 1894, Russell formed a partnership with Charles W. Clinton and together they were responsible for many prominent office, commercial and apartment buildings in the city.

FIFTH AVENUE between 64th Street and 65th Street

No. 834 (1379/1)

	Date	Architect	Owner
Erected	1930 by	Rosario Candela	Anthony Campagna

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building with penthouse on a corner site; limestone facing, rusticated at the first three floors; all windows square-headed except for one large round-arched bay at the eleventh and twelfth floors on the East 64th Street facade; band courses above and below the fourth floor, and above the eleventh floor; set back above the twelfth floor.

HISTORY

Replaced five private houses, a pair (Nos. 832 and 834) by Warren & Wetmore and three (Nos. 831, 835 and 836) by D. & J. Jardine that were erected between 1871 and 1873. (Nos. 831 and 835 were later given new facades).

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 230

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 64th Street and 65th Street

No. 838 (1379/69)

	Date	Architect	Owner
Erected	1950 by	Harry M. Prince	for Union of American Hebrew Congregation

ARCHITECTURE

Style	Modern with stylized Romanesque details
Elements	Eleven-story religious building; stone facing; two story high smooth-faced base with central round-arched entrance with rope molding and twisted columns; paired, recessed windows in vertical bays rise for nine stories above the two-story base and terminate in round arches; facade terminates in segmental pediment and raking cornice above decorated fascia derived from Romanesque prototypes.
Alterations	1958 - top three floors added by Harry M. Prince for Union of American Hebrew congregations.

<u>HISTORY</u>	Replaced the Sophia A. Sherman residence (1892-94) designed by William H. Russell of Clinton & Russell. Her estate sold the property to the Union of American Hebrew Congregations.
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<u>References:</u>	Alexandra Cushing Howard, <u>Fifth Avenue and Central Park, Building-Structure Inventory</u> (Albany: Division for Historic Preservation, 1975).
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New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 65th Street and East 66th Street

This block front of Fifth Avenue is dominated by the Temple Emanu-El, a significant religious institution in the city. The building is an imposing example of the neo-Romanesque style designed by Robert D. Kohn, Charles Butler and Clarence Stein with Mayers, Murray & Philip as consultants. It was erected in 1927-29 to house the congregations of Temple Beth-El and Temple Emanu-El which had combined in 1927. Prior to merging with Temple Beth-El, Temple Emanu-El occupied a striking building with Moorish overtones designed by Leopold Eidlitz that had stood on the northeast corner of East 43rd Street and Fifth Avenue. Temple Beth-El, which had been at East 76th Street and Fifth Avenue, was a handsome building of Indiana limestone. Designed by the architectural firm of Brunner & Tryon in 1890-91, it was a successful blend of Romanesque and Moorish styles. The most arresting feature was its Moorish dome enhanced with gilded ribbing. When built, it was the costliest synagogue in the city. The congregation Beth-El had been formed in 1874 by the unification of two other congregations, Anshi-Chesed, the first German Jewish congregation in the city and Adas-Jeshurun.

The present Temple Emanu-El stands on the site of Richard Morris Hunt's double mansion for Mrs. Caroline Schermerhorn Astor, "the" Mrs. Astor who ruled New York Society, and her son John Jacob Astor IV who went down with the Titanic. There were only two other houses on the block; the largest of these was a picturesque mansion on the corner of 66th Street by James E. Ware built for Andrew J. White in 1882-85. This townhouse was replaced in 1919 by the current apartment house (see 4 E. 66th Street).

FIFTH AVENUE between 65th Street and 66th Street

No. 840 (1380/1)

	Date	Architect	Owner
Erected	1927-29 by	Robert D. Kohn, Clarence Stein, Charles Butler; Mayers, Murray & Philip, Assoc.	Emanu-El Congregation of the City of New York

ARCHITECTURE

Style neo-Romanesque

Elements Religious building on corner site; stone facing; 103 feet high with 176-foot high tower at the community house at the rear of temple; gable-front on Fifth Avenue with single round arch encompassing triple entrance, arcade and rose window; another arcade over entrance arch; nave divided along East 65th Street into five bays by buttresses; each of the five bays of the clerestory is pierced by four arches; corbelled cornice; tower enhanced by buttresses, arched windows and pyramidal tile roof; adjoining chapel on Fifth Avenue is set back from the building line and pierced by arcade and crowned with cornice, parapet and tile roof.

HISTORY The Temple Emanu-El is one of the most important religious institutions in the city. The congregation was formed in 1927 by joining the congregations of Temple Beth-El and Temple Emanu-El. It occupies the site of Richard Morris Hunt's double mansion (1893-95) for Caroline Schermerhorn Astor-one of the most famous residences on Fifth Avenue.

References: Charles Butler, "The Temple Emanu-El, New York City," Architectural Forum, 52 (February, 1930), 151-211, 265-273.

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 230-231.

FIFTH AVENUE between 65th Street and 66th Street

No. 840 (1380/1)

References: (cont.)

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p.

Works Progress Administration, New York City Guide (New York: Random House, 1939), pp. 356-358.

FIFTH AVENUE between East 66th Street and East 67th Street

In 1949, the apartment house on the northeast corner of East 66th Street (see 1 E. 66th Street), by Rosario Candela and Paul Resnick, replaced two 19th-century buildings: an 1881-82 Italianate brownstone by D. & J. Jardine and the H.O. Havemeyer mansion on the corner. Havemeyer, who made his fortune in sugar, hired Charles Coolidge Haight to design his new house and Tiffany Glass & Decorating Co. to finish the interior. Haight, better known for his collegiate buildings, including the midtown campus of Columbia University, chose a style that owed much to the Francois I style but used rough-faced stone that was more characteristic of the Romanesque Revival style. Erected between 1891 and 1893, the mansion with its rounded corner towers, rough-faced stone facade, and simple fenestration stood in handsome contrast to its Renaissance-inspired neighbors. Both Henry and Louisine Havemeyer were knowledgeable patrons of the arts with discerning and sophisticated tastes influenced, in part, by their friend, Mary Cassatt. Haight's rugged exterior and Tiffany's exotic oriental interior embraced one of the country's major art collections. After their deaths, the Metropolitan Museum received over two thousand paintings, prints, porcelains and other objets d'arts from the Havemeyer collection.

The remaining half of the blockfront was occupied by three houses of a group of four designed by Lamb & Wheeler in 1881-82 (the fourth house was around the corner at 2 East 67th Street). The corner town house was built for H.O. Armour, founder of H.O. Armour & Co. which developed into the famous Chicago meat processing firm. The Armour house was torn down by E.H. Gary who built his townhouse on the site in 1910-12. It and the adjoining building were replaced by No. 2 East 67th Street, a neo-Italian Renaissance apartment house by Rosario Candela in 1928. The Yugoslav Mission to the United Nations occupies the R. Livingston Beekman House at No. 854, one of the few town houses left on Fifth Avenue. Designed by Warren & Wetmore and erected in 1904-05, this town house which replaced one of the Lamb & Wheeler houses was designated a New York City Landmark in January, 1969.

FIFTH AVENUE between 66th Street and 67th Street

No. 854 (1381/72)

	Date	Architect	Owner
Erected	1904-05 by	Warren & Wetmore	for R. Livingston Beekman

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; limestone facing; round-arched ground floor openings; second floor windows have full enframements with bracketed pediments and balustrades; full enframements at third floor windows; modillioned roof cornice above decorative frieze; round-arched dormers at fourth floor and lucarnes at the fifth floor set in the copper mansard roof with cresting.

HISTORY Replaced an 1881-82 rowhouse. The house was built for R. Livingston Beekman and later purchased by Emily Vanderbilt White, daughter of William Henry Vanderbilt. After the death of her first husband, William D. Sloane, she married Henry White, U. S. Ambassador to France and Italy. She sold the house to the Federal Peoples Republic of Yugoslavia in 1946. The building was designated a New York City Landmark in 1969.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Landmarks Preservation Commission, The Permanent Mission of Yugoslavia to the United Nations(formerly R. Livingston Beekman House) Designation Report (LP-0587) (New York: City of New York, January 14, 1969).

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co, 1978), p. 223.

FIFTH AVENUE between East 67th Street and East 68th Street

This block is occupied by two apartment houses, No. 1 East 67th Street (1963) at the corner by Robert L. Bien and No. 860 (1949) by Sylvan Bien. These buildings occupy the sites of three prominent residences of three very rich men: George J. Gould, Thomas Fortune Ryan and Charles Tyson Yerkes.

The Gould mansion, an elegant neo-French Classic building, was the second house to occupy the northeast corner of East 67th Street. The first mansion was a picturesque Victorian Gothic building of brownstone, designed by Edward D. Lindsey for William H. Fogg and completed in 1885. After acquiring the house, Gould had it razed for the construction of his new limestone residence, designed by Horace Trumbauer in 1907. George J. Gould was the eldest son of Jay Gould and, upon the death of his father in 1892, assumed control of his father's business corporations--many of them in railroads and telegraphs. At one time, Gould's interests controlled about \$600 million in stocks and employed 80,000 workers.

Adjoining the Gould residence was the Renaissance-inspired Ryan mansion. The work of the architectural firm of William Schickel & Co., the house was erected in 1893-95. Ryan, embodying the national success myth, rose from a penniless orphan to one of the country's legendary robber barons, leaving, at the time of his death in 1928, an estate of \$200 million. His money had been made in the city's street car system, life insurance companies, the American Tobacco Company, and development of the mineral resources of the Belgian Congo.

Between 1893 and 1896, a large palazzo rose on the southeast corner of East 68th Street to house an American Cesare Borgia--Charles Tyson Yerkes. Yerkes' spotted career began in Philadelphia where he made his first fortune and almost gained financial control of the city. The fire in Chicago, which caused a panic on the Philadelphia exchange, put an end to the attempt, to his fortune and to his freedom. He was convicted of embezzlement and sentenced to three years in the penitentiary of which he served seven months. He managed to regain his losses and left his wife and Philadelphia for Chicago and a new bride. In Chicago, he enormously increased his wealth in the street-railway system, creating the Downtown Loop and an unsavory political atmosphere that nearly degenerated into street violence. Leaving Chicago, he paused briefly at his Fifth Avenue mansion before sailing for London where he headed the organization that built London's subway system. He died close to bankruptcy in 1905.

Ryan purchased Yerkes' mansion in 1925 and had it demolished to create a garden adjacent to his own town house at No. 858.

FIFTH AVENUE between 67th Street and 68th Street

No. 860 (1382/69)

	Date	Architect	Owner
Erected	1949-50 by	Sylvan Bien	for 860 Fifth Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; stone facing at first three floors; brick above; recessed central section and flanking pavilions; all windows are square-headed; balconies or terraces at each floor above the third floor.

Alterations Some balconies have been enclosed.

HISTORY

This building occupies the sites of the Thomas Fortune Ryan mansion by the firm of William Schickel & Co. (1893-95) and the Charles Tyson Yerkes residence by R. H. Robertson (1893-96).

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 68th Street and East 69th Street

Only two buildings stand between East 68th and East 69th Streets. No. 870 on the corner of East 68th Street, is by William S. Hohauser and built in 1949. Hohauser designed a number of apartment houses in the city and worked extensively in Miami Beach around the time of World War II. The apartment house next to No. 870 was designed by Emery Roth & Sons in 1939. These buildings replaced a number of distinguished residences.

In 1882, work was completed on a large Second Empire style brown-stone mansion on the northeast corner of East 68th Street. It was designed by William Schickel for Robert L. Stuart. With its ancillary building, the house extended 200 feet along E. 68th Street--nearly half the length of the block. Stuart had made his fortune in sugar and was well-known for his philanthropy. On the death of his widow, more than \$4,000,000 were distributed to various benevolent societies and institutions. The Lenox Library, once on Fifth Avenue between East 70th and 71st Streets, later part of the New York Public Library, received the Stuart collection of pictures and books. The house was purchased in 1897 by William C. Whitney, financier, sportsman and Secretary of the Navy. After purchasing the house, he hired Stanford White to redecorate the interiors and alter the house. After passing through the hands of James Henry Smith, the house was purchased by Whitney's son, Harry Payne Whitney and his wife, Gertude Vanderbilt, founder of the Whitney Museum.

Before the current apartment building was erected on the southeast corner of East 69th Street, the site was occupied by a mansion designed by Richard Morris Hunt and built for Ogden Mills in 1885-87. Mills migrated to California during the gold rush and made his initial fortune in banking and invested extensively in land, mines and railroads. Before relocating to New York in 1880, he served as treasurer and regent of the University of California. Mills was also concerned with housing for the working class and built several model tenements designed by Ernest Flagg which are still extant.

FIFTH AVENUE between 68th Street and 69th Street

No. 870 (1383/1)

	Date	Architect	Owner
Erected	1948-49 by	William I. Hohauser	for Simon Brothers Partnership

ARCHITECTURE

Style Modern

Elements Twenty-one story apartment house on corner site; stone at first three stories; brick above; square-headed tripartite windows; triple window bays at each floor at the outside angles of the shallow entrance court; set backs begin above the thirteenth floor.

HISTORY

The building replaced the Robert L. Stuart Mansion (1882) by William Schickel and R. H. Robertson's townhouse (Nos. 874) for M.C. Inman, completed in 1893. The Stuart Mansion was acquired by financier and sportsman William C. Whitney in 1897 and then extensively altered by McKim, Mead & White.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 68th Street and 69th Street

No. 875 (1383/69)

	Date	Architect	Owner
Erected	1939-40 by	Emery Roth & Sons	for 877 Fifth Avenue Corp.

ARCHITECTURE

Style simplified Art Deco

Elements Eighteen-story apartment building with penthouse on corner site; stone facing at first three floor, brick above; square-headed windows; vertical bands emphasize the central windows; set backs begin above the fifteenth floor.

Alterations Some windows have been replaced with single panes of glass.

HISTORY This apartment building replaced three town houses on Fifth Avenue, No. 875 by Welch, Smith and Provot (1900-01), No. 876 by Charles Pierrepont H. Gilbert (1900-01) for Mary Harrison, and Richard Morris Hunt's residence for Ogden Mills (1885-87) on the southeast corner of East 69th Street, as well as the town house (1887-88) at 4 East 69th Street designed by Richard Morris Hunt for Maturin Livingston.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 69th Street and East 70th Street

Most of this block is taken up by No. 880, a modern twenty-story brick and stone apartment house designed by Emery Roth & Sons and built in 1946-48, on the sites of four town houses. The other apartment building, on the corner of East 70th Street (see 2 East 70th Street), is in a neo-Renaissance style by Rosario Candela. It was erected in 1927 by Anthony Campagna and occupies the site of the Josiah Fiske house, a Victorian Gothic mansion of brownstone (1871-72), designed by Stephen Decatur Hatch. An alley or driveway extended along the rear of the town houses on this blockfront, a very rare amenity in Manhattan.

FIFTH AVENUE between 69th Street and 70th Street

No. 880 (1384/1)

	Date	Architect	Owner
Erected	1946-48 by	Emery Roth & Sons	for 880 Fifth Avenue Corp.

ARCHITECTURE

Style Modern

Elements Twenty-story apartment building on a corner site; stone facing at first three stories, brick above; recessed central section with flanking pavilions; vertical bands flank each window of the end pavilions on the Fifth Avenue facade; set backs begin above sixteenth floor; set backs begin above eleventh and fourteenth floors along East 69th Street which does not have the vertical bands.

HISTORY

Replaced two early mansions; one at the corner of East 69th Street by Hesler Brothers (1879-81) and an adjoining residence at No. 881 by C. W. Clinton (1880-82), and two later rowhouses of undetermined date. A later owner of No. 881 was the banker and philanthropist Adolph Lewisohn.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 70th Street and East 71st Street

The Frick Collection (see 1 East 70th Street) is one of the few grand mansions left on Fifth Avenue. It was designed by Thomas Hastings of the firm of Carrère & Hastings and built for Henry Clay Frick between 1913 and 1914. Frick, who made his first million dollars by the time he was 30, became associated with Andrew Carnegie about 1882. By the age of 41, Frick was a major figure in the Carnegie empire and was in control of the world's largest coke and steel operations. He is probably best remembered for the hard-line position he assumed in the bloody Homestead strike of 1892. In 1935, after the deaths of the elder Fricks, the mansion became a museum open to the public.

In 1912, Frick purchased this property from the New York Public Library, the Astor, Lenox and Tilden Foundations. On the site had stood the Lenox Library which had joined with the Astor and Tilden libraries in 1895 to form the New York Public Library. James Lenox was born in New York City in 1800, the son of one of the city's wealthiest citizens. Upon his father's death, Lenox retired from active business and devoted himself to increasing his collection of rare books. Having outgrown the space in his townhouse at 53 Fifth Avenue, he donated his book collection to the Lenox Library, a corporation founded in 1870. He also gave the corporation the land on which the building to house the collection was erected. The architect of the library was Richard Morris Hunt and it was probably his most famous non-residential work.

FIFTH AVENUE between East 71st Street and East 72nd Street

This block of Fifth Avenue was never fully developed during the period when Fifth Avenue was known as the Gold Coast. Only three private residences were built. The town house of Florence Twombly by Warren & Wetmore and Horace Trumbauer's Widener house, Nos. 900 and 901, were demolished in 1957 for the Sylvan & Robert Bien apartment building, now No. 900. The third town house was at the southeast corner of East 72nd Street and built between 1891 and 1893 for steel manufacturer James A. Burden, who in 1905 moved uptown to 7 East 91st Street. It was designed by R.H. Robertson and stood until the present neo-Renaissance apartment house at 2 East 72nd Street by James E. R. Carpenter was erected in 1915. This building won the gold medal for design from the American Institute of Architects in 1916 (see 2 East 72nd Street).

FIFTH AVENUE between 71st Street and 72nd Street

No. 900 (1386/1)

	Date	Architect	Owner
Erected	1958 by	Sylvan & Robert Bien	for William R. Buxbaum

ARCHITECTURE

Style Modern

Elements Nineteen-story apartment building on a corner site; brick facing above a stone base; central recessed section on East 71st Street; two full-height polygonal bays with vertical aluminum stripping on Fifth Avenue facade; set backs begin at the fourteenth floor.

HISTORY

Replaced a Warren & Wetmore townhouse for the daughter of William H. Vanderbilt, Mrs. Florence Twombly, and a residence designed by Horace Trumbauer for Elinor Widener of Philadelphia.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 72nd Street and East 73rd Street

Surprisingly, only two town houses ever stood along this section of Fifth Avenue. They were a pair of Beaux-Arts residences designed by Bruce Price and built between 1900 and 1902 for John W. Sterling. They were demolished in 1925 when No. 912, the current fourteen-story apartment house by Schwartz & Gross was erected on the site. No. 910, on the corner of East 72nd Street, was the first building on that corner location. Interestingly, it was a handsome neo-Renaissance style apartment house by Fred F. French when completed in 1919. But, in 1958, the owner hired Sylvan Bien to remodel the building. The facade was removed, the interior partitions knocked out, and four stories added. Where there had been eighteen apartments, fifty-four were created. At the East 73rd Street corner is a handsome neo-Renaissance building by James E.R. Carpenter completed in 1921 (see 2 East 73rd Street), also the first building to be constructed on that site.

FIFTH AVENUE between 72nd Street and 73rd Street

No. 910 (1387/1)

	Date		Architect		Owner
Erected	1919	by	Fred F. French	for	Hudson Investing Co., Inc.
Present Facade	1958-59	by	Sylvan Bien	for	Padar Realty Co., Inc.

ARCHITECTURE

Original Style neo-Italian Renaissance

Present Style none

Element Sixteen-story apartment building; white brick facing; recessed entrance at ground floor; set backs above the twelfth floor; some recessed balconies.

Alterations 1958 - front walls replaced with new masonry and building extended vertically to fifteen stories and penthouse.

HISTORY

The original twelve-story apartment house, with eighteen apartments, was constructed on vacant land purchased from financier James Stillman, who lived at 9 East 72nd Street, and built in neo-Italian Renaissance style. The exterior was completely redone in 1958, four stories were added, and 54 apartments were created.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), pp. 96-97.

FIFTH AVENUE between 72nd Street and 73rd Street

No. 912 (1387/4)

	Date	Architect	Owner
Erected	1925 by	Schwartz & Gross	for 912 Fifth Avenue Co., Inc.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment house; stone facing which is rusticated at the first three floors; two central triple windows flanked by double windows at each floor; band courses above the third, fourth, eleventh and twelfth floors; thirteenth and fourteenth floors vertically joined by monumental two-story panels; roof cornice.

Alterations New windows have been installed at various floors.

HISTORY

Replaced the only two town houses built along this blockfront, a pair of Beaux-Arts residences by Bruce Price of 1900-02 for John W. Sterling. Sterling's estate sold the houses to the apartment house developers in 1925.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 73rd Street and East 74th Street

In order to build No. 923, a 19-story apartment building by Sylvan Bien (1948-51), three town houses along Fifth Avenue and two along 73rd Street were demolished. On the northeast corner of 73rd Street stood the George William Quintard residence, a brownstone neo-Italian Renaissance palazzo, built between 1880 and 1882 and designed by Arthur D. Gilman. Gilman is best known for his design for the New York State capitol and for the work he did in Boston, which included the Boston City Hall, filling in the Back Bay area, and widening Commonwealth Avenue. Quintard was a manufacturer of marine engines during the 19th century. He equipped a number of Union ships during the Civil War and made the engines for the battleship "Maine". Besides interests in iron foundries and marine engineering, Quintard was involved with numerous corporations including silver mining companies in Mexico.

Next to Quintard's town house stood the neo-Classical house (1898-99) of Eliza Guggenheimer, designed by Robert Maynicke; the third house, a Beaux-Art style residence by Warren & Wetmore, was built in 1902-03 for George H. Warren. North of these were Nos. 925 and 926, built in 1898 for John Walker Simpson who sold No. 925 two months after it was completed to Mary E.E. Terrell. However, he retained ownership of No. 926. Both buildings were designed by C.P.H. Gilbert. They both are rare surviving town houses on Upper Fifth Avenue. The handsome neo-Italian Renaissance apartment house on the corner of E. 74th was designed by Warren & Wetmore and completed in 1917. It is one of the few early apartment buildings on Fifth Avenue that has not been divided into smaller apartments. There is still one apartment per floor. The building replaced the brownstone William Pickhardt mansion (1882-89), designed by Henry G. Harrison.

FIFTH AVENUE between 73rd Street and 74th Street

No. 923 (1388/1)

	Date	Architect		Owner
Erected	1949-51 by	Sylvan Bien	for	Louis Katz

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; stone facing at first three floors; brick above; square-headed windows; recessed and projecting balconies; recessed central section on 73rd Street side.

HISTORY Replaced three houses on Fifth Avenue; No. 922 by Arthur Gilman for George W. Quintard (1880-82), No. 923 by Robert Maynicke (1898-99) for Eliza Guggenheimer; and No. 924 by Warren & Wetmore (1902-03), for George H. Warren. Also replaced two rowhouses on 73rd Street.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 925 (1388/73)

	Date	Architect	Owner
Erected	1898-99 by	Charles Pierrepont H. Gilbert	John W. Simpson

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence; rusticated limestone first floor, brick above; full-width curved bay at first three floors; all windows at upper stories have limestone surrounds and projecting lintels; central entrance with swan's-neck pediment; dentilled cornice over third floor with iron railing above; triple window at fourth floor; stone bands alternating with brick at fifth floor; modillioned roof cornice.

HISTORY

This is one of the few private residences remaining on upper Fifth Avenue. It was built as one of a pair with No. 926 and sold shortly after completion to Mary E. W. Terrell.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 926 (1388/72)

	Date	Architect		Owner
Erected	1898-99 by	Charles Pierrepont H. Gilbert	for	John W. Simpson

ARCHITECTURE

Style Beaux-Arts

Elements Five-story and basement residence; brick facade with limestone detail including quoins; two-window wide bay rises two stories to the left of the entrance above a rusticated stone basement; entrance enhanced by Ionic portico with balustrade; windows have stone enframements; modillioned roof cornice; mansard roof with pedimented dormers at the fifth floor.

Alterations 1902 - mansard roof added by C. P. H. Gilbert for John W. Simpson

1950 - converted to multiple dwelling

HISTORY This is one of the five remaining townhouses on the upper section of Fifth Avenue. It was built as one of a pair with No. 925 and remained in the ownership of the Simpson family until 1944.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 73rd Street and 74th Street

No. 927 (1388/68)

	Date		Architect		Owner
Erected	1917	by	Warren & Wetmore	for	Fifth Avenue & 74th St. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story apartment building on a corner site; limestone facade; three-story rusticated base with two-story round-arched entrance; fourth floor windows have balustrades and lintels; crisply-cut square-headed windows from the fifth to the tenth floors; ornamental band course over tenth floor; ornamental panels and plaques at the eleventh floor; heavy brackets at the eleventh floor windows carry lintels that serve as balconies for the twelfth floor windows with pediments and lintels; bracketed roof cornice.

HISTORY Replaced the brownstone Pickhardt mansion by Henry G. Harrison (1882-89).

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 74th Street and East 75th Street

Initially developed between 1882 and 1896, this block once had seven handsome residences along it. No. 930, the apartment house by Emery Roth & Sons of 1939, occupies the site of four of the town houses. At the corner of 74th Street was an 1882-86 residence by William Cauvet for William Van Antwerp. At No. 931 was an 1886-87 Queen Anne town house by W.E. Mowbray. It was the home of James D. Layng, a railroad magnate and director of a number of banks. Next to the Layng house, at No. 932, was the home of Jacob H. Schiff, financier and philanthropist. Born in Frankfurt-am-Main of a respected and established family, Schiff immigrated to the United States in 1865. In 1874, he was asked to join the firm of Kuhn, Loeb & Company and, in 1885, became head of the firm. He was deeply involved in financing the major railroads in the East, and, at various times, was involved with Western Union, Westinghouse Electric Co. and Equitable Life Assurance Co. During the Russo-Japanese War, he secured a \$200,000,000 loan for the Japanese government for which he was awarded the Order of the Sacred Treasure and the Order of the Rising Sun. He gave liberally to numerous charities and institutions including: Tuskegee Institute, the Henry Street Settlement, Montefiore Hospital, Columbia, Harvard, Barnard and Cornell, the New York Public Library and many of the major Jewish organizations. Schiff lived at No. 932, an unpretentious neo-Grec building of 1884-86 until his son, Mortimer, was given the house as a wedding gift, and the elder Schiff and his wife moved in 1901 to an elegant new Beaux-Arts mansion near East 78th Street.

The Consulate General of France occupies No. 934, one of the last town houses built on Fifth Avenue. It was erected in 1925-26 and designed by the architectural firm of Walker & Gillette, better known for their bank buildings. The house was commissioned by Charles E. Mitchell, a lawyer and former U.S. Commissioner of Patents. Mitchell had the former Alfred Hoyt residence (1883-85) by McKim, Mead & White demolished in 1925 to make way for his new residence. The French Government acquired the property in 1942. Two houses were built at Nos. 935 and 936 after 1910. That at No. 936 was designed by Carrère & Hastings for Edwin Gould. They were replaced by the apartment house on the corner of E. 75th Street, No. 936, erected in 1954-55 and designed by Harry J. Harman.

FIFTH AVENUE between 74th Street and 75th Street

No. 930 (1389/1)

	Date	Architect	Owner
Erected	1940 by	Emery Roth & Sons	for Fifth Avenue Apartments, Inc.

ARCHITECTURE

Style Classicizing Modern

Elements Nineteen-story apartment building on a corner site; stone at first three floors; brick above; rusticated ground floor; band course over first and third floors; second bay in from either side of the Fifth Avenue facade enhanced by paneled spandrels and monumental flanking pilasters; double band courses and balustrades above the thirteenth and fifteenth floors; set backs begin above the fifteenth floor.

HISTORY

The building occupies the site of four Fifth Avenue townhouses; No. 930, an 1882 brick and terra-cotta residence by William Cavet for William Van Antwerp; No. 931 by William C. Mowbray, 1886-87, for James Layng; No. 932, the Jacob Schiff house of 1884-86; and No. 933 by John H. Duncan, 1893-96, for Leonard F. Beckwith. It also replaced one building on 74th Street.

References:

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 74th Street and 75th Street

No. 934 (1389/71)

	Date	Architect	Owner
Erected	1925-26 by	Walker & Gillette	for Charles E. Mitchell

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; rusticated stone facade; central entrance with flanking Ionic columns; crisply-cut square-headed windows on ground floor; round-arched windows with keystones and balustrades at the second floor; band course at sill level of the third floor; simple raised enframements and lintels mark third floor windows; simply enframed fourth floor windows; dentilled and modillioned roof cornice; set back dormer on roof.

Alterations 1942-44 - interior alterations for the French State

HISTORY Replaced McKim, Mead & White's Alfred Hoyt residence, 1883-85. Charles E. Mitchell, who commissioned the house, was a lawyer and former U. S. Commissioner of Patents. It is now the Consulate General of France.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 74th Street and 75th Street

No. 936 (1389/69)

	Date	Architect	Owner
Erected	1954-55 by	Harry J. Harman	for Helen Eisenstein

ARCHITECTURE

Style none

Elements Eighteen-story apartment building on corner site; stone facing at first two floors; brick above; triple windows, all square-headed; set backs begin above thirteenth floor.

HISTORY Built on the site of two residences, one designed by Carrère & Hastings for Edwin Gould

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 75th Street and East 76th Street

The Harkness house, now the home of the Commonwealth Fund, on the northeast corner of East 75th Street, is a neo-Italian Renaissance town house built in 1907-09 as a wedding gift for Edward S. and Mary Harkness by the architectural firm of Hale & Rogers (see 1 E. 75th Street). In 1952, the residence became the headquarters of the Commonwealth Fund, a foundation established in 1918 by Mrs. Stephen V. Harkness, mother of Edward. The organization is concerned with child guidance and health, medical research, education and educational fellowships. The building was designated a New York City Landmark in 1967.

Aside from the Harkness house, there was only one other building on the block during the first period of development and that was Brunner & Tryon's Temple Beth-El. The building, completed in 1891, was Romanesque Revival in style and crowned by a striking gilt-ribbed Moorish dome. When completed, it was the most costly synagogue in the city. The Congregation Beth-El merged with Temple Emanu-El and built the current Temple Emanu-El in 1927-29 (see No. 840 Fifth Avenue). The Emery Roth & Sons apartment house of 1947-49, No. 945, now occupies the site.

No. 944, a handsome neo-Italian Renaissance apartment house, is the first building erected on that site. It was designed by Nathan Korn who is also responsible for No. 956 and a number of buildings along Central Park West.

FIFTH AVENUE between 75th Street and 76th Street

No. 944 (1390/3)

	Date	Architect	Owner
Erected	1925-26 by	Nathan Korn	for Milo Realty Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building; stone facing; two-story monumental pilasters at the second and third floors and twelfth and thirteenth floors; band courses above first and eleventh floors; cornice above third and fourth floors and at roof; Adamesque friezes above and balustrades below second story windows; ornamental plaques flank fourth floor windows.

Alterations Windows of floors six, seven, eight, eleven and twelve are for single sheets of glass.

HISTORY This was the first building to be constructed on the site.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 75th Street and 76th Street

No. 945 (1390/67)

	Date	Architect	Owner
Erected	1947-49 by	Emery Roth & Sons	for 945 Fifth Avenue, Inc.

ARCHITECTURE

Style Modern

Elements Eighteen-story apartment building on a corner site; stone facing at first two floors; brick above; square-headed triple windows; projecting balconies central bays; two-story entrance with enframement inspired by classical sources.

HISTORY Occupies the site of Brunner & Tryon's 1891 Temple Beth-El. The congregation merged with Temple Emanu-El in 1927.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 76th Street and East 77th Street

No buildings were constructed on this blockfront of Fifth Avenue during the 19th century. The first houses to be erected were Nos. 954 and 955, a pair of Beaux-Arts styled residences designed by Charles Pierrepont H. Gilbert and built between 1905 and 1908. The apartment house at No. 955 now occupies the site of these houses. The only other private residence was on the northeast corner of East 76th Street. It had been designed by the architectural firm of Hoppin & Koen and built in 1908-10 for J.J. Wyson. It stood for sixteen years until replaced by J.E.R. Carpenter's thirteen-story apartment house in 1926.

No. 952 was a handsome neo-Renaissance apartment by Henry Otis Chapman before the unfortunate additions were added above the seventh floor cornice. I.N. Phelps Stokes was the architect of the adjoining No. 953, built in 1925. Stokes is the author of one of the most important histories of New York City, the six-volume The Iconography of Manhattan Island. The neo-Italian Renaissance building at the corner of East 77th Street, No. 956, is by the architect Nathan Korn who was also responsible for No. 944 and a number of buildings along Central Park West.

FIFTH AVENUE between 76th Street and 77th Street

No. 953 (1391/4)

	Date	Architect	Owner
Erected	1924-25 by	I. N. Phelps Stokes	for James W. McCullogh

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building; stone facing with rustication at the first three floors; quoins flank facade; ground floor has arched openings with decorative tympana; balconies at third floor windows; cornice over third floor; band course at sill level of the twelfth floor; cornice above the twelfth floor.

HISTORY This appears to have been the first building constructed on the site.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 955 (1391/72)

	Date	Architect	Owner
Erected	1937-38 by	Rosario Candela	for 955 Fifth Avenue, Inc.

ARCHITECTURE

Style Classicizing Modern

Elements Eighteen-story apartment building; rusticated stone ground floor; broad fluted stone facing from the second to the fourth floors; brick facing at upper stories; set backs above the fourteenth floor.

Alterations Original windows have been replaced in some apartments above the eighth floor.

HISTORY Replaced two 1905-08 town houses by Charles Pierrepont H. Gilbert for James H. Harding.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 950 (1391/1)

	Date	Architect	Owner
Erected	1926 by	J. E. R. Carpenter	for 950-5th Avenue Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building on narrow corner site; stone facing; first four floors are rusticated; windows are square-headed except at the fifth and thirteenth floors they are set in round-arched openings; pseudo-pilasters at corners of Fifth Avenue facade between the fourth and thirteenth floors; band courses over the third, fourth and eleventh floors; deep cornice over twelfth floor and narrower cornice at thirteenth floor.

Alterations 1963 - new picture window installed at twelfth floor on Fifth Avenue facade; most windows are now single sheets of glass.

HISTORY Replaced the townhouse of J. J. Wysong by Hoppin & Koen of 1908-10.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 952 (1391/2)

	Date	Architect	Owner
Erected	1923 by	Henry Otis Chapman	for 952 Fifth Avenue Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Eleven-story apartment building with an eight-story section at the front and an eleven-story section at the rear; first seven floors are original and stone faced; quoins flank facade; window enframements at first and third floors very similar with projecting lintels; guttae-adorned band course above the second floor; simple cornice above the sixth floor; modillioned roof cornice above the seventh floor. The unsympathetic additions above are white and grey brick.

Alterations 1973 - raised to eleven stories at rear portion of building.

HISTORY This was the first building to be erected on the site.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 76th Street and 77th Street

No. 956 (1391/71)

	Date	Architect	Owner
Erected	1924-25 by	Nathan Korn	for Fifth Avenue & 77th St. Corp.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Fourteen-story apartment building on a corner site; limestone facing with rustication at first three floors; a two-story round arch marks the entrance; band course over the third floor; lintels and balustrades at the fourth floor windows; ornamental band courses above and below the twelfth floor with plaques between the windows; windows of top two floors joined vertically by common enframements and spandrels with escutcheons; modillioned roof cornice.

Alterations Windows with single sheets of glass at the fourth, fifth, sixth, ninth and twelfth floors.

HISTORY This was the first building to be erected on the site. The initial intent was to erect an eight-story apartment house by I. N. Phelps Stokes, architect of No. 953. However, the plans were changed and the current building was erected.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 104.
Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between East 77th Street and East 78th Street

Probably one of the most famous houses on Fifth Avenue stood on the northeast corner of East 77th Street, the William A. Clark mansion. This singular Beaux-Arts building was one of the most exuberant to be built on the avenue. Designed by Lord, Hewlett & Hull and begun in 1899, it is said to have contained 130 rooms. With its three-story mansard roof encrusted with baroque ornament and an extraordinary tower soaring over the entrance on East 77th Street, the house was dubbed "Clark's Folly." Clark, who had once served as United States Senator from Montana, made his millions from mining activity in that state and spent lavishly on his residence and art collection. Soon after his death in 1925, the mansion was demolished and much of his art collection was acquired by the Corcoran Gallery of Art in Washington, D.C. The neo-Italian Renaissance apartment house now on the corner, No. 960, was built in 1927-28 by Anthony Campagna and designed by Rosario Candela in two sections: the eastern portion of the building with the cornice along East 77th Street was for rental and the western portion with its park frontage was co-operative. No. 965 was designed by Irving Margon and built in 1937, eight years after he worked on the El Dorado Apartments, a handsome Art Deco apartment house on Central Park West between West 90th and West 91st Streets. No. 965 was built on the site of the former Jacob Schiff mansion which was an elegant Beaux-Arts design by the architectural firm of Freeman & Thain. Jacob Schiff and his wife, the former Theresa Loeb, moved to this house after it was completed in 1901. Their former residence, No. 932 between East 74th and East 75th Streets, was given to their son, Mortimer, as a wedding gift. Two rowhouses (1887-90), designed by R. Napier Anderson for William A. Mathesius, were also on the apartment house site.

J.L. Raimist's 1925 apartment house, No. 969, stands on the site of the former William Lawrence house. Completed in 1890, it was a fine example of Francois I style by Richard Morris Hunt, with a picturesque circular tower on Fifth Avenue.

FIFTH AVENUE between 77th Street and 78th Street

No. 960 (1392/1)

	Date	Architect	Owner
Erected	1927-28 by	Rosario Candela	for 963 Fifth Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; stone facade with a two-story rusticated base; band course over the second floor; three-story monumental pilasters flank the windows between third and fifth floors; cornice over the fifth floor; balcony at central six windows on ninth floor; some of these windows are round-arched and paired pilasters flank the end windows; above the eleventh floor, the windows are flanked by caryatids holding garlands. The fifteen-story rental section is separated from the co-op building by full-height quoins on 77th Street. It is similar to the co-op section although it lacks the caryatids and does have a cornice.

Alterations Cornice has been removed; single sheets of glass installed in window openings at the seventh and eighth floors.

HISTORY This building was designed in two sections, the side with the Fifth Avenue frontage and park view was cooperative while the eastern section along the side street was rental. This was the site of the mansion designed by Lord, Hewlett & Hull for Senator William Clark. One of the most exuberant mansions built on Fifth Avenue, it was reputed to contain 130 rooms.

References: Andrew Alpern, *Apartments for the Affluent* (New York: McGraw-Hill, 1975), pp. 122-123.

Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 77th Street and 78th Street

No. 965 and 2 East 78th Street (1392/70)

	Date		Architect		Owner
Erected	1937	by	Irving Margon	for	Kensington Estates

ARCHITECTURE

Style Classicizing Modern

Elements Eighteen-story apartment building; first three floors have stone facing flanked by quoins; white brick facing at upper stories; stylized pediment over entrance flanked by palmettes; band course with Greek key design and anthemion above the third floor; decorative terra-cotta band course above the thirteenth floor; set backs above the fifteenth floor. The section at 2 East 78th Street is a three-story residence in vernacular neo-Federal style with Flemish bond brick facing with stone pilasters at the first floor and blind arches at the third floor.

HISTORY Replaced three houses including the elegant Beaux-Arts residence at No. 968 of Jacob Schiff, (1900-01), designed by Freeman & Thain. No. 2 East 78th Street is an alteration of an 1887 house designed by Alfred Zucker in Francois I style for Edward Lauterbach, a prominent lawyer and politician involved the development of the New York elevated railway system.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

FIFTH AVENUE between 77th Street and 78th Street

No. 969 (1392/69)

	Date	Architect	Owner
Erected	1925 by	Joseph L. Raimist	for Alfred Mauck, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building; stone facing at the first two floors; brick facing at upper floors; bracketed cornice over third floor; windows at top two floors are vertically joined within round arches; balconies at the base of the fourteenth story windows; simple roof cornice.

HISTORY Replaced the William Lawrence house of 1887, designed in the Francois I style by Richard Morris Hunt.

References: Alexandra Cushing Howard, Fifth Avenue and Central Park, Building-Structure Inventory (Albany: Division for Historic Preservation, 1975).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York: City of New York, September 20, 1977), p. 11.

680 Madison Ave.



690-700 Madison Ave.



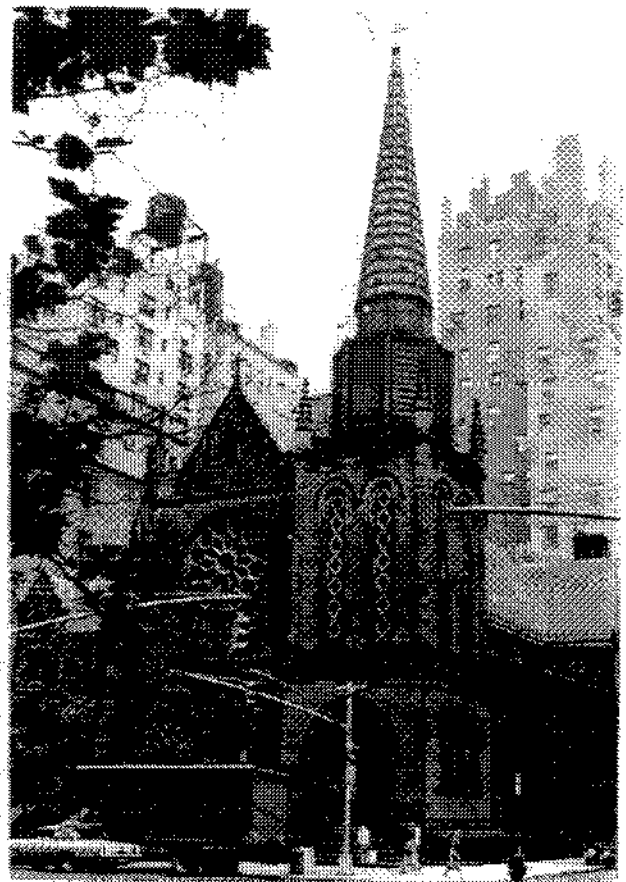
793, 795, 797, & 799 Madison Ave.



726 Madison Ave.



817-819 Madison Ave.



St. James Protestant Episcopal Church
861-863 Madison Ave.

MADISON AVENUE

Madison Avenue, one of the world's premier shopping streets, is renowned for its exclusive art galleries and elegant boutiques. Architecturally, however, Madison Avenue reflects not only the new in its sleek storefronts, but also the old, retaining many of the brownstone residences that were constructed in the later 19th century when this was a prime residential street. Madison Avenue was not part of the original 1811 Commissioners Plan for New York City, but was added to the street plan at a later date so as to shorten the long block between Fifth and Park Avenues. The section of Madison Avenue located within the Historic District was opened in 1860, just before rowhouse construction began in the area.

Madison Avenue was developed as a residential street with brownstone-fronted houses similar to those that line the neighboring side streets. Typically a developer would acquire a parcel of land which fronted both on Madison Avenue and an adjacent side street, then develop the property with rows of houses. Some houses were oriented to Madison Avenue, generally including the corner property, while the other houses of the group faced the side street. Examples of this type of development may still be seen at the northeast corner of 63rd Street and Madison and 33 East 63rd Street, the southwest corner of 66th Street and Madison, the southwest corner of 69th Street and Madison, and the southeast corner of 74th Street and Madison. The oldest extant houses on the street are the Italianate row at Nos. 927-931, the French Second Empire style houses at No. 1006 -- all of which were designed in 1870 -- and the residence at No. 1000, built in 1869-70 but given a new facade in 1916. By 1880 about half of the lots on Madison Avenue had been developed, primarily with neo-Grec style houses. After 1880 Queen Anne style rowhouses appeared and by 1885 almost all of Madison Avenue was built up with substantial residential structures.

One indication of the substantial quality of these houses is their width. On the side streets rowhouses were typically 20 feet wide. On Madison Avenue it was not uncommon to find houses with widths of 30 to 40 feet (although the 20-25 foot width was more customary). Clearly these houses were intended for prosperous residents on a desirable street. Both Henry Marquand and Charles Lewis Tiffany built their houses on Madison Avenue the first at the northwest corner of 68th Street, designed by Richard Morris Hunt (1881), and the second at the northwest corner of 72nd Street, designed by McKim, Mead & White (1882-85). These houses have been replaced by apartment buildings.

Three churches were also constructed on the street during this period, two designed by R.H. Robertson (Phillips Presbyterian Church -- later Madison Avenue Presbyterian Church -- and St. James' Protestant Episcopal Church) and one designed by his former partner William A. Potter (St. James English Evangelical Lutheran Church). The Lutheran Church, located on the southwest corner of East 73rd Street, has been demolished and the other churches were rebuilt at a later period.

At the turn of the century, most of the older rows in the Historic District were interrupted as stylish new houses or facades were constructed. Busy Madison Avenue was spared this redevelopment, and many of the original houses survive. Italianate rows remained at Nos. 673-679 and Nos. 927-931. Italianate/neo-Grec rows may be seen at Nos. 710-718 and Nos. 762-770. The neo-Grec style was especially popular and rows may be seen at Nos. 690-700, Nos. 711-715, Nos. 741-743, Nos. 793-799, Nos. 803-807, Nos. 818-822, and Nos. 933-941. Because of the length of the rows and the intricacy of the detail, some of these are among the best surviving examples of these styles in the District. The Queen Anne style was never extensively used for New York City rowhouses, but examples may be seen at Nos. 829, 835, 837, 903, and 907. Only two mansions appeared on Madison Avenue during the first period of rebuilding -- the Dr. Christian Herter residence at No. 817-819, designed by Carrère & Hastings in 1892, and the Gertrude Rhineland Waldo mansion at 867 Madison Avenue, designed by Kimball & Thompson in 1894.

While other streets in the district were being converted to elegant precincts for upper-class residents, Madison Avenue saw a different kind of redevelopment. Beginning in the early years of the 20th century, the brown-stone rowhouses were being transformed with the addition of one- or two-story shops. Although the earliest recorded storefront was added to No. 715 in 1904, most of the conversions date from the 1920s. Particularly influential in affecting these conversions was the order of the Manhattan Borough President in 1922, decreeing that all encroachments beyond the building line, including stoops, be removed. Surprisingly one stoop survives at No. 718. New commercial structures were also built on Madison Avenue during the early years of the century, some filling in remaining vacant plots and others replacing early houses. The most notable group of this type are the five neo-Georgian, neo-Federal and neo-Classical style banks (No. 702-708, No. 720-726, No. 909, No. 940, and No. 1002) that were constructed between 1921 and 1931. These banks harmonize in style and detailing with the new residential buildings then being constructed in the area. Other small commercial buildings, known as "taxpayers," were constructed on several corner sites, replacing existing rowhouses. Most of these have minimal stylistic detail and add little to the architectural character of the avenue, although the shops in each are arranged in a regular modular pattern.

The major development force on Madison Avenue in the 20th century was the appearance of tall apartment buildings and apartment hotels. These buildings are a dominant feature on contemporary Madison Avenue, but most have side street entrances and addresses and are described with these streets. The most prominent apartment buildings are the Leonori at 26 East 63rd Street (1901), the Verona at 32 East 64th Street (1907-08), the 45 East 66th Street apartment building (1906-08), the 11 East 68th Street apartment building (1912-13), the 19 East 72nd Street apartment building (1936-37), and the Carlyle Hotel at 35 East 76th Street (1929-30). Such early 20th century apartment buildings also contribute to the commercial character of Madison Avenue, as most were constructed with ground floor shops.

Large apartment houses continued to be built on Madison Avenue in the post-World War II period. While they adhere to the building lines on Madison Avenue and the side streets and have ground floor shops, they are built without stylistic detail and do not significantly add to the architectural ambience of the street.

Two significant post-war additions to Madison Avenue are the Sotheby-Park-Bernet Galleries (No. 980), designed by Walker & Poor, and the Whitney Museum of American Art (No. 945), designed by Marcel Breuer and Associates. Both date from a period when Madison Avenue was becoming a popular center for artistic activities.

As a result of the development patterns on Madison Avenue, the vistas up and down the avenue are characterized by an irregular skyline caused by the combination of tall apartment houses and low rowhouses and commercial buildings. The avenue achieves its most striking aspect from the stylish storefronts, undergoing regular change to keep up with contemporary design trends. These storefronts continue to be installed, as they have for the past 50 or 60 years, within the context of the 19th century rowhouses as well as in the 20th century apartment houses. In both cases a modular rhythm is maintained that is derived from the basic 20-25 foot width of the rowhouses. This module corresponds to the party walls of the rowhouses and the bay system of the apartment buildings. This bay system echoes the rowhouse module. In many of these buildings shops have been installed at both the first and second floors. Most of the shops have an immediacy for the passerby which derives from the transparency of the shopfronts with their large areas of glass. These shops create a strong baseline which contrasts with the rich masonry facades of the rowhouses and apartment houses rising above them. The storefronts with their variety and the rowhouse and apartment house facades with their greater uniformity and intricate stylistic detail each have their own architectural ambience. Together they co-exist and contribute to the Madison Avenue streetscape, helping to make Madison Avenue one of the most vibrant streets in the city.

MADISON AVENUE between 61st Street and 62nd Street West Side

No. 680 (1376/15)

	Date	Architect	Owner
Erected	1950-51 by	K. B. Norton	for City Bank Farmers Trust Co.

ARCHITECTURE

Style neo-Georgian

Elements Sixteen-story apartment building with stores on ground floor; three-story limestone base with two-story stylized, fluted pilasters with capitals in the form of garlands; metal spandrel panels with urns between floors two and three; brick at upper floors; full-height angled projecting bays on Madison Avenue front; setbacks above the eleventh floor. Extends the entire blockfront.

HISTORY Replaced thirteen dwellings. The building is known as Carlton House.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 673 (1376/21)

	Date		Architect		Owner
Erected	1871	by	John G. Prague	for	John McCool

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops on lower two floors; painted brownstone facade above; two-story galvanized-iron oriel on 61st Street side; bracketed galvanized-iron roof cornice extends around front and side facades. Three-story rear extension; arched openings at second floor and paneled roof parapet.

Alterations Rear extension and two-story storefront have been added; ornament removed from windows.

HISTORY Built as the end house of a row of five (Nos. 673-681) for developer John McCool. Seventeen houses on 61st Street were also part of the project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 675-679 (1376/22 and 122)

	Date		Architect		Owner
Erected	1871	by	John G. Prague	for	John McCool

ARCHITECTURE

Style Italianate

Elements Three five-story residences with shops on lower two floors; brownstone facing on the upper three floors; full window enframements and two-story three-sided oriel at No. 675; bracketed galvanized-iron roof cornices on all three buildings.

Alterations 1907 - storefront added to No. 675
1921 - storefront added to No. 677
1922 - stoop removed as ordered by Borough President at No. 679
1926 - storefront added to No. 679
1948 - Nos. 677 and 679 combined at first two floors; detail may have been removed from upper story windows at this time.
Two-story oriel added to No. 675, probably in the 1880s.

MADISON AVENUE between 61st Street and 62nd Street East Side

No. 675-679 (1376/22 and 122) (cont.)

HISTORY

Built as three houses of a row of five (Nos. 673-681) for developer John McCool. Seventeen houses on 61st Street were also part of the project.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 690-700 (1377/15, 115, 16, 17, 56)

	Date	Architect	Owner
Erected	1878-79 by	J. H. Valentine	for Isaac E. Doying

ARCHITECTURE

Style neo-Grec

Elements Six five-story residences with shops on lower two floors; set below a continuous dentilled cornice at Nos. 692-696 and a parapet at Nos. 698-700 creating a base for the upper stories; brownstone facing on upper floors; all windows at upper floors have full enframements with incised stylized ornament and projecting lintels; bracketed galvanized-iron roof cornices; setback sixth story at No. 700. 62nd Street side facade of No. 690 has painted brick facing flanked by brownstone quoins; enframed ground floor entrance in end bay; galvanized-iron roof cornice continues from Madison Avenue facade.

Alterations 1900 - story added to No. 700 by G. A. Schellenger for Willy Meyer.
Two-story shopfronts added to all buildings.

HISTORY Built as six houses of a row of ten (Nos. 690-708) for developer Isaac E. Doying.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 702-704 (1377/58 in part)

	Date		Architect		Owner
Erected	1878-89	by	J. H. Valentine	for	Isaac E. Doying
Present Facade	1940	by	H. Merwin Shrady	for	Bank of New York

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Federal

Elements Two-story bank building; red brick facade with contrasting white trim; large show window at ground floor with three narrow transomed openings to the right; band courses above each floor; roof balustrade. Connected internally to the adjacent main bank building.

Alterations 1940 - five-story auction house and salesroom altered to a two-story bank building with new facade.

HISTORY Originally built as two of a row of ten houses (Nos. 690-708) and rebuilt as an extension to the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street West Side

No. 706-708 (1377/58 in part)

	Date	Architect	Owner
Erected	1921 by	Frank Easton Newman for	New York Life Insurance & Trust Co.

ARCHITECTURE

Style neo-Federal

Elements Three-story bank building constructed of brick laid in Flemish bond; similar treatment on Madison Avenue and 63rd Street facades; Doric enframing at Madison Avenue entrance; name panel over both entrances; full stone enframements at first floor center windows on 63rd Street facade; stone lintels with urns above first floor windows; bracketed cornice with Doric frieze; above cornice is slate hipped roof with pedimented dormers; balustraded railing surrounding flat portion of roof. Windows have multi-paned sash.

HISTORY Replaced two rowhouses. Built by the New York Life Insurance and Trust Company for the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 62nd Street and 63rd Street East Side

No. 691-695 (1377/21)

	Date		Architect		Owner
Erected	1928	by	McKim, Mead & White	for	62nd St. & Madison Avenue Corp.

ARCHITECTURE

Style stylized neo-Classical

Elements Two-story commercial building; two-story shopfronts with glass block in second story windows; stone piers and bands between and above windows; band of gilded foliage above second floor windows; stylized carved baskets of fruit above gilded cornice.

Alterations 1950- changed to stores and manufacturing use; new store front built by Oscar I. Silverstone for Morris and Henry Luskin.

HISTORY Replaced three residences on Madison Avenue and one on 62nd Street. Originally built as a store and restaurant for Louis Sherry.

References: The Architect (May 1929), 167

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

MADISON AVENUE between 62nd Street and 63rd Street East Side

No. 697-699 (1377/122)

	Date	Architect	Owner
Erected	1930 by	Tobias Goldstone	for Fensons Realty Co.

ARCHITECTURE

Style neo-Georgian

Elements Seven-story commercial building; shops at first two floors below an entablature; brick above; flanked by stone quoins; pedimented stone enframements and balcony at central window of fourth floor; multi-paned window+sash at all but fifth floor; roof cornice with balustrade and urns. Southern elevation is visible and has brick facing and a large stone-enframed blind opening.

Alterations 1938 - new storefront at first and second floor.

HISTORY Replaced two rowhouses. Built as a commercial building with a first floor store and showrooms on the upper floors. Now there are stores on the first two floors.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 710 (1378/14)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Six-story residence with shops at first two floors; painted brownstone front on Madison Avenue with corner quoins; painted brick facade on 63rd Street; full window enframements with raised projecting lintels; cornice above fifth floor on both facades; painted brick sixth floor above cornice.

Alterations 1898 - rear extension added on 63rd Street.

1915 - converted to store, offices, and dwelling; top story added; cornice replaced.

HISTORY

Built as one of a row of five houses (Nos. 710-718).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 712 (1378/114)

	Date	Architect	Owner
Erected	1871 by	Gage Inslee	for T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; full window enframements with raised projecting lintels at upper three floors; bracketed cornice above second story shopfront; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1908 - store window installed

1920 - stores added at first and second floors.

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 714 (1378/15)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first three floors; painted brownstone front above; full window enframements with raised projecting lintels at upper two floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1926 - converted to multiple dwelling and stores

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 716 (1378/16)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; full window enframements with raised projecting lintels at upper three floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations 1913 - converted to stores and apartments; two-story front extension added for stores.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 718 (1378/17)

	Date		Architect		Owner
Erected	1871	by	Gage Inslee	for	T. G. Churchill and A. Smith, builders, for Griffith Rowe

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone front above; retains stoop leading to arched entrance flanked by Roman Doric columns and surmounted by a modillioned pediment; full window enframements with raised projecting lintels at upper three floors; bracketed galvanized-iron roof cornice with bosses between the brackets.

Alterations Two-story storefront has been added.

HISTORY Built as one of a row of five houses (Nos. 710-718).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street West Side

No. 720-726 (1378/56)

	Date	Architect	Owner
Erected	1932 by	Morrell Smith	for Bank of Manhattan

ARCHITECTURE

Style neo-Georgian

Elements Three-story bank building on corner site; centrally-placed entrance with pedimented enframement; fanlight over door; multi-paned ground floor windows with splayed stone lintels; windows set into round, blind brick arches with limestone keystones and impost blocks; second floor windows with stone splayed lintels and shutters; modillioned cornice sets off peaked slate roof with pedimented dormers and "Chinese Chippendale" roof railing; side facade with two chimney stacks; side windows similar to those on front except at center of second floor where window has a segmental-arched pediment and a balcony; two bull's-eye windows at third floor; small rear extension on 64th Street. Brick wall encloses garden on Madison Avenue. All Windows have multi-paned sash.

HISTORY Replaced two residences facing onto 64th Street. Built as the Bank of Manhattan and is now a branch of the Chase Manhattan Bank.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 711 (1378/21)

	Date	Architect	Owner
Erected	1877 by	Charles Baxter	for Salomon Bellman

ARCHITECTURE

Style neo-Grec

Elements Five-story residence on corner site with stores at first two floors; painted brownstone front on Madison Avenue; painted brick facade with stone quoins on 63rd Street; full window enframements with raised, projecting lintels at upper three floors; three-story three-sided bay on 63rd Street; five-story rear extension on 63rd Street with ground floor entrance and storefront; bracketed galvanized-iron cornice extends around both facades at roof line.

Alterations 1884 - rear extension added
1896 - entrance changed to ground floor level.
1921 - front extension at first two stories; building converted to stores, offices, and apartments.

HISTORY Built as one of a group of ten houses (Nos. 711-719 Madison and Nos. 27-35 East 63rd Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 713-715 (1378/22)

	Date		Architect		Owner
Erected	1877	by	Charles Baxter	for	Salomon Bellman

ARCHITECTURE

Style neo-Grec

Elements Two five-story residences with stores at first two floors; brownstone front above; enframements removed from windows and fire escape added at No. 715; bracketed galvanized iron roof cornices; setback sixth story above No. 715 and part of No. 713.

Alterations 1904 - stoop removed and store installed at No. 715.

1911 - two-story extension for stores added at No. 715.

1915 - stores added at No. 713; artist's studio erected on roof.

Two buildings are joined internally and detail has been removed from upper story windows.

HISTORY

Built as two of a group of ten houses (Nos. 711-719 Madison Avenue and Nos. 27-35 East 63rd Street).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 63rd Street and 64th Street East Side

No. 717-719 (1378/23)

	Date	Architect	Owner
Erected	1877 by	Charles Baxter	for Salomon Bellman

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Two five-story residences with stores at first two floors; stuccoed brownstone front above; enframements removed from windows; bracketed galvanized-iron roof cornice.

Alterations 1909 - two-story extension for stores at No. 717.

1923 - Nos. 717 and 719 combined; two-story extension for stores at No. 719; fronts redone; new cornice and changes to roof by Charles E. Birge for Brokaw Realty and Securities Co.

HISTORY

Built as two of a group of ten houses (Nos. 711-719 Madison Avenue and Nos. 27-35 East 63rd Street).

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street West Side

No. 740 (1379/17)

	Date		Architect		Owner
Erected	1879	by	John G. Prague	for	William F. Croft
Present Facade	1901	by	Mantle Fielding	for	Georgina Harrah

ARCHITECTURE

Original Style neo-Grec

Present Style neo-French Renaissance

Elements Six-story residence with shops at first three floors; stone facing; 64th Street front is an angled bay above storefronts; on Madison Avenue facade is a projecting central bay with balcony supported on large console brackets; balcony set in front of window with ornate Corinthian enframing; l'oeil de boeuf window on fifth floor; two-story angular oriel on third and fourth floors; slate peaked roof with steep peaked-roof dormers; central dormers have finials; balustrade surrounds roof.

Alterations 1901 - new front, rear and side facades

1919 - three-story extension for stores added on 64th Street front; one-story rear extension for stores; upper stories converted to apartments.

HISTORY Originally built as one of a row of five houses (Nos. 19-27 East 64th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street West Side

No. 746 (1379/56)

	Date		Architect		Owner
Erected	1917	by	Rouse & Goldstone	for	Alliance Realty Co.
Present Facade	1938	by	Kenneth B. Norton	for	746 Madison Avenue Corp.

ARCHITECTURE

Style	some neo-Georgian elements
Elements	Two-story commercial building; brick walls enclosing two-story storefront framed by cast-iron Corinthian colonnettes and entablature with classical motifs. Main section flanked by "wings" with arched openings.
Alterations	1938 - third floor of building demolished and first and second floor rearranged internally.

HISTORY

The B'nai Jeshurun Synagogue, designed by Rafael Guastavino in conjunction with Schwartzmann and Buchmann, was erected on this site in 1884. In 1917 portions of the synagogue building were used in the construction of a three-story building containing stores, apartments, studios, and a place for public assembly. This structure was altered to the present commercial building in 1938.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 64th Street and 65th Street East Side

No. 741-743 (1379/151,152)

	Date	Architect	Owner
Erected	1877-79 by	Silas M. Styles	for Charles C. Styles

ARCHITECTURE

Style neo-Grec

Elements Two six-story residences with shops at lower two floors; upper three stories retain brownstone fronts; window enframements with rosettes, and cornices at upper floors; one bay of No. 741 angles inward to meet building which would have been immediately adjacent to it on the south; deep roof cornices with angular brackets.

Alterations 1912 - two-story front extension for stores added to No. 741
Two-story front extension for stores has been added to No. 743.

HISTORY Built as two houses of a row of six that extend to the corner of East 65th Street. (Nos. 741-751).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 65th Street and 66th Street West Side

No. 754-760 (1380/17)

	Date		Architect		Owner
Erected	1929	by	William L. Rouse	for	Relaw Realty Corp.

ARCHITECTURE

Style none

Elements Two-story commercial building with beige brick facing; brick laid up to create piers between the second story windows and moldings and bull's-eyes over those windows.

HISTORY Replaced two rowhouses which faced onto 65th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 65th Street and 66th Street West Side

Nos. 762-770 (1380/56, 57, 157, 58, 59)

	Date	Architect	Owner
Erected	c.1876 by	unknown	for Charles E. Cornish (?)

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five residences with stores at first two stories; brownstone fronts; upper three floors of each retain full Italianate window enframements with projecting lintels; all but No. 768 retain galvanized-iron cornices with stylized neo-Grec brackets; brick side facade at No. 770 with angled-bay treatment at full-height rear extension; roof cornice on both front and side of No. 770.

Alterations 1883 - rear extension to No. 770 by D. J. Jardine for Ellen M. Cadwill.

1915 - No. 762 converted to dwelling, stores and offices.

1922 - extensions for stores added to fronts of Nos. 764, 768, and 770; cornice probably removed then from No. 768.

Two-story front extension for stores has been added at No. 766.

HISTORY These houses appear to have been built as part of a group with the houses at 20 and 22 East 66th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 66th Street and 67th Street West Side

No. 780 (1381/17)

	Date	Architect	Owner
Erected	1907 by	Gordon, Tracy & Swartout for	John T. Williams

ARCHITECTURE

Style neo-Italian Renaissance

Elements Ten-story apartment building; two-story rusticated limestone base; brick above; round-arched entrance enframed by a foliate band that is interrupted by limestone voussoirs in the manner of a Gibb's surround; keystone in arch in the form of a head resting on a large console bracket; iron-grille entrance doors and iron balconies at second story windows. Third story windows have stone enframements with Doric columns supporting a segmental-arched pediment at central window and triangular pediments at end windows; above the third floor, windows are set within six-story recessed round arches; bowed sills at ninth floor; windows are tripartite with transoms.

Alterations 1912 - converted from hotel to apartments

Cornice has been removed.

HISTORY Replaced two rowhouses facing onto Madison Avenue. Built as an apartment hotel and converted to standard apartments in 1912.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 783 (1381/52)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1923	by	Otis E. Kurth	for	Louis Calvart

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style neo-Renaissance (modified)

Elements Six-story residence with stores at first two floors; stuccoed facing; arcade at second story storefront; iron railing on small balcony at central window of fourth floor; band course above fifth floor; corbelled roof cornice.

Alterations 1923 - new front; one story added; converted to stores, offices, and dwelling.

HISTORY Originally built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 785 (1381/51)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1923	by	Otis E. Kurth	for	Hugo Ciprani

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style none

Elements Six-story residence with stores at first two floors; stuccoed front; iron balcony at fourth floor center window; band courses above fifth and sixth floors; simple roof cornice.

Alterations 1923 - new facade; one story added; converted to stores and apartments.

HISTORY Originally built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 787 (1381/150)

	Date	Architect	Owner
Erected	1871 by	F.S. Barus	for Jackson & Steinmetz, builders, for Russell Sage

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facade; full window enframements with projecting lintels at upper three floors; modillioned roof cornice with incised brackets.

Alterations 1922 - two-story store front added.

HISTORY Built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 789 (1381/50)

	Date		Architect		Owner
Erected	1871	by	F.S. Barus	for	Jackson & Steinmetz, builders, for Russell Sage
Present Facade	1909	by	Albro & Lindeberg	for	W. Holden Weeks

ARCHITECTURE

Original Style Italianate/neo-Grec

Present Style some neo-classical elements

Elements Five-story residence with stores at first two floors; Doric frieze above second floor storefront; stuccoed facade with unornamented original openings at upper three floors; modillioned roof cornice and parapet.

Alterations 1909 - part of front wall and stoop removed; storefronts added

1946 - storefront alterations

HISTORY Originally built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 66th Street and 67th Street East Side

No. 791 (1381/49)

	Date	Architect	Owner
Erected	1871 by	F.S. Barus	for Jackson & Steinmetz, builders, for Russell Sage

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors on corner site; painted brownstone facing at upper stories on Madison Avenue; corner quoins; original brownstone window enframements with projecting lintels at upper stories; painted brick side facade on 67th Street with rectangular oriel at third floor; other windows have original enframements; roof cornice has been removed.

Alterations 1896 - rear extension added
1907 - additions to extension
1925 - store front added

HISTORY Built as one of a row of five houses (Nos. 783-791).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 793-799 (1382/22, 122, 23, 24)

	Date		Architect		Owner
Erected	1881	by	Thom & Wilson	for	Daniel Hennessy

ARCHITECTURE

Style neo-Grec

Elements Four five-story residences with stores at first two floors; brownstone fronts at upper three floors; full window enframements with incised decoration and projecting bracketed lintels at upper floors; galvanized iron cornices with stylized brackets and rosettes; 67th Street side facade of No. 793 has corner quoins and brick facing; partially enclosed stoop with Corinthian columns leads to side entrance; columns support oriel at third floor; three-sided galvanized iron oriel on third floor of No. 793 on Madison, similar in treatment to side oriel; window and cornice treatment is continued to side facade.

Alterations 1896 - side stoop and rear extension added for No. 793.

1907 - new bays on front and side facade of No. 793 by Hoppin & Koen for Mabel Evans.

Two-story front extensions for stores have been added to all five buildings.

HISTORY Built as four houses of a row of five (Nos. 793-801).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 801 (1382/21)

	Date		Architect		Owner
Erected	1881	by	Thom & Wilson	for	Daniel Hennessy
Present Facade	1970	by	Carl Schwartz	for	801 Madison Avenue Assoc.

ARCHITECTURE

Original Style neo-Grec

Present Style Modern

Elements Five-story commercial building; undulating glass and stone facade.

Alterations 1970 - new facade

HISTORY

Originally built as one of a row of five neo-Grec residences (Nos. 793-801). The building was altered to its present appearance for the Rudolph Valentino boutique.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 803 (1382/52)

	Date		Architect		Owner
Erected	c.1876	by	Richard W. Buckley	for	Robert McCafferty

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with stores at lower two floors; upper three stories retain brownstone facing; eared window enframements with molded lintels at upper story windows; galvanized roof cornice.

Alterations 1922 - stoop removed; two-story storefront probably added at this time.

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 805 (1382/51)

	Date	Architect	Owner
Erected	c.1876 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facing; segmental-arched windows with slab lintels at upper stories; stylized bracketed roof cornice.

Alterations 1922 - two-story storefront added

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 67th Street and 68th Street East Side

No. 807 (1382/150)

	Date	Architect	Owner
Erected	c.1876 by	Richard W. Buckley	for Robert McCafferty

ARCHITECTURE

Style Italianate/neo-Grec

Elements Five-story residence with stores at first two floors; upper three stories retain brownstone facing; full window enframements with slab lintels at upper three stories; three-sided oriel at third floor; modillioned roof cornice with stylized end brackets.

Alterations Two-story storefront has been added.

HISTORY Built as one of a row of five houses (Nos. 803-811).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 818 (1383/56)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone facing at upper stories; full window enframements with projecting sills and lintels and band course at upper stories; stylized bracketed and modillioned roof cornice.

Alterations 1922 - ground floor converted to store and upper floors to apartments
1969 - new two-story storefront

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 820 (1383/156)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with stores at first two floors; painted brick facings at upper stories; brownstone band courses and full window enframements with projecting sills and lintels at upper stories; stylized bracketed and modillioned roof cornice.

Alterations 1926 - two-story brick storefront installed; converted from private residence to stores and apartments.

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street West Side

No. 822 (1383/57)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Four-story and basement residence; converted for commercial use; painted brownstone facing; basement entrance; retains original doorway enframingent with dwarf columns and brackets supporting pediment; full window enframingents with projecting sills and lintels; band courses, at all windows; stylized bracketed and modillioned roof cornice.

Alterations 1922 - stoop removed and entrance changed to basement level.

1943 - converted to multiple dwelling

1958 - converted to commercial and office use at basement and first three floors.

HISTORY Built as one of a group of six houses (Nos. 818-822 Madison Avenue and Nos. 16-20 East 69th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 813 (1383/21)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Harvey S. Ladew & Charles Buek

ARCHITECTURE

Style neo-Grec

Elements Six-story residence with shops at first two floors; painted brick facing with stone trim above Madison Avenue storefront and on 68th Street facade; full-height projecting bay on 68th Street side; ornament removed from stone window enframements; bracketed roof cornice above fifth floor; tall picturesque chimneys above roofline; set back sixth story.

Alterations 1917 - penthouse added
1921 - storefront added; penthouse and rear extensions enlarged.
1971 - new storefront.

HISTORY Built as one house of a pair with No. 815.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 815 (1383/22)

	Date	Architect	Owner
Erected	1881-82 by	Charles Buek & Co.	for Charles Buek
Present Facade	1926 by	Walter B. Chambers	for Ginsburg & Levy, Inc.

ARCHITECTURE

Original Style neo-Grec

Present Style neo-Georgian

Elements Five-story commercial building; brick facing; two-story arched window set into a rectangular frame at second and third floors; stone belt courses above and below this window; iron balcony at central window of fourth floor; Greek fret design on cornice frieze above fourth floor; slate mansard roof with hipped roofed dormers.

Alterations 1926 - new front facade; converted from residence to antique furniture store.

HISTORY Originally built as one house of a pair with No. 813. After completion architect/developer Charles Buek sold the house to Sarah Dunton.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York County, Office of the Register, Liber Deeds and Mortgages.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 817-819 (1383/23)

	Date	Architect	Owner
Erected	1892 by	Carrère & Hastings	for Dr. Christian A. Herter

ARCHITECTURE

Style Beaux-Arts

Elements Five-story residence with shops at lower two floors; limestone facing; five Corinthian pilasters extend from third to fourth floors; panelled impost blocks above pilasters; crosseted window enframements on third and fourth floors; modillioned cornice at fourth floor set back from building line behind balustrade. Two-story front has composite pilasters on second floor; the stores replaced the original rusticated ground floor that was articulated by a wide entrance and three rectangular windows.

Alterations 1922 - converted to offices and showrooms by Carrère & Hastings for White, Allen & Co. storefront probably added at this time.

HISTORY Dr. Christian A. Herter (1865-1910), who commissioned the house, was a professor of pharmacology and therapeutics at Columbia University's College of Physicians and Surgeons.

References: American Architect and Building News, 39 (Feb. 25, 1893), plate

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 821 (1383/52)

	Date		Architect		Owner
Erected	1880-81	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1922	by	Polhemus & Coffin	for	Sven Albin Swenson

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Five-story residence, with first floor store; brick facing laid in Flemish bond with random burned bricks; limestone belt course and keystones at windows; projecting roof cornice.

Alterations 1922 - new facade

1938 - converted to multiple dwelling with first floor store.

HISTORY Originally built as one of a row of four houses (Nos. 821-827).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 823 (1383/51)

	Date		Architect		Owner
Erected	1880	by	Lamb & Wheeler	for	Anthony Mowbray
Present Facade	1926	by	S. Edson Gage	for	Brokaw Realty & Securities Corp.

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Six-story residence with shops at first floor; brick facing; stylized Doric frieze above store front; stone window enframements with panels ornamented with frets and urns; other windows with splayed lintels; iron balconies on third, fourth and fifth floors; modillioned roof cornice; slate mansard roof with six pedimented dormers. First floor entrances flanked by piers and surmounted by cornice slabs.

Alterations 1926 - Nos. 823-825 combined; new facade; converted to stores and apartments.

HISTORY Originally built as two houses of a row of four (Nos. 821-827).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 68th Street and 69th Street East Side

No. 827 (1383/50)

	Date	Architect	Owner
Erected	1880-81 by	Lamb & Wheeler	for Anthony Mowbray
Present Facade	1923 by	James Casale	for Charles S. Haight

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Six-story residence with stores at first two floors; located on a corner site; smooth stuccoed wall surfaces; ornamental detail removed; simple window openings but many windows retain casements set below transoms.

Alterations 1923 - new Madison facade; additions to extensions; penthouse added; converted to stores and multiple dwelling.

HISTORY Originally built as one of a row of four houses (No. 821-827).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street West Side

No. 828-850 (1384/17)

	Date	Architect	Owner
Erected	1925-26 by	George Fred Pelham	for 15 East 69th St. Co.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story hotel building with corner towers; three-story limestone base with Ionic pilasters flanking bays; second story windows have ornamental lunettes; brick at upper floors; limestone quoins flanking towers. Stores in limestone base at ground floor. Entrances on side streets.

Alterations 1980 - interior alterations and new window sash.

HISTORY Replaced four multiple dwellings. Called the Hotel Westbury.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 829 (1384/23)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	for William C. Lane

ARCHITECTURE

Style Queen Anne

Elements Four-story and basement residence with shops at basement and first two floors on corner site; original brick facade with stone trim on upper two floors; third floor with windows keyed to facade; steep hipped roof with finials at ridge; dormer with small pediment and balustrade on Madison; two dormers on side facade; two tall brick chimneys; that to the front has had its cap removed.

Alterations 1946 - converted to apartments

Basement and first two floors have been altered for shops.

HISTORY Built as one of a group of three houses (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Madison Avenue between 69th Street and 70th Street East Side

No. 831 (1384/22)

	Date		Architect		Owner
Erected	1885-86	by	Charles Buek & Co.	for	Charles Buek & Co.
Present Facade	1956	by	Sidney & Gerald Daub	for	Myles S. Lowell

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Six-story apartment building with shops at first two floors; brick facing; bands of windows at upper floors.

Alterations 1956 - new facade at building line; converted to apartments.

HISTORY Originally built as one unusually wide (41 feet) house of a group of three (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 833 (1384/21)

	Date	Architect	Owner
Erected	1885-86 by	Charles Buek & Co.	for George G. Moore

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; unusually wide (32 feet, 5 inches); brick facing at upper floors; brownstone window enframements ornamented with stylized triglyphs and rosettes at upper floors; galvanized-iron roof cornice with stylized brackets. Ground floor entrance centered in shopfronts with twisted columns supporting a full entablature and tracery creating arch within enframent.

Alterations 1927 - converted to apartments

Two-story storefronts have been added.

HISTORY Built as one of a group of three houses (Nos. 829-833).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 835 (1384/52)

	Date	Architect	Owner
Erected	1884-85 by	William Schickel	for Isaac Stern

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; faced with pale brick with stone trim; alternating smooth-faced and rock-faced stone quoins flank fronts; shallow projecting bay on third and fourth stories crowned by a gable at fifth floor; rounded oriel projects from the bay at the third floor; oriel given textural quality by use of smooth and rough limestone; oriel topped by Chippendale-like railing with rosette blocks; windows have stone enframements and transom bars; roof cornice with Elizabethan strap-work decoration; steeply sloping slate mansard roof pierced by gable and smaller dormers.

Alterations 1921 - two-story storefront added .
1930 - front storefront extension reconstructed.

HISTORY Isaac and Virginia Stern owned this unusual Queen Anne style house until 1894.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 69th Street and 70th Street East Side

No. 837 (1384/51)

	Date	Architect	Owner
Erected	1884 by	Thom & Wilson	for Mayer Sternberger

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at ground floor; brick facing with stone trim; entrance enframingent with pediment supported by brackets remains; three-sided angular bay extends to third floor; window with a pediment ornamented by cartouche and foliage is located above the entrance; shallow rectangular bay supports an eccentrically-massed gable at roof; slate mansard roof with small tower.

Alterations 1951 - converted to multiple dwelling
One-story front has been added.

HISTORY Meyer Sternberger's widow sold the house in 1886 to Georgiana Arnold who owned it until 1904.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 70th Street and 71st Street West Side

No. 854-860 (1385/17)

	Date		Architect		Owner
Erected	1924	by	Francis Y. Joannes	for	Edward R. Finch

ARCHITECTURE

Style none

Elements Two-story commercial building; stone facing; piers separate window bays. At second floor windows are tripartite and set above paneled spandrels; simple roof cornice.

HISTORY Built on land formerly owned by James Lenox whose library was located at the Fifth Avenue end of the block. Constructed to house stores and offices.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street West Side

No. 872 (1386/17)

	Date		Architect		Owner
Erected	1927	by	Arthur Weiser	for	Fordham Mahoney

ARCHITECTURE

Style neo-Medieval

Elements Six-story brick apartment building on corner site; sandstone base; shops at ground floor below a continuous string course; Tudor-arched entrance with cartouche at center of Madison Avenue facade; three window wide oriel set below a steep slate roof with finial projects from sixth floor; multi-paned casement windows; copper-clad paneled roof cornice.

HISTORY Replaced a rowhouse which had faced onto 71st Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street West Side

No. 886 (1386/56)

	Date	Architect		Owner
Erected	1950-51 by	Boak & Raad	for	Samuel Knepper

ARCHITECTURE

Style None

Elements Two-story commercial building; stone facing; large bands of windows at the second floor.

HISTORY Replaced one single family residence which faced onto 72nd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 861-863 (1386/21)

	Date		Architect		Owner
Erected	1884	by	R. H. Robertson	for	St. James Protestant Episcopal Church
Present Facade	1923-24	by	Ralph Adams Cram	for	St. James Protestant Episcopal Church

ARCHITECTURE

Original Style Gothic Revival

Present Style neo-Gothic

Elements Smooth stone church building divided into nave, side aisles and corner tower; gabled nave facade has pointed-arched entrance, five niches filled with statues of saints, and a rose window; square corner tower with finials; second stage of tower supported at the corners by a projecting lion, angel, and cow; tower lit by pairs of tall lancet windows; metal steeple added to tower; to left of nave is a side aisle entrance above which is a niche filled by a statue of Christ; buttresses flank entrances; side aisle rises to form a gable that meets the parish house located to the north; fine iron hardware on the doors; rear facade of tower has a projecting apse; triple groups of lancet windows light the side aisle on East 72nd Street; low clerestory; transept with triple lancet grouping and a rondel; slate roof; side entrance (31 East 72nd Street) set in a two-story flat-roofed structure located in front of the chancel; two-story extension with a pair of shallow oriels ornamented by thistle panels.

Alterations 1923-24 - building completely remodeled

1926 - tower built from designs by Cram

1950 - tower removed due to crumbling stone and replaced by a spire designed by Richard A. Kimball

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 861-863 (1386/21) (cont.)

HISTORY

St. James Episcopal Church was organized in 1810 when this area was known as Hamilton Square and contained the summer homes of wealthy city residents. The original church was a small frame Gothic Revival style structure located on 69th Street and Park Avenue; in 1869 the congregation moved to a new church on 72nd Street between Lexington Avenue and Third Avenues. The 1884 church on the present site was designed in the French Gothic Revival style and was constructed of heavy blocks of stone laid in random ashlar; on Madison Avenue the church had a rounded apse flanked by a square corner tower and a round stair tower. The main entrance was in the south transept on East 71st Street. By 1923, this building was considered to be outdated, especially when compared to the new churches built by other prominent Episcopal congregations such as St. Bartholomews's and St. Thomas. Cram's alterations left only the floors, walls, and roof of the 1884 church; the chancel was moved to the east end and an entrance built on Madison Avenue. Cram & Ferguson designed the interior reredos in 1928.

References:

James Elliott Lindsley, A History of St. James' Church in the City of New York 1810-1960 (New York, 1960).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 230.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 865 (1386/20)

	Date	Architect	Owner
Erected	1937 by	Grosvenor Atterbury for	St. James Protestant Episcopal Church

ARCHITECTURE

Style neo-Gothic

Elements Six-story building constructed as a parish house to harmonize with St. James Church located to the south; stone facing; tall narrow pointed-arched entrance with triple colonnettes; stone band across entrance arch marks the entry; paired multi-paned windows with drip lintels at upper floors; roof gable with rose window; copper-clad roof. Brick-faced south elevation is visible; windows have brownstone enframements.

HISTORY

Replaced St. James House, a brownstone rowhouse purchased by the church for use as a parish house in 1920. The present building was constructed on the foundations of the older building and technically is an alteration to that building and not a completely new structure.

References:

James Elliott Lindsley, A History of St. James' Church in the City of New York 1810-1960 (New York, 1960).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 867 (1386/52)

	Date	Architect	Owner
Erected	1895-98 by	Kimball & Thompson	for Gertrude Rhinelanders Waldo

ARCHITECTURE

Style neo-French Renaissance

Elements Five-story residence on corner site with ground floor shops; limestone facing; main facade symmetrically arranged with a central projecting pavilion with arched openings; ornament characteristic of neo-French Renaissance style; second story has sculpture niches. Two-story projecting oriels in the end bays; curved bay on East 72nd Street facade; steep tile-covered mansard roof pierced by elaborately detailed dormers and tall chimneys.

Alterations 1921 - ground floor altered for stores.

HISTORY

Gertrude Rhinelanders Waldo, who commissioned the house, was a descendant of one of New York's oldest families. At age 34 she married Francis William Waldo who died in 1876. Mrs. Waldo never lived in the house. Upon its completion in 1895 it was mysteriously left vacant while Mrs. Waldo lived across the street at 31 East 72nd St. It was occupied for the first time in 1920 by an antiques firm. It now houses Phillips auction galleries. It was designated a New York City Landmark on July 13, 1976 (LP-0927).

References:

Landmarks Preservation Commission, Gertrude Rhinelanders Waldo Mansion Designation Report (LP-0927), report prepared by Nancy Goeschel (New York: City of New York, 1976).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, October 30, 1920.

Montgomery Schuyler, "The Works of Francis H. Kimball and Kimball & Thompson," Architectural Record, 7 (June 1898), 515-516.

MADISON AVENUE between 71st Street and 72nd Street East Side

No. 867 (1386/52) (cont.)

References: Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 231.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 903 (1387/52)

	Date	Architect	Owner
Erected	1886-87 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; red brick facing with stone trim at upper three floors; third floor oriel now rests on projecting shop front; fifth floor forms a gable with a pedimented roof that projects from a short mansard roof.

Alterations 1929 - front extension for shops at first two floors.

HISTORY Built as one of a row of four houses (Nos. 903-909).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 905 (1387/51)

	Date	Architect	Owner
Erected	1886-87 by	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Original Style Queen Anne

Present Style none

Elements Five-story residence; 32 feet wide, with shops at first two floors; stuccoed facade; oriel at third floor; arched windows at fifth floor; ornamental detail removed from windows; bracketed roof cornice.

Alterations 1924 - lower floors converted to stores and upper floors to apartments; detail probably removed from facade at this time.

HISTORY Originally built as one of a row of four houses (Nos. 903-909).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 907 (1387/150)

	Date	Architect	Owner
Erected	1886-87 for	Charles Buek & Co.	for Charles Buek & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with shops at first two floors; brownstone facing at upper stories; rounded oriel at third floor rests on projecting store front; small gable projects above fifth floor from mansard roof.

Alterations 1924 - stoop and areaway removed

1927 - converted to stores and apartments.

HISTORY Built as one of a row of four houses (Nos. 903-909).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 72nd Street and 73rd Street East Side

No. 909 (1387/50)

	Date	Architect	Owner
Erected	1931 by	Schultze & Weaver	for Fifth Avenue Bank of New York

ARCHITECTURE

Style neo-Federal

Elements Four-story bank building on corner site; English bond brick facing; stylized Corinthian entrance enframingent with swan's neck pediment and eagle finial; first floor windows with splayed lintels on side facade; Palladian window with iron balcony at second floor; iron balconies at second floor windows of side facade; splayed stone lintels at third floor windows of both facades; roof cornice with balustrade; flat-topped hipped roof with dormers. Windows have multi-paned sash.

HISTORY Replaced Queen Anne style rowhouse designed in 1886 by owner/architect Charles Buek & Co. as one of a row of four (Nos. 903-909). The building now houses a branch of the Bank of New York.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street West Side

No. 924 (1388/117)

	Date	Architect	Owner
Erected	1871 by	J. W. Marshall	for James E. Coburn

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops at first two floors; storefront retains much of its stylized detail and its cornice at the second floor; brownstone facing at upper stories; full window enframements with projecting lintels; galvanized iron roof cornice.

Alterations 1914 - two-story front extension for stores; converted to apartments.

HISTORY

Built as one of a pair of houses (Nos. 924-926). Also in 1871 thirteen houses were built on East 73rd Street (Nos. 13-31) for James E. Coburn from designs by J. W. Marshall.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 917 (1388/21 in part)

	Date	Architect	Owner
Erected	1899 by	James E. Ware & Sons for	Madison Avenue Presbyterian Church

ARCHITECTURE

Style neo-Gothic

Elements Austere limestone church building with square corner tower and ornate spire with finials, crockets, and gablets; large pointed-arched entrance portal with recessed segmental-arched entrance and triple lancet windows; tower is balanced at the north by a finial. Side facade on 73rd Street is articulated by multi-paned pointed arch windows; Gothic parapet over side aisle; step peaked roof with slate tiles and ornate dormers with finials and crockets. Three-story Phillips Chapel is located to rear; chapel has ogee-arched entrance, second floor window with drip lintels, a stepped parapet, and finials and crockets.

Alterations 1960 - Madison Avenue entrance and organ screen remodelled by Adams & Woodbridge

HISTORY

The present Madison Avenue Presbyterian Church was formed in 1899 by the merger of the Memorial and Phillips Presbyterian Churches. Memorial Presbyterian Church was organized in 1839 as the Eleventh Presbyterian Church on 4th Street and Avenue D; it moved in 1842 to a new church building on 4th Street and Avenue C. In 1864 it moved to East 55th Street; in 1872 the congregation moved to a larger church located on the corner of Madison Avenue and East 53rd Street and changed its name to the Memorial Presbyterian Church in commemoration of the union of the Old and New School branches of the Presbyterian denomination. The name was changed in 1886 to the Madison Avenue Presbyterian Church. Phillips Presbyterian Church was organized in 1844 as the Fifteenth Street Presbyterian Church. In 1869 the church moved uptown and was renamed in memory of Dr. W.W. Phillips. James Lenox donated a new church building in 1872, designed in High Victorian Gothic style by R.H. Robertson and located at Madison Avenue and East 73rd Street. Present church built on the site of the Robertson Church.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 917 (1388/21 in part) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Theodore Fiske Savage, The Presbyterian Church in New York City (New York: Presbytery of New York, 1949).

Theirs...the Yesterdays, Ours...the Tomorrows: The Madison Avenue Presbyterian Church (New York, 1936)

Norval White and Elliot Willensky, AIA Guide to New York City (New York: Macmillan Publishing Co., 1978), p. 232.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 921-923 (1388/21 in part)

	Date	Architect	Owner
Erected	1916-17 by	James Gamble Rogers for	Madison Avenue Presbyterian Church

ARCHITECTURE

Style neo-Venetian Renaissance

Elements Nine-story building used as the parish house of the Madison Avenue Presbyterian Church; brick facing; round-arched Venetian windows on second floor; cornice above second floor; Corinthian colonnade on top story; deep bracketed roof cornice.

HISTORY Replaced a four-story stable and an 1870s rowhouse. Built as the parish house of Madison Avenue Presbyterian Church and still in use for that purpose.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 925 (1388/51)

	Date	Architect	Owner
Erected	1935 by	William K. Rouse	for Milly L. Moschcowitz

ARCHITECTURE

Style neo-Federal

Elements Two-story building with storefront (used as a reading room) on the first floor and residence above; brick facing; stone window enframements at second floor; panels below windows; stone roof parapet.

Alterations 1968 - second floor office converted to an apartment.

HISTORY

Replaced an Italianate style rowhouse designed in 1870 by D. & J. Jardine for Winters and Hunt as one of a row of five houses (Nos. 923-931). Built to house a reading room and an office. It is now owned by the Eighth Church of Christ Scientist.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 927 (1388/150)

	Date		Architect		Owner
Erected	1870	by	D. & J. Jardine	for	Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence with stores at first two floors; brownstone facing at upper floors; full window enframements with slab lintels at third and fourth floors; round-arched windows with full enframements at fifth floor; bracketed roof cornice.

Alterations 1927 - front extension for stores

HISTORY Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters & Hunt from designs by D. & J. Jardine.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 929 (1388/50)

	Date		Architect		Owner
Erected	1870	by	D. & J. Jardine	for	Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence with shops at first two floors; brownstone facing at upper floors; full window enframements with slab lintels at third and fourth floors; round-arched windows with full enframements at fifth floor; bracketed roof cornice.

Alterations 1925 - two-story front extension built for shops and office.

HISTORY Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters and Hunt from designs by D. & J. Jardine.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 73rd Street and 74th Street East Side

No. 931 (1388/149)

	Date	Architect	Owner
Erected	1870 by	D. & J. Jardine	for Winters & Hunt

ARCHITECTURE

Style Italianate

Elements Five-story residence on corner site with shops at first two floors; brownstone facing on Madison facade with corner quoins; brick facing on 74th Street side facade. On the Madison facade are full window enframements with pediments at second floor; full window enframements with slab lintels at the third and fourth floors; and round-arched windows with full enframements at the fifth floor. Window treatment is similar on the 74th Street facade; also a three-sided oriel. Bracketed roof cornice on both facades.

Alterations 1913 - one-story rear extension to be used as store and apartment

1919 - store extended five feet to building line

One-story storefront extension on Madison Avenue facade, but unclear as to date.

HISTORY

Built as one of a row of five houses (Nos. 923-931). Also in 1870 eleven houses were built at 30-50 East 74th Street for Winters & Hunt from designs by D. & J. Jardine.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street West Side

No. 940 (1389/17)

	Date	Architect	Owner
Erected	1921-22 by	Henry Otis Chapman	for U. S. Mortgage & Trust Co.

ARCHITECTURE

Style neo-Classical

Elements Two-story bank building on corner site; limestone facing; on Madison Avenue is a five-bay central section flanked by single end bays; stylized Corinthian pilasters separate windows of central section; segmental-arched entrance enframing and eagle rondel over entrance; sculpted panels with garlands and rosettes between floors on both facades; mullions and muntins divide multi-paned windows; roof balustrade above cornice extending around the building.

HISTORY Replaced two four-story and basement residences. The building now houses a branch of Chemical Bank.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Madison Avenue between 74th Street and 75th Street East Side

No. 933 (1389/24)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence on corner site with shops on first two floors; brownstone facing on Madison facade; brick facing on 74th Street facade; full window enframements with projecting eared lintels on both facades; three-story three-sided bay on 74th Street side; rear extension; stylized bracketed roof cornice on both facades.

Alterations 1884 - three-story bay windows added to 74th Street side of building
1919 - Nos. 933 and 935 combined into one building; two-story store added; converted to apartments on upper floors.

HISTORY Built as two houses of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 937 (1389/23)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops on first two floors; at second floor shop retains arched windows and balustrade. Brownstone facing at upper floors; full window enframements with projecting eared lintels; stylized bracketed roof cornice. Shopfronts retain flanking piers.

Alterations 1914 - two-story front extension for stores

HISTORY Built as one house of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 941 (1389/22)

	Date		Architect		Owner
Erected	1876	by	S. M. Styles	for	C. H. Styles

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; brownstone facing at upper stories; full window enframements with projecting eared lintels; stylized bracketed roof cornice. Shopfronts retain flanking piers and balustrades above second floor.

Alterations 1942 - storefront alteration and converted to multiple dwellings; Nos. 939 and 941 probably combined.

HISTORY Built as two houses of a group of nine (Nos. 933-943 and 31-35 East 74th Street).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 943 (1389/21)

Erected 1876 by S.M. Styles for C. H. Styles

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; stuccoed facing; window detail and roof cornice removed. Retains original height and scale of openings at upper floors.

Alterations 1927 - front extension at first two floors; converted to offices and apartments; detail probably removed from the facade at this time.

HISTORY Originally built as one house of a group of nine (Nos. 933-943 and 31-35 East 74th St).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 945 (1384/50)

	Date	Architect	Owner
Erected	1964-66 by	Marcel Breuer & Assoc. for	Whitney Museum of American Art

ARCHITECTURE

Style Modern

Elements Five-story museum building in the form of an inverted stepped pyramid on a corner site; red granite facing; stone areaway wall at sidewalk; sunken sculpture garden; cantilevered canopy over entrance; angled windows, apparently set at random in both facades, jut out from the walls.

HISTORY Replaced six earlier residences. The Whitney Museum of American Art was founded in 1931 by the sculptor Gertrude Vanderbilt Whitney to foster and exhibit the works of American artists. The first home of the museum was at 8-12 West 8th Street.

References: Architectural Design, 36 (December, 1966), 583
Architectural Forum, 125 (September, 1966), 80-85.
Art in America, 54 (September-October, 1966), 24-47.
Design (Bombay), 11 (July, 1967), 104-111.
Deutsche Bauzeitung, 100 (December, 1966), 1049-1062.
Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), pp. 245-246.
Japan Architect, No. 126 (December, 1966), 86-88.

MADISON AVENUE between 74th Street and 75th Street East Side

No. 945 (1384/50) (cont.)

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
Progressive Architecture, 47 (October, 1966), 238-241.
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 233.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 956 (1390/15)

	Date	Architect		Owner
Erected	1877-78 by	James Frame	for	Solomon Bellmann

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; two-story black porcelain enamel storefront; stuccoed brownstone facing at upper stories. Detail has been removed from windows and cornice has been removed. Retains original height and scale of openings.

Alterations 1926 - two-story front extension for store and showroom; detail probably removed from facade at this time.

1950 - upper floors converted to apartments.

HISTORY Built as one of a group of three houses (Nos. 956-960).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 958 (1390/16)

	Date	Architect		Owner
Erected	1877-78 by	James Frame	for	Solomon Bellmann

ARCHITECTURE

Original Style neo-Grec

Present Style none

Elements Five-story residence with shops at first two floors; partially stuccoed facing at upper stories. Detail has been removed from windows and cornice has been removed. Retains original height and scale of openings.

Alterations 1920 - alterations for stores and apartments; detail probably removed from facade at this time.

HISTORY Built as one of a group of three houses (Nos. 956-960).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 960 (1390/17)

	Date	Architect		Owner
Erected	1877-78 by	James Frame	for	Solomon Bellmann

ARCHITECTURE

Style neo-Grec

Elements Five-story residence with shops at first two floors; painted brownstone facing at upper floors; full window enframements with projecting lintels and incised carving; galvanized-iron bracketed roof cornice.

Alterations 1916 - two-story storefront constructed.

HISTORY Built as one of a group of three houses (Nos. 956-960).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street West Side

No. 962-970 (1390/56)

	Date		Architect		Owner
Erected	1914	by	Herbert M. Baer	for	Tailfer Co.

ARCHITECTURE

Style neo-Classical

Elements Three-story commercial building; stores at ground floor; stone facing on upper stories with large plate glass windows flanked by stylized Corinthian pilasters; lattice panels with urns draped with garlands are located between second and third stories; simple roof cornice.

Alterations Changes to ground floor storefronts.

HISTORY Replaced a rowhouse. Built to house a store and lofts.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 75th Street and 76th Street East Side

No. 969 (1390/151)

	Date	Architect	Owner
Erected	1981-		

ARCHITECTURE

Style unknown

Elements Building under construction

HISTORY Originally there was a rowhouse on this site.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 76th Street and 77th Street West Side

No. 980 (1391/14)

	Date	Architect	Owner
Erected	1948-50 by	Walker & Poor	for 981 Madison Avenue

ARCHITECTURE

Style Modern

Elements Austere six-story commercial building extends along the entire blockfront, limestone facing; stores at ground floor; windows puncture facade at second and fourth floors; large sculpture over entrance.

HISTORY Replaced five rowhouses facing 76th Street and the Seth Milliken house at the southwest corner of 77th Street and Madison Avenue. Milliken was a member of the important dry goods firm of Deering, Milliken & Co. The building was constructed to house stores, offices, galleries, and an auction room and is occupied by the prestigious art auction house of Sotheby-Parke-Bernet Galleries. The sculpture on the facade was executed by Wheeler Williams.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p.233

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1000 (1392/56)

	Date		Architect		Owner
Erected	1869-70	by	Robert Mook	for	Joseph Hewlett
Present Facade	1916	by	Schwartz & Gross	for	Robert M. Catts of Ritz Realty Corp.

ARCHITECTURE

Original Style unknown

Present Style neo-Federal

Elements Four-story residence with stores at ground floor; brick facing at upper floors; second floor with tripartite window topped by elliptical-arched stone tympanum inset with urn; iron balcony at central windows of third floor; ornamental plaques between third and fourth floors; splayed stone lintels at fourth floor windows; bracketed cornice and brick parapet at roof line.

Alterations 1916 - new facade
Storefront added at ground floor.

HISTORY Originally constructed by builder Joseph Hewlett as a single house.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1002 (1392/57)

	Date		Architect		Owner
Erected	1930	by	Cross & Cross	for	Fulton Trust Co.

ARCHITECTURE

Style neo-Federal

Elements Three-story bank building; brick facing laid up in Flemish bond with burned headers; ground floor has tall round-arched entry way, recessed entrance with Roman Doric columns and fanlight; entrance flanked by multi-paned windows with splayed brick lintels and stone keystones; rectangular stone panels above windows; stone belt course separates first and second stories; multi-paned windows at second floor similar to those below; pediment at third floor with portrait rondel of Robert Fulton in tympanum; slate covered mansard roof behind pediment.

HISTORY Replaced two rowhouses. The design of the building is very similar to a contemporary Cross & Cross bank building at 35 East 72nd Street. It now houses a branch of the Bankers Trust Company.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

No. 1006 (1392/58)

	Date		Architect		Owner
Erected	1870	by	G. E. Knowlden	for	Silas M. Stiles

ARCHITECTURE

Style French Second Empire

Elements Five-story residence with shops at first two floors; brownstone facing at third and fourth floors; full enframements at third and fourth windows; slate mansard roof pierced by dormers at fifth floor.

Alterations 1927 - two-story front extension for stores.

HISTORY Built as one of a row of five houses (Nos. 1002-1010).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

MADISON AVENUE between 77th Street and 78th Street West Side

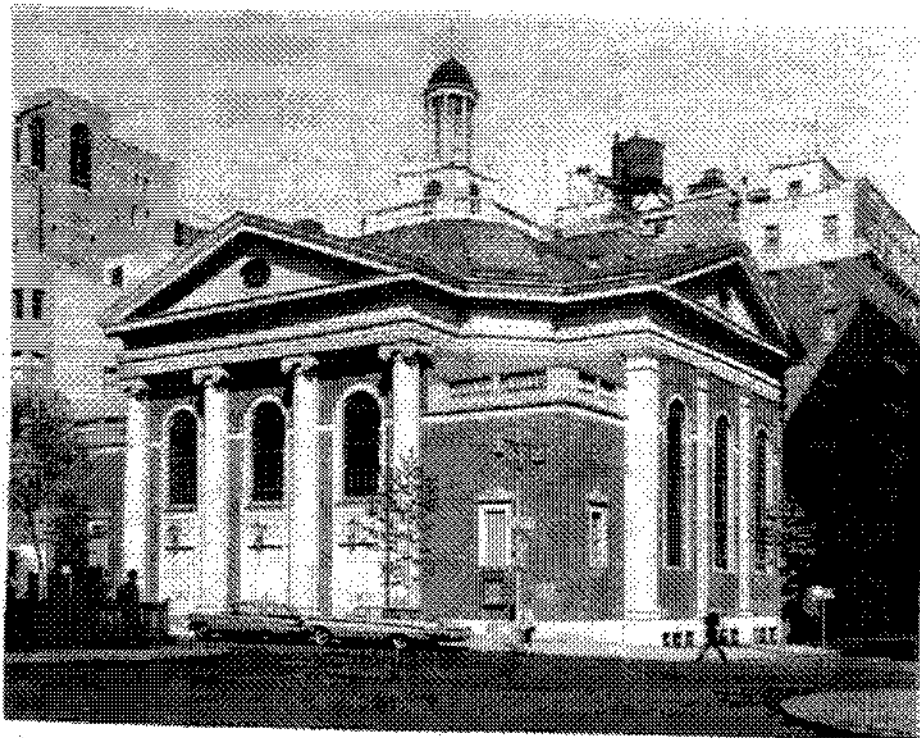
No. 1008 (1392/59)

This building, listed at 28 East 78th Street, is within the boundaries of the Metropolitan Museum Historic District.

MADISON AVENUE between 78th Street and 79th Street West Side

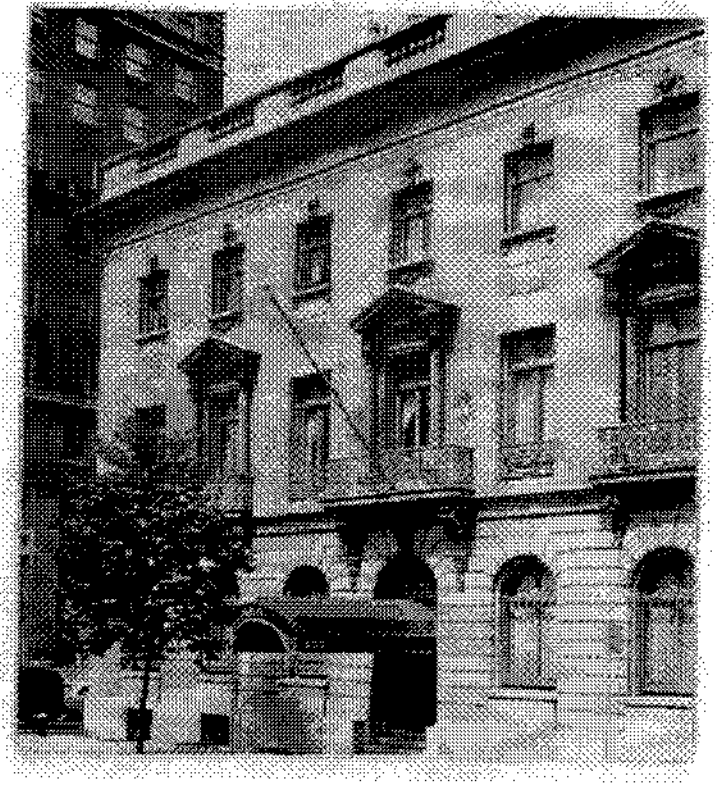
Nos. 1012-1018 (1393/14, 15, 16, 17)

These four buildings are within the boundaries of the Metropolitan Museum Historic District.
No. 1012 is listed at 25 East 78th Street.

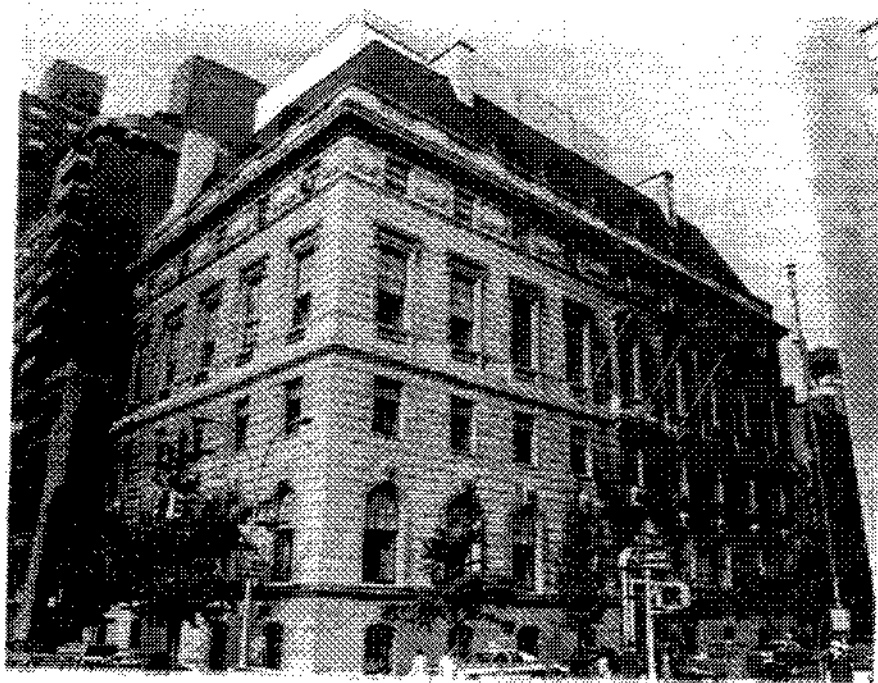


Central Presbyterian Church
593 Park Ave.

600 Park Ave.



610 Park Ave.



701 Park Ave.



720 & 730 Park Ave.



740 Park Ave.



730, 740, 750, & 760 Park Ave.

PARK AVENUE

In its present form, Park Avenue gains its definition and character from the tall apartment buildings which line the avenue virtually for its entire length within the boundaries of the Historic District. Its beginnings, however, were hardly auspicious. Laid out as Fourth Avenue on the 1811 Commissioners Plan, it was dominated through much of the 19th century by the tracks of the New York Central railroad. Even when development began in the area in the years following the Civil War, the dirt and noise of the locomotives did not make Fourth Avenue especially attractive for residential purposes. Two residences from this period, built in 1869-70 to house three families each, survive at 629 and 631 Park Avenue, although in altered state. The relative cheapness of land adjacent to Fourth Avenue made it desirable, however, for institutions. The Hahnemann Hospital at 67th Street, the Presbyterian Hospital at 70th Street, the German Hospital at 77th Street, and the Normal College for Women at 68th Street, all located on Fourth Avenue in the late 1860s and early 1870s. Both Hahnemann Hospital and the Normal College were constructed on land which had been part of Hamilton Square.

In 1872, just one year before the financial panic, the City and railroad initiated a Fourth Avenue Improvement Scheme to place the railroad tracks within a tunnel under the avenue, but was only partially enclosed to allow the smoke and cinders of locomotives to escape. This improvement helped to make the avenue more desirable for residential purposes, and during the period of rapid development following the panic, Fourth Avenue began to be built up with tenements, flathouses, and rowhouses which generally faced onto the adjacent side streets. A few examples of such buildings may still be seen on the avenue at No. 591, a five-story refaced tenement; Nos. 709-711, two single-family residences; No. 813, a five-story tenement; No. 821, a six-story flathouse, built as part of a row which extended the entire blockfront from 75th Street to 76th Street; and No. 890, a four-story rowhouse. Livery stables and carriage houses were also constructed in the 1880s and 1890s but none survive.

The Seventh Regiment Armory, at 66th Street designed by Charles W. Clinton and built in 1887-79, and the Union Theological Seminary at 69th Street, begun in 1884, were two other prominent institutions which chose a Fourth Avenue location.

Even though the Common Council officially changed the name of the section of Fourth Avenue from 42nd Street to 96th Street in 1888 to Park Avenue, Fourth Avenue continued in common usage until the change wrought in the character of Park Avenue in the early years of the 20th century. Following a railroad accident in the Park Avenue tunnel in 1902, the State Legislation passed an act requiring that all passenger trains in New York City be electrified by 1910. In conjunction with the construction of the new Grand Central Terminal and the electrification of the New York Central railroad, the Park Avenue tunnel was completely covered over and wide landscaped malls were placed down the middle of the avenue. These malls continue to give Park Avenue a special character.

As these changes were proceeding Park Avenue began to be re-developed with elegant town houses and luxurious apartment buildings. Town houses which mark the new character of Park Avenue are the Jonathan Bulkley house (1910-11) at 64th Street by James Gamble Rogers, the Harold I. Pratt house (1919) at 68th Street by Delano & Aldrich, both impressive neo-Renaissance examples, and the four impressive neo-Federal houses on the western blockfront between 68th Street and 69th Street, constructed between 1909 and 1926 for Percy Pyne, Oliver Filley, William Sloane, and Henry P. Davidson, and designed by McKim, Mead & White, Delano & Aldrich, and Walker & Gillette.

The first tall apartment house to be constructed on the avenue was No. 865, built in 1907-08 and designed in neo-Renaissance style by Pollard & Steinam. Other early examples are No. 563 (1909), No. 635 (1912), No. 640 (1914), No. 755 (1913), No. 830 (1910), No. 823 (1910), No. 829 (1910), No. 840 (1911), No. 850 (1913), and No. 875 (1911). The majority of apartment buildings date from the 1920s. These apartment buildings of the 1910s and '20s display a variety of architectural styles inspired by Gothic, Tudor, and Renaissance sources. There are also several interesting examples of classicizing Art Deco. Among the architects active during this period were George and Edward Blum, Rosario Candela, J.E.R. Carpenter, George Fred Pelham, Emery Roth, and Rouse & Goldstone. In their apartment house design these architects sought to suggest the style and elegance of the grand town houses that previously had been the residences of the apartment house dwellers.

Also in this period the Union Theological Seminary and the Presbyterian Hospital sold their properties after moving uptown to Morningside Heights, as well as the Hahnemann Hospital, and apartment houses have been constructed on their sites. Initially, however, two grand town houses for Arthur C. James and George Blumenthal occupied the Seminary site.

Two Delano & Aldrich club buildings grace the avenue, the neo-Georgian Colony Club of 1914-16 at No. 560, and the neo-English Renaissance Union Club of 1930-31 at No. 701.

Fashionable churches also moved to Park Avenue in the 1920s. The Third Church of Christ Scientist at No. 583 was designed by Delano & Aldrich, and the Central Presbyterian Church at No. 593 was designed by Henry C. Pelton in association with Allen & Collens.

When originally constructed, a number of early apartment buildings had areaways enclosed by railings. These were removed in 1928 and 1929 by order of the Manhattan Borough President to facilitate the widening of Park Avenue. Both the sidewalks and the center malls were narrowed.

The Normal College, renamed Hunter College in 1914, was rebuilt in the late 1930s following a fire. Instead of the original Victorian Gothic buildings, one sees a tall International style-inspired structure, designed by Shreve, Lamb & Harmon, architects of the Empire State Building, dominating the eastern Park Avenue blockfront between 68th Street and 69th Street.

Changes continued to take place on Park Avenue in the years following World War II. Tenements and flathouses continued to be replaced by tall apartment buildings. Most have been constructed in scale and in line with the earlier apartment buildings, thus preserving the uniform wall of Park Avenue which gives it such a distinctive character. Most recently three surviving brownstone-fronted houses of 1881-82 at the northeast corner of 70th Street were demolished for the construction of the new building of the Asia Society, designed by Edward L. Barnes. Park Avenue continues to retain its character as an elegant residential street with its tall apartment houses providing a counterpoint to the low-scale residential blocks of the adjacent side streets.

PARK AVENUE between 61st Street and 62nd Street West Side

No. 550 (1376/37)

	Date	Architect	Owner
Erected	1916-17 by	J. Edwin Carpenter	for 550 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Seventeen-story apartment building on corner site; rusticated two-story stone base; buff brick facing with terra-cotta detail above; third floor windows have iron balconies and are flanked by decorative paneled pilasters; projecting cornice with rinceau molding above the fifth floor; decorative panels at the sixth floor and bandcourse above; balconies at the seventh and fourteenth floors; diaperwork brick panels at the fifteenth floor; windows with full enframements at the sixteenth floor; projecting roof cornice.

Alterations 1928 - sidewalk reduced in width from 22 feet to 15 feet and grass plots removed

HISTORY The Yosemite Apartment House, 1887-90, designed by McKim, Mead & White previously occupied this site.

References: A History of Real Estate, Building and Architecture in New York City, (New York: Real Estate Record Association, 1898), p. 646.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 61st Street and 62nd Street East Side

No. 555 (1396/71)

	Date	Architect	Owner
Erected	1912-13 by	George & Edward Blum for	Northcote Realty Co.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story and basement apartment building on a corner site; rusticated stone base at basement and first floor; red brick above; round-arched entrance on 62nd Street side; tripartite windows alternate with narrow double-hung windows; stylized brick pilasters with egg and dart capitals extend between the second and fourth floors; balconies at the second floor windows; medallions in the spandrels between the windows at three floors; cornice with dentils, guttae and foliate frieze above the fifth floor; iron balconies at the eleventh floor windows; terra-cotta balconies at the twelfth floor windows below paneled tympana; modillioned roof cornice above triglyph frieze; decorative copper cresting.

HISTORY Replaced eight rowhouses which had faced onto 62nd Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street West Side

No. 564 (1377/33)

	Date	Architect	Owner
Erected	1914-16 by	Delano & Aldrich	for Colony Club

ARCHITECTURE

Style neo-Georgian

Elements Seven-story club building on a corner site; marble base with keystone-adorned arched openings at basement and first floor; band course with fretwork motif above the first floor; red brick facing at upper floors; central bays on both facades emphasized by two-story engaged columns and pilasters; second floor windows within the bays have pediments; third floor windows on Park Avenue facade are arched and have balustrades at bases; other windows at second and third floor have paneled lintels; stone entablature above the third floor; pediment enclosing oval window above the central bays on Park Avenue at the fourth floor; stone parapet above the fourth floor shielding the set back fifth floor; sloping roof at sixth floor; seventh floor penthouse.

HISTORY

Replaced four rowhouses facing Park Avenue, built for D. & J. Jardine in 1879-80, and designed by Edward Kilpatrick. The Colony Club is a fashionable women's club organized in 1903, its first headquarters, designed by Stanford White, were at 120 Madison Avenue (now a designated New York City Landmark). The Colony was the first women's club to have its own building.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 220.

PARK AVENUE between 62nd Street and 63rd Street West Side

No. 570 (1377/40)

	Date	Architect	Owner
Erected	1915-16 by	Emery Roth	for Fenlo Realty Co.

ARCHITECTURE

Style neo-Renaissance with English influences

Elements Twelve-story and basement apartment building on a corner site; stone base with stylized pilasters and pedimented entrances; red brick facing with contrasting detail above the first floor; windows at the second and fifth through ninth floors have paneled lintels; at the fourth floor the windows are flanked by paneled wall sections and some windows are tripartite with complete enframements and arched pediments; at the top two floors, tripartite window groups have common enframements and are set below paneled tympana; projecting roof cornice.

HISTORY Replaced eight rowhouses.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 563 (1397/1)

	Date	Architect	Owner
Erected	1909-10 by	Walter B. Chambers	for 563 Park Avenue Co.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story and basement apartment building on corner site; rusticated stone facing at basement and first two floors; brick facing with contrasting detail at upper stories; fourth floor windows set below tympana and above a balustraded band course; band courses punctuated by balconies every two stories up to the eleventh story; alternating floors have round-arched and square-headed windows; modillioned cornice with dentils and frieze and supporting an iron railing above the eleventh floor; roof parapet.

Alterations 1930 - changes to areaway and entrance because of widening of Park Avenue

HISTORY Replaced five rowhouses which had faced onto 62nd Street.

References: Andrew Alpern, Apartments for the Affluent (New York: McGraw-Hill, 1975), p. 72-73.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 565 (1397/4)

	Date	Architect	Owner
Erected	1912-13 by	Robert T. Lyons	for Sutherland Realty Co.

ARCHITECTURE

Style Simplified neo-Renaissance

Elements Thirteen-story apartment building; granite base at first floor; brick with contrasting terra-cotta detail at upper floors; two-story terra-cotta entrance enframingent; cornice above the third floor; band course above the tenth floor; projecting balcony with foliate panels at twelfth floor; thirteenth floor windows have arched and triangular pediments; dentilled roof cornice above a frieze with carved heads.

HISTORY Replaced two flathouses called the Lonsdale.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 62nd Street and 63rd Street East Side

No. 575 (1397/69)

	Date	Architect		Owner
Erected	1926-27	George Fred Pelham	for	571 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building on corner site; rusticated stone at first three floors; brick at upper stories; central entrance with flanking paneled pilasters; arched windows at second floor; projecting balustraded balconies on scrolled brackets at the fifth, eighth and twelfth floors; windows at fourteenth and fifteenth floors flanked by two-story engaged columns and set below paneled tympana; projecting modillioned roof cornice.

HISTORY Built as an apartment hotel on the site of the Netherington apartments.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street West Side

No. 580 (1378/33)

	Date	Architect	Owner
Erected	1923 by	J. E. R. Carpenter	for 580 Park Avenue, Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building occupying the entire blockfront; brick facing with contrasting detail; two-story pilasters create a stylized colonnade at the first two floors; central enframed entrance with egg and dart molding and projecting lintel; cornice above the second floor; decorative panels at the third floor; balconies at the eighth and eleventh floors; at fourteenth floor windows flanked by pilasters and set below paneled tympana; projecting roof cornice set above dentils, egg and dart molding, rope molding, and lion's head.

HISTORY Replaced ten tenements facing Park Avenue, built in 1877-78 and designed by Charles Baxter for Smith & Bannon. This apartment building was designed with four apartments per floor.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 583 (1398/1)

	Date	Architect		Owner
Erected	1922-24 by	Delano & Aldrich	for	Third Church of Christ Scientist

ARCHITECTURE

Style neo-Georgian

Elements Domed church building on a corner site; brick facing with contrasting stone detail; two-story portico with engaged columns on Park Avenue; two-story pilasters on the side, both flanked by balustraded corner pavillions to produce an equal arm cruciform plan within a square floor plan; full entablature encircles the building; pediments above the portico and the pilasters, peirced by oval windows; round-arched windows with multi-paned sash terminated in interlaced muntins; central dome is crowned by balustrade; surmounted by urns around a lantern.

HISTORY Built on the site of two stables which were later converted to garages. This Christian Science congregation was organized in 1891.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Third Church of Christ Scientist, Park Avenue, New York," American Architect, 125 (February 13, 1924), plates.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 591 (1398/172)

	Date		Architect		Owner
Erected	1877-78	by	A. Murphy	for	Patrick H. McGratty
Present Facade	1959(?)	by	Robert W. Meagan	for	591 Park Corp.

ARCHITECTURE

Original Style unknown

Present Style none

Elements Five-story building; brick facing; detail removed from facade; retains original height and scale of openings.

Alterations 1910 - converted to private dwelling and doctor's office by Guy Lowell for Mary Sargent Potter.

1928 - stoop removed and areaway filled in.

1959 - converted to offices and apartments; present facade probably dates from this time.

HISTORY

Built as a tenement house. It was converted for a private dwelling in 1910, when Park Avenue was becoming fashionable, by Mary Sargent Potter. She owned the building until 1919.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 593 (1398/72)

	Date	Architect	Owner
Erected	1920-22 by	Henry C. Pelton and Allen & Collens, associate architects	for Park Avenue Baptist Church

ARCHITECTURE

Style neo-Gothic

Elements Church building on a corner site, design based on English, late Gothic precedents; constructed of blocks of untrimmed granite laid in random pattern; detail of Massachusetts limestone. On Park Avenue an entrance is set to the right of the nave; this entrance leads to an office wing and the church narthex and is separated from the nave by a tall octagonal tower. The entry consists of a pair of rectangular doors separated by an angel all set into a pointed arch; a rectangular enframingent with carved tracery surrounds the entrance; the name of the church (now Central Presbyterian Church) is inscribed over the doors, two levels of windows and an empty canopied niche are set within a limestone enframingent above the entrance; above these windows the mass of the church steps back to give a dramatic thrust to the towers. The Perpendicular Gothic tower is adorned with open-work carving and a large number of crockets and finials. The central focus of the nave is a large pointed-arched window divided into three deeply recessed sections by vertical bars; similar smaller windows and a niche with a statue of Christ are located above. The seal of the United States is carved into the corner of the Park Avenue facade. On East 64th Street a corner entrance leads into the church; the single entry door is set within an ogee-arched enframingent that projects from a smooth limestone backing. The seal of New York State is carved into the facade above the entrance. The five-bayed arcade rests on a high base; each window of the arcade is split into two lancets. A clerestory with rectangular windows is set back from the plane of the arcade. The peaked roof is clad in slate shingles; four dormers project from the roof. An iron railing runs along the 64th Street side by the sidewalk.

PARK AVENUE between 63rd Street and 64th Street East Side

No. 593 (1398/72)
(cont.)

HISTORY

Replaced five rowhouses facing 64th Street. The Park Avenue Baptist Church was an old congregation formerly known as the Fifth Avenue Baptist Church, originally located on Fifth Avenue and West 46th Street. The Rockefeller family was closely related to the church and they matched all contributions towards the cost of construction. The famous Bible classes conducted by John D. Rockefeller, Jr., were held in a special room in the church basement. While being built the church became known as "The Little Cathedral" because of its style. The congregation moved in 1930, after meeting for a year at Temple Emanu-El, to Riverside Church, also largely paid for by John D. Rockefeller, Jr., and designed by Henry C. Pelton in association with Allen & Collens. The building had been taken over by the Central Presbyterian Church in 1928. Organized in 1820, the Presbyterian Congregation had previously been located at 220 West 57th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, March 27, 1921, p. 16; March 27, 1922, p. 15.

"The Park Avenue Baptist Church, New York," American Architect, 123 (February 14, 1923), plate

Henry C. Pelton, (New York, n.d.), n.p.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), pp. 221-222.

PARK AVENUE between 64th Street and 65th Street West Side

No. 600 (1379/35)

	Date	Architect	Owner
Erected	1910-11 by	James Gamble Rogers for	Jonathan Bulkley

ARCHITECTURE

Style neo-English Renaissance

Elements Four-story and basement residence on a corner site; limestone facade; rusticated ground floor with rustication keyed to the round-arched openings; ornamented grilles at first floor windows; Windows at second floor feature broken-bed pediments supported on slender Corinthian columns alternating with windows with splayed lintels; all second floor windows are in the form of French doors below transoms and have bronze grilles at their bases. Third floor windows have bracketed sills above decorative wall panels, and keystones in the form of decorative brackets with swags, band course above third floor. Dentilled cornice surmounted by balustrade shields setback fourth floor with a slate hipped roof.

Alterations 1928 - street encroachment removed in conjunction with the widening of Park Avenue.

HISTORY Replaced one rowhouse and one flathouse, designed by D. & J. Jardine and built in 1878-79 for E. T. Hatch. Built for Jonathan Bulkley, head of Bulkley, Dunton & Co., paper manufacturers.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 604 (1379/36)

	Date	Architect	Owner
Erected	1919-20 by	S. Edson Gage	for Henry Hollister Pease

ARCHITECTURE

Style neo-Georgian

Elements Six-story residence; two-story limestone base; projecting balustraded balcony at the base of the second floor round-arched windows, each with a foliate keystone; stylized pilasters with bas-relief urns flank these windows; Flemish bond brick facing at upper floors; third floor windows with full enframements; fourth floor windows have splayed lintels with projecting voluted keystones; projecting cornice above the fifth floor with balustraded parapet wall shielding the setback sixth floor.

Alterations 1943 - converted to multiple dwelling.

HISTORY Replaced two narrow rowhouses. Since 1946 the building has been owned by the Swedish Consul General and the Kingdom of Sweden.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 608 (1379/136)

	Date		Architect		Owner
Erected	1920	by	Joel D. Barber	for	Clara Bowron
Present Facade	1921-22	by	Joel D. Barber	for	Clara Bowron

ARCHITECTURE

Style neo-Federal

Elements Four-story residence on a very shallow lot (20 feet); brick facing; paneled entrance door flanked by columns, glazed transom above; windows at first and second floor have splayed lintels with raised voussoirs; stylized balconies at third floor windows; simple cornice and parapet above fourth floor.

Alterations 1921 - one story added
1922 - cornice removed; new entrance doorway and first floor window treatment.

HISTORY Originally built as a three-story private dwelling. Clara D. Bowron, who commissioned the house, purchased the property in 1912, and her estate sold the house in 1944. Since 1947 it has been owned by the Swedish Consul General and the Kingdom of Sweden.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street West Side

No. 610 (1379/37)

	Date	Architect	Owner
Erected	1925 by	J. E. R. Carpenter	for 60 East 65th St., Corp.

ARCHITECTURE

Style neo-Gothic/neo-Renaissance

Elements Fifteen-story apartment building on a corner site; limestone base; brick facing above; keyed stonework with engaged colonnettes at the corners; pointed-arch window enframements at the first floor; band course with bead and reel molding above the third floor; cornice above the fourth floor; pointed-arch window enframements at the fifth, eighth, eleventh; and fourteenth floors; at eleventh floor are balconies with tracery panels supported by lion's-head brackets; projecting roof cornice.

Alterations 1934 - new entrance created.

HISTORY Replaced eight rowhouses which faced onto 65th Street. Built as an apartment building with studios, then an apartment hotel called the Mayfair House.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street East Side

No. 601 (1399/1)

	Date	Architect	Owner
Erected	1919-20 by	Walter Lund & Julius F. Gayler	for Mrs. Emilia Howell

ARCHITECTURE

Style neo-Federal

Elements Five-story residence on a corner site; Flemish bond brick facing with stone trim; all windows have stone splayed lintels; second floor windows recessed within round arches; stone band courses serving as sills at the second and fourth floor windows; central ground floor entrance with Doric columns and end pilasters of stone; Palladian window above entrance; above a modillioned cornice is slate peaked roof with round-arched dormers and copper coping; at 64th Street are quarter moon windows.

HISTORY Replaced a rowhouse of 1881-82. In 1926 the present house was sold to Lincoln Ellsworth, the arctic explorer. It was purchased by Ray Slater Murphy in 1933.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 64th Street and 65th Street East Side

No. 605 (1399/74)

	Date	Architect	Owner
Erected	1953-54 by	Sylvan Bien	for 607 Park Avenue

ARCHITECTURE

Style none

Elements Twenty-one story apartment building on a corner site; polished granite at first floor; glazed white brick facing; corner balconies; setbacks above the fourteenth floor.

HISTORY

Replaced eight rowhouses; two facing onto Park Avenue and six facing onto 65th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street West Side

No. 620 (1380/35)

	Date	Architect	Owner
Erected	1923-24 by	J. E. R. Carpenter for	620 Park Avenue Co, Starrett Brothers

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; two-story limestone base; brick at upper floors; central entrance with broken pediment supported by flanking pilasters; iron balcony at window above entrance; corner quoins at the third and fourth floors; balconies at fourth floor windows; panels flanking fifth floor windows; band course with balconies at the base of the thirteenth floor windows with enframements keyed to the brickwork; projecting roof cornice supporting balustraded parapet.

HISTORY Replaced a flathouse called the Palacio.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street West Side

No. 630 (1380/39)

	Date	Architect	Owner
Erected	1916 by	J. E. R. Carpenter	for 630 Park Avenue

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; limestone base at first floor; brick facing above; central entrance adorned with acroteria; second floor windows have full enframements, entablatures, and balcony railings; two-story pilasters at second and third floor flanking windows and supporting cornice; wall panels at fourth floor with cornice above; two-story pilasters flanking eleventh and twelfth floor windows; roof cornice above dentils, guttae, and a swag and garland frieze.

HISTORY Replaced five rowhouses which faced onto 66th Street

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 625 (1400/1)

	Date		Architect		Owner
Erected	1929	by	J. E. R. Carpenter	for	105 East 66th St., Co.

ARCHITECTURE

Style neo-Renaissance

Elements Fifteen-story apartment building on a corner site; first four floors are rusticated stone; brick facing at upper floors; entrance is flanked by paneled pilasters supporting a broken pediment; projecting balustraded balcony set before windows with full enframements at the third floor; panels with lion's-heads below most third floor windows; cornice above the fourth floor; fifth floor windows set below paneled tympana; eleventh floor windows set within arches with paneled tympana; corner balconies at this floor; twelfth floor cornice with dentils above a floral frieze; balustraded roof parapet.

HISTORY

Replaced six rowhouses. Built as an apartment building for eighteen families. The upper three floors of this apartment building were owned by Madame Helena Rubinstein. Her twenty-six room triplex had Salvador Dali wall murals and a 68-foot long recreation room.

References:

Andrew Alpern, Apartments for the Affluent, (New York: Mc-Graw-Hill, 1975), pp. 132-133.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 629 (1400/4)

	Date	Architect	Owner
Erected	1869	by W. McNamara	for Fitzgerald & Sullivan

ARCHITECTURE

Style Italianate

Elements Four-story residence with a ground floor store; brick front at first floor; brownstone facing above; windows at upper floors have full enframements with corbeled sills and projecting lintels.

Alterations 1907 - converted to store and dwelling.

1933 - wood storage bins enclosed by brick wall.

HISTORY Built as a pair with No. 631. Both were three-family residences.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 631 (1400/72)

	Date		Architect		Owner
Erected	1869	by	W. McNamara	for	Fitzgerald & Sullivan
Present Facade	1936(?)	by	Unknown	for	American Museum of Natural History

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story residence above a first floor store; stuccoed facing; all detail removed; retains original height and scale of openings.

Alterations 1936 - extensive interior work; detail previously removed from facade at this time.

HISTORY Originally built as one of a pair with No. 629.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 65th Street and 66th Street East Side

No. 635 (1400/69)

	Date	Architect	Owner
Erected	1912-13 by	James E. R. Carpenter for	Fullerton Weaver Realty Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; brick facing with terra-cotta trim; central entrance surmounted by balcony; second floor windows set within round arches with medallions in the tympana; balconies at third floor windows; cornice above third floor; balconies at fifth and tenth floors; terra-cotta enframements at twelfth floor windows above a cornice; arcaded roof cornice.

Alterations 1917 - penthouse added to roof.

HISTORY The Adelaide Apartment House, 1887, designed by Henry J. Hardenbergh previously occupied this site.

References: Andrew Alpern, Apartments for the Affluent, (New York: McGraw-Hill, 1978) pp. 84-85.

A History of Real Estate, Building Architecture, (New York: Real Estate Record Association, 1898), p. 681.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street West Side

No. 640 (1381/35)

	Date	Architect	Owner
Erected	1913-14 by	J. E. R. Carpenter for	Fullerton Weaver Realty Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Thirteen-story apartment building on a corner site; rusticated stone base at first floor; brick with terra-cotta detail at upper floors; fifth floor with paneled wall sections above a string course; two-story paired arched windows set in common Venetian arched enframing at sixth and seventh floors and tenth and eleventh floors above band courses; decorative paneled wall sections at the thirteenth floor; projecting roof cornice with lion's-heads above dentils, egg and dart molding; and guttae.

Alterations 1928 - entrance to elevator lobby created on 66th Street.

HISTORY Replaced six rowhouses. Built with one apartment per floor.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street West Side

No. 650 (1381/38)

	Date	Architect	Owner
Erected	1962-63 by	John M. Kokkins	for J. M. K. Construction Corp.

ARCHITECTURE

Style none

Elements Twenty-one story apartment building; glazed white brick facing; setbacks above the sixteenth floor; retains the building line of Park Avenue.

HISTORY Site previously occupied by four five-story tenements and an eight-story apartment building on Park Avenue, and two rowhouses and a hotel on 67th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 66th Street and 67th Street East Side

No. 643 (1401/1)

	Date	Architect	Owner
Erected	1877-79 by	Charles W. Clinton	for Seventh Regiment of New York State

ARCHITECTURE

Style Military with neo-Grec and Romanesque Revival overtones

Elements Five-story armory covering an entire square block; brick facing with granite detail; rusticated stone base; Park Avenue facade dominated three towers with entrance through the central tower; machicolations support crenellated parapets crowning the towers; similar machicolations above the second floor and crenellated parapets above the third floor; top two floors are set back. Drill shed behind the Park Avenue administrative section extends to Lexington Avenue; walls have horizontal stone band courses and terminate in crenellated parapet.

Alterations 1895 - Rifle range alteration
1909 - belfry of central tower removed
1927 - one-story addition at eastern end

HISTORY The Seventh Regiment was formed in 1806 and served in the War of 1812, the Civil War, and both World Wars. Membership has been composed of socially prominent New Yorkers. Its present armory headquarters were opened with great ceremony on April 26, 1880. There are excellent interiors designed by Louis C. Tiffany and Stanford White. The armory was designated a Landmark in 1967.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 237

Landmarks Preservation Commission, Seventh Regiment Armory Designation Report (LP-0417) (New York: City of New York, June 9, 1967).

PARK AVENUE between 66th Street and 67th Street East Side

No. 643 (1401/1)

References: Pro Patria et Gloria, (Hartsdale, N. Y.: Seventh Regiment of New York, 1956).
(cont.)
Norval White and Elliot Willensky, AIA Guide to New York City (New York, MacMilan
Publishing Co., 1978), p. 224.

PARK AVENUE between 68th Street and 69th Street West Side

No. 680 (1383/33)

	Date	Architect	Owner
Erected	1909-11 by	McKim, Mead & White	for Percy R. Pyne

ARCHITECTURE

Style neo-Federal

Elements Five-story residence on a corner site; rusticated ground floor with English bond brickwork above; ground floor portico with Ionic columns supporting a foliate frieze with molding, brackets and balcony above; decorative iron balconies set off second floor windows with splayed lintels, set in arched openings with foliate keystones; fully enframed third floor windows with projecting lintels carried on brackets; projecting cornice with balustrade set before a steep roof punctuated by dormers at fifth floor.

HISTORY Built for Percy R. Pyne (1857-1929), a New York financier and philanthropist, on the site of an earlier building. The building was sold in 1947 to the Consul General of the Soviet Union, and served as their U. N. Mission until 1946. It is one of three buildings Nos. 680 and 684 and 49 East 68th Street purchased by the Marquise de Cuevas in 1965.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238.
Landmarks Preservation Commission, Center for Inter-American Relations Designation Report (LP-0704), (New York: City of New York, November 10, 1970).

A Monograph of the Works of McKim, Mead & White 1879-1915, with an essay by Leland Roth, new edition, 4 vols. in one (New York: Benjamin Blom, 1973), p. 71, pls. 349-351A.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 68th Street and 69th Street West Side

No. 680 (1383/33)

References: Leland M. Roth, The Architecture of McKim, Mead & White, 1870-1920: A Building List
(cont.) (New York: Garland Publishing Inc., 1978), p. 128, plate

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan
Publishing Co., 1978), p. 226.

PARK AVENUE between 68th Street and 69th Street West Side

No. 684 (1383/35)

	Date	Architect	Owner
Erected	1925-26 by	McKim, Mead & White	for Oliver D. Filley

ARCHITECTURE

Style neo-Federal

Elements Six-story residence; rusticated stone ground floor; English bond brick with contrasting stone detail above; simple entry with transom and splayed lintel; decorative iron balconies at second floor; at second, third and fourth floors are stone enframed windows with foliate, paneled and splayed lintels respectively; band courses at fourth floor; projecting cornice with balustrade set before a steep pitched roof punctuated by two levels of dormers.

HISTORY

This house was built on the site of the garden by Percy Pyne's house (No. 680) for his daughter, Mary Pyne Filley, and her husband, Oliver D. Filley. Mrs. Filley sold it to the Institute of Public Administration in 1944. It is one of three buildings, Nos. 680 and 684 and 49 East 68th Street purchased by the Marquise de Cuevas in 1965 when developers were commencing demolition. It now serves as the Spanish Institute and was designated a Landmark in 1970.

References:

Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238

Landmarks Preservation Commission, Spanish Institute Designation Report (LP-0705), (New York: City of New York, November 10, 1970).

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 227.

PARK AVENUE between 68th Street and 69th Street West Side

No. 686 (1383/36)

	Date	Architect	Owner
Erected	1917-19 by	Delano & Aldrich	for William Sloane

ARCHITECTURE

Style neo-Federal

Elements Five-story residence; rusticated stone ground floor with English bond brick above; ground floor portico with Corinthian columns supporting a full entablature with molding and brackets and a decorative iron railing above; iron railing set before elongated second floor windows with pedimented lintels featuring shell and floral motifs; third and fourth floor windows have paneled lintel; projecting cornice supporting balustrade set before a steep slate roof punctuated by arched dormer windows.

HISTORY Replaced two early houses. Built as the residence of William Sloane (1873-1922), president of the W. & J. Sloane department store. In 1941, Frances Crocker Sloane sold the house to the prosperous engineer Thomas E. Murray and his wife Marie. It is now the headquarters of the Italian Cultural Institute and was designated a Landmark in 1976.

References: Paul Goldberge, The City Observed: New York (New York: Vintage Books, 1979), p. 238.

Landmarks Preservation Commission, Italian Cultural Institute Designation Report(LP-0706) (New York: City of New York, November 10, 1970).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 227

PARK AVENUE between 68th Street and 69th Street West Side

No. 690 (1383/38)

	Date		Architect		Owner
Erected	1916	by	Walker & Gillette	for	Henry P. Davison

ARCHITECTURE

Style neo-Federal

Elements Large six-story residence on a corner site; Flemish bond brick facing above a rusticated stone ground floor; central entry flanking Ionic columns supporting a block entablature and segmental-arch pediment with broken bed; at second floor pedimented central window enframed by molding and volutes and flanked by similar window surmounted by a bronze motif of sphinxes guarding a central urn; third floor windows have splayed lintels with double keystones; string course above fourth floor; projecting cornice supporting balustraded lintel and decorative arched iron gate set in front wall at southern section of house.

Alterations 1917-18 - new front wall added to a portion of the front, rear extension and interior alterations, by Delano & Aldrich for Henry P. Davison.

HISTORY Replaced three rowhouses on 69th Street and one on Park Avenue. This house was built for Henry P. Davison (1867-1922), one of the founders of the Bankers Trust Co. and a partner of J. P. Morgan. During World War I he was asked by President Wilson to organize and administer the relief program of the Special War Council; he also directed the American Red Cross and conceived the idea of an International Red Cross.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238

Landmarks Preservation Commission, Consulate General of Italy Designation Report (LP-0707) (New York: City of New York, November 10, 1970).

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Residence, Henry P. Davison, 690 Park Avenue, New York," Architecture, 39 (1919), pl. 76-82.

PARK AVENUE between 68th Street and 69th Street East Side

No. 695 (1403/ 1 in part)

	Date	Architect	Owner
Erected	1938-41 by	Shreve, Lamb & Harmon for	Board of Higher Education of New York

ARCHITECTURE

Style International modern

Elements College building which occupies the entire Park Avenue blockfront and extends back most of the way to Lexington Avenue; eleven-story section on Park Avenue; five-story section containing auditorium on 68th Street; midblock section is fifteen stories; smooth stone facing; ribbon windows punctuate the wall planes; inscriptions over entrances and elsewhere in the streamlined lettering of the period.

HISTORY Hunter College was established in 1869 as the Normal School, which became the Normal College of the City of New York in 1870. Renamed in 1914 after its longtime president (1870-1906), Thomas Hunter. During his term two handsome neo-Gothic brick structures were erected between 1871 and 1874, according to the designs of A. MacVay (?), which were replaced after a 1936 fire by the present complex. When known as the Normal College for Women, it instructed innumerable teachers for the New York public school system. Since, it has shifted to a broad liberal arts education.

References: William Thompson Bonner, New York the World's Metropolis(N.Y.: R. L. Polk & Co., 1924) pp. 180, 337.

King's Handbook of New York City(Boston, Mass.:Moses King,1893), p. 271.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 68th Street and 69th Street East Side

No. 695 (1403/1 in part)

References:
(cont.)

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 228

Works Progress Administration, New York City Guide(New York: Random House, 1939), p. 240.

PARK AVENUE between 69th Street and 70th Street West Side

No. 700 (1384/32)

	Date	Architect	Owner
Erected	1959 by	Kahn & Jacobs, and Paul Resnick & Harry F. Green	for 700 Park Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; two-story polished granite base on Park Avenue; gray glazed brick at upper floors and entire 69th Street side; windows enframed in stone; setbacks above the fifteenth floor.

HISTORY

Originally the site of Union Theological Seminary. The residence of "railroad titan" Arthur Curtis James (1867-1947) occupied the site from 1914 to 1959. His grandfather, Daniel James, established the family fortune in Southwest mining operations, and his father D. Willis James, expanded it through financing the railroad ventures of James J. Hill. However it was Arthur C. James who built the sprawling railroad empire stretching from California to Chicago which included one-seventh of the mileage of all the track then in the United States, double that of even the Goulds. In yachting, his second interest, he received the highest honor, the right to fly the commodore's flag of the New York Yacht Club. As a liberal in politics he opposed Prohibition and supported Democrats Alfred E. Smith and later Franklin D. Roosevelt for the Presidency although he was an active registered Republican. His residence at No. 39 East 69th Street reportedly cost \$350,000 to construct and decorate. During his lifetime A.C. James contributed to numerous charities including the Madison Square Boys Club and the Union Theological Seminary. His carriage house still stands at 147 East 69th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

New York Times, June 5, 1941, p. 23.

PARK AVENUE between 69th Street and 70th Street West Side

No. 710 (1384/37)

	Date	Architect	Owner
Erected	1947-48 by	Sylvan Bien	for Sam Minskoff

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; two-story stone base; brick at upper floors; balconies in center section; setbacks above the thirteenth floor.

HISTORY

Originally the site of the Union Theological Seminary. Then occupied by the residence of George Blumethal, 1858-1941, financier and one-time president of the Metropolitan Museum of Art.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Works Progress Administration, New York City Guide (New York: Random House, 1939), p. 240.

PARK AVENUE between 69th Street and 70th Street East Side

No. 701 (1404/1)

	Date	Architect	Owner
Erected	1932 by	Delano & Aldrich	for The Union Club of New York

ARCHITECTURE

Style neo-English Renaissance

Elements Five-story and basement club building on a corner site; rusticated stone facade; round-arched windows with volute keystones at first floor; broken pediment above main entrance supported by flanking pilasters; at third floor window above entrance has projecting balcony and pedimented lintel; other third floor windows have balustrade rails and raised projecting lintels; paneled wall sections at fourth floor; handsome projecting modillioned cornice above dentils and a molding; above is a balustrade and a steep slate roof punctuated by arched dormers.

Alterations 1949 - squash court constructed on roof.

HISTORY Replaced four rowhouses dating from 1882-85, which were part of a row of ten stretching from 69th Street to 70th Street. The Union Club was organized in 1836 by members of old New York families. The club was located at Fifth Avenue and 51st Street before moving to the present location.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 238

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

"Union Club, Park Avenue and 69th Street, New York," American Architect, 148 (April 1936), 27-36.

Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p. 228

PARK AVENUE between 69th Street and 70th Street East Side

No. 701 (1404/1)

References: Works Progress Administration, New York City Guide (New York: Random House, 1939), p. 240
(cont.)

PARK AVENUE between 69th Street and 70th Street East Side

No. 709 (1404/103)

	Date	Architect	Owner
Erected	1882-85 by	Bassett Jones	for William H. Browning

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; three-sided three-story projecting bay, surmounted by balcony at right; distinctive keystones at fourth floor windows; dormer with massive arched pediment flanked by volutes at fifth floor projecting from steep sloping roof.

Alterations Ground floor entrance is not original.

HISTORY Built as one of a row of ten houses which extended along the entire blockfront. It is the mirror image of No. 711. Between 1885 and 1926 the house was owned by Laura and Cornelia Manley and their heir.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 711 (1404/72)

	Date	Architect	Owner
Erected	1882-85 by	Bassett Jones	for William H. Browning

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; three-sided three-story projecting bay surmounted by balcony at left; distinctive keystones at fourth floor windows; dormer supporting a massive arched pediment flanked by volutes at fifth floor projecting from a steep sloping roof.

Alterations 1928 - front steps removed and entrance changed.

HISTORY Built as one of a row of ten houses which extended along the entire blockfront. It is a mirror image of No. 709. Between 1912 and 1963 the house was owned by Mabel S. Cromwell.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 713 (1404/71)

	Date	Architect	Owner
Erected	1915-16 by	McKenzie, Voorhies & Gmelin	for Charles M. Clark

ARCHITECTURE

Style neo-French Classic

Elements Five-story residence; limestone facade; balcony with bronze railing at full-length round-arched second floor windows; tripartite windows at third and fourth floors; modillioned cornice with bronze railing serving as balcony at fifth floor windows; projecting roof cornice and parapet.

Alterations 1951 - converted to offices for the Avalon Foundation.

HISTORY Replaced one of ten rowhouses which extended along the entire blockfront. Charles M. Clark and his wife Bessie owned the house until 1934. Since 1969 it has been owned by Paul Mellon.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 69th Street and 70th Street East Side

No. 715 (1404/69)

	Date	Architect	Owner
Erected	1948-49 by	Emery Roth & Sons	for 715 Park Avenue Corp.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building on a corner site; brick facing; projecting balconies; setbacks at the top four floors; retains building line along Park Avenue.

HISTORY Originally the site of three rowhouses dating from 1882-85, which were replaced by two buildings at the turn of the century.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street West Side

No. 720 (1385/32)

	Date	Architect	Owner
Erected	1928-29 by	Rosario Candela	for MonteLenox Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Eighteen-story apartment building on a corner site; three-story limestone base; brick at upper stories with quoins; entrance with broken pediment above a frieze supported by engaged columns while 70th Street side entrance is flanked by twin pilasters with panel above and arched enframingent; decorative floral and festoon panels in spandrels between first and second floor windows; band courses above second, third, seventh and tenth floors; most windows have stone enframements keyed to the brickwork and some have decorative spandrel panels; twelfth floor cornice with modillions; setbacks above the twelfth floor with decorative treatment at windows and on parapets.

HISTORY Previously the Presbyterian Hospital was on this site. It was founded in 1868 through the efforts and donations of James Lenox, a wealthy real estate investor. He is best known for his book-collecting, library and philanthropic activities. When the hospital moved to Morningside Heights, the land was sold, and the medical pavilions were demolished for the present large apartment buildings. No. 720 was constructed with apartments for 28 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street West Side

No. 730 (1385/37)

	Date	Architect	Owner
Erected	1928-29 by	Lafayette A. Goldstone for	730 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance/neo-Jacobean

Elements Nineteen-story apartment building on a corner site; two-story limestone base; Flemish bond brick facing at upper stories; entrance on 71st Street with monumental neo-Jacobean treatment with fluted pilasters and strapwork pediment extending up to the fourth story; second floor windows with drip moldings; paneled wall sections at the thirteenth floor; setbacks begin at the fourteenth floor behind floral paneled parapets; tall corbeled chimney stack.

HISTORY Previously part of the Presbyterian Hospital was on this site. It was founded in 1868 through the efforts and donations of James Lenox. When the hospital moved to Morningside Heights, the land was sold and the medical pavilions were demolished for the present large apartment buildings.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 70th Street and 71st Street East Side

No. 723-729 (1405/1,3,4)

	Date	Architect	Owner
Erected	1979 by	Edward Barnes	for The Asia Society

ARCHITECTURE

Style Post-Modern

Elements Steel-frame building under construction

HISTORY

Replaced five houses built in 1881-82 for William F. Croft and designed by John G. Prague. Three of these were combined into a single residence and occupied for many years by Gerrish Milliken. The Asia Society currently occupies a building, designed by Philip Johnson, at 112-114 East 64th Street.

References:

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City, (New York: MacMillan Publishing Co., 1978), p. 227.

PARK AVENUE between 70th Street and 71st Street East Side

No. 733 (1405/72)

	Date	Architect	Owner
Erected	1969 by	Kahn & Jacobs	for Amsons of N.Y., Inc.

ARCHITECTURE

Style none

Elements Nineteen-story apartment building; polished granite base; brown brick above; rises as a tower virtually without setbacks and is not aligned with the building line of either Park Avenue or 71st Street.

HISTORY

Previously the site of two town houses, one built for Senator Elihu Root in 1904.

References:

Andrew Alpern, Apartments for the Affluent(New York: McGraw-Hill Book Company, 1975), pp. 156-157.

Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), pp. 242-243.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street West Side

No. 740 (1386/33)

	Date	Architect	Owner
Erected	1929-30 by	Rosario Candela	for Shelton Holding Corp.

ARCHITECTURE

Style Classicizing Art Deco

Elements Seventeen-story apartment building on a corner site; limestone facing with stylized rustications; central entrance with flanking shafts supporting finials; modillioned cornice above the second floor; vertical shafts with floral elements; set off bays; band courses above the third, ninth, and eleventh floors at setbacks; iron work at balconies and set backs; stylized urns at fourteenth floor and floral and hexagonal panels at various points.

HISTORY Replaced three buildings facing Park Avenue and a nurse's residence associated with the Presbyterian Hospital on 71st Street.

References: Paul Goldberger, The City Observed: New York (New York: MacMillan Publishing Co., 1978), pp. 242-243.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street West Side

No. 750 (1386/37)

	Date	Architect	Owner
Erected	1950-51 by	Horace Ginsbern & Assoc. for	750 Park, Inc.

ARCHITECTURE

Style none

Elements Seventeen-story apartment building; brick facing; dominant feature is projecting balconies.

HISTORY Replaced two rowhouses facing onto 72nd Street and one facing onto Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

Norval White and Elliot Willensky, AIA Guide to New York City(New York: MacMillan Publishing Co., 1978), p. 231.

PARK AVENUE between 71st Street and 72nd Street East Side

No. 737 (1406/1)

	Date		Architect		Owner
Erected	1940	by	Sylvan Bien	for	737 Park Avenue Corp.

ARCHITECTURE

Style Classicizing Art-Deco

Elements Nineteen-story apartment building on a corner site; four-story limestone base; brick at upper stories; band courses above the third and fourth stories with geometric motifs; contrasting stone parapets emphasize parapets above the fifteenth story; stylized pediments at nineteenth floor; central brick-faced water tower with stone detail.

HISTORY Replaced seven rowhouses which faced onto 71st Street.

References: New York City, Department of Buildings, Plans, Permits and Dockets.

PARK AVENUE between 71st Street and 72nd Street East Side

No. 755 (1406/69)

	Date	Architect	Owner
Erected	1913-14 by	W. L. Rouse & L. A. Goldstone	for E. A. L. Holding Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; limestone base at ground floor with Roman brick facing above; rusticated main entrance featuring an arched enframement with foliate brackets and second story balcony above; band courses above fourth and eleventh floors setting off balconies in front of enframed windows; decorated projecting balcony at ninth floor; projecting copper roof cornice with foliate brackets.

HISTORY The Freundschaft (Friendship) Club, 1887-89, designed by McKim, Mead & White, previously occupied this site.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street West Side

No. 760 (1387/36)

	Date	Architect	Owner
Erected	1923-24 by	W. L. Rouse & & L. A. Goldstone	for 760 Park Ave. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; limestone base at first two floors; brick above; quoins at corners in limestone and brick; iron balconies at second floor windows; projecting band courses above third and fourth floors and above the tenth and twelfth floors; decorative wall panels at thirteenth floor; projecting roof cornice with modillions set above dentils.

HISTORY Replaced three rowhouses which faced onto 72nd Street. This building, erected two years before that at 57 East 67th Street, originally shared nearly identical floor plans with it, although they were designed by two different architectural firms.

References: Andrew Alpern, Apartment for the Affluent (New York: McGraw-Hill, 1975), p. 8.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street West Side

No. 770 (1387/37)

	Date	Architect	Owner
Erected	1929-30 by	Rosario Candela	for Gertrude V. Rushman

ARCHITECTURE

Style neo-Renaissance/neo-Georgian

Elements Eighteen-story apartment building; two-story limestone base; brick facing at upper floors; entrance with two-story round arched enframingent with balcony window above the door; secondary doors with full enframements and decorative moldings with broken bed pediments supported by brackets; fourth floor set behind balastraded balcony with decorative frieze; sway and garland motif between windows; at upper floors windows variously have enframements, splayed lintels, and iron balconies; setbacks above the thirteenth floor.

HISTORY Replaced seven rowhouses which faced onto 73rd Street, and the Sonora apartment house. Built as an apartment building for forty families.

References: Paul Goldberger, The City Observed: New York(New York: Vintage Books, 1979), p. 242.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 72nd Street and 73rd Street East Side

No. 775 (1407/1)

	Date		Architect		Owner
Erected	1926	by	Rosario Candela	for	Michael E. Paterno

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building extending along the entire blockfront; two-story limestone base; brick facing at upper stories; corner quoins; main entrance is round arched with rusticated enframingent supported an arched broken pediment; secondary doors are also round arched with broken pediments; end windows at first floor are elaborately enframed with volutes, crossets, swags, and cornices; cornice above second floor; full enframements, some with arched or triangular pediments, at third floor windows; similar window treatment at eleventh and twelfth floors; modillioned cornice supporting roof parapet.

HISTORY Replaced ten buildings. Michael E. Paterno (1889-1946), who was a noted realty operator and builder, also pioneered in the planning and erection of cooperative apartments. This building is considered one of his most notable.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

N. Y. Times, July 5, 1946, p. 25

PARK AVENUE between 73rd Street and 74th Street West Side

No. 778 (1388/33)

	Date	Architect	Owner
Erected	1929-31 by	Rosario Candela	for Charles Newmark

ARCHITECTURE

Style neo-Renaissance/neo-Georgian

Elements Seventeen-story apartment building on a corner site; four-story limestone base; brick facing at upper floors; quoins at corners; rusticated first floor with entrance with cross-tied enframing; two-story fluted pilasters supporting broken pediments with shells and pineapples at second and third floors; swag motifs at fourth floor; balustrades in band course at base of fifth story windows with splayed lintels and iron balconies; windows at other floors are variously fully enframed or have splayed or paneled lintels; iron balconies at eighth, eleventh and fourteenth floor windows; roof tower takes temple form with engaged columns, round arches and quoins.

HISTORY Replaced a flathouse called the Sunnyside. Charles Newmark (1887-1961) was a prominent New York City builder and real estate operator.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street West Side

No. 784 (1388/37)

	Date	Architect	Owner
Erected	1928-29 by	Emery Roth	for 1261 Corporation

ARCHITECTURE

Style neo-Renaissance

Elements Nineteen-story apartment building on a corner site; three-story rusticated stone base; brick above; heavy enframements on the end windows of the fourth floor with swag, garland and shield motifs on the frieze and dentils above; central balustraded balcony at seventh floor; at twelfth and thirteenth floors enframed by stylized paneled pilasters and capped by round-arched pediments at fifteenth and sixteenth floors three central bays have flanking paneled pilasters; cornices at upper stories; water tower on roof detailed with dentils, cornice and pilasters flanking an enframed window.

HISTORY Replaced four rowhouses and a flathouse called the Ramando Court.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street East Side

No. 785 (1408/1)

	Date	Architect	Owner
Erected	1939-40 by	George F. Pelham Jr. for	785 Park Avenue Realty Co., Inc.

ARCHITECTURE

Style Modern

Elements Nineteen-story apartment building; limestone base at first floor; brick facing at upper stories. Constructed at the building line preserving the plane of the blockfront.

HISTORY Replaced three buildings facing Park Avenue

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 73rd Street and 74th Street East Side

No. 791 (1408/71)

	Date	Architect	Owner
Erected	1924-25 by	George & Edward Blum	for 791 Park Avenue

ARCHITECTURE

Style Classicizing Art Deco

Elements Fourteen-story apartment building on a corner site; two-story rusticated limestone base with engaged corner columns; brick at upper floors; round-arched ground floor windows with full enframements; central entrance with chamfered enframement; balconies at thirteenth floor with decorative geometric patterns; tympana above fourteenth floor windows; paneled roof parapet and decorative coping.

HISTORY Replaced six rowhouses facing onto 74th Street and one tenement facing onto Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street West Side

No. 800 (1389/36)

	Date		Architect	Owner
Erected	1925	by	Electus D. Litchfield & for Pliny Rogers	E. D. L., Inc.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; three-story limestone base; brick at upper stories; second floor windows have triangular or arched pediments raised above cornices; central window flanked by columns and plaques; dentiled molding above the third floor; diaperwork wall sections at fourth floor; dentiled cornice above twelfth floor; double windows set within round arches with medallions at fourteenth floor; modillioned roof cornice above dentils and egg and dart molding.

HISTORY Replaced a rowhouse on 74th Street and a tenement and a rowhouse on Park Avenue

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street West Side

No. 812 (1389/38)

	Date		Architect		Owner
Erected	1927	by	J. E. R. Carpenter	for	812 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Fourteen-story apartment building on a corner site; three-story rusticated stone base; brick facing above; central round-arched entry below projecting third floor balcony carried on brackets; decorative spandrels between second and third floor windows; cornice above fourth floor with a floral and rosette patterned frieze and egg and dart molding; fifth floor windows set in round-arched enframements with urn motifs; paneled lintels at seventh, ninth, and eleventh floor windows; cornice above thirteenth floor with fleur de lis frieze, rope and lamb's-tongue moldings; roof balustrade.

HISTORY Replaced nine rowhouses facing 75th Street. Built as an apartment house for 36 families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 799 (1409/1)

	Date	Architect		Owner
Erected	1958-61 by	H. I. Feldman	for	Kimmel Bros. Realty and Construction Co.

ARCHITECTURE

Style none

Elements Twenty-one story apartment building; glazed white brick facing with no distinguishing detail. Constructed at the building line retaining the plane of the blockfront.

HISTORY Replaced two tenement houses, one of which replaced three earlier stables.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 813 (1409/72)

	Date	Architect	Owner
Erected	1898-99 by	Neville & Bagge	for George S. Hall

ARCHITECTURE

Style Romanesque Revival/neo-Renaissance

Elements Five-story residential building with ground floor store ; storefront flanked by cast-iron piers with floral motifs; round-arched windows with keystones at second floor; diaper-patterned band course at base of third floor; two-story pilasters flanking arch-enframed windows with keystones at third and fourth floor; dentilled band course above fourth floor; corbeled lintels at fifth floor; roof cornice with scrolled brackets above dentils, egg and dart molding, and floral motif frieze.

HISTORY Built as one of a group of four tenements (Nos. 813-819). Each was intended for nine families and had a ground floor store.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 74th Street and 75th Street East Side

No. 815 (1409/69)

	Date		Architect		Owner
Erected	1917	by	W. L. Rouse & L. A. Goldstone	for	Trauts Realty Corp.

ARCHITECTURE

Style neo-Georgian

Elements Fourteen-story apartment building on a corner site; brick facing with contrasting limestone detail; tripartite windows with fanlights and windows with festoon-adorned lintels at first floor; iron balconies at third floor windows; lintels with festoons and urns at fourth floor windows; band course at twelfth floor; modillioned roof cornice above dentils and a swag and medallion frieze.

HISTORY Replaced three 1898-99 tenements on Park Avenue and one stable on 75th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street West Side

No. 820 (1390/35)

	Date	Architect	Owner
Erected	1926-27 by	Harry Allan Jacobs	for 820 Park Avenue Corp.

ARCHITECTURE

Style neo-Medieval

Elements Fourteen-story apartment building on a corner site; two-story sandstone base; brick facing above; central arched entrance below a pediment window; corbeled band course above the ninth floor; bracketed cornice above the tenth floor; projecting balconies at the twelfth floor; setback fourteenth floor.

Alterations 1940 - facing at top three floors of northern section has been changed with removal of mansard.

HISTORY Replaced three rowhouses which faced onto 75th Street. Constructed for nine families and six maids.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street West Side

No. 830 (1390/37)

	Date	Architect	Owner
Erected	1910-11 by	George & Edward Blum for	Park Avenue & 76th St. Corp.

ARCHITECTURE

Style neo-Georgian

Elements Thirteen-story apartment building with two sections around a central court, on a corner site; two-story limestone base; brick facing with contrasting stone detail on upper stories; entrance through court; band course intersecting third floor windows; double windows with stone enframements above second floor; balconies at twelfth floor windows flanked by pilasters; roof cornice supporting parapet.

Alterations 1929 - areaways removed

HISTORY Replaced two rowhouses and a livery stable facing 76th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street East Side

NO. 821 (1410/1)

	Date	Architect	Owner
Erected	c.1890 by	unknown	for Lorenz Weiher

ARCHITECTURE

Style neo-Renaissance

Elements Six-story multiple dwelling with stores at first two floors; brick facing; rustications at first three floors; projecting lintels on brackets at third floor windows; two-story stylized pilasters flanking windows at fourth and fifth floors; arched window enframements with spandrel panels beneath at fifth floor windows; projecting cornices with egg and dart molding above third and fifth floors; projecting roof cornice.

Alterations 1922 - interior alterations and new store front.
1957 and 1967 - doctor's offices converted to stores.

HISTORY Built as one flathouse of a row of seven called the Terrace which extended along the entire blockfront.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
New York County, Office of the Register, Liber Deeds and Mortgages.

PARK AVENUE between 75th Street and 76th Street East Side

No. 823 (1410/2)

	Date	Architect	Owner
Erected	1910-11 by	Pickering & Walker	for 823 Park Avenue Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building; brick facing with terra-cotta detail above a stone base; entrance below full entablature supported by columns and pilasters; full-height central bay flanked by pilasters with floral panels; balcony at eleventh floor carried on brackets; full entablature at roof.

HISTORY Replaced two of the seven Terrace Apartments buildings which extended along Park Avenue from 75th Street to 76th Street. The design of the building complements the adjacent building at No. 829 by the same architects.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 75th Street and 76th Street East Side

No. 829 (1410/69)

	Date	Architect	Owner
Erected	1910-11 by	Pickering & Walker	for 829 Park Avenue Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building with two sections around a central court, on a corner site; brick facing with terra-cotta detail above a stone base; entrance with Doric columns supporting an entablature; full-height central bays flanked by pilasters with floral panels; balconies at eleventh floor carried on brackets; full entablature at roof.

HISTORY Replaced four of the seven Terrace Apartments buildings which extended along Park Avenue from 75th Street to 76th Street. The design of the building complements the adjacent building at No. 823 by the same architects.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 76th Street and 77th Street West Side

No. 840 (1391/34)

	Date	Architect	Owner
Erected	1911-12 by	George & Edward Blum for	76th St. & Park Ave. Co.

ARCHITECTURE

Style neo-Italian Renaissance

Elements Twelve-story and basement apartment building on a corner site; rusticated limestone facing; central arched entrance with decorative foliate keystone; central projecting balcony at third floor; round-arched tympana above third floor windows; decorative iron balconies at fifth, seventh and ninth floors; band course at base of eleventh floor; two-story stylized pilasters above; top story crowned by cornice and round-arched panels.

HISTORY This site was undeveloped prior to 1911. The building was constructed with apartments for eighteen families.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 76th Street and 77th Street West Side

No. 850 (1391/40)

	Date	Architect	Owner
Erected	1913-14 by	Rouse & Goldstone	for 850 Park Avenue Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; three-story stone base; brick facing above; entrance with paneled pilasters supporting an entablature; arched windows flanked by colonnettes above; paired windows at first and second floors with common round-arched enframements; bracketed cornice above third floor; fourth floor windows have pilasters supporting entablatures and open pediments; iron balcony at seventh floor windows with enframements; roof cornice with swag and garland motif.

HISTORY Replaced four rowhouses (1882-84) and three stables (1893) facing 77th Street and two vacant lots on Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 860 (1392/36)

	Date	Architect	Owner
Erected	1924-25 by	York & Sawyer	for 860 Park Ave. Corp.

ARCHITECTURE

Style neo-Romanesque

Elements Fourteen-story apartment building; three-story stone base, brick facing above; central entrance with heavy enframingent featuring rope molding and dentils; double doors with bronze tracing; round-arched second story windows with decorative panels; corbeled third floor cornice with rope moldings; projecting balconies set on over-sized brackets at seventh and twelfth floors; corbeled cornice above thirteenth floor; arcade with pilasters and alternating pairs of blind and true windows at top floor; projecting roof cornice above dentils with diminutive brackets and projecting molding with tile coping.

HISTORY Replaced a tenement and a stable.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 870 (1392/37)

	Date	Architect	Owner
Erected	1897-98 by	A. M. Welch	W. W. & T. M. Hall
Present Facade	1974-76 by	Robert A. M. Stern & John S. Hagmann	Leonard N. Stern

ARCHITECTURE

Original Style unknown

Present Style Post-Modern

Elements Three-story residence; stuccoed facing; ground floor with central window flanked by two doors; large four-part window at second floor with balcony, flanked by piers; angled window at third floor partially recessed behind roof parapet; rectangular opening in parapet.

Alterations 1913 - converted to garage
1940 - converted to doctor's office and apartments
1974-76 - new front; converted to private residence.

HISTORY Originally built as one of a group of five carriage houses with apartments for coachman; etc. (No. 870 and 37-79 East 77th Street).

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 243-244.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street West Side

No. 876 (1392/40)

	Date	Architect		Owner
Erected	1916-17 by	W. L. Rouse L. A. Goldstone	for	E. A. L. Apartment Management Co.

ARCHITECTURE

Style neo-Renaissance

Elements Thirteen-story apartment building on a corner site; brick facing with stone detail; central entrance flanked by two-story columns supporting entablature which also enclose a tripartite window with balcony; corner quoins at first three floors; cornice above third floor; stone enframed windows at fourth floor with pediments at end windows all featuring swag and garland motif; paneled lintels at fifth floor windows; decorative balconies at tenth floor; swag and garland motifs on lintels at eleventh floor windows; roof cornice, with dentils and modillions.

HISTORY Replaced a large six-story livery stable.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street East Side

No. 865 (1412/1)

	Date	Architect	Owner
Erected	1907-08 by	Pollard & Steinam	for 863 Park Ave. Corp.

ARCHITECTURE

Style neo-Renaissance

Elements Twelve-story apartment building on a corner site; three-story rusticated stone base; brick facing above with stone facing in end bays; decorative entablature, featuring medallions and triglyphs beneath a projecting cornice carried on brackets with soffit rosettes above third floor; projecting balcony, with iron railing, supported by massive foliate brackets at ninth floor; projecting band course with bead & reel trim above eleventh floor; modillioned roof cornice featuring soffit rosettes above an egg and dart molding and dentils.

Alterations 1923 - penthouse enlarged

HISTORY Replaced three buildings facing Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 77th Street and 78th Street East Side

No. 875 (1412/71)

	Date	Architect	Owner
Erected	1911-12 by	George & Edward Blum for	875 Park Ave. Co.

ARCHITECTURE

Style neo-Classical

Elements Twelve-story apartment building on a corner site; two-story rusticated base; brick facing with terra-cotta detail at upper floors; entrance with heavy enframement; iron balconies at second floor windows; third floor balconies carried on massive stylized brackets; second and eighth bays of ten-bay facade emphasized by decorative molding and pressed brick work; niches at eleventh floor; decorative panels at twelfth floor; crenellated roof parapet with coping.

Alterations 1927 - new penthouse

1929 - areaway removed on Park Avenue front.

HISTORY Replaced two flathouses called the Warrenton and five tenements.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 888 (1393/33)

	Date	Architect	Owner
Erected	1926-27 by	Schwartz & Gross	for Jatison Construction Co., Inc.

ARCHITECTURE

Style neo-Tudor

Elements Fourteen-story apartment building on a corner site; two-story limestone base; brick facing with terra-cotta detail at upper stories; corner quoins incorporated engaged twisted columns; two-story recessed entrance with ogee-arched doorway flanked by windows; cornice with arch motif, medallions and dentils above third floor; three-story triple window group flanked by twisted columns and set below pointed-arch tympana between fourth and sixth floors, seventh and ninth floors, and tenth and twelfth floors; windows at thirteenth and fourteenth floors flanked by engaged columns resting on corbeled impost brackets; roof cornice incorporating brackets and arch motif surmounted by tiled coping.

Alterations 1928 - screened roof enclosure erected

HISTORY Replaced six buildings facing Park Avenue and five facing 78th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 890 (1393/37)

	Date	Architect		Owner
Erected	1884-85 by	James E. Ware	for	J. V. S. Woolley

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with asymmetrical massing; brick and brownstone facing; rusticated ground floor; round-arched bay window of brownstone with engaged columns and fanlight at second floor; splayed brick lintel at third and fourth floor windows; decorative drip molding above fourth floor windows; gable with central round-arched window flanked by smaller windows at fifth floor; pedimented dormer window to the left of gable; both project from mansard roof.

Alterations 1897 - rear addition

1929 - stoop removed and bay window made flush with facade.

HISTORY This house appears to have been built as one of a group which extended along Park Avenue (Nos. 882-890) and faced 79th Street (Nos. 76-182).

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street West Side

No. 898 (1398/38)

	Date		Architect		Owner
Erected	1923	by	John Sloan & Adolph E. Nast	for	Mandel Ehrich Corp.

ARCHITECTURE

Style neo-Romanesque

Elements Fourteen-story apartment building; gold brick facing with terra-cotta detail; central entrance set beneath a corbeled arcade with carved heads and floral voussoirs and flanked by similarly detailed windows; five-bayed arcade at second floor with the end bays filled with geometric tile work and flanked by decorative pilasters, while the center bays are flanked by columns carved with decorative geometric patterns; at the fifth and twelfth floors are decorative moldings supported by diminutive brackets and placed over arcaded windows lintels; arcaded penthouse set behind a clay tiled roof coping.

Alterations 1927 - roof terrace added

HISTORY Previous site of two rowhouses

References: Andrew Alpern, Apartments for the Affluent, (New York: McGraw-Hill, 1975), pp. 100-101.
Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 242.

PARK AVENUE between 78th Street and 79th Street East Side

No. 885 (1413/1)

	Date	Architect	Owner
Erected	1926-27 by	Schwartz & Gross	for Jatison Construction Co.

ARCHITECTURE

Style neo-Jacobean

Elements Fourteen-story apartment building on a corner site; two-story base; brick facing at upper floors with stone keyed to the brickwork at the corners; third floor windows with keyed stone enframements; band course above third floor; windows in central bays at sixth, ninth and twelfth floors set below panels with tympana; decorative panels below these windows; windows at thirteenth and fourteenth floors in central bays flanked by pilasters; modillioned roof cornice.

HISTORY Replaced three tenements on Park Avenue and four rowhouses on 78th Street.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street East Side

No. 891 (1413/4)

	Date	Architect		Owner
Erected	1930-31 by	Arthur Paul Hess	for	The Lehigh Estates, Inc. & The Estate of Frederick A. Dwight

ARCHITECTURE

Style Art-Deco

Elements Fifteen-story apartment building with narrow (26 feet) brick facade; terra-cotta detail; projecting balcony with geometric forms at fourth floor; decorative geometric forms at top three floors; balconies at fourteenth floor; decorative iron work at parapet.

HISTORY Replaced two narrow buildings facing Park Avenue.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

PARK AVENUE between 78th Street and 79th Street East Side

No. 895 (1413/71)

	Date	Architect	Owner
Erected	1929 by	Sloan & Robertson	for 895 Park Ave. Co.

ARCHITECTURE

Style Classicizing Art-Deco

Elements Nineteen-story apartment building on a corner site with two sections around a central court on 79th Street; three-story rusticated limestone base; brick at upper floors; monumental pilasters extending from the fourth through the twelfth floors; decorative panels at fourth floor; band course above the twelfth floor; decorative panels on thirteenth floor and on setback floors beginning at the fourteenth.

HISTORY Replaced one building on Park Avenue and eight rowhouses facing 79th Street.

References: Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 242.

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE

Like Madison Avenue, Lexington Avenue was not on the original 1811 Commissioners Plan. Created by an act of the State Legislature in 1832, the section between 42nd Street and 65th Street, at the southern edge of Hamilton Square, was opened in 1851; in 1868, after Hamilton Square was closed, Lexington Avenue was extended northward through the square.

The sections of Lexington Avenue within the boundaries of the Historic District were built up fairly quickly after the opening of Lexington Avenue, and many of these buildings survive. That at No. 985-991 predates the opening of the avenue, being built in 1861-63 facing 71st Street which was originally part of Harsen's Road. Other early buildings survive, although in somewhat altered condition, at Nos. 872-882, No. 961, Nos. 962-970 and No. 973. All were built between 1871 and 1872, some as single-family houses, while others were constructed as tenements. Two Queen Anne style houses of 1887-88 survive at Nos. 963 and 965.

Two institutional structures dominate Lexington Avenue: the drill shed of the Seventh Regiment Armory between 66th Street and 67th Street, built in 1877-79; and the C.B.J. Snyder-designed school of 1912-14, which now forms a part of Hunter College, between 68th Street and 69th Street. Both established themselves on their present sites in the 1870s.

A few apartment buildings, most dating from the 1920s, may also be seen on Lexington Avenue. In the 1920s, in a fashion similar to Madison Avenue, one- and two-story storefronts were added to the residential structures on the avenue, changing the character from largely residential to commercial, and this is the ambience which survives today.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 872 (1400/115)

	Date	Architect		Owner
Erected	1871-72 by	F. S. Barus	for	Jackson & Steinmetz, E. Kilpatrick and D. Crosby

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story multiple-family dwelling with ground floor store; stuccoed brownstone facing; architectural detail removed from facade; retains roof cornice, height and scale of openings at upper floors.

Alterations Changes to the ground floor storefront; detail has been removed from facade; fire escape added.

HISTORY Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 874 (1400/16)

	Date	Architect		Owner
Erected	1871-72 by	F. S. Barus	for	Jackson & Steinmetz, E. Kilpatrick and D. Crosby

ARCHITECTURE

Original Style Italianate

Present Style none

Elements Four-story multiple dwelling with two story storefront; stuccoed brownstone facing; architectural detail removed from facade; retains original roof cornice, height and scale of openings at upper floors.

Alterations Changes to the ground floor storefront, addition of second story storefront; detail has been removed from facade.

HISTORY Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street

No. 876 (1400/17)

	DATE		Architect		Owner
Erected	1871-72	by	F.S. Barus	for	Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Original
Style Italianate

Present
Style None

Elements Four-story multiple dwelling with ground floor store; brownstone facing; architectural detail removed from facade; retains original roof cornice, height and scale of opening at upper floors.

Alterations 1936 - new storefront

HISTORY Built as four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street were built as part of the same project.

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

LEXINGTON AVENUE between 65th Street and 66th Street

No. 878-880 (1400/56)

	DATE	ARCHITECT	OWNER
Erected	1871-72	by F.S. Barus	for Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Style Italianate

Elements Two four-story multiple dwellings with ground floor stores; painted brownstone facing; retain original projecting windows lintels at the upper floors and the roof cornices.

Alterations 1922 - storefront added
1932 - new storefront
Nos. 878 and 880 have been combined on the interior and a fire escape has been added.

HISTORY Built as two four-story family tenements of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References New York City, Department of Buildings, Manhattan. Plans, Permits and Docket

LEXINGTON AVENUE between 65th Street and 66th Street

No. 882 (1400/57)

	DATE		Architect		Owner
Erected	1871-72	by	F.S. Barus	for	Jackson & Steinmetz, E. Kilpatrick & D. Crosby

ARCHITECTURE

Original
Style

Italianate

Present
Style

None

Elements

Four-story multiple dwelling with two-story storefront; brownstone facing; architectural detail removed from facade. Retains original height and scale of openings

Alterations

1905-converted to three-family dwelling, office and workshop
1940-two-story storefront added

HISTORY

Built as one four-family tenement of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 65th Street and 66th Street West Side

No. 884-886 (1400/58)

	Date	Architect	Owner
Erected	1980-		

ARCHITECTURE

Style none

Elements Three-story brick taxpayer under construction

HISTORY

The site of two four-family tenements of a row of ten along Lexington Avenue (Nos. 866-886). Four rowhouses on 65th Street and four on 66th Street were built as part of the same project. The original buildings were replaced in 1932 by a two-story store and office building; converted in 1949 to a funeral parlor which in turn was demolished in the early 1970s.

References: New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 66th Street and 67th Street

No. 898 (1401/1), the Seventh Regiment Armory, is described at 643 Park Avenue

LEXINGTON AVENUE between 68th Street and 69th Street

No. 930 (1403/1 in part)

	DATE	Architect	Owner
Erected	1912-14	by C.B.J. Snyder	for City of New York

ARCHITECTURE

Style Neo-Gothic

Elements Six-story school building which occupies the entire blockfront and extends westward to meet the main Hunter College Building; limestone facing; central tower on Lexington facade with projecting entry alcove flanked by windows and grouped under a crenellated cornice; central bay projects forward to height of fifth floor; four-centered arched window openings at first floor; windows in central bay have five-centered arches; flanking windows have drip moldings; pointed-arch windows at top of tower and in peaked end gables; crenellated parapet walls at roof and crenellated battlements at tower corners.

HISTORY

Built as a public school on the campus of the Normal College; replaced an 1872-74 school building by A. Macvay(?). It is now a part of Hunter College (See 695 Park).

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
Norval White and Elliot Willensky, AIA Guide to New York City (New York: MacMillan Publishing Co., 1978), p.228.

LEXINGTON AVENUE between 69th Street and 70th Street West Side

No. 954 (1404/157)

	DATE	ARCHITECT	OWNER
Erected	1898-99 by	S.B. Ogden	for The Wm. E. Anderson Co.

ARCHITECTURE

Style Neo-Renaissance

Elements Three-story commercial building; brick facing; continuous lintel with projecting molding above the second floor windows; bandcourse serving as a lintel above the third story windows with corbeled sills; pressed metal roof cornice supported on corbelled brackets above dentils, egg and dart moulding, and a decorative frieze.

Alterations 1912 - window cut in side wall
1922 - converted to offices and dwelling

HISTORY Built as a small office structure on a portion of the rear lot of 136 East 70th Street.

References New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets

LEXINGTON AVENUE between 69th Street and 70th Street East Side

No. 955 (1401/52)

	DATE	ARCHITECT	OWNER
Erected	1923-24	by W.L.Rouse & L.A. Goldstone	for 955 Lexington Ave., Inc.

ARCHITECTURE

Style Neo-Renaissance

Elements Eleven-story apartment building; brick facing with stone detail above a one-story stone base; two-story pilasters flanking second- and third-story windows; bandcourse with rosettes above the third floor; tenth floor windows have scrolled bracketed lintels; dentilled roof cornice above a frieze with garlands and oval panels.

HISTORY

Built as an apartment building for 23 families and designed as the complement to the apartment building at 131 East 69th Street, which was also by Rouse & Goldstone. On this site was a vacant lot and two buildings, a French flathouse and a rowhouse built as one of a pair with No. 961.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 69th Street and 70th Street East Side

No. 961 (1405/51)

	DATE	ARCHITECT	OWNER
Erected	1871-72 by	D. & J. Jardine	for Charles Huber

ARCHITECTURE

Original Style	Italianate
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Present Style	None
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Elements	Four-story residence with ground floor store; painted brownstone facing; architectural detail has been removed from the facade; retains original cornice, height, and scale of openings.
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Alterations	Storefront has been added at ground floor; architectural detail has been removed from the facade.
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<u>HISTORY</u>	Built as one house of a pair with No. 959 (which is now demolished).
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<u>References</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 962 (1405/15)

	DATE		ARCHITECT		OWNER
Erected	1871-72	by	Robert Mook	for	H. Saulpaugh, builder, for Pearson H. Halstead

ARCHITECTURE

Original Style	Italianate
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Present Style	None
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Elements	Five-story residence with stores at first two floors; painted brownstone facing; architectural detail removed from facade; retains original cornice, height, and scale of openings.
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Alterations	1919 - Stoop removed and areaway filled in 1927 - New storefront installed and windows at first two floors reconstructed
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<u>HISTORY</u>	Appears to have been built as one of a pair with No. 960 (see 131 East 70th Street).
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<u>References</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets
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LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 964-966 (1405/16)

	DATE	ARCHITECT	OWNER
Erected	1871-72 by	unknown	for Edward Knabaschuck

ARCHITECTURE

Original
Style Italianate

Present
Style None

Elements Two four-story residences with stores at the first two floors; brownstone facing; architectural detail removed from facades; retain original cornices; height, and scale of openings at upper floors.

Alterations 1927 - No. 966 converted to stores and apartments and first two floors raised
1932 - Wall between two stores taken out

HISTORY Built as two houses of a row of three (Nos. 964-968).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 968 (1405/18)

	Date	Architect	Owner
Erected	1871-72 by	Unknown	for Edward Knabaschuck

ARCHITECTURE

Original
Style Italianate

Present
Style None

Elements Four-story brownstone residence with stores at first two floors; brownstone facing; detail removed from facade; retains original cornice, height, and scale of openings.

Alterations 1928 - converted to store, show room, and apartments

HISTORY Built as a row of three houses (Nos. 964-968).

References New York City Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.

LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 970 (1405/157)

	Date	Architect	Owner
Erected	1871 by	Jonathan L. Scofield	for Josiah E. Dewey

ARCHITECTURE

Original Style	neo-Grec
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Present Style	None
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Elements	Four-story residence with stores at first two floors; brownstone facing; achitectural detail removed from facade; retains original roof cornice, height and scale of openings.
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Alterations	1922 - stoop removed and converted to multiple dwelling stores have been added to first two floors.
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<u>HISTORY</u>	Built as one single-family residence, four residences on 77th Street (Nos. 136-142) were built one year before this by the same owner.
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<u>References</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
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LEXINGTON AVENUE between 70th Street and 71st Street West Side

No. 972 (1405/57)

	Date		Architect		Owner
Erected	1870	by	Jonathan L. Schofield	for	Josiah E. Dewey
Present Facade	1924	by	Benjamin C. Block & Walter Hesse	for	Justus Ruperti

ARCHITECTURE

Original
Style neo-Grec

Present
Style vernacular neo-Federal

Elements Five-story multiple dwelling on a corner site with a two-story extension; stores at first two floors; English bond brick facing; plaques reading "1924" and "972 Lexington" at third floor; multi-paned casement windows; dentilled roof cornice.

Alterations 1924 - new front facade; new two-story extension on Lexington Avenue, replacing 1896 extension.

HISTORY Originally built as two houses of a row of four facing 71st Street (Nos. 136-142) which extended to the Lexington Avenue corner.

References New York City, Department of Buildings, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 963 (1405/22)

	Date		Architect		Owner
Erected	1887-88	by	Thom & Wilson	for	Jacob Schmitt & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence on a corner site with commercial ground floor; three-story extension; brick facing with stone detail; former entry, altered to window, features diminutive columns on stylized volutes which in turn support a canopy above; full enframements at second story windows; decorative terra-cotta panels above; two-story bay window at second and third floor; projecting chimney stacks with decorative brickwork; side street wall has variously placed large and small windows.

Alterations 1924 - stoop removed
1953 - alterations for apartments
1975 - basement and first floor altered for banking facilities

HISTORY Replaced a wooden house and a stable facing onto East 70th Street. Built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 965 (1405/121)

	Date	Architect	Owner
Erected	1887-88 by	Thom & Wilson	for Jacob Schmitt & Co.

ARCHITECTURE

Style Queen Anne

Elements Five-story residence with stores at first two floors; brick facing with stone trim; splayed window lintels and bandcourse at the third floor; central window at fourth floor features pedimented lintels which extends up and is incorporated into the fifth floor window sill support; terra-cotta panels at the fifth floor.

Alterations 1930 - converted to multiple dwelling; first two floors have been altered.

HISTORY Replaced a wooden house and a stable facing onto East 70th Street. Built as one of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 967 (1405/21)

	Date	Architect	Owner
Erected	1933	Sacchetti & Siegel	The Bank for Savings in City of New York

ARCHITECTURE

Style	Art Deco - no significant architectural features except compatible height
Elements	One-story commercial building; brick facing; curvilinear show windows flanking central entry; decorative geometric cornice panels; saw tooth and crenellated parapet wall.

HISTORY

Replaced one of the five Queen Anne rowhouses (1887-88) designed by Thom & Wilson for Jacob Schmitt & Co.

References

New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 969 (1405/120)

	Date		Architect		Owner
Erected	1887-88	by	Thom & Wilson	for	Jacob Schmitt & Co.
Present Facade	1919-20	by	Bradley Delehanty	for	Fanny Delehanty

ARCHITECTURE

Original
Style Queen Anne

Present
Style None

Elements Five-story residence with stores at first two floors; stuccoed facing; architectural detail removed from facade; retains original height.

Alterations 1919 - stoop removed, ornament removed from facade and facade stuccoed; second floor windows enlarged; converted to two-family residence.

HISTORY Replaced a wooden house and a stable facing onto East 70th Street; originally built as on of a row of five houses (Nos. 963-971).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 971 (1405/20)

	Date	Architect	Owner
Erected	1887-88 by	Thom & Wilson	for Jacob Schmitt & Co.
<u>ARCHITECTURE</u>			
Original Style	Queen Anne		
Present Style	None		
Elements	Five-story residence with stores at first floors; stuccoed facing; architectural detail removed from facade; retains original height.		
Alterations	1948 - converted to multiple dwelling. Architectural detail has been removed from facade and stores installed at first two floors.		
<u>HISTORY</u>	Replaced a house and a stable facing onto East 70th Street. Originally built as one of a row of five houses (Nos. 963-971).		
<u>References</u>	New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.		

LEXINGTON AVENUE between 70th Street and 71st Street East Side

No. 973 (1405/53)

	Date		Architect		Owner
Erected	1872	by	Renwick & Sands	for	Moran & Armstrong

ARCHITECTURE

Original
Style neo-Grec

Present
Style None

Elements Five-story residence with stores at first two floors; brownstone facing partially stuccoed; original window enframements with projecting sills and lintels at the third and fourth floors; retains original height.

Alterations Stores have been installed at first two floors; detail removed from fifth floor.

HISTORY Built as one of a row of six houses which extended to the 71st Street corner (Nos. 973-983).

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.

LEXINGTON AVENUE between 71st Street and 72nd Street East Side

No. 985-991 (1406/21)

	Date	Architect	Owner
Erected	1861-63 by	unknown	for J. Michelbacker

ARCHITECTURE

Original
Style Italianate

Present
Style None

Elements Three- and four-story residences on a corner site with rear extensions of three and two stories; painted brownstone facade; stores at ground floor; detail removed from facades; retains original roof cornice, height, and scale of openings.

Alterations 1894 - two rear extensions added
1924 - converted to offices, apartments and stores; detail probably removed from facade at this time.

HISTORY One of the first buildings to be constructed in the district.

References New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.

ARCHITECTS' APPENDIX

This appendix lists all architects who designed new buildings within the district, those who made alterations substantial enough to affect the exteriors of existing buildings, and a few who made minor alterations but are otherwise of sufficient prominence to be noted.

Each entry lists the name of the architect or firm, birth and death dates if known, and addresses of buildings designed or altered within the district with dates and type of work. Source material for the entries are in the Landmarks Preservation Commission files. Bibliographic references are listed after each entry; complete bibliographic citations may be found in the Bibliography (pp.1373-1377).

LOUIS ALLEN ABRAMSON (b.1887)

32 East 64th Street

1926

alteration

Louis Allen Abramson began his architectural career as an office boy, and then draftsman, in the office of John Duncan, where he helped design several neo-French Classic town houses in midtown. From Duncan's office he went out West and worked several years in and around Seattle, before returning to New York City to set up the practice in which he continued until his retirement in 1973.

Abramson's architectural practice focused on hospitals and restaurants. Among the former are several post-World War II buildings for Long Island Jewish Hospital; Abramson was particularly concerned with designing efficient interiors, and the hospitals' exteriors are rather plain. His restaurants, however, were elegant Art Deco and Moderne creations designed in the 1930s and '40s. These include a Horn & Hardart Automat at West 181st Street in Washington Heights, opened shortly after the construction of the George Washington Bridge, with a glass ceiling with images of the Bridge, the New York skyline, and allegorical figures; six elegant Long-champs restaurants in Manhattan; a number of restaurants for the Brass Rail, including their outlets at the 1939 World's Fair; and Ben Marden's Riviera, a night-club/restaurant perched on the Palisades near the George Washington Bridge, overlooking the Hudson, with a ceiling that could be rolled back on clear nights so that the restaurant was opened to the sky. Abramson's work at 32 East 64th Street was an alteration of an apartment in the Verona to stores.

Personal interview

WILLIAM ADAMS (1871-1956)

111 East 70th Street

1911

new building

The earliest recorded work by William Adams is the remodelling of his own house, a handsome Greek Revival residence at No. 23 West 10th Street, in 1893. The following year he formed a practice, which lasted until at least 1911, with Charles P. Warren (see Adams & Warren) and, in association, Professor A.D.F. Hamlin, former head of the School of Architecture at Columbia University. Adams, in addition to the neo-Georgian house at No. 111 East 70th Street, also designed a number of schools and residences in Cedarhurst, Lawrence, and Woodmere, suburbs of New York on the south shore of Long Island in Nassau County.

Michigan Society of Architects Monthly, 30(April 1956), 11.

ADAMS & WARREN

William Adams (1871-1956)

Charles Peck Warren (1869-1918)

47 East 68th Street

1906-07

new building

The firm of Adams & Warren (see also William Adams) was begun in 1894 in association with Professor A.D.F. Hamlin, former head of the School of Architecture at Columbia University. While in partnership, the members were responsible for houses in Tuxedo Park, Ridgefield, Conn., the sophisticated neo-Italian Renaissance town house at No. 47 East 68th Street and No. 63 East 79th Street (1911), a handsome residence that freely combines Georgian and Federal details.

Charles P. Warren, born and educated in New York City, entered Columbia's School of Architecture in 1885. In 1893, a year prior to entering his partnership with William Adams, he was hired by Columbia as a teacher in the School of Architecture where Professor Alfred D.F. Hamlin, father of Talbot Hamlin, was then adjunct professor of architecture. The academic relationship between Warren and Hamlin led, eventually, to the two men designing three buildings at Robert College, founded by Hamlin's father, in Constantinople. Warren also planned a number of buildings in Tokyo. Until his death in 1918, Warren remained a professor of construction at Columbia.

ALA Journal, 7(June 1919), 282
New York Times, Oct. 18, 1918

PHILIP AEHNE (or EHNE)

21 East 67th Street	1919	new facade
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Aside from the alterations to William Fawcett's 67th Street house by Aehene, nothing is known about this architect's life and career. Even the spelling of his name is uncertain.

ALBRO & LINDBERG

Lewis Colt Albro (1876-1924)
 Harrie Thomas Lindeberg (1881? - 1959)

163 East 69th Street	1909	new building
161 East 70th Street (Albro only)	1919	rear extension
59 East 77th Street	1907	new facade
789 Madison	1909	alterations for shops

Lewis Colt Albro (1876-1924) left his family home in Pittsfield, Massachusetts at the age of 18 to pursue his interest in architecture in New York. After a year at the Metropolitan Art School, he entered the office of McKim, Mead & White, then very active in architectural education. Later, he worked as a draftsman in the office and was eventually promoted to the position of designer and was closely associated with the designs of Low Library and other buildings at the new campus of Columbia University as well as the Charles Dana Gibson House, at 127 East 73rd Street (within the district), a neo-Federal House that

no doubt was a major inspiration for Albro's own later designs in that style. Moreover, it was through this connection that Albro received his first independent commission for Gibson's house at Newport. In 1906, he established a partnership with Harrie T. Lindeberg whom he had met in the McKim, Mead & White office. This partnership lasted until 1914. The new facade of the house at 59 East 77th Street of 1907 and the carriage house of 1909 at 163 East 69th Street are representative of the firm's reworking of Georgian, Federal, and even American Colonial motifs to combine historical detailing with such modern tastes as large groups of windows, original handling of brick as in the basement of the carriage house, and a more severe treatment of the fenestration.

After the dissolution of the partnership in 1914, Albro continued to practice, specializing mostly in country houses and estate buildings. Lindeberg went on to work as an architectural consultant for the State Department. His most prominent designs were buildings for the legation in Helsinki and for a consulate in Shanghai. In this country he designed numerous country houses for wealthy clients including the Armours, Pillsburys and DuPonts.

Dictionary of American Biography, vol. I
New York Times, Jan. 11, 1959

AUGUSTUS N. ALLEN (1868? - 1958)

131 East 64th Street	1904	new building
57 East 66th Street	1901	new building
59 East 66th Street	1902	new facade
169 East 70th Street	1910	new facade
40 East 74th Street	1900	new facade

An 1891 graduate of Columbia University School of Architecture, Augustus N. Allen was active in residential design from c.1900 until his retirement in 1933. His early houses in the district, such as the pair on East 66th Street are typical reworking of neo-Italian Renaissance and neo-Georgian motifs. The Ionic portico and swagged window enframements of 57 East 66th Street attest to a freedom in design and eclectic attitude towards sources.

New York Times, March 26, 1958, p.34

GROSVENOR ATTERBURY (1869-1956)

119-21 East 62nd Street	1910	new front
22 East 65th Street	1897	new building
9 East 69th Street	1915-17	new building
131 East 70th Street	1909, 1940	facade alterations
105 and 107 East 73rd Street	1903	new facades

33 East 74th Street
865 Madison Avenue

1901
1937

new building
new building

Grosvenor Atterbury was educated at Yale University, Columbia School of Architecture, and the Ecole des Beaux-Arts in Paris. Although best known for his work in innovative housing projects after World War I, the first years of his practice were dominated by residential projects for wealthy clients and this period in his career is well represented in the district. The son of a prominent lawyer, Atterbury himself lived within the district in a rowhouse at the corner of 70th Street and Lexington Avenue. Its picturesque and somewhat idiosyncratic facade is the product of successive remodelings and shows a somewhat more whimsical mood than the refined neo-Georgian, neo-Italian Renaissance and neo-Federal style town houses Atterbury offered his clients. His earliest work in the district, the neo-Federal style town house at 22 East 65th Street was built in 1897, shortly after he began his practice, but he continued to design in this style--his latest house in the district 9 East 69th Street of 1915-17 is also neo-Federal in style--while working in the neo-Italian Renaissance and neo-Georgian at 33 East 74th Street in 1901. In 1903, he designed the two neo-Georgian facades on adjacent brownstones at 105 and 107 East 73rd Street. His refined use of the neo-Italian Renaissance style is best seen in two East Side buildings outside the district: the Barnes House at 10 East 79th Street (1901) in the Metropolitan Museum Historic District and the House of the Redeemer (originally the Edith Fabbri house), a designated New York City Landmark at 7 East 95th Street (1914-16).

Between 1907 and 1913, Atterbury was involved in the restoration of City Hall, most prominently in the Governor's Room and the Rotunda as well as the design of the new cupola in 1917. In 1924, he served as the restoration architect of the American Wing of the Metropolitan Museum of Art which included the installation of the 1823 Federal style facade of the old Assay office, a monument whose graceful proportions and elegant details echo throughout his own residential design on the East Side.

Atterbury's fame, however, derives chiefly from his involvement in grand housing schemes and new structural procedures for prefabrication. He was the architect for the important Forest Hills Garden Community, a project of the Russell Sage Foundation which brought the principles of Garden City planning to the problems of the rapidly growing New York City suburbs. In addition to the design of the Forest Hills railroad station and adjoining structure he designed a prefabrication system of hollow concrete blocks for the housing. Indeed, he was to make a specialty of industrial housing, model tenements, and hospitals. He served as architect to the Amsterdam Houses, a huge project of the West Side Housing Authority in 1938. His influence was furthered through the invention of the so-called Atterbury mechanized mass production manufacture of building units for low-cost housing, an early prefabrication system. In addition, he served as an architectural consultant on hospitals, notably at Johns Hopkins University in Baltimore and was an Associate Professor of Architecture at Yale. This combined interest in solving the urban housing problems of the city, as well as

designed some 50 memorials and monuments in conjunction with prominent sculptors such as Augustus St. Gaudens and Daniel Chester French, with whom he designed the Lafayette Memorial in Prospect Park, Brooklyn. In conjunction with the sculptor Karl Bitter, Bacon designed the monument to Carl Schurz which rises above Morningside Park at West 116th Street. Bacon also designed the original lamp posts for Central Park in 1907. His commissions for buildings reflect the ideals of his monumental works and his commitment to classicism adapted to the requirements of various types of buildings. The Union Mutual Savings Bank on Union Square represents the adaptation of his classicism to a commercial program and the New York grid pattern. Likewise, the house he designed at 36 East 67th Street (1905-06) represents an attempt to temper his monumental sense of classicism with the details reminiscent of the Georgian style of residential design.

American Architect, 125 (1924), 196
Architectural Record, 55 (March 1924), 274-276
Dictionary of American Biography, vol. 1
New York Times, Feb. 10, 1942
 Withey

HERBERT M. BAER (dates undetermined)

132 East 70th Street	1913	new building
962-970 Madison Avenue	1914	new building

Little is known about Baer. He maintained offices on West 45th Street at the time of his commissions within the district. These buildings display a preference for the classicizing styles popular in the early 20th century.

Trow's, 1911

DONN BARBER (1871-1925)

10 East 64th Street	1922-23	new facade
54 East 68th Street	1910	new front
8 East 73rd Street	1913	front extension
120 East 75th Street	1922-23	new building

Donn Barber is chiefly known for his advocacy of the French Beaux-Arts atelier system of education as the best method for training young American architects. Himself, a graduate of the Ecole des Beaux-Arts, Barber's architecture combines the clear organization and monumental effect of the French method with a sophisticated manipulation of a personal approach to neo-classicism which, in its severity and crispness foretells something of the classicist architecture of the late 1920s and 1930s and the late Art Deco which was to evolve out of the Beaux-Arts movement in this country.

After graduating from Yale in 1893, Barber entered the office of the architects Carrère & Hastings. Both graduates of the Ecole des Beaux-Arts and enthusiastic supporters of early attempts to conduct ateliers for American architectural students, they no doubt influenced Barber to travel to Paris in 1894. In 1895, he enrolled at the Ecole des Beaux-Arts, receiving his diplôme in 1898. The influence of this French training and his exposure to European design is evident throughout his work.

In addition to his role as a teacher and active promoter of the Beaux-Arts systems through the Society of Beaux-Arts Architects, Barber had a short but highly productive career. Important commercial, public, and institutional structures are prominent in his oeuvre, including the severe main building of the Manhattan school of Music (formerly Julliard School) of 1910 at 120 Claremont Avenue, Morning-side Heights, and a number of commercial structures in lower Manhattan, which no longer stand. Barber's monumental designs are best seen in the complex of buildings he designed in downtown Hartford Connecticut, including the Traveler's Insurance Building, Aetna Life Insurance Building, Hartford National Bank, the Connecticut State Library, and Supreme Court.

Barber's earliest residential work within the district, the house at 54 East 68th Street of 1910 reflects the popularity of the elegantly restrained neo-French Classic style during the first two decades of this century. But already the attenuated proportions, severity of detail and profile, and sensitivity to the wall plane as a sheer surface reflect his more severe public work. These characteristics are also to be seen in the late facade he designed for the house of 10 East 64th Street in 1922-23. The East 64th Street facade is a strikingly original handling of neo-French Classic motifs, remarkable for its composition of solids and voids and its play of restrained, crisply cut detail. In its assured but personal command of classical details it reflects both Barber's French training and his attempts to design in a style appropriate to an American urban concept.

American Architect, 127 (1925), 537-538
Dictionary of American Biography, vol. 2

BARNEY & COLT

John Stewart Barney (1869-1924)
 Stockton Beekman Colt (1863-1937)

147 East 69th Street	1913	new facade
14 East 74th Street (Colt only)	1899	new facade

John Stewart Barney was born and educated in New York City and was a graduate of Columbia College and the Ecole des Beaux-Arts. In 1894, after returning to this country, he entered into partnership with Henry Otis Chapman (see). Their firm probably ended before 1912 when Barney worked in collaboration with Stockton B. Colt on the design for the Emmet Building at 95 Madison Avenue, a striking terracotta office building in neo-Gothic style. Colt was born into a

prominent family from Paterson, New Jersey, in 1863. After graduating from the Columbia School of Architecture, he joined the office of George B. Post. Between 1894 and 1897, Colt was a member of the firm of Trowbridge, Colt & Livingston which was responsible for one mansion within the district at 4 East 75th Street. Little is known of Colt's activities between the time he left Trowbridge & Livingston and 1912 when he joined Barney, other than the handsome neo-Georgian town house for Anna J. Rutherford at 14 East 74th Street.

A year after forming Barney & Colt, the firm was hired by the railroad magnate, Arthur C. James, to redesign his carriage house on East 69th Street. Although carriage houses were a necessity during the 19th century, only the very wealthy could afford to build and maintain their own. In the early 20th century, as automobiles replaced horses, the original carriage houses and stables were converted into garages with chauffeurs' residences above. No. 147 East 69th Street is a good example of this successful conversion and forms part of a distinguished block of former carriage houses.

AIA Journal, 14(1926), 46
American Architect, 151 (Sept. 1937), 158
New York Times, June 23, 1937
 Withey

FREDERICK BARUS (dates undetermined)

38 East 63rd Street	1880	new building*
110 East 64th Street	1874	new building
120-130 East 65th Street	1874	new buildings(6)*
129-131 East 65th Street	1871-72	new buildings(2)*
133 East 65th Street	1871-72	new building
783-785, 789-791 Madison Avenue	1871	new buildings(4)*
787 Madison Avenue	1871	new building
872-882 Lexington Avenue	1871-72	new buildings(6)*

* facades now altered

Manhattan architect Barus participated in the early development of the District. His earliest works in the district, a brownstone row on East 65th Street and the adjoining ten tenements on Lexington Avenue (six of which survive), are unpretentious middle class dwellings in the Italianate style. Barus also employed the neo-Grec style in later works.

Francis
 Trow's, 1871

WILLIAM A. BATES (1853-1922)

47 East 67th Street	1908	new facade
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A specialist in residential architecture, William Bates was especially sought out for his Queen Anne and Tudor Revival designs for affluent clients in exclusive New York suburbs such as Bronxville (where he himself lived), Lawrence Park, and Tuxedo Park. Bates was born in Brooklyn but raised and educated in Cleveland before beginning his career as a draftsman in the office of the firm of Herter Brothers. The neo-Georgian house at 47 East 67th Street with its handsome bow-fronted upper stories supported on Doric columns, is a fine example of a style favored by affluent clients for town residences in the beginning of this century.

New York Times, June 27, 1922 p.7

WILLIAM BAUMGARTEN (dates undetermined)

138 East 68th Street 1901 facade alterations

It is quite possible that the architect for the remodeling of the lower floors of No. 38 East 68th Street is the same William Baumgarten who was an interior decorator and furniture manufacturer for the Herter Brothers. However, little data has been found concerning William Baumgarten to either confirm or deny this.

New York Times, April 29, 1906
Trow's, 1901

CHARLES BAXTER (dates undetermined)

27-35 East 63rd Street 1877 new buildings(5)*
711-719 Madison Avenue 1877 new buildings(5)*

*facades altered, except
at 33 East 63rd, and 711-715
Madison

Charles Baxter, who later formed a partnership with his son, Charles, Jr., designed ten rowhouses within the district in the neo-Grec style, which he also employed when designing several rowhouses now included within the Mount Morris Park Historic District. Although Baxter apparently specialized in residential work, he also designed St. Nicholas Church and St. Anselm's Monastery in the Bronx.

Francis

BEATTY & STONE

W. Gedney Beatty (dates undetermined)
Frederick S. Stone (dates undetermined)

16 East 73rd Street 1906 new facade

The facade for this house was commissioned by A. Chester Beatty, a construction engineer and probably the brother of W. Gedney Beatty. Nothing is known about the education or training of either Beatty or Stone. However, it is known that Beatty began an independent practice in Manhattan in 1893 and designed an apartment house at 180 West 88th Street (now demolished) and a warehouse at 83 Warren Street (1899-1901). Stone began to practice in 1896, and was in partnership with Beatty by 1906 when the firm designed the handsome facade on East 73rd Street.

Francis.
Trow's, 1911.

CHARLES I. BERG (1856-1926)

15 East 70th Street 1909 new building
122 East 70th Street 1913 fifth story added

Charles Berg is best known as a partner of the important New York architectural firm of Cady, Berg & See, who designed such monumental Romanesque Revival structures as The American Museum of Natural History and many buildings for Presbyterian Hospital at its original 70th Street and Madison Avenue site.

Berg was born in Philadelphia and trained in architecture at the Ecole des Beaux-Arts where he was a member of the Atelier Andre. His partnership with J. Cleveland Cady was formed after his return to New York in 1880. Soon after the firm received the commission for the Metropolitan Opera House, which stood at Broadway and 39th Street until its demolition in the 1960s. Here Romanesque Revival forms are combined with a Renaissance compositional framework which reflects Berg's French training. The firm also designed a number of churches in both Manhattan and Brooklyn, as well as many chapels and additions to older churches, such as the Grace Episcopal Church (enlarged 1901-02) in Jamaica, Queens, a designated New York City Landmark.

Charles Berg also designed a number of buildings independently, both while he was with the firm and after Cady's death in 1919. Most important among these was the Gillender Building, an important early "skyscraper" of 20 stories topped by a handsome cupola which stood at Wall and Nassau Streets. Cady, Berg & See also designed houses in a Romanesque Revival style such as those at 57-65 East 90th Street in the Carnegie Hill Historic District, Berg's town house at 15 East 70th Street however draws on the same academic classical tradition as the Gillender Building and the Hotel Tauraine (both demolished).

In 1918 Berg was appointed as consulting architect for the design of the Presidential Palace in Havana, Cuba. This was to prove his last major commission before illness led to his retirement from architectural practice in 1926.

ALA Journal, 14(1926), 504
American Architect, 130(1926), 324
Who's Who in America, 1920

IRVING A. BERG (dates undetermined)

44-46 East 63rd Street	1953	new facade
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Nothing is known about Irving Berg. The alteration he was commissioned to do for Nos. 44-46 East 63rd Street at least maintains the scale of the original two brownstone rowhouses.

Manhattan telephone directory, 1953

JOSEPH M. BERLINGER (dates undertermined)

20 East 63rd Street	1954	alteration
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Berlinger's single commission within the District was for the conversion of a neo-Grec rowhouse to apartments. The facade is now sheathed in brick and contains modern tripartite windows.

American Architects Directory, 1956

ROBERT L. BIEN (b. 1923)

1 East 67th Street	1961	new building
812 Fifth Avenue	1961	new building
857 Fifth Avenue	1963	new building
900 Fifth Avenue(with Sylvan Bien)	1958	new building

Son of the architect Sylvan Bien, Robert Bien was educated at Cornell and Stanford Universities before joining his father's firm in 1949. A specialist in apartment and office buildings, Bien has had an active practice, concentrating on Midtown and the East Side of Manhattan.

American Architects Directory, 1962

SYLVAN BIEN (1893-1959)

3 East 67th Street	1937-38	new building
3 East 69th Street	1937-38	new building
4-8 East 70th Street	1937-38	new building
101-103 East 71st Street	1940	new building
28 East 73rd Street	1939	new building
20 East 74th Street	1944	new building
35 East 76th Street (Carlyle Hotel)	1929	new building
48-62 East 77th Street (with Harry M. Prince)	1930	new building
860 Fifth Avenue	1948-51	new building
900 Fifth Avenue (with Robert Bien)	1958	new building
910 Fifth Avenue (with Robert L. Bien)	1950	new building
923 Fifth Avenue	1948-51	new building
605 Park Avenue	1953-54	new building
710 Park Avenue	1947-48	new building

Born in Austria, Sylvan Bien's first work in this country was in San Francisco, where he assisted on the designs of the Panama-Pacific Exposition. In 1916, he came to the New York and in 1919, entered the office of Warren & Wetmore (see), a position he maintained until 1923 during which time he assisted on the design of the Mayflower Hotel in Washington, D.C.. Later, he worked on the design of public housing in association with the noted architectural firm Shreve, Lamb & Harmon. From the early 1930s Bien conducted his own lucrative practice, specializing in apartment buildings--of which many examples are to be found within the district--skyscrapers and hotels, including the elegant Carlyle Hotel. In the 1950s, his son Robert L. Bien (see) joined the firm and continued the firm's specialty in apartment houses and office buildings.

New York Times, May 13, 1959, p.37

CHARLES E. BIRGE (1871-1942)

167 East 69th Street	1908-09	new building
717-719 Madison Avenue	1923	alterations

Educated at Massachusetts Institute of Technology and the Ecole des Beaux-Arts, Charles Birge's earliest career was spent in Chicago, but he soon opened a practice in New York which he maintained until his retirement in 1937. Better known for his work for William Randolph Hearst and for Schrafft's Candy Stores, the handsome neo-Georgian stable on East 67th Street is a modest example of his work. At 717-719 Madison Avenue he combined two existing rowhouses, redid the fronts, and added shops. He also designed an office for the Bankers Trust Co. and the North River Savings Bank, which stood at 51 West 34th Street.

New York Times, Nov. 23, 1942, p.23

WILLIAM H. BIRKMIRE (1860-1924)

133-135 East 73rd Street 1889 new building

Born in Philadelphia, William Birkmire studied architecture with Samuel Sloan whose publications were very influential in late 19th century residential design. Sloan, influence is not especially evident in the town house Birkmire designed at 133 East 73rd Street, four years after he moved to New York. Indeed Birkmire's work generally focused on the engineering aspects of design. An authority on modern steel construction, he designed a number of office and loft buildings in the late 19th century as head of the construction department of Jackson Architectural Iron Works and after 1892 with the J.B. & J.M. Cornell Iron Works. Birkmire also worked on the steel details for the Astor Hotel in New York and the Mexican National Opera House in Mexico City.

New York Times, Feb. 10, 1924, p.23

PHILIP BIRNBAUM (dates undetermined)

45 East 72nd Street 1957-59 new building

Philip Birnbaum, one of New York's most prolific post-World War II builders, designed the 18-story apartment building at 45 East 72nd Street within the district. The structure is representative of his tall apartment building designs.

BLAKE & BUTLER

37 East 67th Street 1904 new facade

Unfortunately, we have been unable to discover anything about this firm; even the first names of the partners are undetermined. However, it is likely that Blake is not Theodore E. Blake who was associated with Carrère & Hastings until 1927. The facade the firm produced for No. 37 East 67th Street is a respectable design in keeping with the character of the area.

BLOCH & HESSE

Ben C. Bloch (1890-1977)
Walter Hesse (1891-1975)

972 Lexington Avenue 1924 new facade

Bloch & Hesse was a prolific firm that produced buildings for the Brooklyn Borough Gas Company; restaurants for Schraffts, Lundy's, Leone's, and the "21" Club; schools for the Board of Education; parts

of the Brooklyn Civic Center; the Mid-Manhattan branch of the New York Public Library; housing developments; private homes; and over 60 synagogues. Bloch graduated from the Cornell School of Architecture in 1912, and Hesse from the Columbia University School of Architecture.

No. 972 Lexington Avenue, originally two of a row of four neo-Grec houses facing 71st Street (Nos. 136-142) extending to Lexington Avenue, was converted to a five-story multiple dwelling with a neo-Federal facade designed by Bloch & Hesse in 1924.

New York Times, Nov. 8, 1975, Nov. 28, 1977

GEORGE & EDWARD BLUM

George Blum (dates undetermined)

Edward Blum (1876-1944)

20 East 73rd Street	1910-11	new building
23 East 74th Street	1911	new building
9 East 74th Street	1919	new facade
11 East 74th Street	1919	new facade
67 East 77th Street	1922-23	new facade
555 Park Avenue	1912-13	new building
791 Park Avenue	1924-25	new building

Nothing is known of George Blum. Edward Blum, born in Paris, was a graduate of Columbia University, and studied further in Paris. The firm's work includes the Henrick Hudson apartments, the Greeley Building, and the Marlborough-Lefcourt Building.

The firm designed several town houses in the Upper East Side district. No. 20 East 73rd Street is a very handsome Beaux-Arts style five-story limestone-faced residence with finely carved ornamental detail. No. 23 East 73rd Street is a seven-story brick residence in the neo-Georgian style. Nos. 9 and 11 East 74th Street, build c.1869, were given new facades by George Blum; to bring them up to date, Blum replaced their Italianate brownstone facades with neo-Italian Renaissance limestone fronts. To No. 67 East 77th Street, built as one of a row of eight houses in 1876-77, the Blums added a neo-Federal style facade in 1922-23. The Blums also designed two apartment houses in the district, Nos. 555 and 791 Park Avenue; the former, built in 1912-13, is a twelve-story building in a neo-Renaissance style, while the latter, built in 1924-25, is in a classicizing version of the Art Deco style just becoming popular in New York.

New York Times, March 28, 1944

BOAK & PARIS, INC.

Russell Boak (dates undetermined)
William Francklyn Paris (1871-1954)

132 and 134 East 64th Street	1934	new facades
3 East 66th Street	1933-34	new building
50 East 78th Street	1936	new building

Little is known about Russell Boak. He later formed a partnership with Thomas Raad (see). William Paris studied at the Art Students League in New York, and also in Paris, London, and Rome, and he received an honoray M.A. from New York University in 1921. He did architectural decorative work in the state capitols of Missouri, Minnesota, and West Virginia, and at several universities. Paris was a founder of the American Society of the French Legion of Honor in 1932, and its president in 1946-54; the U.S. director of Decorative Art at the Paris Exposition of 1900; an honorary delegate for the United States at the Antwerp Exposition in 1930; and a Knight of the Crown of Belgium and Italy. Among several books he wrote was Decorative Elements in Architecture, (1917).

Nos. 132 and 134 East 64th Street were two in a row of four neo-Grec style houses built in 1878 which were converted to multiple dwellings in 1934; Boak & Paris removed the stoops, cornices and other ornament from the facades. No. 3 East 66th Street is a ten-story brick apartment house with some Art Deco detail; No. 50 East 78th Street is a twelve-story apartment house in the same style.

American Society of the Legion of Honor Magazine, 25(Summer 1954), 121.
New York Times, June 8, 1954

BOAK & RAAD

Russell Boak (dates undetermined)
Thomas Raad (dates undetermined)

20-28 68th Street	1955	new building
886 Madison Avenue	1950	new building

Russell Boak and Thomas Raad were active within the district during the 1950s, designing apartment houses. Boak had formerly been in partnership with William Francklyn Paris (see Boak & Paris), and had designed two apartment buildings also included within the district.

American Architects Directory, 1962

ALBERT JOSEPH BODKER (dates undetermined)

40 East 62nd Street	1910	new building
24 East 71st Street	1910-11	new building
55 East 72nd Street	1924	new building

Bodker was a New York architect who apparently specialized in residential work. He designed several apartment buildings including those within the district and the Turin of 1909 on Central Park West.

Trow's, 1917.

WILLIAM ALCIPHON BORING (1859-1937)

14 East 73rd Street	1910-11	new building
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William A. Boring, was born in Illinois and began his architectural education at the University of Illinois. In 1883, he went to Los Angeles where he began practicing architecture, designing the first Los Angeles Times Building. In 1886, Boring arrived in New York and completed his architectural education at Columbia University. The following year he went to Paris where he pursued the course of the Ecole des Beaux-Arts for three years. Returning to New York in 1890, he entered the office of McKim, Mead, & White where he met Edward L. Tilton with whom he formed a partnership. Their first prominent work was the design of the buildings for U.S. Immigration Service on Ellis Island; won in competition and completed in 1898, the buildings are in an exuberantly rusticated neo-Baroque style for which they received a Gold Medal at the Exposition Universelle of 1900. This publicity brought the firm to considerable prominence. Also by the firm is the Casino of 1905 on Montague Street in the Brooklyn Heights Historic District, a handsome composition with a stepped gable evoking Brooklyn's Dutch origins.

Their later designs are more restrained and include the Cathedral Preparatory Seminary (originally St. Agatha's School) of 1908 at 87th Street and West End Avenue, the restrained Beaux-Arts design of the town house at 14 East 73rd Street of 1910, and a number of apartment houses, including No. 520 Park Avenue. Indeed, although none of Boring's apartment houses are within the district he was one of the earliest architects to provide the image of the apartment block which was to transform Park Avenue into an elegant residential street in the years around World War I.

After the First World War, Boring was to devote much of his attention to architectural education, an issue which concerned many of the American graduates of the Ecole des Beaux-Arts. In 1919, he became a professor of architecture at Columbia. Tilton continued to practice independently after Boring's retirement. Boring was also a founder and the first president of the Society of Beaux-Arts Architects, as well as a founder of the American Academy at Rome. Boring continued on the faculty of Columbia, and served as Dean of the School of Architecture until his retirement in 1933.

New York Times, May 6, 1937

Withey

E.R. BOSSANGE (1871-1947)

13 East 77th Street	1910	new facade
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E.R. Bossange was an architect who pursued an academic career. Upon receiving his Ph.B. in Architecture from Columbia University in 1893, he began practice in New York. In 1913-15, he was Professor of Architecture at Cornell University; in 1915-23, director and dean of the College of Fine Arts at the Carnegie Institute; in 1923-26, Professor of Architecture and Director of the School of Architecture at Princeton University; he served on the faculty of New York University for fifteen years, and in 1930, became Dean Emeritus of the School of Architecture and Allied Arts there.

Bossange's one commission in the Upper East Side district was for a new, neo-Federal style facade for the originally neo-Grec style residence built in 1879 at 13 East 77th Street.

New York Times, Nov. 18, 1947

WILLIAM WELLES BOSWORTH (1869-1966)

14 East 65th Street	1923	new building
40 East 65th Street	1906	new facade
42 East 65th Street	1906	new facade
121 East 65th Street (with E. Piderson)	1922-23	new building
12 East 69th Street	1913	new facade

William Welles Bosworth was an American architect, trained at the Massachusetts Institute of Technology and later at the Ecole des Beaux-Arts in Paris, who, after an early career in architecture in the United States, moved to France to supervise the Rockefeller-financed restorations of French monuments following World War I. Among the buildings under his care were the chateaux of Versailles and Fontainebleau, the Cathedral of Rheims, and Queen Marie Antoinette's cottage retreat near Versailles.

Before moving to France, Bosworth had been the architect for John D. Rockefeller's house at Pocantico Hills, completed in 1909, John D. Rockefeller Jr.'s house in New York City; a series of buildings at M.I.T. in 1913; the Pan-American Exposition buildings at Buffalo; the landscaping of Stanford University in California; the Major L'Enfant Monument in Arlington National Cemetery; and the extraordinary neo-Classical headquarters for the American Telephone and Telegraph Co. (1917) at 195 Broadway, in lower Manhattan.

Bosworth's work in the Upper East Side district comprises three new facades for existing town houses, and two completely new town houses. Nos. 40 and 42 East 65th Street; designed originally in 1876-77 by John G. Prague (see), were given neo-Federal style fronts by Bosworth in 1906. No. 14 in the same block, designed by Bosworth in 1923, is a handsome neo-Classical design. No. 121 E. 65th Street, designed in as-

sociation with E.E. Piderson for William B. Parsons, an engineer responsible for the planning and construction of New York City's first subway system (IRT), is an unusually wide neo-Federal town house with an entrance enframed by two Ionic columns carrying an entablature. No. 12 E. 69th Street is also an unusually wide house, neo-Classical in style, with a Greek Revival style entrance with flanking Doric pilasters supporting an entablature.

New York Times, June 5, 1966

WILLIAM LAWRENCE BOTTOMLEY (1883-1951)

14 East 68th Street	1925	new facade
34-36 East 70th Street	1924	facade alterations
18 East 73rd Street	1922	new facade
117 East 78th Street	1940	facade alterations

After graduating from Columbia University with a degree in architecture in 1906, William Lawrence Bottomley continued his education at the American Academy in Rome and the Ecole des Beaux-Arts in Paris. After returning to this country, he practiced with Edward S. Hewitt (see) until 1919. One of his buildings within the district, No. 34-36 East 70th Street, was designed for James P. Warburg, son of financier Paul Warburg. This house, one of the most singular in the area, is in the tradition of the romantic architectural styles popular at the time with textured sandstone facade and Florentine-like arcade at the fifth floor. Urban residences were not Bottomley's only commissions. He was responsible for a number of country houses and the City hall and Courthouse in Plainfield, New Jersey. Bottomley was also the author of Spanish Details (1924) and edited the two-volume study, Great Georgian Houses of America.

New York Times, Feb. 2, 1951.

JOHN B. BRAZIER (dates undetermined)

34 East 75th Street	1895-96	new building
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John B. Brazier practiced architecture alone and subsequently in partnerships, first as Brazier & Bedell and later, Brazier & Simonson. Among his works are the Union Methodist Episcopal Church in Manhattan and the Central Iron Works, in Newark, N.J. The Gerster residence on 75th street is a rather early example of the austere classical style which became very popular in the early 20th century.

Francis

BREEN & NASON

15 East 61st Street	1879-80	new building*
4, 12-18 East 62nd Street	1879	new building(5)*
41 East 67th Street	1878	new building*
155-157 71st Street	1881	new building(2)
*facades now altered		

Breen & Nason were carpenters and builders. With the exception of the two brownstone houses on 71st Street, all the rowhouses erected within the district by Breen & Nason have been drastically altered. It is likely that the original facades were neo-Grec in style.

Trow's, 1872, 1881

CHARLES BRENDON (dates undetermined)

125 East 73rd Street	1909-1910	new building
55 East 77th Street	1902	new building

Brendon, a Manhattan architect who specialized in the construction of private residences and apartment buildings, also acted as a real estate developer. The two houses of his design within the district illustrate the shift of taste from the exuberant boldly-scaled Beaux-Arts style of the turn of the century at 55 East 77th Street to the more restrained, often English-inspired style of a decade later at 125 East 73rd Street.

Francis.

MARCEL BREUER & ASSOCIATES

Marcel Lajos Breuer (b.1902)

945 Madison Avenue (Whitney Museum)	1963-66	new building
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Marcel Breuer has long been recognized as one of the foremost "modern" architects. Born in Hungary, he studied art in Vienna and then joined the Bauhaus at Weimar. First a student, he later became a teacher and head of the furniture design section. Upon leaving the Bauhaus in 1928, Breuer practiced architecture in Berlin. Between 1935 and 1937, he worked in London with F.R.S. Yorke. Then he immigrated to the United States at the invitation of Walter Gropius. In addition to practicing with Gropius, he also taught at Harvard until 1946. After leaving Harvard, he moved to New York, and it was with his post-War designs that he began to achieve his international reputation. Among his works are the Unesco Building in Paris and St. John's Abbey in Collegeville, Minnesota. The Whitney Museum of American Art, within the historic district, with its asymmetrical massing and poured concrete forms has been praised as one of the most distinguished works of modern architecture in New York, despite the somewhat startling effect of its presence on Madison Avenue.

BROWN, LAWFORD & FORBES

Archibald Manning Brown (1881-1956)

Geoffry Noel Lawford (b. 1903)

Edwin M. Forbes (b. 1899)

113 East 73rd Street

1962

new facade

Although Archibald Manning Brown (see Peabody, Wilson & Brown), well-known for his designs of country residences and the first Federally-funded housing project in the country, the Harlem River Houses, had died six years before No. 113 East 73rd Street was begun, it is not uncommon for an architectural firm to retain the name of a deceased partner. The firm of McKim, Mead & White retained the names of the original partners long after the three men had stopped playing an active role in its operation. Edwin M. Forbes, born in Scranton, Pennsylvania, received his Bachelor of Architecture in 1920, from the University of Pennsylvania. Before joining Brown, Lawford & Forbes, he was a partner in Fuller & Forbes. Geoffry N. Lawford was born in England but educated at Cornell University in Ithaca, New York. Before joining with Brown and Forbes in 1946, he was a partner in Wilson & Lawford. He had been a member of the New York State Board of Examiners for Architects from 1954 to 1961, and was president and vice-president of the New York Chapter of the American Institute of Architects. A number of the principal works of the firm were student housing projects at Wesleyan University and Bennett College and the

J. Watson Art Reference Library at the Metropolitan Museum of Art. The projects the firm worked on within the district were for an academic institution, the Buckley School at East 73rd Street.

American Architects Directory, 1962

CLEMENT BENJAMIN BRUN (dates undetermined)

42 East 63rd Street	1911	facade alterations
128 East 70th Street	1905	new facade

Little is known of Clement B. Brun other than that he practiced with George H. Pierce between 1894 and 1897 and, from 1898 on, with Leo Hauser. The earliest recorded work is a handsome Beaux-Arts styled town house at 15 East 80th Street in the Metropolitan Museum Historic District, done by Brun & Hauser in 1899-1900. The new facade designed for T.J. McLaughlin at 128 East 70th Street is a competent rendering of the neo-Georgian style so popular at that time. The finest known building by the firm is the large free-standing frame house at 125 Buckingham Road in the Prospect Park South Historic District done in the Colonial Revival style.

Francis

BUCHMAN & DEISLER

Albert Buchman (1859-1936)

Gustav Deisler (dates undetermined)

114-118 East 65th Street	1899	new buildings(3)
47-59 East 74th Street	1898	new buildings(7)

The partnership of Buchman & Deisler was formed in 1887. Buchman, who later gained fame in the firms of Buchman & Fox and Buchman & Kahn (see), trained at Cornell and Columbia Universities; Deisler was trained in technical schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A.J. Schwarzmnn, architect of the Centennial buildings.

Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway especially is dotted with their works, including several in the SoHo-Cast Iron Historic District. The firm also did residential work, however, including Jacob Schiff's residence on Fifth Avenue. Their houses in the Upper East Side district are part of two speculatively-built groups: 110-118 East 65th Street, of which only 114, 116, and 118 survive, and 47-61 East 74th Street, of which all but No. 61 survive. The former are in the Beaux-Arts style fashionable for the town houses of the well-to-do at the turn of the century. The latter are in the equally fashionable neo-Renaissance style and were commissioned by Jeremiah C. Lyons, an active real estate developer in the area.

Francis

History of Real Estate, p.697

Withey

BUCHMAN & FOX

Albert Buchman (1859-1936)
Mortimer J. Fox (1875?-1948)

21 East 63rd Street	1900	new facade
26 East 63rd Street	1901	new building
18 East 64th Street	1911-12	new facade
58 East 66th Street	1908	new building
5 East 73rd Street	1901	new building
115 East 73rd Street	1906	new building

Following his partnership with Gustav Deisler (see Buchman & Deisler), begun in 1887, Albert Buchman formed a new firm with Mortimer J. Fox. A native New Yorker, Fox had studied at City College and later the Columbia University School of Mines, the predecessor of the Architecture School, and joined Buchman shortly after graduation. Although Fox's career was quite varied--he gave up architecture in mid-life to become the vice-president of the Columbia Bank (later Manufacturers Trust Co.) in 1917, and later retired from banking to take up landscape painting, becoming fairly well-thought-of in the field--his partnership with Buchman lasted 17 years. The firm produced a great many fine designs for commercial buildings, including the old Bonwit Teller building at Fifth Avenue and 56th Street, and the Annex of the New York Times (1911) at 217-243 West 43rd Street. They also produced many residential designs, including the handsome Beaux-Arts apartment house at 1261 Madison Avenue (1900-01), a designated New York City Landmark, and two town houses in the Metropolitan Museum Historic District: 15 East 78th Street, and 24 East 81st Street.

Buchman & Fox's work in the Upper East Side district comprises three town houses, two new facades for older town houses, and a residential hotel, all designed in the first decade of this century, and all in variations of the conservative classical revival styles of the time. The three new buildings -- 5 East 73rd Street, 115 East 73rd Street, and 58 East 66th Street -- are large five-story structures, two in the Beaux-Arts style with limestone fronts, and one in the neo-Georgian style with a Flemish-bond brick front, and all with mansard roofs. Their two new fronts for older, four-story houses--21 East 63rd Street and 18 East 64th Street, -- are in much the same style as their new buildings -- stone fronts with, respectively, a Beaux-Arts and a neo-French Classic design. The 13-story apartment hotel, 26 East 63rd Street, is similar in inspiration: brick with limestone trim in a generally neo-Italian Renaissance design.

Francis
New York Times, May 17, 1948
Withey

BUCHMAN & KAHN

Albert Buchman (1859-1936)

Ely Jacques Kahn (1884-1972)

781 Fifth Avenue (in association with 1926-27 new building
Schultze & Weaver)

Albert Buchman's final partnership, following those with Gustav Deisler and Mortimer J. Fox (see Buchman & Deisler and Buchman & Fox), was with architect Ely Jacques Kahn.

Kahn, trained at Columbia (B.A. 1903, B. Arch 1907) and the Ecole des Beaux-Arts (Diploma 1911) set up practice in New York in 1911. His partnership with Buchman was succeeded by one with Robert Allan Jacobs, established in 1940; their most famous work is the Municipal Asphalt Plant (1941-44), a designated New York City Landmark.

Kahn today is best-known as a designer of Art Deco and Moderne buildings, including No. 2 Park Avenue (1927), No. 261 5th Avenue (1928-29), and the Film Center Building (1928-29) on Ninth Avenue between 44th and 45th Streets. In the 1920s and '30s his name was generally linked with those of Ralph Walker and Raymond Hood. Kahn also designed in more conservative styles, however, for instance the Bergdorf Goodman store (1927) on Fifth Avenue at 58th Street. The Sherry-Netherland Hotel, at 781 Fifth Avenue, designed by Schultze & Weaver in association with Buchman & Kahn, is also a conservative, eclectic design combining elements of the neo-Romanesque and neo-Gothic styles.

Francis
New York Times, Sept. 6, 1972, p.48
Withey

RICHARD W. BUCKLEY (d.1910)

14 East 64th Street	1879	new building
16 and 18 East 68th Street	1879	new buildings(2)
32-38 East 68th Street	1885-86	new buildings(4)
52-54 East 72nd Street	1887	new buildings (2)*
40-52 East 73rd Street	1885-86	new buildings(7)
55 East 73rd Street	1905	new facade
6 East 77th Street	1907	penthouse added
106-110 East 78th Street	1879	new buildings(3)
803-807 Madison Avenue	1876	new buildings(3)

* facade now altered

Richard W. Buckley was an active real estate developer as well as an architect. According to New York City business directories, he began his architectural practice in 1873, being briefly associated in 1875 and 1876 with John Davis Hatch and Clarence W. Smith. Although Buckley did not form a partnership with Robert McCafferty until 1880, he began designing houses for McCafferty as early as 1876. All of the residences Buckley designed within the district except for the new Beaux-Arts facade at 55 East 73rd Street, were carried out as real estate investments in association with Robert McCafferty. They were

active throughout the entire Upper East Side area, including the Metropolitan Museum Historic District. Stylistically, Buckley followed the trends of the day, designing his early houses in the neo-Grec style and moving on to the neo-Renaissance and Beaux-Arts styles as they became fashionable. Although McCafferty died in about 1905, Buckley continued in practice until his sudden death in 1910 during his annual holiday trip to Paris.

Francis

New York Times, April 22, 1910

KATHERINE C. BUDD (1860 -?)

29 East 63rd Street

1908

new facade

Little is known of the life of this pioneering woman architect. As Judith Paine has noted in Women in American Architecture: A Historic and Contemporary Perspective (New York: Whitney Library of Design, 1977), many aspiring women architects "frustrated in their plans to practice architecture... devoted their training to related interests..." (p.69). Apart from the new facade she designed for Henry Burchell, Jr. at 29 East 63rd Street in a style drawing on the American Colonial and neo-Classical styles popular during these years, her practice seems to have been confined to minor alterations. For instance, in 1910, she designed the installation of an elevator at 7 East 63rd Street. During these same years she published a series of articles on kitchen efficiency in the Architectural Record (September 1905 and June 1908) as well as one on Japanese houses (1906). There are no records of her career or whereabouts after 1932.

Francis

CHARLES BUEK & COMPANY

Charles Buek (dates undetermined)

Henry Cook (dates undetermined)

33 East 65th Street	1884-85	new building
16-20 East 69th Street	1881-82	new buildings(3)
21-29 East 69th Street	1885-86	new buildings(5)
36-38 East 73rd Street	1886	new buildings(2)*
813-815 Madison Avenue	1881	new buildings
818-822 Madison Avenue	1881	new buildings(2)
829-833 Madison Avenue	1885	new buildings(3)*
903-907 Madison Avenue	1886	new buildings(3),
		* 36 East 73rd and 831 Madison now altered

One of the most active developers of the East side in the 1880s, Charles Buek became associated with the firm of Duggin & Drossman in 1870.

In 1881, he reorganized the firm under his own administration as Charles Buek & Company. Through the 1880s the firm concentrated its activities on the East Side. In addition to the development in the district clustered around Madison Avenue, the firm also built extensively around Lexington Avenue and 36th Street. Varied in character, their buildings reflect contemporary styles with an imaginative economy of means. Particularly noteworthy and handsome is the decorative treatment of brick work in the Queen Anne style house at 23 East 69th Street. The cut-off date of 1886 in the district is by no means coincidental, for in 1887 the firm shifted its operation to the bustling real estate market of the Upper West Side.

Francis
History of Real Estate, pp.221-222

DANIEL BURGESS (dates undetermined)

13 East 69th Street	1882-83	new building facade altered
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Burgess began his architectural practice in 1855 and was associated in later years with James W. Pirrson and James Stroud. The house within the district was originally part of a row of five built on speculation.

Francis

JOHN C. BURNE (dates undetermined)

129 East 74th Street	1878-79	new building
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Burne evidently specialized in the design of houses and apartment buildings, often constructed on speculation. He opened his New York City office in 1877. After his early work in the neo-Grec style, Burne favored the Romanesque Revival mode. Examples of this later work are included within the Mount Morris Park, Park Slope, and Hamilton Heights Historic Districts.

Francis

J. FRANCIS BURROWES (1876?-1944)

109 East 69th Street	1920	new facade
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Burrowes served as architect for the New York City building and contracting firm of John I. Downey & Co. until 1921, in which year he moved to East Orange, New Jersey, where he was active for 23 years as an architect and real estate developer. The redesign of the house at 106 East 69th Street was commissioned by John I. Downey, apparently as his personal residence for the Downey estate did not sell it until 1961.

New York Times, Oct. 24, 1944, p.23
-1200-

FREDERICK T. CAMP (1849-1905)

132 East 71st Street	1884-85	new building
134 East 71st Street	1884-85	new building
55-57 East 76th Street	1882-83	new building

Little is known of this architect. His office in 1881-85 was at 1242 Third Avenue, between 71st and 72nd Streets, just outside the district. Nos. 132 and 134 East 71st Street are five-story residences. No. 132 was given a new, neo-Federal facade in 1928, but No. 134 still has its original Queen Anne style, brownstone facade, and shows what No. 132 must have looked like. Camp's slightly earlier building at 55-57 East 76th is an impressive seven-story, neo-Grec, brownstone-fronted flat house, intact except for alterations at the entrance.

Francis

ROSARIO CANDELA (1890-1953)

1 East 64th Street	1929-31	new building
16 East 64th Street	1952	interior alteration
1 East 66th Street	1948	new building
20 East 66th Street	1922	new facade
40-46 East 66th Street	1928	new building
2 East 67th Street	1927	new building
44 East 67th Street	1940	new building
2 East 70th Street	1927-28	new building
19 East 72nd Street	1936	new building
834 Fifth Avenue	1930	new building
955 Fifth Avenue	1937-38	new building
960 Fifth Avenue	1927-28	new building
720 Park Avenue	1928-29	new building
740 Park Avenue	1929-30	new building

The architect of many large luxury apartment houses on the Upper East Side, Rosario Candela designed in a variety of building types during his career. Born in Sicily, he came to the United States at the age of 19 and graduated from the Columbia School of Architecture in 1915. In addition to his many Manhattan apartment buildings, he also designed several public schools in Baltimore, Maryland. Among his most interesting projects was the former United States Embassy Building in London. The lower floors were the work of the noted architect, John Russell Pope, while the upper residential stories were by Candela. Also a cryptographer, Candela was the author of two books on the subject.

The six buildings designed by Candela on Fifth Avenue within the district -- these also include those at 1 East 64th Street, 1 East 66th Street, and 2 East 67th Street -- are typical of the apartment houses which transformed Fifth Avenue from a parade of distinguished houses to a nearly continuous sweep of masonry facades. While heralding an entirely new scale, Candela's apartment houses continue to draw on the details

and organizational methods of the neo-Italian Renaissance style, popular earlier in the district for town houses. With their rusticated basements, stories grouped by molding courses, and heavy projecting cornices these buildings emulate the palazzo-type facade organization long favored in designing tall buildings and pioneered on Fifth Avenue in McKim, Mead & White's 998 Fifth Avenue apartment house. Although the fundamentals of this organization continue in apartment house design into the post-World War I years, the stylistic expression tends toward a severe neo-classicism and the equally sleek, if more imagistic, Art Deco styles. Echoes of the Art Deco style can still be detected in the latest of Candela's apartment houses in the district, 1 East 66th Street of 1948. Here however are the motifs which would become the urban apartment vernacular in the Upper East side apartment boom of the post-War decades, especially east of Park Avenue.

Candela also undertook smaller apartment buildings and private residences on the side streets of the district, and even refaced older brownstone rowhouses, such a prominent feature of the re-fashioning of the East Side. An example of this may be seen in his use of a restrained neo-classically inspired style for the new facade he designed in 1922 for 20 East 66th Street.

New York Times, Oct. 7, 1953

EMILE L. CAPEL (dates undetermined)

129 East 69th Street	1915	new building
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Nothing is known about this architect. Of his work, only the neo-Georgian apartment house on East 69th Street has been discovered.

Trow's 1917

J. EDWIN R. CARPENTER (1867-1932)

59-61 East 65th Street (620 Park)	1923-24	new building
4 East 66th Street	1919-20	new building
105 East 67th Street	1923	new building
2 East 72nd Street	1915	new building
2 East 73rd Street	1921	new building
810 Fifth Avenue	1925-26	new building
825 Fifth Avenue	1926	new building
950 Fifth Avenue	1926	new building
550 Park Avenue	1916-17	new building
580 Park Avenue	1923	new building
610 Park Avenue	1925	new building
623 Park Avenue	1929	new building
630 Park Avenue	1916	new building
635 Park Avenue	1912-13	new building
640 Park Avenue	1913-14	new building
655 Park Avenue	1923-24	new building

One of the most noted architects of the many apartment buildings erected in New York City during the 1920s, J. Edwin R. Carpenter greatly influenced the character of the historic district, and especially Fifth and Park Avenues as they were developed in the 1920s.

Born in Columbia, Tennessee, he graduated from MIT in 1878, and then studied at the Ecole des Beaux-Arts, before establishing his own practice in Norfolk, Virginia. During the early years of his career, he designed a number of commercial buildings.

Carpenter's earliest known New York City work dates from 1912 and includes two Park Avenue apartment houses (Nos. 635, within the district, and 960) and also 3-5 East 85th Street. During the next twenty years, he established a considerable reputation as not only an expert on apartment design, but also as a successful real estate investor. In 1919, the Architectural Forum noted his important role in the development of the apartment house: "Mr. Carpenter stands as an unquestioned authority on this special phase of building development, it being the general custom of realty and financial men in the metropolis to first submit for his review any such projected improvement of property."

One of his most significant contributions to the design of the apartment house along Upper Fifth Avenue involved his fight against the earlier height restrictions on such buildings in this part of the City. Carpenter successfully defeated the seventy-five foot height restriction on apartment buildings and was, therefore, directly responsible for the present appearance of Upper Fifth Avenue.

Architectural Forum, 57(Aug. 1932), 20
New York Times, June 12, 1932

CARRERE & HASTINGS

John Mervin Carrere (1858-1911)
Thomas Hastings (1860-1929)

118 East 62nd Street	1919	new facade
5 East 67th Street	1908	new building
35 East 68th Street	1899-1901	new building
48 East 68th Street	1919	new building
36 East 69th Street	1923	alterations to facade
39 East 69th Street	1916	new building
111 East 69th Street	1916	new building
1 East 70th Street (Frick Collection)	1913-14	new building (Landmark)
11 East 71st Street	1892; 1907	new building; interior alterations
9 East 72nd Street	1894	new building (Landmark)
58 East 79th Street	1898	new building
817-819 Madison Avenue	1892; 1922	new building; alterations for commercial use

The design philosophy of the Ecole des Beaux-Arts and the fashion for French styles in urban architecture received their most successful and prominent expression in the work of the leading architectural firm of the turn of the century, Carrère & Hastings. John Mervin Carrère and Thomas Hastings were both graduates of the Ecole des Beaux-Arts and employees in the office of McKim, Mead & White, forming their partnership in 1885. Carrère, born in Rio de Janeiro, of American parents of French descent, was educated in Switzerland and in 1877, entered the Ecole des Beaux-Arts and worked in several prominent ateliers including that of Leon Ginain, a proponent of the "neo-Grec." Hastings, born in New York, spent a short time at Columbia University before entering the Ecole des Beaux-Arts and serving an apprenticeship in the atelier of Jules Andre. The future partners met in Paris, both earned their diplomas--Carrère in 1882, and in Hastings in 1884--and entered the office of McKim, Mead, & White. In 1885, the two formed a partnership, one of the first of many important architectural practices to emanate from McKim, Mead & White's studio.

Their first commissions, all for the real estate developer Henry M. Flagler in Saint Augustine, Florida, include the Ponce de Leon (1885-87) and Alcazar Hotels and a church and house for Flagler. All of these were designed in a Spanish Renaissance mode with certain Moorish elements, but the hotels in particular were innovative in their use of concrete. Although Flagler's patronage established their practice on sound footing, they came to especial prominence in New York with their success in the 1891 competition for the new Cathedral Church of St. John the Divine, in which their design was placed second after that of Heins & Lafarge. (The firm was later to design the neo-Italian Renaissance chapel of St. Ambrose in the chevet as redesigned by Ralph Adams Cram.) From their earliest work, the French Renaissance, which Carrère professed to be his favorite architectural style, and the more eclectic and decoratively rich Beaux-Arts style dominate their designs. Their success in the competition of 1897 for the New York Public Library (built 1898-1911) established them as one of the leading offices in the country, not only in the eyes of the public but also young architects desirous of a Beaux-Arts education.

The firm was very active in residential design. In addition to their city mansions and town houses for wealthy clients, so well represented in the historic district, the firm designed many estates, often for the same clients, including the Gambrill house at Newport, "Bellefontaine" for Giraud Foster at Lenox, Mass., and "Whitehall" for their early client Flagler, at Palm Beach, Fla. (1901). As early as 1891 in the Mail & Express Building on Broadway the firm established its interest in working at an urban scale, which was to manifest itself most prominently in their plans of 1901 for the Pan American Exposition of Buffalo, the entrances to the Manhattan Bridge, a designated New York City Landmark, and Carrère's active role on several city planning commissions, including that of Cleveland, which culminated in his book City Improvement from the Artistic Point of View (1908), a statement of the Beaux-Arts inspired City Beautiful movement. Indeed this concern with axial planning, control of spatial experience sequentially, and use of vistas was merely an extension of the firm's approach to architectural planning most brilliantly realized in the series of public spaces of the New York Public Library. Carrère lived

for many years on Staten Island, where the firm's work still dominates the approach to that borough from Manhattan; both the Borough Hall (1903-06) and County Court House (1913-1919) are by Carrere & Hastings. The original St. George Ferry Terminal, completed in 1904, was also the work of that firm.

At the height of the firm's success, in 1911, the year in which the Public Library finally opened, Carrère was killed in a collision between a tramcar and the taxi cab in which he was a passenger. Hastings continued to practice under the firm's name, continuing the firm's residential work but specializing in public monuments and office structures. Hastings also continued the firm's interest in English architecture, which is to be observed in many of their works, particularly in such church designs as the First Church of Christ Scientist on Central Park West (1899-1903) and even more apparently in the Fort Washington Presbyterian Church of 1914. In 1922, Hastings was awarded the Gold Medal of the Royal Institute of British Architects, an acknowledgement of the continued influence in Great Britain of the American development of an urban and urbane Beaux-Arts classicism. At the time of his death, Hastings was working with the prominent British architect C.H. Réilly, a great admirer of McKim, Mead & White, on designs for Devonshire House in London, as well as on the architectural treatment of the Tri-Borough Bridge in New York.

The many works of Carrère and Hastings within the Upper East Side Historic District offer an excellent resume of the firm's use of the neo-French Classic and Beaux-Arts styles to epitomize the life styles and aspirations of wealthy New Yorkers at the turn of the century. Certainly the Henry T. Sloane house at 9 East 72nd Street must count among their finest works.

Both the influence of their Ecole training and the interest of McKim, Mead & White in English Georgian sources (as transmitted to Carrere & Hastings) are to be seen in their earliest works in the district; 11 East 71st Street and 817-819 Madison Avenue, both of which combine English Baroque fenestration motifs, eared enframements and Gibbs-surrounds, and a French interest in organizing facades by the handling of the masonry and exquisite proportions. In fact, the exceptionally high quality masonry in all of Carrere & Hastings buildings reflect their French training.

Later works reflect the firm's preference for French Classic sources in all their variations from the severe Louis XVI facade of the Frick Mansion to the exuberantly detailed, yet no less monumental Sloane Mansion with its rich details, decorative use of a colossal enriched Ionic order, and mansard roof with large dormers. A more restrained version of the Beaux-Arts style was adopted for such town houses as that at 35 East 68th Street of 1899-1901.

As early as 1908, in the Valentine residence at 5 East 67th Street, the firm turned to a simpler classical style enlivened by rich surface carving. At No. East 67th Street, this takes the form of richly carved pilasters and panels on the oriel window and the carved enframements of the fourth floor while at 48 East 68th Street, built in 1919 after Carrère's death, the ornament is confined to very restrained low relief carving.

In the new facades for 111 East 67th Street (1916-17) and 118 East 62nd Street (1919), the firm used brick with stone trim. In the first instance, they produced a rare neo-Georgian design of great simplicity. The East 62nd Street building draws equally on French and English sources. The severity of these late designs reflects not only a change in the building economy but an increasing taste for clean lines and simplicity in architecture in the second and third decades of the century.

American Architect, 99(1911), 151-152; 136(1929), 55

Dictionary of American Biography, vols. 2 and 4.

New York Times, Oct. 23, 1929

Royal Institute of British Architects Journal, 18(1910-11), 352; 37(1929-30), 24-25.

JAMES E. CASALE (1890?-1958)

8 East 62nd Street	1945	altered for apartments
3 East 63rd Street	1936	new facade; altered for apartments
12 East 63rd Street	1957	new facade; altered for apartments
29 East 63rd Street	1955	altered for three-family residence
7½ East 64th Street	1946	penthouse added
111 East 64th Street	1953	facade alterations; altered for apartments
20 East 65th Street	1957	altered for apartments
44 East 65th Street	1944-46	altered for apartments
18 East 68th Street	1942-46	altered for apartments
47 East 68th Street	1954	altered for offices
107 East 70th Street	1953	altered for offices
7-15 East 73rd Street	1934	altered for apartments
38 East 73rd Street	1945	stoop removed
8 East 74th Street	1945	altered for apartments
42 East 75th Street	1923	front remodelled; altered for apartments
12 East 76th Street	1946	new facade
57 East 77th Street	1952	facade changes; altered for apartments
827 East Madison Avenue	1923	new facades; altered for stores and apartments

Born in Villarosa, Italy, James Casale came to this country in 1900, and received his architectural training at Cooper Union and Columbia University. Casale was a specialist in remodeling residences into apartments, offices, and for commercial uses, and estimated the year before his death that he had remodeled some 3000 city houses, mostly on the East Side. Indeed every one of Casale's works in the district is such a conversion. His most prominent conversions were those of the Villard Houses, designated New York City Landmarks, into the offices of the Roman Catholic Archdiocese (now part of the Palace Hotel), the conversion of the Pulitzer mansion at 7-15 East 73rd Street

into apartments, and the conversion of the Lamont house at 107 East 70th Street into the Headquarters of the Visiting Nurse Service of New York. Although James E. Casale was a major figure in the transformation of the district from a largely affluent residential area of urbane mansions to a vibrant neighborhood of "mixed use," his work was carried out almost exclusively on the interiors of buildings and thus is rarely apparent to passersby. Very minor conversions and alterations carried out by Casale are not on the above list.

New York Times, July 2, 1958

EDWARD PEARCE CASEY (1864-1940)

154 East 70th Street	1906-07	new building
25 East 73rd Street	1907	facade alteration

Edward Pearce Casey was born in Portland, Maine, and educated as a civil engineer at Columbia University and as an architect at the Ecole des Beaux-Arts in Paris. In 1891, he opened an office in New York City, but his first major work was his appointment in 1892 to supervise completion of the Library of Congress in Washington, originally designed by the firm of Smithmeyer & Pelz. This led to a number of commissions in Washington, D.C., including the Memorial Continental Hall of the Daughters of the American Revolution (1904-07), the Connecticut Avenue Viaduct, the General Grant Memorial (1905) and the Commodore Barry Monument (1910). Casey also designed the New York State Battle Monuments at Antietam, Maryland (1920) and Gettysburg, Pennsylvania (1924).

The house which Casey designed for the noted art collector Stephen C. Brown at 154 East 70th Street of 1906-07 is in a severe version of the Tudor Revival style and reflects his Beaux-Arts training in its strict symmetrical composition and organization of the facade by means of large units. Slightly earlier, Casey had combined formal compositional principles with Tudor and Jacobean details in the more eclectic and picturesque brick and stone facade of the H. Percy Silver Parish House of the Church of the Incarnation at 205 Madison Avenue, where Tudor fenestration is combined with a richly ornamented portal. The altered facade at 25 East 73rd Street is considerably more severe than this Tudor style.

Architectural Record, 87(Feb. 1946), 116, 118
New York Times, Jan. 3, 1940

CAUGHEY & EVANS

_____Caughey (dates undetermined)

_____Evans (dates undetermined)

71 East 77th Street	1928	new building
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Little is known of this firm. Their other buildings include a house (1924) at 71 Maple Street, in the Prospect-Lefferts Gardens Historic District in Brooklyn, designed to resemble an English cottage, and the elegant Hampshire House (1926-29), 150 Central Park South, a white brick skyscraper hotel with Classical and Art Deco details. In the Upper East Side district, they designed No. 71 East 77th Street, a neo-Tudor, ten-story brick and limestone apartment house which, like their other commissions, is a conservative but well-executed design.

GIORGIO CAVAGLIERI (b. 1911)

129 East 73rd Street 1947 interior alterations

Giorgio Cavaglieri, best known today for his work as a preservation architect, was born in Venice, Italy, and educated at the Superior School of Engineering in Milan (D. Eng. 1932), and the Superior School of Architecture in Rome (1934) with a specialization in city planning. In 1932-33, he worked as a draftsman for E.A. Griffini, in Milan. From 1934 until the outbreak of war in 1939 he had his own firm, Giorgio Cavaglieri, Architect, in Milan. In 1939, he came to New York City and worked for Rosario Candela (see), a designer of luxury apartment houses generally in a neo-Italian Renaissance style. From 1939-43, he was a designer and associate with J.O. Chertkof, Baltimore; later in 1943, a designer for Benjamin Frank in the same city; and in 1946, he was with Peter Copeland in New York City. Later in 1946, he organized his own firm, again called Giorgio Cavaglieri, Architect, in New York.

Cavaglieri's principal works include airfield installations in Libya; Temple Beth-El in Manhattan Beach, Brooklyn, in association with Larry Lieberfeld; Olivetti stores in Chicago and San Francisco (1953); an office building at 826 Seventh Avenue, New York, in 1956; No. 797 Eighth Avenue, New York (1960); and several New York City Fire Houses, (1961). In the late 1960s, however, Cavaglieri began earning a reputation as one of New York's most prominent preservation architects. His two most famous projects were carried out in 1966 and 1967: the conversion of the former Astor Library on Lafayette Place to the New York Shakespeare Festival Public Theater, and the conversion of the former Jefferson Market Courthouse in Greenwich Village to a New York City branch library.

In 1947, Cavaglieri converted a five-story neo-Italian Renaissance town house at 129 East 73rd Street, designed in 1907-08 by Harry Allan Jacobs, to a two-family residence with doctor's offices; the exterior was not affected.

American Architects Directory, 1956, 1962

WALTER B. CHAMBERS (1866-1945)

54 East 64th Street (with Ernest Flagg)	1906-1907	new building
12 East 65th Street	1908-1909	new building
124 East 65th Street	1911	stoop removed; rear extension
45 East 67th Street	1911	new building
43 East 68th Street	1927	interior alterations and rear extension
7 East 72nd Street (with Ernest Flagg)	1898-99	new building (Landmark)
815 Madison Avenue	1926	new facade
563 Park Avenue	1909-1910	new building

Walter B. Chambers was raised in Brooklyn and educated at Yale University, the Ecole des Beaux-Arts in Paris, and in Munich. Returning to New York, Chambers was employed in the recently organized architectural office of Ernest Flagg, first as a draftsman and from 1895, as Flagg's partner. Their partnership lasted until 1906, and was responsible for some of the finest works of both architects including the exuberant and luxuriously detailed Oliver Gould Jennings Residence at 7 East 72nd Street, the Firehouse at 44 Great Jones Street both designated New York City Landmarks, and the neo-Federal Jenks town house at 54 East 64th Street.

In 1906, Chambers established his own practice, designing a number of private houses but achieving notice as a designer of apartment houses, such as that of 1909-10, at 563 Park which received the annual award of the Down-Town League of New York in 1912.

Like the later designs of his former partner, Flagg, the late residential works of Chambers reflect a taste for greater severity and simplicity in details and overall composition. The Gavin residence of 1908-1909 at 12 East 65th Street still employs elements from the Beaux-Arts design vocabulary and a sense of the mass and plasticity of the wall, but this is all handled with a greater restraint and an appreciation of the unarticulated wall surface which is nowhere to be found in the earlier Jennings Residence. The Sheffield residence of 1911 at 45 East 67th Street continues this tendency with a new novelty of composition and lightness.

In the later years of his practice Chambers also produced designs for several commercial buildings in New York and dormitory and classroom at Yale and Colgate Universities.

Francis
New York Herald Tribune, April 21, 1945
Withey

HENRY OTIS CHAPMAN (1862-1929)

952 Fifth Avenue	1923	new building
940 Madison Avenue	1921	new building

Henry Otis Chapman was born in Otisville, New York, and educated

in Elmira and New York City. After selecting architecture as his career, Chapman returned to school, taking a special course of study at Cornell. He enhanced his education with travel and further study in Europe. His first architectural office was opened in New York at 132 West 23rd Street in 1892. Two years later, he formed a partnership with John Stewart Barney and began to specialize in ecclesiastical design. It is not known exactly when the partnership was terminated but, in 1912, Barney worked in collaboration with another architect on the design of an office building which may indicate that Chapman and he had dissolved the firm.

Designs credited to Chapman include: the Rutgers Presbyterian Church at West 73rd Street and Broadway; the Broadway Tabernacle; the Union Sulphur Building at West and Rector Streets; and No. 940 Madison Avenue which was originally built for the United States Mortgage and Trust Co. Chapman was given a Medal of Honor in 1922, by the Fifth Avenue Business Association for the design of this building. The apartment building he designed at 952 Fifth Avenue is a handsome neo-Italian Renaissance design.

Francis
Withey

THORNTON CHARD (1873-1951)

19 East 70th Street 1909 new building(Landmark)

Little is known of the architect of the distinguished house at 19 East 70th Street. He is known to have attended the Ecole des Beaux-Arts in 1901. After his return to the United States he opened an architectural practice which he maintained until the 1930s, working on occasion after 1910 in association with the architect Stockton B. Colt (see Barney & Colt) with whom he did the neo-Georgian house at 68 East 56th Street. Having married into the Barclay family, Chard spent much of his time at his home in Casanovia, New York, where he is said to have designed the village dock. His selective practice also included town houses in New York and a house called "Meadowood" for his brother W.J. Chard in Casanovia (now demolished).

LPC files - 19 East 70th Street House

HENRY T. CHILD (dates undetermined)

56 East 66th Street 1935 new facade

Manhattan architect Child "modernized" the facade of the neo-Grec town house at 56 East 66th Street, a practice especially favored during the 1930s.

Trow's, 1934

HENRY STERN CHURCHILL (1893-1962)

28 East 63rd Street 1925 new building

Henry S. Churchill is best known for his work in city planning and his committed efforts to upgrade the design of urban housing. Educated at Cornell, Churchill began practice in New York after service in World War I. He served as consulting architect to the United States Housing Authority and the New York State Division of Housing and produced innumerable housing, zoning, and planning studies for New York and other cities. He wrote extensively on the problems of housing and planning in the professional press and in his book The City is People (1925). The largest projects with which he was associated were the Walt Whitman and the Fort Greene Houses (now Raymond V. Ingersoll Houses) in Brooklyn of 1944 and the Queensbridge Houses of 1939. The apartment house at 28 East 63rd Street represents Churchill's participation in the luxury apartment boom of the 1920s. Although utilitarian in overall conception the building is here enlivened by a handsome entry motif and variegated brick bonding patterns on the upper floor.

Churchill was also a noted city planner, most notably in developing the initial plans for redeveloping the vast Eastwisch sections of southeastern Philadelphia in 1952, an important forum for planning ideas although never realized completely.

The Builder, 104(1963), 18
Philadelphia Inquirer, Dec. 19, 1962 p.20

CHARLES W. CLINTON (1838-1910)

643 Park Avenue 1877-79 new building(Landmark)
30 East 70th Street 1866 new building

CLINTON & RUSSELL

Charles William Clinton (1838-1910)
William Hamilton Russell (1856-1907)

4 East 62nd Street 1898 new facade
7 East 67th Street 1899 new facade
18 East 77th Street 1896 new building

One of the New York City's leading architectural firms at the turn of the century, Clinton & Russell are responsible for scores of buildings that range from early skyscrapers and luxury apartment houses to institutions and fashionable hotels. During the early years of this century when the financial district was transformed from a relatively low-scale section to a district of dramatic "canyons" and monumental structures, many of the most prominent buildings were by Clinton & Russell.

Charles William Clinton was born and raised in New York and educated in the local schools. His architectural training was received

in the offices of Richard Upjohn which he left in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. For the next 32 years Clinton practiced alone until he joined with William Hamilton Russell in 1894. Russell, also a native New Yorker, had studied at the Columbia School of Mines before joining the firm of his great-uncle, James Renwick, in 1878. Five years later, he became a partner in the firm and remained with it until 1891.

Although both men trained with this country's most important Gothic Revival architects, there is little specific reference to the Gothic style in their work. The country estate "Glenview" for James Bond Trevor in Yonkers which was designed by Clinton and built in 1876-77 has some Victorian Gothic elements. But this is an exception. Russell seems only to have retained a sensitivity for verticality, an elemental characteristic of the Gothic.

Most of Clinton's important buildings during the long period that he practiced independently were office buildings based on Italian Renaissance prototypes. A strong design feature of all these works was a pronounced layering of the facade into horizontal sections with monumental pilasters or piers carrying cornice bands, a usual rendering of the tall building during the 19th century. Clinton did not stylistically express the verticality of tall buildings until he formed his partnership with Russell. A Clinton & Russell office building is generally brick and masonry with a base consisting of two horizontal sections, a shaft characterized by a monumental arcade which makes a strong vertical statement either at the central bays or across the full facade and, finally, a prominent roof entablature crowned with additional stories. The use of the monumental arcade which was often seven stories high seems to be the result of Russell's influence, the element of verticality retained from his years in the Renwick firm.

The residential buildings for which the firm is noted are also monumental and include a number of features found in their commercial skyscrapers. Their most famous apartment houses, the Graham Court Apartments (1901) at West 116th Street and Seventh Avenue, the Astor Apartments (c.1905) at 2141-2157 Broadway, and the Apthorp (1908) at 2101-2119 Broadway, were all built for the Astors. The Astor connection with the firm dates from about 1898 when Clinton & Russell designed a splendid group of four French Renaissance-inspired town houses for William Astor on the northeast corner of Fifth Avenue and East 56th Street which extended along the side street. The firm also produced the famous Beaux-Arts styled Astor Hotel, now demolished, which was long one of Times Square's most famous buildings.

Another building type which Clinton & Russell produced was the armory. The 71st Regiment Armory, one of the most impressive armories ever built in the city, was by the firm and occupied the blockfront on the east side of Park Avenue between East 34th and 33rd Streets. This armory, now demolished, a massive pile of brick and masonry encrusted with machicolations, boasted circular towers and a soaring central tower suggested by medieval Italian prototypes. The firm was not unfamiliar with this building type because the Seventh Regiment Armory (1877-80) on Park Avenue between East 66th and 67th Streets had been designed by

Charles Clinton before he joined with Russell.

The town houses that the two men produced, both within the district and in other parts of Manhattan, reflect the popular styles for domestic architecture at the period--the neo-Federal and neo-Renaissance. The houses are quite different from their other works not only in scale, but in design, plan and arrangement which, while always of the highest quality and standards, follow the traditions for the New York City rowhouse.

Architectural Record, 7(Oct.-Dec., 1897), 1-61
New York Times, July 25, 1907, p.7; Dec. 2, 1910, p.9

JACK PICKENS COBLE (b.1910)

158 East 70th Street	1970	facade alterations
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Jack Coble, born in Greensboro, North Carolina was educated at Cornell University (B. Arch. 1934). He became a junior draftsman with Gehron & Ross (1929-31), a draftsman-designer with Walker & Gillette (see) (1936-38), and then went out on his own in Greensboro as Jack C. Coble, Architect, in 1938-41; in 1945-50 he was an architect-designer with Raymond Loewy Associates; in 1951-54 with James C. Mackenzie, Architect. Principal works include: Montaldo Shop Building, Greensboro (1941); Marc Friedlaener Residence, North Carolina, (1942); Cole Porter Residence, Williamstown, Massachusetts, (1954); Frank Duncan Residence, Middletown, Rhode Island, (1955); Roland Langay Residence, Woodbury, Connecticut (1957); Partners Dining Suite, Carl M. Loeb, Rhoades and Company, Wall Street, New York (1960).

In 1970, Coble converted a five-story Italianate style residence at 158 East 70th Street to a two-family dwelling, at which time the window sash was changed and the ornament stripped.

American Architects Directory, 1956, 1970

OGDEN CODMAN (1863-1951)

11 East 60th Street	1912	new facade; altered for apartment
46 East 65th Street	1906-07	new facade
5 East 68th Street	1911	interior alterations
131 East 71st Street	1910	facade changes

Ogden Codman was well known for his residential designs in the neo-French Classic style and for many fine interior alterations. Although he was born in Boston, he was raised in France where he was greatly influenced by French architecture. In 1882, he returned to the Boston area and began practice as an architect. In 1893, he opened an office in New York City where he received numerous commissions. Codman executed many prestigious residential commissions in Newport, Boston, and Long Island, as well as in New York. He worked for such prominent families as the Rockefellers and the Vanderbilts, for whom he did the interior decoration for the "Breakers", the Vanderbilt home in New-

port, Rhode Island. Codman espoused his architectural philosophy in a book on interior decoration which he wrote in cooperation with the well-known writer Edith Wharton in 1897. Titled The Decoration of Houses, this book offered advice to the layman concerning the harmonizing of interior decor with architectural style. Codman gave expression to his preference for French architecture of the 16th through the 18th centuries in this book. He felt that interior decoration was "a branch of architecture" and that "our life is more closely related to the tradition of ... France" and thus French architecture was the most suitable for New York living. One of the many town houses designed in neo-French Classic styles by Codman is that at 18 East 79th, in the Metropolitan Museum Historic District, in which Codman adapted scale drawings of an 18th-century house in Bordeaux to a New York City lot. Also the group of three town houses on East 96th Street (Nos. 7, 15 and 18) attest to his fluency in French architectural styles. The house at 7 East 96th Street, a designated New York City Landmark, built by the architect in 1912-13 for his own use, recalls Parisian Louis XV style houses.

In 1910, Codman made changes to the front and interior of an earlier rowhouse at 131 East 70th Street for Elsie de Wolfe, generally considered the founder of the interior decorating profession in the United States. Rather than being a complete redesign, the house retains elements of the earlier brownstone front. This kind of alteration proved very influential in the 1910s and '20s and was undoubtedly encouraged by Codman and de Wolfe for their fashionable clients.

Codman was also a prolific designer in the popular American Colonial and neo-Federal styles. These predominate in his country and suburban work but are also to be seen in several urban commissions as well, notably the facade Codman designed in 1906 for Eleanor Blodgett's house at 46 East 65th Street, with its somewhat severe handling of the elements of that fashionable style. His 1912 redesign of an earlier rowhouse at 11 East 60th Street for the Metropolitan Club shows his facility to adapt elements of the Italian Renaissance style.

F. Codman, The Clever Young Boston Architect, private printing, 1970.

COFFIN & COFFIN

H. Errol Coffin (b.1891)
Kenneth Ford Coffin (b.1896)

129 East 64th Street 1937 new facade

H. Errol Coffin was born in Binghamton, New York, and educated at Cornell University. He worked as a draftsman with the firm of Tooker & Marsh until 1917 when he formed his own firm which lasted for two years until his younger brother, Kenneth, joined him.

Kenneth Ford Coffin was born in Bath, New York, and educated at Rutgers and Cornell. After graduating from Cornell, he became a partner with his brother. The principal works by the firm are schools which include: the Colegio Maria Alvarado in Lima, Peru (1930); the Agricultural Engineering Building at Cornell (1954); the High School at Saratoga Springs (1926); and the Centenary Junior High School at Hackettstown, New Jersey (1949), among others. They also designed the Mariners Harbor Houses (1954) on Staten Island. The only work that the firm did in the district was the modernization of the facade of 129 East 64th Street.

American Architects Directory, 1956, 1962.

SAMUEL COHEN (dates undetermined)

59 East 75th Street	1920	facade and interior alterations
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All that is known of Samuel Cohen's life and career is that he undertook alterations for Morris Zucker at 59 East 75th Street.

Trow's, 1917

HENRY MARTYN CONGDON (1834-1922)

8 East 63rd Street	1878	new building
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Henry Congdon graduated from Columbia College in 1854, and apprenticed himself to John Priest, M.A. a fellow-member of the Ecclesiological Society of which Congdon's father was a founder. In 1859, Congdon and John Littell opened an office. The greatest part of Congdon's 63 years of practice, however, were spent without a partner. In 1907, he took his son Herbert into the firm. Congdon's works include St. Andrew's Church, Harlem; the House of Mercy, Inwood; St. Mary's Free Hospital for Children, New York City; and a number of churches in Connecticut, Pennsylvania, and New Hampshire. Congdon was still in practice at the time of his death.

Nothing is known of the original appearance of Congdon's only building in the Upper East Side district, a five-story structure built in 1878 which was given a new facade in 1898-99 by C.P.H. Gilbert (see).

AIA Journal, 10(1922), 134
Francis

CONKLIN & ROSSANT

William J. Conklin (b.1923)
James Stephen Rossant (b.1928)

58-66 East 78th Street 1978 new building

William Conklin was born in Nebraska, received his B.A. from Doane College in 1944, and his B. Arch. from Harvard's School of Design in 1950. James Rossant, born in New York City, was educated at the University of Miami (1946-47) and Columbia University, (1948-1949); he studied further at the University of Florida (B. Arch. 1951) and Harvard (Master of City and Regional Planning 1953). Conklin was a principal in the firm of Whittlesey & Conklin from 1961 to 1969; the firm became Whittlesey, Conklin & Rossant in 1966-67; and finally Conklin & Rossant organized in 1967.

Having received some 50 design awards, the firm of Conklin & Rossant is preparing the Urban Design Plan for the New Capital of Tanzania, and designing a new center for Oklahoma City. New York City buildings that reflect the firm's preservationist sensitivity include the Butterfield House on West 12th Street in Greenwich Village, the Premier at 333 East 69th Street, and the Painters Union Building on 14th Street, constructed of bronze, in a style reflective of its cast-iron neighbors.

No. 58-66 East 78th Street is the Ramaz School, still under construction. It has a pewter-colored metal facade.

American Architects Directory, 1970.

JOHN CORREJA, JR. (dates undetermined)

147 East 69th Street 1880 new building, facade altered

Little is known of this architect. He was apparently active in New York from c.1850 to c.1890, as a partner in Field & Correja from 1850-55, and on his own from then on. His one other known building is an enormous cast-iron warehouse, built 1879-80, at 462-468 Broadway in the SoHo-Cast Iron Historic District, and it is one of the most impressive such buildings there. No. 147 East 69th Street, built at the same time as 462-468 Broadway, was originally a stable, with living quarters in the uppermost floor; its facade was changed in 1913, and no record remains of the original.

Francis.

RALPH ADAMS CRAM (1863-1942)

861-863 Madison Avenue
(St. James' Episcopal Church)

1923

new facade

No architect is so closely identified with the Gothic Revival in 20th-century American ecclesiastical and collegiate architecture as Ralph Adams Cram. Deeply religious, Cram was almost a latter-day Pugin in his combination of a prolific architectural practice with writing and lecturing aimed to explain and foster his point of view. Like Pugin, Cram visualized the middle ages as representing a way of life unblemished by the harsher aspects of industrialized society and sought to realize an image of his faith and beliefs in innumerable churches. His philosophy is best expressed in The Gothic Quest, one of his countless publications, in which he described Gothic architecture as "a mental attitude, the visualizing of a spiritual impulse."

The son of a Unitarian clergyman, Cram later became converted to Anglo-Catholicism during a midnight mass in Rome. Cram began his practice in Boston at the age of 24 in partnership with Charles Wentworth. Later Frank Ferguson and Bertram Goodhue, who had joined the firm in 1889 and 1891 respectively, were made partners. From the start the firm specialized in church design and favored English and French Gothic styles. Both of these styles can be seen in what is, no doubt, Cram's most famous work in New York, the nave and chevet of the Cathedral Church of the St. John the Divine and the several buildings in the cathedral precinct. Cram had taken over the cathedral project after the death of George L. Heins of the original architectural firm of Heins & LaFarge. Their Romanesque Revival design, which was largely obscured by Cram's Gothicization after 1907, can still be detected in the domed crossing. While the cathedral is generally 13th-century French Gothic in conception and detail the unusual arrangement of the nave elevation and lighting effects reflect a certain interest in Spanish Gothic. In contrast to the monumental forms of the Cathedral, the Deanery and Bishop's House are rendered in a personal interpretation of late English Gothic design. The fieldstone walls, mullioned windows and stone trim are motifs frequently encountered in Cram's numerous works for universities -- including the Graduate College at Princeton and many of the buildings at the United States Military Academy at West Point. This style can also be witnessed in the Chapel of the Intercession and its Vicarage at Broadway and West 155th Street (1911-14), both designated New York City Landmarks.

Although many of Cram's works, such as the exceptionally fine church of St. Thomas at Fifth Avenue and 53rd Street, show his particular knowledge of and affection for French Gothic, the spirit of his work continues in the tradition of the late work of the great English architect, George Frederick Bodley (1827-1907). Cram's admiration for Bodley, made explicit in his writing, is apparent in the preference for the attenuated verticals of late

Gothic styles, finely worked stone, and taste for refined decorative detail. The remodelling of St. James Church, while it reflects Cram's style, is not a representative work. His hand is best seen on the refined interior details. The exterior, while it displays some of Cram's favored motifs, is an amalgam of the work of R.H. Robertson, the original designer, and Cram.

Cram continued in an active practice until his retirement in 1930, after which he spent most of his time at his country estate "Whitehall" at Sudbury, Massachusetts. Again reminiscent of Pugin's private world at Ramsgate, Kent, Cram also built a small 13th-century chapel on his estate where he could realize a personal version of his professional passions.

New York Herald Tribune, Sept. 23, 1942
New York Times, Sept. 23, 1942

W. & W.F. CROCKETT (dates undetermined)

134 East 74th Street	1928	facade alterations
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All that is known about this firm is that they were builders who altered the facade of an earlier rowhouse at 134 East 74th Street.

Trow's, 1920.

CROSS & CROSS

John Walter Cross (1878-1951)
 Eliot Cross (1884-1949)

36-38 East 62nd Street	1916	new facade
36 East 63rd Street	1929	new building
118 East 65th Street	1914	rear extension and interior alterations
4 East 66th Street	1919	new building
46 East 70th Street	1920	interior alterations
35 East 72nd Street	1930	new building
36-38 East 74th Street	1920	new facade
45-49 East 75th Street	1924	new building
1002 Madison Avenue	1930	new building

Born in South Orange, New Jersey, John W. Cross received his undergraduate education at Yale from which he was graduated in 1900. After spending two years at the Columbia School of Mines, he continued his architectural training at the Ecole des Beaux-Arts. On completing his studies in Paris in 1907, he returned to New York and began his career in partnership with his younger brother, Eliot, who had recently graduated from Harvard. Their firm, Cross & Cross,

continued for 35 years until 1942 when John retired from the business for four years. In 1946, John and his son, H. Page Cross, organized a new firm under the name of Cross & Son, in which he remained active until his death at the age of 73.

Eliot Cross, while a member of the firm, was actively involved in real estate development. He organized and served as chairman of the real estate firm of Webb & Knapp and he also headed a syndicate responsible for the redevelopment of Sutton Place.

A number of prominent buildings were designed by the firm, including: Tiffany & Co. (1939) on Fifth Avenue and 57th Street; the Church of Notre Dame (1914-28) at West 114th Street and Morningside Drive; the Barclay Hotel (1927) on Lexington Avenue between East 48th and 49th Streets; and the R.C.A. Building (now General Electric Building) (1931) at East 51st Street and Lexington Avenue. Although the Tiffany and R.C.A. Buildings, considered among our finest Art Deco style buildings, for which the firm is justly famous, the predominant styles of the buildings that Cross & Cross designed within the district are neo-Federal and neo-Georgian, two very popular styles during the 1910s and '20s. A distinguishing characteristic in their designs in the district is a projecting central section; either squared-off or curved, as at the Links Club at No. 36 East 63rd Street.

New York Times, Jan. 24, 1949, July 26, 1951

CROW, LEWIS & WICKENBOEFER

William D. Crow (1872?-1954)
Luther H. Lewis (1873-1965)
Herman F. Wickenboefer (Wick) (1872?-1953)

162 East 71st Street	1912	new facade
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CROW, LEWIS & WICK

William D. Crow (1872?-1954)
Luther H. Lewis (1873-1965)
Herman F. Wick (1872?-1953)
William H. Crow (1903?-1963)

48-50 East 62nd Street	1922	new building
110 East 64th Street	1934	facade and interior alterations

The firm of Crow, Lewis & Wickenboefer was founded in 1907 by William D. Crow, Luther H. Lewis, and Herman Wickenboefer. Lewis born in Cleveland, was educated at Ohio State University. Wickenboefer, born in Newark, N.J., was educated at the Ecole des Beaux-Arts and schools in Germany, Italy, and Britain. Sometime between 1917 and 1922, he shortened his family name to Wick, and the firm became known as Crow, Lewis & Wick. William H. Crow, son of William

D. Crow, trained as a mechanical engineer and joined the firm after his graduation from Lafayette College in 1925. The firm specialized in the design of institutional structures, especially hospitals, with 200 credited to the firm at the time of Wick's death. Among their works were buildings on the University Heights campus of New York University, the Children's Court Building, Doctors Hospital, French Hospital, the Spellman Building of St. Vincent's Hospital, all in Manhattan; Jewish Hospital in Brooklyn; St. Barnabas Home in the Bronx; and St. Josephs Hospital in Rockaway, Queens. Within the historic district they designed a school building at 48-50 East 62nd Street, made alterations to a rowhouse at 110 East 64th Street for the Central Presbyterian Church, and designed a new modified neo-Federal facade for an earlier rowhouse.

Mich. Soc. of Architects Monthly Bull., 29(Feb. 1955), 35
New York Times, Oct. 5, 1953, April 12, 1963, Oct. 11, 1965
Who's Who in New York, 1929

CUTHBERTSON CONTRACTING COMPANY

Walter A. Cuthbertson (1876?-1950)

18 East 65th Street 1926 new facade

Col. Walter Ambrose Cuthbertson was an army officer and construction engineer. In 1926, the Cuthbertson Contracting Company redid the front of No. 18 East 65 Street, a house originally built in 1926, as part of its conversion to a rooming house.

New York Times, May 24, 1950
Trow's, 1930

JAMES AERTSEN DARRACH (1874-1912)

44 East 65th Street	1911-12	new facade
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James Darrach, a native of Germantown, Pennsylvania, was the son of Dr. William Darrach of Philadelphia, and grandson of James Aertsen, a banker. Darrach graduated with a degree in architecture from Columbia University in 1896, at the age of 21. Darrach designed a great many residences and apartment houses in Norristown, Pa., Short Hills, N.J., and in Baltimore County, as well as some in New York City. He had a long association with architect Bruce Price, designing with him Whittier Hall (1901) at Teachers College, Columbia University. Darrach lived at 331 Lexington Avenue in New York at the time of his death.

No. 44 East 65th Street was originally one of a row of eight houses built in 1876-77; Darrach carried out interior alterations in 1911-12, and gave the house a new, well-executed neo-Georgian facade with an interesting recessed stone entrance behind a Tuscan arcade.

ALA Journal, Oct. 1912
American Art Annual, vol. 10.
New York Times, July 7, 1912

SIDNEY DAUB (b. 1894)

33 East 65th Street	1945	new facade
37 East 65th Street	1945	new facade
48 East 68th Street	1957	interior alterations
45 East 74th Street	1957	new facade
831 Madison Avenue	1956	new facade

Sidney Daub was born in New York and educated at Cooper Union from which he graduated in 1915. While a student, he worked for the firm of Goldner & Goldberg and, after graduating, spent five years with Peter J. McKeon. In 1955, he formed the firm of Sidney & Gerald M. Daub with his younger brother. The work Sidney Daub was responsible for within the district consisted of the "modernization" of earlier rowhouses.

American Architects Directory, 1956, 1962

LOCKWOOD DEFOREST (1850-1932)

6 East 74th Street	1898	alterations
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Lockwood DeForest was an artist and craftsman who, with Louis Comfort Tiffany, founded the Associated Artists in 1878, in New York. He studied art with Herman Corrode in Rome in 1869, and with Frederic E. Church and James M. Hart in 1870.

DeForest traveled extensively in Egypt, Syria, and Greece, before going to India in 1881, where he founded workshops at Ahmedabad for the revival of woodcarving. He wrote several works on the arts of the Orient, organized many exhibitions, and collected much of the Tibetan work now in the Metropolitan Museum of Art.

At 6 East 74th Street, DeForest altered the first story windows and added an angular oriel to the second story.

American Art Annual, vol. 29(1932)
Francis.

DELANO & ALDRICH

William Adams Delano (1874-1960)
Chester Holmes Aldrich (1871-1940)

11 East 61st Street	1923	new facade
2 East 62nd Street(Knickerbocker Club)	1913	new building(Landmark)
107 East 64th Street	1924	facade alterations
4 East 65th Street	1923	interior alterations
45 East 65th Street	1930	interior alterations
37 East 68th Street	1913	new building
60 East 68th Street	1919	new building
11 East 69th Street	1923-24	new building
121 East 70th Street	1910	new building
161 East 70th Street	1911	new building
134 East 71st Street	1923	facade alterations
7 East 75th Street	1917	rear extension and interior alterations
120 East 78th Street	1930	new building
564 Park Avenue(Colony Club)	1914-16	new building
583 Park Avenue(Third Church of Christ Scientist)	1922-24	new building
686 Park Avenue	1917-19	new building(Landmark)
701 Park Avenue(Union Club)	1932-33	new building

The firm of Delano & Aldrich, a favorite of many affluent New York families in the 1910s and 1920s, designed some of the finest neo-Federal style buildings in the district. Indeed the popularity of this style in residential and commercial architecture might be partially attributed to the often elegant and meticulously-detailed works of Delano & Aldrich who made this style a specialty and almost a firm trademark.

William A. Delano (1874-1960) was educated at Yale where he received his bachelor's degree in 1895. He then went to work in the firm of Carrère & Hastings before going to Paris to complete his architectural training at the Ecole des Beaux-Arts. After returning to the United States he began teaching at the School of Architecture at Columbia University (1903-11) and in the same year formed a partnership with Chester H. Aldrich, a native of Providence, Rhode Island,

who had studied architecture at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts, from which he received a diplôme in 1900. Aldrich had met Delano in 1895 when they both were working in the firm of Carrère & Hastings. At that time, Aldrich was assisting Thomas Hastings in running an atelier based on the Parisian system as an adjunct to the architectural training at Columbia's School of Architecture from which Aldrich himself had graduated in 1893.

Delano & Aldrich's first important commission came in 1904-05, with the Walters Art Gallery in Baltimore, a monumental neo-Italian Renaissance style building which perhaps reflects their Parisian training more than the contemporary work of Carrère & Hastings. They also designed such important buildings as the Post Office Department Building (1933) and the Japanese Embassy in Washington, D.C., the American Embassy in Paris, and the Marine Air Terminal (1939) at LaGuardia Airport.

Delano & Aldrich are, however, primarily noted for their residential work for wealthy clients in New York City and its suburbs. Among their suburban residences were the estate of John D. Rockefeller at Pocantico Hills, the summer home of Otto Kahn at Cold Spring Harbor, Long Island, the Vincent Astor residence at Port Washington, Long Island, the Mrs. Dwight Morrow residence in Englewood, N.J., and the Osgood Field residence at Lenox, Massachusetts.

Delano & Aldrich made a major mark within the historic district with their designs for affluent clients. These designs include the neo-Federal Elbridge Stratton residence (1923) at 11 East 61st Street, the neo-Federal Marshall J. Dodge residence (1913) at 37 East 68th Street, the neo-Italian Renaissance Harold Pratt residence (1919) at 60 East 68th Street, the neo-French Classic J. Henry Lancashire residence (1923-24) at 11 East 69th Street, the neo-Federal residence (1910) at 121 East 70th Street for Howard C. Cushing, the noted portrait painter, the neo-Federal Marion Hague residence (1911) at 161 East 70th Street, the neo-Federal Harry Winthrop Rogers residence (1930) at 120 East 78th Street, and the neo-Federal William Sloane residence (1917-19) at 686 Park Avenue which relates in its design to the Percy Pyne house at 680 Park Avenue (1910-12), designed by McKim, Mead & White. Other distinguished residences of neo-Federal design by Delano & Aldrich were built for Willard Straight at 1130 Fifth Avenue (1913-15) (Delano & Aldrich also designed Willard Straight Hall (1925) at Cornell University) and for Francis F. Palmer at 75 East 93rd Street (1917-18). In 1928, this latter house was purchased by George F. Baker who then commissioned Delano & Aldrich to enlarge the house and also to design the smaller neo-Federal rowhouse (1931) at 67 East 93rd Street. All are now designated New York City Landmarks.

Delano & Aldrich also contributed three notable club buildings to the district: the Knickerbocker Club (1913) at 2 East 62nd Street, the Colony Club (1914-16), at 564 Park Avenue, both in the neo-Federal style; and the imposing neo-English Renaissance Union Club (1932-33) at 701 Park Avenue. Their Third Church of Christ Scientist (1922-24) at 583 Park Avenue, also of neo-Federal design, makes an important contribution to the Park Avenue streetscape.

Like many other architects active in the 1920s and '30s Delano & Aldrich also made relatively minor facade alterations to earlier rowhouses in the district and also carried out interior alterations.

In 1935, Chester Aldrich took a leave of absence from the firm to serve as head of the American Academy in Rome, a post which he held until his death in 1940. Aldrich was also an artist, and his paintings were exhibited at the Fogg Art Museum at Harvard and the Rhode Island School of Design. Delano retired from the firm in 1950. In 1953, he received the Gold Medal of the American Institute of Architects, its highest honor.

Dictionary of American Biography, Supp.2
New York Times, Dec. 27, 1940, Jan. 13, 1960
Withey

BRADLEY DELEHANTY

John Washington Bradley Delehanty (1887?-1965)

170 East 70th Street	1925	alterations
969 Lexington Avenue	1919-20	new facade

Bradley Delehanty, a New York architect, graduated from Cornell University in 1910, and spent several years at the Ecole des Beaux-Arts. His office was at 2 Park Avenue and his home at 444 East 57th Street. Delehanty designed various country homes in Florida; Nassau, British West Indies; Greenwich, Conn.; Brookville, N.Y.; and Glen Head, L.I.

In 1925, Delehanty converted a Beaux-Arts style stable at 170 East 70th Street, designed in 1901-02 by C.P.H. Gilbert, into a private school, with no effect on the building's exterior. At 969 Lexington Avenue, Delehanty converted a five-story rowhouse into a two-family residence; in the process he removed the stoop and facade ornament, and covered the front with stucco.

New York Times, June 9, 1965

DENBY & NUTE

Edwin N. Denby (1872-1957)
Frank S. Nute (dates undetermined)

41 East 67th Street	1909	new facade
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Although nothing is known of Frank S. Nute, his partner, Edwin H. Denby, was born in Philadelphia and educated at the Polytechnikum in Dresden between 1890 and 1892. He continued his studies at the Ecole des Beaux-Arts and received his diplôme in 1897. After returning to this country, he opened an architectural office in New York City in 1900 and, four years later, began his partnership with

Frank S. Nute. Their professional relationship lasted for nineteen years. Only one house within the district is the result of their collaboration, the handsome neo-Classical town house at 41 East 67th Street. Denby is also credited with the design of many apartment houses during his career and was the composer of over 100 songs and an active watercolorist.

New York Times, Jan. 18, 1957

DE YOUNG, MOSCOWITZ & ROSENBERG

Philip DeYoung (1898-?)
Benjamin Moscovitz (1893-?)
Karl Waixel Rosenberg (1896-?)

3-7 East 71st Street 1944 new building

Philip DeYoung studied at the Mechanics Institute, Columbia University, and the Beaux-Arts Institute of Design. In 1925, he formed the firm of Allen & DeYoung. Moscovitz studied at Columbia University, the Beaux-Arts Institute of Design, and in the ateliers of Francke Huntington Bosworth, Jr. and of Maurice Prevost, Jr. While still a student at the Beaux-Arts Institute of Design, Moscovitz worked as a designer with Donn Barber (see) and, later, as a draftsman and designer with LaFarge & Morris. From 1913 until 1929, when the firm was founded, Moscovitz was a designer and chief of design for the well-known firm of York & Sawyer (see). Karl W. Rosenberg was born in New York City, and educated at Cooper Union, and then worked in Chicago with Eugene Fleisch before joining DeYoung and Moscovitz. The principal works by the firm include a number of school buildings, among them: the Fashion Institute of Technology (1959); Carman Hall, Lehman College (1970); an academic building at Queens College (1961); and Junior High School No. 27 on Staten Island (1961). They also designed the Taft Houses for the New York City Housing Authority and the Office of the Chief Medical Examiner of the City of New York (1960). Within the district, the firm designed a stone and brick apartment house on East 71st Street.

American Architects Directory, 1956, 1962

WILLIAM E. DIXON (dates undetermined)

107 East 63rd Street 1924 new building

Little is known about the career of William E. Dixon other than that he designed the understated apartment house at 107 East 63rd Street.

FRED H. DODGE (dates undetermined)

39 East 68th Street	1913	new facade
19 East 73rd Street	1908	new facade

Fred H. Dodge, a Manhattan architect, undertook alterations of two relatively modest brownstone rowhouses within the district; for these alterations he employed the neo-Renaissance and neo-Federal styles popular in the early 20th century.

Trow's, 1913

DODGE & MORRISON

Stephen W. Dodge (dates undetermined)
Robert B. Morrison (1869-1958)

14 E. 67th Street	1920	new facade, interior alterations
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Little is known about Stephen Dodge. Robert Morrison, who was a partner in Dodge & Morrison for 40 years, was a designer of commercial buildings, churches, hospitals, and public buildings in Brooklyn and New Jersey, including the Christ Lutheran Church on Lafayette Avenue, Brooklyn. For many years he served on the New Jersey Board of Architecture. He retired from practice in 1938, and moved to California. In 1932, at the age of 63, he had set a record for crossing the George Washington Bridge on a bicycle.

No. 14 East 67th Street is something of an oddity. Three stories high, it was originally a Queen Anne style brownstone-fronted residence. Its neighbor, No. 16, built in the same style at the same date, was given a new facade by John H. Duncan (see) in 1905. Jeremiah Milbank later bought both buildings, and in 1920 commissioned Dodge & Morrison to give No. 14 a facade harmonizing with Duncan's design for No. 16, which is two stories taller. At the same time, the buildings' interiors were combined; they are now known jointly as No. 14-16 East 67th Street.

New York Times, July 27, 1958, p.25
Trow's, 1920

WILLIAM F. DOMINICK (1870-1945)

125 East 64th Street	1924	facade alterations
123 East 69th Street	1930	facade alterations

A native and life-long resident of Greenwich, Connecticut, William F. Dominick maintained an office in New York and divided his practice between the two cities. He was educated at Yale and Columbia, and is said to have studied architecture in Europe as well. Small houses were his specialty, and he remodelled a number of country houses as well as city houses with great discretion.

New York Herald Tribune, Jan. 17, 1945

FRANK W. DRISCHLER (dates undetermined)

149 East 69th Street 1895-96 new building

In 1894, Frank W. Drischler opened an architectural firm with Herman William Hoefer, then began practice on his own the following year. The handsome carriage house with Romanesque Revival and Flemish Renaissance detail at 149 East 69th Street, built for financier Charles T. Yerkes, must have been one of the first commissions he received after opening his own office.

Francis

JOHN H. DUNCAN (1855-1929)

8 East 62nd Street	1902	new building
15 East 63rd Street	1901	new building
20 East 64th Street	1898	alterations
22 East 64th Street	1903	alterations
40 East 64th Street	1900	interior alterations
4 East 67th Street	1901	new building
16 East 67th Street	1905	new building
52 East 68th Street	1900	interior alterations
6 East 69th Street	1887-88	new building
11 East 70th Street	1909-10	new building (Landmark)
16-18 East 71st Street	1910	new building
19 East 71st Street	1905	interior alterations
15 East 72nd Street	1898	new building
14 East 77th Street	1920	story added

John Duncan was very active as the architect of a great many residential and commercial structures throughout Manhattan, but his reputation was largely the result of his designs for two important New York City monuments: the Soldiers' and Sailors' Memorial Arch on Grand Army Plaza in Brooklyn (1889-92) and the very imposing neo-Classical Grant's Tomb in Manhattan (1891-97). These two monuments, both designated New York City Landmarks, were prestigious commissions for Duncan and attested to his commitment to neo-Classical design. In both cases, his designs were chosen in competition with many others and his success in these competitions must certainly have helped him considerably in establishing a clientele of notable New Yorkers for his residential and commercial work. Duncan designed many residences in a variety of neo-Classical styles. Among these are the neo-French Classic town house at 11 East 70th Street, a designated New York City Landmark, and several fine town houses in the Metropolitan Museum and Central Park West - 76th Street Historic Districts.

Some of Duncan's finest residential designs in the Beaux-Arts manner are among the most noteworthy buildings in the district. The unusual and richly composed detailing of the residence at 15 East 63rd Street shows the freedom Duncan brought to his private commissions

in contrast to the more austere monuments of the early years of his career. The bowed front of the 8 East 62nd house is more restrained, but no less original in detail or composition with its monumental rusticated pilasters flanking the central window groupings. One of Duncan's finest designs is the Wertheim house at 4 East 67th Street, where the rusticated limestone laid over yellow brick reduces the facade to a striking study in light and shadow; however, a sense of weight is maintained in the handsomely created mansard roof and the large scale ornamental details, favorite motifs of the Beaux-Arts style. Yet even in this most exuberant of designs Duncan prefers a crisper, planar interpretation of the Beaux-Art style to the more fullbodied plastic designs of such architects as Carrère & Hastings or Flagg & Chambers (see).

American Art annual, vol.27

Francis

History of Real Estate, pp. 677,679

FRANK S. DWIGHT (dates undetermined)

168-172 71st Street	1867	new buildings(3)
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Nothing is known about Frank S. Dwight but he was one of the earliest architects to work in the district. The three Italianate rowhouses at 168-11 East 71st Street are largely intact and reflect the early architectural character of the area.

SIMEON B. EISENDRATH (dates undetermined)

120 East 64th Street	1931	new facade
122 East 64th Street	1930	new facade

Manhattan architect Eisendrath "modernized" the facades of two 1870s rowhouses within the District by applying smooth stucco sheathing. This was a fashionable form of alteration during the 1930s.

Trow's, 1934

THOMAS HARLAN ELLETT (1880-1951)

129 East 65th Street	1932	facade alterations
122-124 East 66th Street	1931-32	new building

Thomas Harlan Ellett was educated at the University of Pennsylvania after which he spent two years at the American Academy in Rome and worked for the firm of McKim, Mead, & White (see). After service as a captain in the Air Force he opened a New York practice in 1915. His office was small and never well known, but his small oeuvre is carefully designed, if not startlingly original. One of his earliest commissions

was for the World War I memorial at Thiancourt in France. Ellett is chiefly remembered for two buildings in New York City: the restrained Classical Bronx Post Office (1935-37), a designated New York City Landmark, and the Cosmopolitan Club, mostly distinguished for its unusual use of a tall elegant cast iron balcony. In 1933, Ellett received the second Gold Medal of the Architectural League of New York for this design. His alterations to the building at 129 East 65th Street were also for the Cosmopolitan Club.

AIA Journal, 17(1952), 71-73
New York Times, Nov. 25, 1951

AYMAR EMBURY II (1880-1966)

41 East 70th Street	1928-29	new building
45 East 70th Street	1928-29	new building
40-46 East 71st Street	1928-29	new buildings(4)
55 East 75th Street	1937	facade alterations

An avowed traditionalist in architectural design, Aymar Embury designed not only numerous residences, but many park and recreation facilities in New York City. Born in New York, he earned a civil engineering degree in 1900 and a master's degree in 1901 from Princeton University where he taught architecture during the early years of his practice in New York. From the start Embury favoured neo-colonial and neo-classical styles in residential design. Two houses of 1913 in the Park Slope Historic District in Brooklyn at 234 Eighth Avenue and 563-67 Third Street represent early works in the fashionable neo-Federal style. In such grand designs as the Arthur Lehman House at 45 East 70th Street of 1928-29, he employed an imaginative synthesis of classical styles handled with a severity suggestive of the rising taste for clean lines and minimal ornamentation in the architecture of the late 1920s and 1930s. However, Embury eschewed both the International Style imported to this country from Germany and the more traditional modern imagery of the popular Art Deco style. "Modernists," he said, "believe that the essence of their work is to do something that has never been done before. They leave off all ornamentation because, they say, the ornaments do not aid the structure to do its job. I suppose some of these architects do not use neckties or buttons when they dress." Indeed, he continued, like his contemporary Mott B. Schmidt (see), to design in the neo-Federal style as can be seen in the row of brick town houses on East 71st Street, and the large town house at 41 East 70th Street, all designed in 1928. These five houses, as well as the Lehman house, were built on property previously owned by the Presbyterian Hospital.

But Embury was not merely an architect for the wealthy and indeed his influence in New York is perhaps more dramatically felt in his designs for the Triborough (1936) and Bronx-Whitestone Bridges (1939), done in association with the engineer O.H. Ammann. Moreover, his confident and sympathetic handling of brick is often observed in the numerous small structures he designed for the City's Parks Department, especially during the active period of building under the WPA

in the mid-1930s. Fine examples of such designs are the buildings of the Prospect Park Zoo in Brooklyn and those of the Crotona Play Center in Upper Manhattan.

Although Aymar Embury maintained that architecture is primarily intended to please and foster emotions, such later designs as the New York City Building at the World's Fair of 1939-40 and the Donnell Library (New York Public Library) on West 53rd Street show a feeling for abstract composition and clean lines which reflect both the aesthetics and economics of post-War architecture. In 1956, Embury retired from active practice although he continued to serve as a consultant to the firm continued by his son, Edward Coe Embury, until his death in 1966.

New York Times, Nov. 15, 1966, p.47

WILLIAM EMERSON (1874-1957)

130 East 70th Street	1910	alterations to mansard
159 East 70th Street	1908	new facade

A great-nephew of Ralph Waldo Emerson and a relative of the prodigious architect of domestic structures, William Ralph Emerson (d.1917) of Boston, William Emerson was educated at Harvard and studied architecture at Columbia and the Ecole des Beaux-Arts. Emerson practiced in New York in 1901-1919 and specialized in bank buildings and model tenements. After service in Red Cross construction in France he collaborated with Georges Cromort on several books including The Uses of Brick in French Architecture. Certainly, the facade he designed in 1908 for the house at 159 East 70th Street reflects a desire to use brick as both a structural and ornamental material. In 1919, Emerson became Dean of the School of Architecture at the Massachusetts Institute of Technology and ceased his New York practice.

New York Times, May 5, 1957

EVANS & DELEHANTY

Randolph Evans (b. 1901)
William Edward Delehanty (b.1901)

44-46 76th Street	1965	new building
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Born in Birmingham, Alabama, Randolph Evans was educated at the University of Alabama. His early training in architecture included working as a draftsman for George Price (1923-24) and employment with Faurot & Luiandais (1924-26) and with Ludlow & Peabody (1926-28) before beginning an independent practice in 1929. William E. Delehanty was born in Southbridge, Massachusetts, and studied at the Massachusetts Institute of Technology. He was first employed in the offices of

Starrett & Van Vleck (see) in 1924, soon after graduating from the Massachusetts Institute of Technology. Two years later, he joined the firm of Harvey Wiley Corbett and remained with him until 1937. Evans and Delehanty did not form their partnership until 1942 when they were also joined by Henry Otis Chapman, son of the well-known architect of the same name. The firm concentrated on school buildings and among their best known works are: Brooklyn College (1938) in association with Corbett, Harrison & MacMurray; Cornell University dormitories (1955); Aviation Trades High School in New York City (1957); and Gould Academy in Bethel, Maine (1955). Interestingly, they were also the restoration architects for Sagamore Hill in 1953. In 1965, the firm was hired by the Hewitt School to design their neo-Federal building on East 76th Street.

American Architects Directory, 1956, 1962.

JAMES FEE (dates undetermined)

173-175 East 71st Street	1869	new buildings(2) (facades now altered)
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We know nothing about the life and career of James Fee, an early architect-developer to work in the district. The two houses he is responsible for have been given new facades so we cannot even say in what style he designed them.

HYMAN ISAAC FELDMAN (1896-1981)

30 East 62nd Street	1955	new building
65 East 76th Street	1948-49	new building
135 East 71st Street	1955	new building

Hyman I. Feldman, born in Lemberg (now Lwow U.S.S.R.) in 1896, was brought to New York in 1900. He studied at Cornell, Yale, and Columbia, and began practice in New York in 1921. Over the course of a long career he designed well over 4000 residential and commercial buildings, including many hotels and apartment houses; he also wrote articles on economics, real estate, and architectural problems. In 1932, the Brooklyn Chamber of Commerce presented him with its 1st Award for best apartment house design (for the Granlyn apartments).

Many of Feldman's most interesting designs were for Art Deco style apartment buildings in the Bronx and elsewhere. His buildings in the Upper East Side district, however, date from after World War II and reflect the blander styles which became popular for apartment houses in the 1950s and '60s.

Who's Who in American Jewry, 1938-39
New York Times, January 27, 1981, p.B19

JACOB M. FELSON (1886-1962)

42 East 74th Street 1920-21 new facade

Jacob Felson was brought to New York from Russia by his parents in 1888. He studied at Cooper Union, and began to practice architecture in 1910. Felson designed many early movie houses in New York, as well as many apartment houses, including several fine Art Deco style buildings on the Grand Concourse in the Bronx. In 1938, he became president of Fleetwood Enterprises, Inc., of Bronxville, New York, which specialized in multi-story apartment buildings. He also designed private homes in Westchester County and in New Jersey.

Felson's work in the District was the design in 1920 of a new front for No. 42 East 74th Street, originally an Italianate rowhouse to which he added a neo-Federal style facade.

New York Times, Oct. 19, 1962

MANTLE FIELDING (1865-1941)

740 Madison Avenue(27 East 64th St.) 1901 new facades

Mantle Fielding was an architect and writer. Born in New York, he went to Germantown Academy in Pennsylvania, spent a year at the Boston School of Technology, and established a practice in New York in 1889. In his career as a writer, Fielding was known as one of the foremost authorities on early American engravings and paintings, especially portraits of George Washington. He also produced the Dictionary of American Painters, Sculptors and Engravers (1926). His architectural works include the Page Memorial Chapel in Oswego, New York, the Y.M.C.A. Building in Germantown, the Terry Office Building in Roanoke, Virginia, and residences in various cities.

Fielding's one work in the district was to convert a neo-Grec style rowhouse (27 East 64th Street, one of five, Nos. 19-27 East 64th Street) into a neo-French Renaissance town house, with new facades on both East 64th Street and Madison Avenue.

New York Times, March 28, 1941

ERNEST FLAGG (1857-1947)

54 East 64th Street(with Chambers)	1906-07	new building
9 East 66th Street	1909	new building
15 East 67th Street	1907	new building
39 East 67th Street	1903	new facade
7 East 72nd Street(with Chambers)	1898	new building(Landmark)

Ernest Flagg made major contributions to most aspects of architecture in New York City during his long architectural career. Trained at

the Ecole des Beaux-Arts, his studies financed by his relative Cornelius Vanderbilt, Flagg brought the stylistic elegance, design principles, and urban values of the French academic design method to the problems of a dynamically growing American city. Raised in Brooklyn, Flagg graduated from the Ecole in 1888 having studied in the atelier of Henri Blondel. He achieved considerable success but was denied the Grand Prix as he was too old to enter the final concours in Paris for that prestigious prize. He established a practice in New York in 1891. Soon thereafter, he hired the Paris and Munich trained architect Walter B. Chambers (see) as head draftsman, and in 1895, the two men formed a partnership which lasted until 1906. The design of St. Luke's Hospital on Morning-side Heights was the first major declaration of the freedom and bravura with which this firm confidently approached historical styles. It is appropriate that Flagg's first major commission should have been for a hospital where both a monumental public image and careful planning for the requirements of health care, ventilation, and sanitation were required. Flagg's career would continue to be characterized by a dichotomy between elegant commissions for affluent clients and an innovative approach to commercial structures and the pressing needs of New York City mass housing. As architect for the City and Suburban Homes Company, Flagg prepared advanced tenement designs as early as 1900 which were influential in the framing of the New Law Tenement Act of 1901. Examples of his housing survive in the "model" tenements at 42nd Street and Tenth Avenue and in Greenwich Village at the Mills House at 160 Bleecker Street (1896), designed as a home for indigent men. Flagg also played a major role in the development of Staten Island. Reputed to be the largest real estate owner on the island, he built his own Dutch Colonial style mansion -- a designated New York City Landmark -- there in 1898. (His city house at 109 East 40th Street recently has been demolished). In that same year Flagg and Chambers designed two of their finest Beaux-Arts style buildings: the boldly-scaled Firehouse at 44 Great Jones Street and the house for Oliver Gould Jennings at 7 East 72nd Street, both designated New York City Landmarks. Flagg's earliest work in the historic district, the Jennings residence, exhibits a fairly straight-forward use of the rich decorative motifs and boldness of scale which Flagg would later adapt for the design of the Singer Tower on lower Broadway (1907-08, now demolished), his most famous building and the world's tallest steel-frame structure at the time of its completion. Certainly the traditional notions of propriety in the ornamental treatment and materials employed on different building types inform Flagg's varied oeuvre. He designed many buildings for the Singer Sewing Machine Company, including its offices in Leningrad and the earlier Singer Building of 1904 with its functional but elegant exposed-frame facade in the Soho-Cast Iron Historic District. The curved wrought-iron arch of this facade was a favorite motif of Flagg's, already handled monumentally in stone in his Firehouse of 1898, and it served as the organizing motif of the shopfront of his Scribner Building at 597-599 Fifth Avenue of 1913. Scribner was Flagg's brother-in-law and an important patron. The publishing firm's earlier building (1893-94) at 153-157 Fifth Avenue, a designated New York City Landmark was also designed by Flagg. In 1903 Flagg designed the chaste Beaux-Arts facade of the house at 39 East 67th Street for Arthur Scribner. Although the architectural forms are similar to those of the earlier Jennings residence, they are more

severely treated, and the very deep sculptural treatment of the wall-fully rusticated at 72nd Street--has given way to a much more subtle exploitation of the surface. In the house at 9 East 66th Street (1909-12), which Flagg designed for Arthur Scribner's brother, Charles Scribner, this preference for a more severe classicism has been carried further. The crisply carved Renaissance details and moldings are nonetheless alleviated by the contrast between brick and stone trim and a playful mixture of eclectic details. The Cortland Field Bishop house (now the Regency Whist Club) of 1904 at 15 East 67th Street draws on the neo-French Classic style in both detail and composition, while the Jenks house (1906-07) at 54 East 64th Street is neo-Federal in style.

Flagg continued in practice until 1940, designing not only private residences and model tenements but also monumental public buildings. His early designs for the U.S. Naval Academy at Annapolis and for the Corcoran Gallery in Washington, D.C., established his national reputation for monumental public design. In 1911, he was invited to Olympia, Washington, to design the new Washington State Capitol building. Although professional and governmental disputes eventually led to the awarding of the design in competition to Wilder & White, Flagg's design clearly served as an important source for their design.

One of Flagg's latest commissions is the housing development in the Bay Ridge section of Brooklyn named Flagg Court in his honor. Its advanced features represent the continued innovative aspect of Flagg's designs which nonetheless never abandoned a delight in historical detail and fine workmanship.

Dictionary of American Biography, supp.3
New York Times, April 11, 1947.

JOHN J. FOLEY (dates undetermined)

132 East 73rd Street	1913	new facade
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All that is known concerning John J. Foley is that he altered the facade of 132 East 73rd Street for Blanche P. Taylor. A city directory of 1913 lists Foley as an engineer.

Trow's, 1913

FOSTER, GADE & GRAHAM

Mortimer Foster (dates undetermined)
John Allyne Gade (1875-1955)
Robert Dun Graham (dates undetermined)

133 East 62nd Street	1902	new facade
135 East 62nd Street	1902	new facade
7-15 East 73rd Street	1904	rear extension
17 East 73rd Street	1905	new facade
105-107 East 73rd Street	1905	one story added to No. 105
122-124 East 78th Street	1911-12	new building

FOSTER & GADE

11 East 67th Street	1913	new facade
121 East 71st Street	1916	new facade

Mortimer Foster initially practiced in the Richmond Hill section of Queens between 1894 and 1899, the year he entered the offices of McKim, Mead & White as a sanitary expert. Soon after leaving that prestigious firm in 1901, he formed a partnership under the name of Foster, Gade & Graham which ended about 1912. Robert Dun Graham had begun practice in 1897 and had been associated with Ernest Flagg (see) before joining with Foster and Gade.

Although born in Cambridge, Massachusetts, John Allyne Gade received his early education in Norway, the Royal Ducal Gymnasium in Brunswick, Germany, and at the Lycee Ste. Barbe in Paris. His undergraduate work was done at Harvard from which he received his baccalaureate degree in 1896. He was a man of varied interests, contributing constantly to periodicals and writing several books including Luxembourg in the Middle Ages, The Life and Times of Tycho Brahe, and a book about Spanish cathedrals. He received several awards from foreign governments among which was Knight of the First Class of the Order of St. Olaf from Norway, and he served as trustee of the American Scandinavian Foundation. During World War I, he was a member of the American Committee for Relief in Belgium and, while in the Navy, was appointed to the U.S. Commission of Baltic Provinces. He had also served as the naval attache to the American Legation in Copenhagen. Eventually, Gade changed careers and entered the banking field, joining the firm of White, Weld & Co. Late in his life he returned to school and entered Columbia University from which he received his master's degree in 1948, and his Ph.D. in 1950 at the age of 75.

Foster, Gade & Graham's earliest work within the district was the redesign in 1902 of two adjacent neo-Grec rowhouses at 133 and 135 East 67th Street. No. 133 was given a Beaux-Arts facade, executed in limestone and brick, while No. 135 was given a neo-Georgian facade. The use of brick unifies the two facades, but the stylistic detail lends them individual distinction. In 1904, the firm added a rear extension to the Joseph Pulitzer mansion at 7-15 East 73rd Street, and the following year Pulitzer's son, Ralph, commissioned them to redesign the facade of the adjacent house at No. 17. Executed in a neo-Renaissance style it relates to the design of McKim, Mead & White's Pulitzer mansion. In 1911-12 the firm designed the wide neo-Georgian house at 122-124 East 78th Street with its open round-arched arcade at the ground floor. This unusual treatment was not found on residential buildings during the 1820s, but it was popular for commercial buildings of the period, particularly along Pearl Street. However, unlike the arcade at 122-124 East 78th Street, the prototypes on the

original Federal buildings would have been glazed. Two other town houses in the district with this type of ground floor are at 43 and 49 East 68th Street. Also designed by the firm is an elegant neo-Georgian facade of 1906 at 4 East 81st Street within the Metropolitan Museum Historic District.

After Graham left the firm, Foster & Gade continued to design elegant town houses. The austere and refined rowhouse at 11 East 67th Street (1913) reflects the movement away from architectural ornament that was becoming popular before the outbreak of World War I. By contrast, No. 121 East 71st Street (1916) is a modified version of the neo-Federal style with its interesting use of the single bay at the third floor which is a departure from the conventional fenestration of the New York rowhouse.

Francis

New York Times, August 17, 1955

Who's Who in New York, 1918

JAMES ALEXANDER FRAME (1841-1917)

956-960 Madison Avenue 1877 new buildings(3)

James A. Frame was an active builder/architect/developer during the 19th century. During his long career which began in the 1870s, Frame was responsible for the erection of many substantial buildings. In the late 1880s, he built mainly on the Upper East Side. His work included apartment houses and rowhouses such as the three on Madison Avenue as well as a row of seven at 130-142 East 79th Street for which Thom & Wilson were the architects (Nos. 130 and 142 survive).

Deeply involved in the affairs of the Presbyterian Church, he was an elder of the church at the time of his death. He had also been active in civic and business affairs, serving as president of the Northeastern Dispensary, director of the United States Savings Bank, and a member of the Society of Mechanics and Tradesmen of the City of New York.

History of Real Estate, p.223

New York Times, July 3, 1917, p.9

ULRICH FRANZEN (b.1921)

800 Fifth Avenue 1977-78 new building

Born in the Rhineland, Germany, Ulrich Franzen studied at Williams College and received a Bachelor of Fine Arts in 1942. He also earned a degree from the Graduate School of Design at Harvard six years later. After completing his academic training, Franzen worked as project architect for I.M. Pei & Associates. His present firm, Ulrich Franzen & Associates, was formed in 1955. Among his works, for which he received a number of awards, are included: new plant and offices for the Barkin-Levin Company in Long Island City (1958); new offices and several plants for Guilford Woolen Mills (1959); the Philip Morris Research Center in

Richmond, Virginia (1959); and the Henry Deen Towers Residence in Essex, Connecticut (1960). The new Philip Morris corporate headquarters building opposite Grand Central Station (1980) is also by Franzen. An interesting feature of the apartment house at 800 Fifth Avenue is the false-front stone wall along the Avenue which was built to meet the letter of the zoning law covering Fifth Avenue.

American Architects Directory, 1962.

JOSEPH HENRY FREEDLANDER (1870-1943)

17 East 74th Street	1920	new facade
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Joseph H. Freedlander was born in New York City and received his early education in its public schools. After completing his undergraduate studies at the Massachusetts Institute of Technology, he continued his architectural training at the Ecole des Beaux-Arts in Paris. On his return to this country, he opened his first office in 1897, at 24 West 22nd Street. Many of his important buildings in and around New York City date from after World War I. Among these are the Municipal Building in White Plains and the stylistically similar Andrew Freedman Home in the Bronx, both completed in 1924; the neo-Georgian Museum of the City of New York (1929-30); the French Institute in the United States at 22 East 60th Street; and, in association with Max Hausle, the Bronx County Courthouse (1931-34), a striking building of boldly modern massing with neo-classic elements. Freedlander was also responsible for the traffic towers that once stood in the center of Fifth Avenue. The new facade which he designed to replace the original brownstone front at 17 East 74th Street is in the neo-Federal style, one that Freedlander seemed to favor. For many years he was a member of the New York Chapter of the American Institute of Architects, the Architectural League, the Society of Beaux-Arts architects and the Fine Arts Federation of New York.

New York Times, Sept. 24, 1943, p.21

FRED F. FRENCH (1883-1936)

17 East 66th Street	1920	new front
19 East 66th Street	1920	new front
21 East 66th Street	1920	new building
910 Fifth Avenue	1919	new building(later altered)

The Fred F. French Company was one of the largest real estate concerns of the inter-war years, best known for the development of Tudor City (1925-27). At the time it was the largest housing project ever undertaken in midtown Manhattan and is still one of the most successful. Fred French rose from poverty to riches by his committed determination to erect quality housing at reasonable prices for middle-class and lower-class families. In addition to Tudor City he developed the Knickerbocker Village houses on the Lower East Side (1932).

Primarily a real estate developer and builder, French relied on his chief architect H. Douglas Ives (1888-1945) for his designs, most notably the headquarters of the firm: The Fred French Building at 551 Fifth Avenue of 1927 with its skillfull setbacks and colorful mosaic and faience decorations. The facades of the town houses at 17 and 19 E. 66th St. are more traditional in design, drawing on the neo-Federal and neo-Renaissance details popular in the preceding decade. The apartment house at 21 East 66th Street, a more typical French project, uses Adamesque detail to articulate its brick facade. The company, however, used all the various stylistic appliques current in 1920s apartment design. Their apartment building at 910 Fifth Avenue (later modernized) displayed the forms of neo-Italian Renaissance design as does their apartment building at 1010 Fifth Avenue in the Metropolitan Museum Historic District.

New York Times, Aug. 31, 1936

FREDERICK G. FROST (1877-1966)

44 East 68th Street 1921 new building

Frederick Frost divided his long architectural practice between the design of elegant town houses in Manhattan and residences in Westchester and the planning and design of large municipal housing projects. In 1902-04, Frost studied in Paris, then establishing his own practice in New York in 1917. The elegant Michael Friedman house of 1921-22 at 44 East 68th Street is a fine example of his work. In association with Henry Churchill (see) and Burnett C. Turner he worked with William Ballard on the design of the Queensbridge Houses, Long Island City, in 1939. He also was a designer on the Brownsville Houses in Brooklyn. This interest in public housing was carried on by the successor firm of Frederick G. Frost, Jr. & Associates, run by Frost's son, Frederick G. Frost, Jr., and grandson, A. Corvin Frost.

New York Times, July 31, 1966, p.72.

JOSEPH J. FURMAN (dates undetermined)

19 East 71st Street 1937 new facade

Little is known about Joseph Furman, but he did design a one-story garage in SoHo and also made the insensitive alteration to No. 19 East 71st Street.

Manhattan telephone directory, 1937

SAMUEL EDSON GAGE (?-1943)

16 East 64th Street	1902-04	new facade
116 East 64th Street	1910	facade alterations
117 East 64th Street	1930	alterations
16 East 65th Street	1917	new facade
120 East 65th Street	1902	new facade
63 East 66th Street	1923	new facade
34 East 67th Street	1910	new facade
29 East 69th Street	1919	new facade
123 East 69th Street	1904	alterations
125 East 69th Street	1905	new facade and rear extension
127 East 69th Street	1919	new facade
143 East 69th Street	1912	facade alterations
119 East 71st Street	1919	new facade
173 East 71st Street	1911	new facade
177 East 71st Street	1909	new building
179 East 71st Street	1909	new building
48 East 73rd Street	1916	new facade
48 East 74th Street	1911	new facade
19 East 75th Street	1926	one-story addition
125 East 78th Street	1925	alteration
127 East 78th Street	1907	alteration
823 Madison Avenue	1926	new facade
606 Park Avenue	1919-20	new building

WALLACE & GAGE

Samuel Edson Gage

William J. Wallace (dates undetermined)

126 East 66th Street	1895	new building
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Born in Dover, New Jersey, Gage was educated in local schools, in Italy and in England. He attended college at the Flushing Institute in Queens and, later, the Columbia School of Mines from which he graduated in 1887. He began his practice in 1892 in Flushing and maintained an office there until 1898 although five years earlier he had opened an office in Manhattan. By 1895, he began an association with William J. Wallace but it lasted only a short time. Little is known about Wallace; however, it is known that between 1891 and 1893, he was practicing in partnership with Henry W. Thayer in Brooklyn and that he designed the Perry Tiffany estate in Westbury, Long Island, and the Water Tower that once stood on Eastern Parkway near the Brooklyn Museum. The only building Gage & Wallace worked on together within the district is a handsome carriage house and residence designed in the Romanesque Revival style for H.O. Havemeyer, a very wealthy New Yorker whose distinctive mansion was on the northeast corner of Fifth Avenue and East 66th Street. After their partnership broke up, Gage continued to practice in Manhattan and became one of the most prolific architects within the district.

The styles employed by Gage were those that were popular during the period he was actively practicing, the neo-Federal, neo-Georgian, Adamesque and the neo-Italian Renaissance among others. Nearly half of his listed commissions were based on Georgian architecture. One of his finest designs is No. 125 East 69th Street, an Adamesque facade with a handsome second floor bay inspired by the window in the Boodles Club (1775) in London by Robert Adams. Gage also designed the adjoining No. 127 East 69th Street which, again, is Adamesque with an unusual second floor treatment. In fact, a number of the facades he produced before the First World War are marked by a departure from the conventional fenestration of the New York rowhouse which invariably consisted of two or three windows per floor. Gage often placed a single wide bay at a floor level, creating a large expanse of glass, a feature associated with the later modern movement. The single bay is also indicative of a change in the traditional rowhouse floor plan, one large room now occupied the same space that had previously been divided into two rooms.

Gage enjoyed a long and productive career that lasted for 53 years and included, not only the numerous buildings on the Upper East Side, but also commercial buildings, particularly several structures for the old Corn Exchange Bank.

Francis
New York Times, Nov. 1, 1943, p.17
 Trow's, 1900

GAY & NASH

Charles M. Gay (d.1937)
 Arthur C. Nash (1871-1969)

120 East 70th Street 1903 new building

Charles Merrick Gay graduated from Harvard in 1893 and the Massachusetts Institute of Technology in 1895, then attended the Ecole des Beaux-Arts in Paris. Between 1902 and 1906, he was in partnership with Arthur C. Nash (see) in New York City. Their one building within the historic district was given a new facade by another firm in 1930. During World War I Gay served in the Army Engineer Corps. He joined the faculty of the University of Pennsylvania in 1927, and also became assistant director of the Franklin Institute in Philadelphia.

New York Times, Dec. 19, 1937

JULIUS F. GAYLER (1873-1948)

117 East 69th Street 1928-29 new building

Julius Gayler's two fine neo-Federal town houses on the East Side were both erected for members of the Winthrop family. In addition to the house on East 69th Street for Beekman Winthrop, Gayler had earlier designed the particularly handsome neo-Federal house at 15-19 East 81st Street, in the Metropolitan Museum Historic District (1919-21) for Winthrop's brother Greenville Winthrop, whose country house at Lenox, Mass., was also designed by Gayler.

Gayler graduated from the Massachusetts Institute of Technology and then trained in the prestigious architectural firm of Carrère & Hastings before starting his own practice. Other works by him include a large country residence for E.H. Harriman in Arden, New York, and one for Senator Hamilton Fish Kean in New Jersey. Gayler was also known as an experienced etcher.

New York Times, Feb. 24, 1948, p.25

GEORGE B. de GERSDORFF (1866-?)

171 East 70th Street	1911	new facade
158 East 71st Street	1908	alteration (new roof)
19 East 77th Street	1910	new facade

George B. de Gersdorff was born in Salem, Massachusetts, and educated at Harvard (1888) and the Massachusetts Institute of Technology. After graduating in 1890, he traveled to Paris to study at the Ecole des Beaux-Arts where he remained for four years. On returning to this country, he joined the firm of McKim, Mead & White until 1903 when he began an independent practice. The new facades he provided for 171 East 70th Street and 19 East 77th Street are competent renderings of the then popular neo-Federal style.

Who's Who in America, 1911, 1924

ROBERT WILLIAM GIBSON (1854-1927)

15 East 77th Street	1895	facade alterations
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Born in Essex, England, in 1854, Gibson studied architecture at the Royal Academy of Arts where upon graduation he was presented with the prestigious Soane Medallion. Following his studies he spent a year travelling through Europe before he set sail for the United States in 1880. Upon arrival Gibson established an architectural practice in Albany, New York, where he soon entered the celebrated competition for the design of the Episcopal Cathedral. Gibson's Gothic design was eventually selected over the Romanesque entry by the acknowledged master of that style Henry Hobson Richardson. Although Gibson also worked on many residential and commercial buildings during his years in the state's capital, religious structures seemed to remain a particular specialty. Over the years he was responsible for the designs of Episcopal churches in Rochester, Olean, Ossining, Gloversville,

Corning, and Mechanicsville, New York. In 1888, Gibson moved to New York City where he established a practice at 38 Park Row and a residence in fashionable Murray Hill. In the four years previous to his 1892 design for the Church Missions House, a designated New York City Landmark, on Park Avenue South and East 22nd Street, Gibson was awarded about ten important commissions in the city including St. Michael's Church on Amsterdam Avenue, and the West End Collegiate Church and School; a designated New York City Landmark. By 1892, when he worked on the design of the Church Missions House, Gibson had moved his practice to 18 Wall Street and his new bride out to the less urbanized region of St. Nicholas Avenue. Three years later, he moved again, to No. 15 East 77th Street where he remodelled the ground floor. Gibson was enthusiastically accepted into New York social circles which, undoubtedly, helped him in obtaining the commission for the Morton F. Plant mansion (1903-05), now Cartier's and a designated New York City Landmark, on the Southeast corner of Fifth Avenue and East 52nd Street. He was a member of the Seawanhaka-Corinthian Yacht Club and the Century Association. In addition he was a director of the American Institute of Architects and acted as President of the Architectural League for two terms.

Francis

National Cyclopedia of American Biography, vol. 11, p.324
Who's Who in America, 1910-11

BRADFORD LEE GILBERT (1853-1911)

35 East 67th Street	1905	new front
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Bradford Gilbert was trained in the office of J.C. Cady and went on to become a specialist in the design of railroad stations. As official architect of the New York, Lake Erie, and Western Railroad he designed a number of stations including that at Saint Paul, Minnesota. In 1898, Gilbert redesigned the Second Empire style Grand Central Station in a neo-Italian Renaissance style. Ten years earlier he designed the fifteen-story Tower Building on lower Broadway, one of the earliest completed steel-frame structures in the city. Gilbert's work is very varied stylistically. In addition to the Romanesque Revival style Tower Building, he designed the firehouse of Engine Co. 258, Ladder Co. 115 in Queens in 1903 which features an exuberant Netherlandish Baroque style stepped gable. The restrained neo-classicism of his house at 35 East 67th Street perfectly suits the elegant taste of early 20th century East Side residents.

American Architect, 100(Sept. 20, 1911), 3
 Francis

CHARLES PIERREPONT H. GILBERT (1861?-1952)

15 East 62nd Street	1900-01	new facade
8 East 63rd Street	1898	new facade
57 East 64th Street	1905	new building
11 East 66th Street	1905	new facade
10 East 67th Street	1898	new facade

18 East 68th Street	1904-05	new building
45 East 68th Street	1911-12	new building
31 East 69th Street	1917	new building
42 East 69th Street	1919-21	new building
40 East 70th Street	1917-18	new building
163 East 70th Street	1901	new building
165 East 70th Street	1901	new building
170 East 70th Street	1901-02	new building
22 East 71st Street	1922	new building
3 East 75th Street	1904	new building
925 and 926 Fifth Avenue	1898-99	new building(2)
926 Fifth Avenue	1902	mansard added

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepoint H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecole des Beaux-Arts. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson (see Kimball & Thompson), and in the late 1880s, he designed several Romanesque Revival buildings located within the Park Slope Historic District. During the late 1890s, he began to receive commissions from prominent members of New York society.

No doubt the Francois I-style Isaac D. Fletcher mansion which still dominates the corner of 79th Street and Fifth Avenue and the more modest house in the same style at 3 East 78th Street--both in the Metropolitan Museum Historic District -- brought considerable attention to Gilbert's imaginative and fanciful compositions, his command of historical detail, and his provision of generous and elegant interiors. Moreover, C.P.H. Gilbert was equally comfortable, like so many architects of his generation, designing in a variety of styles, according to the tastes and desired image of his wealthy clients. With equal success he used a Beaux-Arts idiom at the Delamar Mansion, 233 Madison Avenue, of 1902-05 and created a refined and subtly detailed neo-Italian Renaissance mansion for Otto Kahn at East 91st Street, which he designed in 1913-18 in conjunction with the English architect J. Armstrong Stenhouse. Many of his clients also employed him to build their country houses, such as "Pembroke" on Long Island for Delamar. In addition to working for wealthy clients, Gilbert worked often with the builder/developer Harvey Murdock, whose own house stood at 323 Riverside Drive. C.P.H. Gilbert's diversified stylistic manners--all united by the Beaux-Arts approach to composition and planning and a French engendered concern for finely worked stone--are well represented in the historic district. His two earliest works in the district, both of 1898 are new facades on older structures, in keeping with the trend of the period. His client, Jules S. Bache, for one of these houses, at 10 East 67th Street also commissioned a stable from Gilbert at 163 East 70th Street.

The Francois I style with its combination of French late Gothic and Renaissance details was perhaps Gilbert's most popular and personal manner. He continued to use its details on smaller houses but without the profusion or richness of the Fletcher and Warburg

mansions. Such characteristics of the style as the fenestration types and restrained decorative detail maybe seen in the Nichols house at 57 East 64th Street. Few of Gilbert's works are as austere as the Arthur Sachs house at 42 East 69th Street, a late work of 1919-21 where minimal late Gothic moldings and panelled windows are used in a strictly symmetrical composition dominated by large expanses of unarticulated wall plane and the crisp profiles of its fenestration and gabled silhouette. Despite the obvious classicist principles of such a design, Gilbert preferred a battery of more overtly classical approaches from the richly-detailed neo-Italian Renaissance style of the Henry T. Sloane mansion (1904-1905) at 18 East 68th Street with its Beaux-Arts reminiscences to the neo-Federal detailing of the Frelinghuysen house at 45 East 68th Street of 1911, and even a rather straightforward adaptation of the neo-Georgian style in the large brick residence at 31 East 69th Street for Augustus G. Paine, Jr. of 1917. The connecting garage at 40 East 70th Street was also for Paine. Here client's taste seems to predominate as both brick and English neo-Georgian are not as natural a medium for Gilbert's talents as the French-inspired manners with which he is more commonly associated. But Gilbert's attention to detail and his flexibility in matters of style made him one of the most productive architects of the turn of the century. In the vagaries of architectural fashion he even survived the disruptions of the First World War, although his name appears with increasing rarity. Gilbert retired in his later years to his home in Pelham Manor, New York. When he died at age 92 in 1952, he was the one of the oldest living members of the American Institute of Architects.

Francis
LPC files

RALEIGH COLSTON GILDERSLEEVE (dates undetermined)

14 East 60th Street	1902-1905	new building, wing added
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Raleigh C. Gildersleeve established his office in 1892. Nothing is known of his education and little of his career. In 1896, he received a commission from Princeton alumnus Moses Taylor Pyne to design two neo-Tudor dormitories, Upper and Lower Pyne, on Nassau Street for Princeton University. His building within the historic district is a handsome Beaux-Arts hotel, now converted for use as offices.

Francis

THOMAS S. GODWIN (dates undetermined)

57-59, 67 East 77th Street	1876	new buildings(3) facades altered
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Godwin maintained offices in Manhattan during most of his career, although in the mid 1870s, at the time he constructed a row of eight houses on East 77th Sreet, his offices were in Brooklyn. In the 1890s, he formed a partnership, Godwin & Cunningham.

Francis

LAFAYETTE A. GOLDSTONE (see ROUSE & GOLDSTONE)

TOBIAS GOLDSTONE

697-699 Madison Avenue	1930	new building
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All that is known of Tobias Goldstone is that he was a Brooklyn architect and member of the American Institute of Architects. The commercial building he designed at 697-699 Madison Avenue is in the neo-Georgian style.

American Architects Directory, 1956, 1962

PERCIVAL GOODMAN (b.1904)

5-7 East 62nd Street

1956

new building

After completing his studies at the Beaux-Arts Institute of Design in New York, Percival Goodman spent five years (1925-30), in Paris at the Ecole des Beaux-Arts. In 1936, he began independent practice and specialized in synagogue and school design. His schools include: P.S. 126 on the Lower East Side (1966) and P.S. 92 on West 134th Street in Harlem, both among the better designed of the modern city schools; Queensboro Community College master plan (1970-75), and the Administration Building (1977). Mr. Goodman has designed synagogues for congregations across the country. In Providence, Rhode Island, he is responsible for Temple Beth El (1950); in Albany, New York, Congregation Beth Emeth (1958); Temple Mishkan Tefila in Newton, Massachusetts (1959); and Congregation Emanuel in Denver, Colorado (1960), among others. The building by him within the district is also a synagogue, the Fifth Avenue Synagogue which has a limestone facade pierced by small oval windows.

American Architects Directory, 1956, 1962, 1970

GOODWIN, BULLARD & WOOLSEY

Philip L. Goodwin (1885?-1958)

Roger Harrington Bullard (1884-1935)

Heathcote M. Woolsey (d.1957)

123 East 64th Street

1917

new facade

Philip L. Goodwin, born in New York City, received his B.A. from Yale in 1907, studied at the Columbia School of Architecture in 1909-1912, and in Paris from 1912 to 1914. He belonged to the firm of Goodwin, Bullard & Woolsey from 1916 to 1921, and then practiced alone. His most famous work was the collaboration with Edward Durrell Stone (see) which produced the Museum of Modern Art on West 53rd Street. Goodwin was also the author, with H.O. Milliken (see Milliken & Bevin), of French Provincial Architecture (1924).

Roger H. Bullard, born in New York City, was educated in public schools and graduated from the Columbia School of Architecture in 1907. In 1908 and 1909, he was architect working for the Auxiliar Obras Publicas of the Cuban government; then he spent six years in the office of Grosvenor Atterbury. In 1917, he became a partner in the firm of Goodwin, Bullard & Woolsey, leaving in 1921 to set up his own office at 607 Fifth Avenue. Bullard designed numerous country clubs and private homes in New York City and Long Island, as well as an apartment house at 400 East 57th Street which received honorary mention from the AIA in 1931. In 1933, he won the Gold Medal from Better Homes and Gardens.

Heathcote M. Woolsey, was the son of a professor of international law at Yale and grandson of a former president of that university. He graduated from Yale in 1907, and then studied architecture at Columbia and at the Ecole des Beaux-Arts. His work includes Rye High School in Rye, New York, Sharon Hospital, and several residences in Westchester County.

In 1917, the firm of Goodwin, Bullard & Woolsey altered a four-story house at 123 East 64th Street, originally a neo-Grec house built as one of a row of ten (Nos. 115-133), by adding a new story, a rear extension, a new entrance (stoop and iron railings removed), and a new mansard roof.

New York Times, March 3, 1935, Feb. 8, 1957, Feb. 14, 1958
Trow's, 1920

GORDON, TRACY & SWARTWOUT

James Reily Gordon (1863-1937)
Evarts Tracy (1869-1922)
Egerton Swartwout (1871-1943)

780 Madison Avenue 1907 new building

In 1904, the firm of Tracy & Swartwout (see) was joined by James Reily Gordon who, early in his career, had worked for his father, a civil engineer, and spent two years in the engineering corps of the International and Great Western Railroad. He also served as a draftsman and supervisory architect for 17 years in Washington, D.C., at the office of the U.S. Supervising Architect. Gordon also designed the Texas Pavilion at the Columbian Exposition of 1893, in Chicago and was the architect for the Arizona State Capitol (1899-1900). Although he only stayed with Tracy & Swartwout for 7 years before establishing an independent practice in New York, it was during these years that the firm achieved prominence with a series of important public commissions beginning with the Denver Post Office and Courthouse building (1908-14). Gordon, both in conjunction with his partners and alone after 1912, designed some 72 Courthouses. The hotel building they designed at 780 Madison Avenue, which draws heavily on the Italian Renaissance for its inspiration, is the only building within the district by the firm.

American Architect, 121(1922)168; 150 (March 1937), 143.
New York Herald Tribune, Feb. 19, 1943
New York Times, March 17, 1937
Withey

CHARLES GRAHAM & SONS COMPANY

Charles Graham (1811?-1892)

34-38 East 70th Street	1884	new building(3) Nos. 34-36 altered
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THOMAS GRAHAM (1866-1938)

126-130 East 71st Street	1894-96	new buildings(3)
164-166 East 71st Street	1894-95	new building(2)

The firm of C. Graham & Sons, Company was one of the principal residential builder/developers in Manhattan in the late 19th century. The business when established in 1852 by Charles Graham (1811-1892) was involved with staircase construction and interior trim. Several years later John and Thomas Graham, the builder's sons, joined the firm which expanded its operations in 1880, and was incorporated, after severe financial difficulties, in 1888. Thomas Graham (1866-1938) trained as an architect in the offices of Jardine & Thompson and provided the designs for many of the buildings erected by C. Graham & Sons, Co., before establishing his own business in 1890. Despite Thomas' expansive activities, he, too, found himself in financial difficulty in 1891. The Graham firm was responsible for much residential development and many major buildings, including the Church of the Divine Paternity in the Central Park West - 76th Street Historic District and the Graham Apartment House (1891) at Madison Avenue and 89th Street, one of the first apartment hotels on the East Side. Of the many residences constructed by the Grahams on the East Side, the row of six on the south side of 78th Street in the Metropolitan Museum Historic District are representative examples.

No. 38 East 70th Street is equally representative of the firm's neo-Grec designs of these years; such houses once lined many city blocks on the East Side. The later neo-Renaissance houses on East 71st Street at Nos. 126-130 and Nos. 164-166 were designed in 1894 by Thomas Graham alone.

Francis

History of Real Estate, pp.224-225, 326-327

HARRY F. GREEN (dates undetermined)

700 Park Avenue	1959	new building
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Manhattan architect Harry F. Green joined the American Institute of Architects in 1946. He was associated with Kahn & Jacobs and Paul Resnick in designing 700 Park Avenue.

American Architects Directory, 1950, 1962

15 East 64th Street	1916	new building
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Michigan Society of Architects Bulletin, 32 (March 1958), 61
New York Times, Jan. 19, 1958, p.86

Herman Gronenberg (dates undetermined)
Albert Leuchtag (dates undetermined)

13 East 65th Street	1915-16	new facade
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Gronenberg & Leuchtag occupied offices on Fifth Avenue and, in addition to the neo-Federal facade of 13 East 65th Street, also designed apartment buildings located on the Upper East Side outside of the district.

Trow's, 1920

112 East 78th Street	1950	facade alterations
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12 East 74th Street	1948	facade alterations
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Nothing has been determined of the background of Henry C. Hahn except that he maintained his offices in the Architects Building, 101 Park Avenue. He was responsible for making alterations to the facade of the building at 112 East 78th Street.

Van F. Pruitt, born in Anderson, South Carolina, received his architecture degree from Alabama Polytechnical Institute and studied at Atelier Hornbostel in New York in 1913-14. He then spent several years working for the firms of Helmle & Corbett and Alfred Bossom, before establishing his own practice in 1924. Between 1928 and 1942 he was a partner in Pruitt & Brown, and he organized Barton & Pruitt

a partnership with Allmon G. Fordyce. As a firm, Hamby & Fordyce designed industrial buildings such as the IBM Corporation buildings in Lexington, Kentucky, the Singer Sewing Machine Company distribution center at Syosset, Long Island, and the Fairchild Engine and Airplane Corporation's Aircraft Plant and Office Building in Hagerstown, Maryland. It is because of the many years that Hamby was associated with Sherman Fairchild's aviation business, both as a designer and manager of plant operations, that he and Nelson received the commission to design Fairchild's town house on East 65th Street. The house, designed in the International Style, is presently undergoing alterations for French & Co. by architect Michael Graves.

American Architects Directory, 1956, 1962

ROBERT HANBY (dates undetermined)

9,11,13 East 77th Street	1879	new buildings (3)
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Little has been discovered about Robert Hanby other than that he designed a row of six neo-Grec style houses on East 79th Street of which three altered buildings remain.

HARDE & HASSELMAN

Francis George Hasselman (dates undetermined)

_____ Harde (dates undetermined)

61-65 East 77th Street	1916	new building
52-54 East 78th Street	1916	new building

Concerning Mr. Harde, we have no information, and it is unlikely that he is Herbert S. Harde who was in partnership with Richard Thomas Short in 1916 (see Harde & Short). Francis G. Hasselman began his practice in Manhattan in 1899 and for a brief period was associated with George H. Pierce. It has not been determined when he established his partnership with Harde but it was after 1900 and before 1916, the year they produced the tall neo-Federal building at 61-65 East 77th Street for the Finch School, later Finch College. The twelve-story school building on East 78th Street built the same year as the building on East 77th Street was also erected as part of Finch but in a neo-Gothic style.

Francis
Trow's, 1915, 1916

HARDE & SHORT

Herbert Spencer Styne-Harde (1873-1958)
Richard Thomas Short (dates undetermined)

45 East 66th Street	1906-08	new building (Landmark)
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The architectural firm of Harde & Short was responsible for many deluxe apartment houses throughout the city. Several of these buildings still stand today and are among the most distinguished examples of this early type of apartment design. Herbert Spencer Styne-Harde studied architecture in London. Returning to New York, Harde set up practice in 1894 and designed a number of tenement houses. Between 1898 and 1900 he worked with both James E. Ware Associates and Ralph Townsend on tenements located on the Upper West Side. Harde was listed as the owner of two of these properties. Richard Thomas Short established an architectural practice in Brooklyn in 1894, moving to Manhattan in 1898. In a 1900 housing exhibition, Short won first prize for his model tenement design. The first building known to have been designed by the firm of Harde & Short was "Red House," an apartment house erected in 1903-04 at 350 West 85th Street. Lavishly ornamented with features which recur in the later work of the firm, "Red House" still stands. The Gothic window detail of this building is quite similar to that used a few years later at 45 East 66th Street.

In 1906, Charles F. Rogers, president of Parkview Real Estate Company, commissioned Harde & Short to design the apartment house at 45 East 66th Street. Completed two years later, the building originally had two apartments per floor. The extensive use of large windows, combined with the exuberant terra-cotta Gothic detail, gives 45 East 66th Street an unusually handsome appearance. One of the most distinctive features of this apartment house, its corner tower, recalls Parisian apartment buildings of the time and was repeated in another of the firm's impressive works, Alwyn Court.

Erected in 1908-09, Alwyn Court, like 45 East 66th Street, is magnificently ornamented with terra-cotta detail. Also a designated New York City Landmark, Alwyn Court was designed by Harde & Short in the neo-French Renaissance style and displays such characteristic features as the crowned salamander, the official symbol of Francois I. Alwyn Court was named for Alwyn Ball, Jr., a member of the syndicate responsible for the building as well as for another apartment house by Harde & Short, known as The Studio. Strongly Gothic in character, The Studio, at 44 West 77th Street within the Central Park West-76th Street Historic District, was completed the same year as Alwyn Court. The original features of The Studio -- such as the series of traceried arches elaborately crowned by crockets -- closely resembled those at 45 East 66th Street. Much of this fine detail was removed from The Studio in 1944, so that now 45 East 66th Street is the only Harde & Short apartment house which displays such a profusion of intricate Gothic ornament.

Short also worked independently of Harde and designed a variety of building types, including a police station (1907-08), which still stands

Haydel & Shepard designed the five-story Beaux-Arts style limestone and brick residence at 11-13 East 62nd Street for Mrs. Margaret Louisa Vanderbilt Shepard, daughter of William H. Vanderbilt; Mrs. Shepard commissioned the Shepard Memorial Church (c.1895) in Scarborough Heights, New York, from the same architects, which suggests that she and Augustus Shepard might have been relatives. No. 11-13 East 62nd Street is one of the finest Beaux-Arts style houses in the historic district.

Francis
New York Times, Oct. 2, 1955, p.87

HEINS & LA FARGE

George Louis Heins (1860-1907)
 Christopher Grant LaFarge (1862-1938)

5 East 63rd Street	1900	new building
7-9 East 68th Street	1905-07	new building
22 East 73rd Street (Heins only)	1900-01	new building

LA FARGE & MORRIS

Christopher Grant LaFarge (1862-1938)
 Benjamin Morris (1870-1944)

168-170 East 71st Street	1910	alteration to facade
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George L. Heins was born in Philadelphia and educated in that city's public schools before attending the Massachusetts Institute of Technology. After graduating, he practiced briefly in Minneapolis-St. Paul before moving to New York City where, in 1886, he maintained an office in the Studio Building at 51 West 10th Street. Christopher Grant LaFarge had offices in the Studio Building at the same time but the firm of Heins & LaFarge was not formed until 1888.

The Studio Building was an important center for the arts in the United States during the 19th century. It was built by John Taylor Johnson, a railroad executive, art collector and a founder of the Metropolitan Museum of Art, as a place for artists to work. Taylor commissioned Richard Morris Hunt to design the building in 1857, two years after his return from Paris. Hunt, himself, maintained a studio in the building and trained there such noted American architects as George B. Post, Frank Furness, Charles Gambrill, Henry Van Brunt and William R. Ware. Among the important American artists who had studios in the building were: Frederick E. Church, Winslow Homer, Eastman Johnson, Augustus St. Gaudens, and John LaFarge, the father of Christopher. Undoubtedly, his father's connection with the Studio Building enabled Christopher to obtain space there.

Christopher Grant LaFarge was born in Newport and, at an early age, assisted his father in decorative work and painting. In 1880 he decided to study architecture, entering the Massachusetts Institute of Technology whose school of architecture was founded by William Ware, and spent two

years there before joining the offices of Henry Hobson Richardson in Brookline, Mass. After LaFarge moved to New York City and established a partnership with Heins, the two men began practicing under the name of Heins & LaFarge at the Temple Court Building on Beekman Street in 1888.

Fame for the two young architects came quickly. In 1888, they won the prestigious nation-wide competition for the proposed Episcopal Cathedral of St. John the Divine. Their winning design was chosen from a field of 60. The Choir, part of the Crossing, and the Chapels of St. Savior and St. Columba of the present cathedral are by Heins & LaFarge and are in the Romanesque Revival style. The rest of the building is by Cram & Ferguson in a style inspired by the English and French Gothic. The firm of Heins & LaFarge is best known for its ecclesiastic work which includes: St. Matthew's in Washington, D.C.; the Chancel and the Clergy House of Grace Church on Broadway; the Fourth Presbyterian Church on West 91st Street and West End Avenue; and the Roman Catholic Chapel at West Point. One of their other well-known commissions in the city is the control houses and the stations of the first New York subway system.

There are two town houses within the district designed by the firm. One, No.5 East 63rd Street, designed for Clarence Winthrop Bowen, a founder of the American Historical Society and president of the New York Genealogical and Biographical Society, was originally crowned with a mansard which was removed in 1942. The other house, a singular Beaux-Arts mansion for Mrs. George T. Bliss at 9 East 68th Street, is notable for its monumental Ionic columns. In 1900, George Heins designed No.22 East 73rd Street for E.W. Herzog also in the Beaux-Arts style which was so popular at the turn-of-the-century. After the death of Heins in 1907, LaFarge continued to practice, producing many of the buildings in the Bronx Zoo before he entered into partnership with Benjamin W. Morris.

Morris was born in Portland, Oregon, the son of the Episcopal Bishop of Oregon. He was educated at St. Paul's School, Trinity College, Columbia and the Ecole des Beaux Arts. After he returned from Paris, he worked in the offices of Carrere & Hastings briefly before establishing his own practice. LaFarge and Morris formed their partnership in 1910. During the five years that the firm lasted, they designed the J.P. Morgan House in Glen Cove, the Williams Memorial Library at Trinity College, the Roman Catholic Cathedral of St. James in Seattle, and St. Patrick's Church in Philadelphia. They also altered the interior and facade of No.168-70 East 71st Street. Between 1915 and his death in 1938, LaFarge worked under the firm names of LaFarge, Warren & Clark; LaFarge, Clark & Creighton; and, finally, LaFarge & Son.

American Architect, 92(1907), 105
Architectural Forum, 11(Jan. 1939), 45 supp.
New York Times, Nov. 5, 1944
Who's Who in New York, 1911

FRANCIS (FRANK) W. HERTER (1854-1933)

114-116 East 71st Street

1900

new building

Francis William Herter (who generally practiced under the name of Frank W. Herter) had arrived in America from Germany sometime between 1880 and 1884 and went into practice with his brother Peter under the firm name of Herter Brothers (not to be confused with the cabinet makers and design firm of the same name, founded by Gustave and Christian Herter). Frank and Peter Herter were especially active as the designers of tenements, for which they acted as their own developers, in lower Manhattan. In 1886-87 they designed the impressive Moorish Revival Eldridge Street Synagogue, a designated New York City Landmark. In 1893 the firm was subject to creditor suits totalling more than \$30,000, and in 1895 each brother went into independent practice. Frank Herter practiced architecture until 1926, continuing to specialize in apartment house designs. The neo-Renaissance apartment house with its distinctive rounded bays at 114-116 East 71st Street is the only example of his work within the historic district. For this commission he also acted as his own developer.

Francis

Landmarks Preservation Commission, Eldridge Street Synagogue Designation Report (LP-1107), report prepared by Susan Upton Lawrence, July 8, 1980

HERTS BROTHERS (?)

18 East 76th Street

1906

new facade

The records of the Buildings Department show that the facade of No. 18 East 76th Street was altered in 1906 by Herts Brothers. There was no architectural firm by that name practicing during the early 20th century. The architect Henry B. Herts was in 1906 in partnership with Hugh Tallant in the firm of Herts & Tallant. Directories of the period list a Herts Brothers decorating firm, which had been founded by Henry B. Herts' father (also Henry B. Herts). It is possible, although the practice would be somewhat unusual, that the decorating firm altered the facade to its present neo-Classical/Beaux-Arts form.

Francis

Trow's, 1906, 1911

HERTS & TALLANT

Henry Beaumont Herts (1871-1933)

Hugh Tallant (1870-1952)

40 East 75th Street

1910

facade alterations

Herts & Tallant were celebrated theater architects, particularly

active in the Times Square area, although they also carried out commissions for domestic architecture. Herts, the son of Henry B. Herts who had established the decorating firm of Herts Brothers, had studied at the Columbia University School of Mines, while Tallant received two degrees from Harvard College. They became friends while students at the Ecole des Beaux Arts in Paris and worked together on student projects. Also a talented painter, Herts exhibited at the Paris Salon of 1898. Returning to New York, the two formed the firm of Herts & Tallant in 1897 which quickly began to achieve a reputation in theater architecture. Among theaters which the two designed were: the New Amsterdam (1902-03, for Klaw & Erlanger) and the Lyceum (1903, for Daniel Frohman, brother of Charles Frohman, a member of the Theatrical Syndicate), both designated New York City Landmarks; the Liberty (1904, also for Klaw & Erlanger), the Gaiety (1909, now the Victoria), the Folies-Bergere (1911, later the Fulton and now the Helen Hayes), the Booth (1913, Henry B. Herts alone), the Longacre (1913, Henry B. Herts alone), the Shubert (1913, Henry B. Herts alone), all in Times Square; and the Brooklyn Academy of Music (1908). In the New Amsterdam, they pioneered the use of cantilever construction to create theater balconies without supporting pillars that would obstruct the vision of those in the lower seating area. This innovation is generally credited to Herts. The partners were also talented acousticians, and Tallant wrote extensively on the subject. Careful attention to fireproof construction and extensive stage facilities were other hallmarks of Herts & Tallant theaters. Tallant also wrote a series of articles on "The American Theater: Its Antecedents and Characteristics." As an architect Tallant was especially anxious to understand the precedents offered by Greek, Roman, and Renaissance theaters and to incorporate these precedents into the firm's designs. The firm dissolved in 1911, and each partner went on to other architectural associations.

Herts & Tallant's work at 40 East 75th Street comprised alterations to the ground floor and the addition of a bay window, mansard roof, and new cornice, all in the Beaux-Arts style.

Francis

Landmarks Preservation Commission, New Amsterdam Theater Designation Report (LP-1026), report prepared by Marjorie Pearson, October 23, 1979.

ELIAS K. HERZOG (dates undetermined)

9 East 75th Street

1951

new facade

Elias K. Herzog was born in Olo, Austria, and educated in that country, receiving his diploma for Architects and Engineers in Vienna in 1918. He first worked for Rolla & Neffi in Vienna before immigrating to this country and serving as chief draftsman for William I. Hohauser (see). He practiced independently from 1930. In 1951, Herzog provided a new brick front for the building at 9 East 75th Street.

American Architects Directory, 1962

ARTHUR PAUL HESS (dates undetermined)

891 Park Avenue	1930-31	new building
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Hess maintained architectural offices in midtown Manhattan during the 1930s. His only known commission was for the Art Deco apartment building at 891 Park Avenue within the district.

Trow's, 1934

HEWITT & BOTTOMLEY

Edward Shepard Hewitt (1877-1962)

William Lawrence Bottomley (1883-1951)

15 East 74th Street	1919	new facade
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Edward S. Hewitt (see) and William L. Bottomley (see) were associated in the firm of Hewitt & Bottomley after they completed their respective educations and prior to 1920. At 15 East 74th Street they redesigned an Italianate rowhouse with a neo-Italian Renaissance facade.

EDWARD SHEPARD HEWITT (1877-1962)

38 East 69th Street	1928	new facade
120 East 70th Street	1930	new facade
122 East 70th Street	1934	new facade

Although little is known about the training and education of Edward S. Hewitt, one may assume that, since he chaired the Educational Committee of the Beaux-Arts Institute of Design and was particularly active in promoting competitions among architectural schools to raise standards during the 1920s, he probably studied at the Ecole des Beaux Arts. Prior to 1920 he was associated with William L. Bottomley (see). The restrained and finely executed neo-Federal facades he designed on East 70th Street are also indicative of his academic training. Hewitt designed several schools during his career, including: the Southampton High School, the Lake George High School at Lloyds Harbor, and the Port Chester High School. After his retirement, Hewitt devoted himself to painting and etching.

New York Times, June 3, 1962

WILLIAM A. HEWLETT (dates undetermined)

13 East 69th Street	1928	new facade
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Apparently Hewlett worked as an architectural renderer in the late 1890s and in 1900 formed a partnership with John F. Nolan. In the early

1930s Hewlett's architectural offices were located in Manhattan. For insurance executive Edwin C. Jameson he redesigned the facade of No. 13 East 69th Street in a neo-Classical style.

Francis

Manhattan telephone directory, 1929 ff

HILL & STOUT

Frederick P. Hill (dates undetermined)

Edmund C. Stout (dates undetermined)

110 East 71st Street	1916	new building
129 East 71st Street	1909	rear extension

Little is known of Hill & Stout. The architects had offices in Manhattan and were involved with general architectural work. Their building at 110 East 71st Street was designed in the popular neo-Federal style.

Key to Architects, 1901

HISS & WEEKES

Philip Hiss (1857-1940)

E. Hobart Weekes (1867?-1950)

6 East 65th Street	1900-02	new building
8 East 65th Street	1900-02	new building
9 East 67th Street	1912	new facade
2 East 75th Street	1910, 1919	alterations

The firm of Hiss & Weekes was formed in 1899. Philip Hiss, born in Baltimore, received his early education there, then traveled in Europe and studied in Paris before returning to New York to join E. Hobart Weekes in their 34-year-long partnership. Weekes, a native New Yorker studied architecture and sculpture in the United States and also in England, France, Italy, and Greece. He worked as a draftsman for McKim, Mead & White, from 1886 to 1899, before joining Hiss.

The firm's major commissions in New York were the Gotham Hotel (1902-05) and the Belnord Apartment block (1908-09), a designated New York City Landmark; both are large luxury buildings in a neo-Italian Renaissance style. A handsome neo-French Classic style town house designed by the firm still stands at 19 East 54th Street. Other buildings by the firm include the Church of Bethesda by the Sea, in Palm Beach, Florida, the Elizabeth Arden Building in Chicago, and private homes in Long Island, New Jersey, and Pennsylvania.

Nos. 6 and 8 East 65th Street, Hiss & Weekes's two new buildings in the district, were built for the same owner, and while they are different

in design they are somewhat unified by their ground-floor treatment and common second-floor balcony and roof cornices. Both are Beaux-Arts in style; No. 6 is an unusually large, elegant townhouse. The firm's new facade for 9 East 67th Street is neo-French Renaissance in style. Their work at 2 East 75th Street consisted of the addition of a new facing at the basement level in 1910, and the addition of a rear penthouse in 1919.

New York Times, Dec. 16, 1940, Dec. 18, 1950

FRANCIS BURRALL HOFFMAN, JR. (1882-1980)

36 East 75th Street 1915 new facade

Hoffman, born in New Orleans, was a member of a socially prominent "Knickerbocker" family. His parents' home at 58 East 79th Street is within the district. He graduated from Harvard in 1903 and from the Ecole des Beaux-Arts in 1907, establishing an architectural firm in 1910. His most notable commission was for the Villa Vizcaya, the estate of John Deering of International Harvester, in Miami. Although the design of the Villa Vizcaya was based on Renaissance prototypes, Hoffman favored the neo-Georgian style for his New York City designs, such as the house at 36 East 75th Street, and the 17 East 90th Street House, a designated New York City Landmark. With architect H.C. Ingalls he designed the Little Theater (1912) and Henry Miller's Theater (1917); both are in the neo-Georgian style. One of his last works was the design, with Mott B. Schmidt and Edward Coe Embury, of a two-story wing for Gracie Mansion (1966).

New York Times, Nov. 28, 1980, p. B12

WILLIAM I. HOHAUSER (1896-?)

870 Fifth Avenue 1948-49 new building

William I. Hohauser was educated at Cooper Union and Columbia University, from which he graduated in 1917 with a B.S. in Civil Engineering. He was Naval Architect at the Brooklyn Navy Yard 1916-17. Among his principal works are a series of housing projects including the Fort Greene Houses (1942) in Brooklyn, the Stephen Foster Houses (1950) in New York, and the Bronx River Houses (1952) in the Bronx. Other works include the Universal Steel Factory in Long Island City (1951), the Stuyvesant High School in New York (1954), and the Normandie Theatre in New York. He won numerous citations, including a New York State Association of Architects award, 1949, for the apartment house at 870 Fifth Avenue. Hohauser's only building in the district, No. 870, is a massive 21-story apartment house which, although designed in 1948, shows some late Moderne influence.

American Architects Directory, 1962

ARTHUR CORT HOLDEN (1890-?)

57 East 78th Street 1925 facade alteration

HOLDEN, MC LAUGHLIN & ASSOCIATES

Arthur Cort Holden (1890-?)

Robert McLaughlin (1900-?)

131 East 65th Street 1949 facade alterations

After receiving his early education at the Collegiate School in New York City, Arthur C. Holden attended Princeton and graduated with honors in 1912. He continued his education at Columbia University studying architecture and economics, and, upon graduating in 1915, he joined the offices of McKim, Mead & White. After five years with that notable firm, Holden began an independent practice under the firm name of Arthur Holden & Associates. In 1930, the firm became Holden, McLaughlin & Associates. A major interest of his was low-income housing. In 1922, he published The Settlement Idea, a Vision of Social Justice, and the firm designed the Sussex Garden Apartments (1938) in Rye and the General Charles Berry Houses (1948-49) on Staten Island. He also designed faculty houses in Princeton (1948-52), served as Consultant Architect for the post-war plan of White Plains (1944-46), and was with the redevelopment agency of the City of Norwalk, Connecticut.

Robert McLaughlin did his undergraduate and graduate work at Princeton and, in 1952, became the Director of the School of Architecture at the University. His principal works include: the First Plymouth Congregational Church in Lincoln, Nebraska (1953), the Ferris Thompson Houses at Princeton (1949), and the Wilbur Peck Houses in Greenwich, Connecticut (1953).

Of the projects in the district, the earlier one on East 78th Street which consisted of the removal of the stoop at No. 57 which was also Holden's home, was done with a sensitivity to and respect for the original architectural integrity of the facade, unlike the more extensive work which was done at No. 131 East 65th Street.

American Architects Directory, 1956, 1962

Who's Who in America, 1960-61

LANSING C. HOLDEN (1858-1930)

14 East 69th Street 1893 new building

Active in New York between 1886 and his death in 1930, Lansing C. Holden designed a number of residential and commercial structures. After receiving his Masters degree from Wooster College, Ohio Holden opened an office in Scranton, Pa., where he built his earliest known work, the Moses

Taylor Hospital (1884-91) with I.C. Perry. He relocated to New York City and opened an office at 2 West 14th Street in 1886. One of his first commissions in New York came from Mrs. M.V. Phillips of Brooklyn in 1887. The residence he designed for her was a striking Romanesque Revival mansion with Queen Anne details at 70-72 Eighth Avenue in the Park Slope Historic District. This residence demonstrates Holden's firm command of massing and his talented treatment of materials. His sensitivity to materials was again shown in one of his important commercial commissions, the New York headquarters of the Delaware, Lackawana & Western Railroad Co. (completed in 1892) on Exchange Place and William Street in the financial district where his handling of the surface of the limestone facing added greatly to the success of the building. The one house which Holden designed within the district at 14 East 69th Street for Mary J. Buchanan was built in the same year his office building for the railroad was completed. The house is a singular design with Francois I details and picturesque roofline. Holden was also involved with the affairs of the architectural profession and served as president of the Architectural League and the New York Chapter of the American Institute of Architects, and, in 1916, was appointed to the State Board of Architectural Examiners. His son, Lansing C. Holden, Jr., was also an architect.

American Architect, 138(July 1930), 118

Francis

New York Times, May 6, 1930

RAYMOND HOOD (1881-1934)

48 East 66th Street

1922

facade alterations

The development of a skyscraper aesthetic in New York is closely connected with the career of the architect Raymond Hood. A graduate of Brown University and the Massachusetts Institute of Technology, Hood worked as a draftsman for the important neo-Gothic firm of architects Cram, Goodhue & Fergusson of Boston for six months before travelling to Paris. In 1911, he received his diplome from the Ecole des Beaux-Arts and returned to the United States, practicing first in Pittsburgh. In 1914, Hood moved to New York but the outbreak of the First World War delayed his success. In 1921, he established a partnership with the architect J. Andre Fouilhoux with whom he was to be associated for the next ten years. It was his winning entry in the Chicago Tribune Tower competition of 1922, in association with John Mead Howells, which rocketed Hood to national prominence and led to a whole series of important skyscraper designs in New York City. The Tribune tower successfully combines the traditional approach to skyscraper design with delicate neo-Gothic detail learned in Ralph Adam Cram's office as well as the compositional and planning principles embodied in the Beaux-Arts tradition as taught at the Massachusetts Institute of Technology and in Paris. The academic composition of the tower with its historic details was seen by many as a sign of American traditionalism, and resistance to more avant-garde European development, but Hood went on to combine his academic training with a desire for a modern expression of the skyscraper as an American building type. The American Radiator Building on West 40th Street continues the principles of the Tribune Tower, but is especially

noteworthy for the brilliant colorations of its fanciful top. The Daily News and McGraw-Hill Buildings, however, reflect a much more streamlined approach to design, especially in their effort to replace the traditional tripartite organization of the skyscraper facade with a more direct expression of the nature of the modern skyscraper, be it the accumulation of horizontals in the McGraw-Hill or the soaring verticals of the Daily News. Both buildings continue nonetheless to reflect Hood's interest in the expressive and decorative application of different colored materials. The culmination of Hood's career was his role as a consulting architect in the design of Rockefeller Center.

Although primarily known for this series of spectacular skyscrapers which still enliven the streets and skyline of New York, Hood also worked on a number of smaller commissions, including apartments and private residences. Both the Beaux-Arts apartment at 307-310 East 44th Street of 1930 and the apartment house at 3-5 East 84th Street in the Metropolitan Museum Historic District reflect Hood's interest in sleek lines, smooth surfaces, and colored materials. Despite their modern detailing, the approach to composition and massing still recalls Hood's academic training. The remodeling of the house at 48 East 66th Street is interesting not only as an example of Hood's simplification of the lower stories of a more straightforward Beaux-Arts design, but also as a testimony of the type of small-scale work which sustained his practice until the Chicago Tribune Building commission, won in the same year that he carried out this alteration.

Landmarks Preservation Commission, McGraw-Hill Building Designation Report (LP-1050), report prepared by Anthony W. Robins, September 11, 1979
New York Times, Aug. 15, 1934

HOPPIN & KOEN

Francis L.V. Hoppin (1867-1941)

Terence A. Koen (1858-1923)

124 East 64th Street	1919	new facade
45 East 65th Street	1910	new building
15 East 66th Street	1916-18	new building
115 East 69th Street	1902-03	new building
16 East 76th Street	1902	alteration
793 Madison Avenue	1907	facade alterations

HOPPIN, KOEN & HUNTINGTON

Francis L.V. Hoppin (1867-1941)

Terence A. Koen (1858-1923)

Robert Palmer Huntington (?-1949)

10 East 62nd Street	1905-07	new building
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Francis L.V. Hoppin, born in Providence, R.I., was a military man and a painter as well as an architect. After studying architecture at M.I.T. for two years, 1884 to 1886, he went to Paris and passed the entry exam at the Ecole des Beaux-Arts, but apparently chose not to attend.

He returned to New York instead, and joined the firm of McKim, Mead & White as a draftsman. While there he met Terence A. Koen, and the two formed their partnership in 1894. Robert Palmer Huntington (not to be confused with Franklin B. Huntington, a great-great-grandson of Benjamin Franklin who worked for the firm but was never a partner) joined the firm in 1904/05, but his length of tenure there is unclear.

Hoppin & Koen worked on a number of public buildings, including the former Police Headquarters Building at 240 Centre Street (1905-09), a designated New York City Landmark; a number of other police stations; and a dozen firehouses. The firm also designed a great many town houses, including three in the Riverside-West 105th Street Historic District and two in the Metropolitan Museum Historic District. Hoppin retired shortly after Koen's death.

The Police Headquarters Building is an extraordinary Edwardian Baroque design; many of their other buildings, however, and most of their town houses reflect the Renaissance Revival, neo-Georgian and neo-Federal designs of McKim, Mead & White.

AIA Journal, 11(1923), 374-375

Francis

New York Herald Tribune, Sept. 10, 1941

New York Times, May 17, 1923; March 13, 1949, p.76:5

GEORGE E. HORNUM (dates undetermined)

53 East 75th Street	1923	new facade
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No information has come to light concerning the education, training or practice of George E. Hornum. The neo-Federal facade he designed in 1923 on East 75th Street is in keeping with the character of the district.

HUNT & HUNT

Richard Howland Hunt (1862-1931)

Joseph Howland Hunt (1870-1924)

109 East 73rd Street	1911-12	new building
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RICHARD HOWLAND HUNT (1862-1931)

5 East 66th Street	1898-1900	new building
2 East 75th Street	1893-95	new building

Richard and Joseph Hunt were the sons of Richard Morris Hunt, dean of the American architectural profession through the last half of the 19th century and designer of ~~buildings~~ for many of the wealthiest and most prominent people in America. The senior Hunt was active in the area of the Upper East Side and his work did much to define its character at the turn of the century. First were two notable institutional buildings, both

financed by James Lenox: the Presbyterian Hospital (1870-72) covering the block between Madison and Park Avenues, 70th and 71st Streets, and the Lenox Library (1871-77) at Fifth Avenue and 70th Street. Some ten years later as the area began to become desirable for affluent New Yorkers, Hunt also undertook residential commissions, beginning with the triple residence (1881-84) for Henry G. Marquand at Madison Avenue and 68th Street. This was followed by the Maturin Livingston residence (1887-88) on the south side of 69th Street near Fifth Avenue, the adjacent Ogden Mills residence (1885-87) at the corner of Fifth Avenue and 69th Street, the William V. Lawrence residence (1890-91) at the southeast corner of Fifth Avenue and 78th Street, the Elbridge T. Gerry residence (1891-95), now the site of the Pierre Hotel, at Fifth Avenue and 61st Street, the Josephine Schmid residence (1893-95) at Fifth Avenue and 62nd Street (now the site of the Knickerbocker Club), and the double residence built in 1893-95 at Fifth Avenue and 65th Street for Caroline Schermerhorn Astor and her son John Jacob Astor. The designs of these houses were inspired by the French Renaissance sources which Hunt had popularized in his design for the William K. Vanderbilt mansion (1879-82), 660 Fifth Avenue. All have been demolished.

Richard Howland Hunt, the oldest son of Richard Morris Hunt, studied architecture at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts. In 1887, he joined his father's office as a draftsman and later became an associate. The house at 2 East 75th Street, built in 1893-95 for Henry R. Hoyt, technically should be considered a work of Richard Morris Hunt since Richard Howland Hunt did not set up an independent practice until after the death of his father in 1895. Nonetheless, Richard H. Hunt appears listed as the architect on the building permit, and the refined design of the house with its Francois I-inspired details appears more like the work of the son than that of the father. The younger Hunt completed the central unit of the Metropolitan Museum of Art, facing Fifth Avenue, after his father's death, and began to distinguish himself as the architect of private residences for wealthy families, in many cases the same clients for whom his father had designed. The impressive Beaux-Arts mansion at 5 East 66th Street, one of the finest in the district and now the home of the Lotos Club, is such an example. Built in 1898-1900, it was commissioned by Margaret Vanderbilt Shepard, a daughter of William Henry Vanderbilt, as a wedding gift for her daughter and son-in-law Maria and William Schieffelin. Mrs. Shepard's brothers, William K. Vanderbilt, Cornelius Vanderbilt, and George W. Vanderbilt, had all commissioned mansions from Richard Morris Hunt during the previous 20 years.

In 1901 when Richard Howland Hunt was joined by his younger brother Joseph Howland Hunt, they formed the firm of Hunt & Hunt. Joseph had studied at Harvard College, the School of Architecture at Columbia University, and the Ecole des Beaux-Arts. Together they continued a highly successful practice, designing distinguished country residences at Newport, Tuxedo Park, and on Long Island for such notable families as the Vanderbilts, Goulds, Belmonts, and Goelets, as well as many educational and institutional buildings. Among their commissions were the 67th Regiment Armory at Lexington Avenue and 25th Street, the site of the famous Armory Show of 1913, and the Old Slip Police Station, a designated New York City Landmark. They also designed Kissam Hall at Vanderbilt University, and Quintard and Hoffman Halls at Sewanee University. For George W. Vanderbilt they designed the

"Marble Twins" (1902-05) at 645 and 647 Fifth Avenue; No. 647 survives and is a designated New York City Landmark. Within the district Hunt & Hunt designed the neo-Italian Renaissance town house at 109 East 73rd Street for lawyer Charles Howland Russell, a cousin on their mother's side of the family. Twenty years earlier, in 1891, Richard Morris Hunt and Richard Howland Hunt had made alterations to a house at 129 East 34th Street for Russell.

Architectural Forum, 55(Aug. 1931), 19

Architectural Record, 56(1924), 578

Paul R. Baker, Richard Morris Hunt (Cambridge, Mass: MIT Press. 1980)
Withey

HARRY HURWIT (d.1963)

5 East 63rd Street	1942	facade alterations and additions
31 East 73rd Street	1928	facade alterations

A graduate of Cooper Union, Harry Hurwit seems to have specialized in the design of institutional buildings and apartment houses. Among his works are the Bialystoker Home for the Aged on the Lower East Side and the temple of the Hin Sing Tong in Chinatown. His work in the historic district consisted of modifying the facades of two rowhouses and making interior changes to convert them into apartments.

New York Times, Sept. 9, 1963, p.27

JOHN W. INGLE (dates undetermined)

38 East 75th Street	1926	new facade
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Ingle, a member of the American Institute of Architects and of the Architectural League, practiced architecture in the early 1890s in partnership with Van Campen Taylor (d. 1906). By 1896, he had formed a new partnership with Raymond F. Almirall. Among their more important commissions were the City Hall at Binghamton, New York, and the Ormonde Hotel in Florida. At No. 38 East 75th Street, Ingle "modernized" the facade.

Francis

Key to Architects, 1901

Trow's, 1917

GAGE INSLEE (dates undetermined)

16-20 East 63rd Street	1876	new buildings (3)*
710-718 Madison Avenue	1871	new buildings (5)

*No.20 altered

Inslee, who established his architectural practice in 1844, belongs to the earliest generation of builders and architects represented within the district. Interestingly, the Italianate/neo-Grec row of five houses on Madison Avenue has not been subject to extensive alteration and its original architectural character is clearly discernible.

Francis

ARTHUR C. JACKSON (1865-1941)

119 East 64th Street	1917	new facade
115 East 65th Street	1919-20	new facade
17 East 70th Street	1909-11	new building
45 East 78th Street	1913	new building

Born in Utica, New York and educated at the Utica Academy, Arthur C. Jackson entered Harvard in 1884. After receiving his Bachelor's degree in 1888, he studied architecture at Columbia University before completing his training in Paris at the Ecole des Beaux-Arts where he studied at the Atelier Durer. After returning to this country, he joined the noted architectural firm of Carrere & Hastings (see) in 1898 and remained with them until 1907. While at their office he worked on the plans for the New York Public Library. For a brief period prior to establishing his own office in 1911, Jackson worked with the firm of LaFarge & Morris (see Heins & LaFarge). The next 30 years of his career were devoted mainly to the design of city and country houses. He died at the age of 75 while visiting the Florida home of Albert Rathbone whose house at 45 East 78th Street he had designed in 1913. This early independent commission is a fine reworking of the New York Federal style of the 1820s. No. 115 East 65th Street, now the headquarters for the Palestinian Liberation Organization, is another handsome example of Jackson's reinterpretation of the style which was so popular at that time.

New York Times, April 8, 1941, p.26

HARRY ALLEN JACOBS (1872-1932)

12 East 62nd Street	1915	new facade
14, 16 East 62nd Street	1916	new facades (2)
19 East 62nd Street	1917	new facade
20 East 64th Street	1920	new facade
22 East 64th Street	1920	new facade
52 East 64th Street	1901	rear extension
15 East 65th Street	1916	new building
13 East 67th Street	1920	new building
22 East 67th Street	1908	new facade
6,8,10 East 68th Street	1919	new facades (3)
50 East 68th Street	1927	new facade
17 East 71st Street	1918	new facade
10 East 73rd Street	1916	new facade

12 East 73rd Street	1920	new building
52 East 73rd Street	1916	new facade
129 East 73rd Street	1907	new building
820 Park Avenue	1925	new building

Raised and educated in New York City, Harry Allan Jacobs began his architectural training at the Columbia School of Mines and, after graduating in 1894, continued his studies at the Ecole des Beaux-Arts. In 1896, he was awarded the Prix de Rome by the American Academy in Rome. On returning to this country, he began his own architectural practice in New York, designing hotels and commercial buildings, early examples of which are a Beaux-Arts styled loft building at 133 Mercer Street of 1900-01 and the Seville Hotel at Madison and East 29th Street, an ebullient brick and limestone structure of 1901-04. The strong influence of the training he received at the Ecole is evident in these early independent designs and that influence continued through his later works although they exhibit greater individuality.

His earliest residential building within the district, the Charles Guggenheimer residence at 129 East 73rd Street, is a handsome limestone town house based on Italian Renaissance prototypes but with a typical Beaux-Arts tripartite division of the facade, analagous with the base, shaft and capital of a classical column. Many of Jacobs' later houses stylistically refer to this early commission, repeating some of the architectural elements and design techniques first used here. An interesting element in Jacobs' works and in those of many of his contemporaries working within the district at the time of the First World War, is the movement away from architectural ornament. Even on the Guggenheimer house one can see the importance that Jacobs placed on unadorned sheer planar wall surface. It was to become an increasingly important element in his designs. An example of this could be seen at Nos. 6, 8, and 10 East 68th Street which he had designed for Otto Kahn in 1919. With the exception of sills and shallow ornament in the tympana of the three central windows, there was no ornament on the facades. Unfortunately, two of these buildings were later altered by an unsympathetic addition.

As with most of the architects of the period, Jacobs produced facades in various styles from neo-French Classic to the neo-Federal. One of his most distinctive town houses was commissioned by James J. Van Alen: No. 15 East 65th Street is a refined Adamesque residence for the man the newspapers of the period dubbed "the American Prince of Wales." Undoubtedly the high quality of Jacobs' work and the prominent social standing of some of his clients helped to make his practice one of the most extensive within the district.

New York Times, Aug. 22, 1932, p.15

HARRY P. JAENIKE (dates undetermined)

59 East 64th Street 1940-41 facade alteration

Little is known of Jaenike's career, apart from the commission to alter No.59 East 64th Street,

American Architects Directory, 1956, 1962

D. & J. JARDINE

David Jardine (1830-1892)

John Jardine (dates undetermined)

9-21 East 62nd Street	1870-76	new buildings (7)*
7-11 East 63rd Street	1879	new buildings (3)*
8-20 East 64th Street	1878-79	new buildings (6)*
35 East 64th Street	1871-72	new building*
59-63 East 64th Street	1878-80	new buildings (3)*
120-126 East 64th Street	1876	new buildings (4)*
32,34,40 East 67th Street	1877	new buildings (3)*
39 East 67th Street	1876	new building*
51-53 East 67th Street	1878	new buildings (2)
52-56 East 68th Street	1879	new buildings (3)*
30-50 East 74th Street	1870	new buildings (11)*
961 Lexington Avenue	1871-72	new building
770 Madison Avenue	1883	rear extension
927-931 Madison Avenue	1870	new buildings (3)

* these buildings have
been replaced or have
new facades

JARDINE, KENT & JARDINE

John Jardine (dates undetermined)

William W. Kent (1860?-1955)

George E. Jardine (d.1903)

36 East 69th Street 1903 new facade

The Jardine brothers were among the most active architects in the initial residential development of the Upper East Side. Born in Scotland, David Jardine was trained under his father before immigrating to America at the age of 20. In New York he first practiced alone and then with the architect Edward Thompson. After the Civil War his brother John immigrated to New York, and the Jardines formed the partnership which was especially active in residential development in the 1870s. Earlier examples of their Italianate and French Second Empire style brownstone houses are within the Greenwich Village and SoHo-Cast Iron Historic Districts. In the Upper East Side Historic District the majority of their work fell victim to the turn-of-the-century practice of remodelling rowhouses in the Beaux-Arts, neo-

Georgian, and neo-Federal styles, Even those facades which survived the refashioning of the first decades of this century were altered in more piecemeal fashion in later years, Largely intact examples of their work may be seen at 51 and 53 East 67th Street and 927-931 Madison Avenue.

After the death of David Jardine, his brothers John and George--who is recorded as practicing alone in 1887--joined with William Kent to form the firm of Jardine, Kent & Jardine. Their work continued the rowhouse formulas worked out by the Jardines in the 1870s but added more contemporary stylistic expression, as can be seen in a late work (1903) at 36 East 69th Street.

In addition to houses, David Jardine designed a number of churches--he himself was a staunch Presbyterian--and charity buildings. In 1876 D. & J. Jardine designed the original B. Altman Co. building at 19th Street and the Avenue of the Americas. Their firm achieved especial prominence in the 1880s and designed many warehouses, office buildings, and apartment houses.

American Architect, 36(June 1892), 175

Francis

History of Real Estate, p.685

FRANCIS Y. JOANNES (1876?-1952)

854-860 Madison Avenue

1924

new building

Francis Y. Joannes studied at the Art Institute and Armour Institute in Chicago before enrolling at Cornell University where he earned a B.S. degree in architecture in 1900. After working in an architectural office in Virginia he sought further training in Paris at the Ecole des Beaux-Arts receiving his diplome in 1906. Returning to New York he was successively the office manager for Francis H. Kimball (see) and Donn Barber (see). In 1913-14, he worked with Ross & MacDonald on the design of Union Station in Montreal, before establishing his own practice in New York. One of his earliest projects was for government industrial housing at Hilton Village, Virginia. He also did institutional work in New York State and Canada. The building he designed at 854-860 Madison Avenue is a small commercial structure.

New York Times, June 22, 1952

JOHNSON & PORTER

Carlisle H. Johnson (dates undetermined)

Hugh Clinton Porter (1900?-1964)

11 and 13 East 63rd Street

1937

new facades

Little is known about Carlisle Johnson. Hugh Porter graduated from

the School of Fine Arts at the University of Pennsylvania in 1922, and was associated with various architectural firms, as well as heading his own office; at one time he was associated with Alfred Easton Poor; in 1947 and 1948 he was a corporate engineer for R.H. Macy and Company. Towards the end of his career he designed several buildings for Syracuse University, as well as various other offices and institutional structures.

Johnson & Porter stripped the facades of two houses at 11 and 13 East 63rd Street and covered them over with stucco in 1937.

New York Times, March 13, 1964

PHILIP C. JOHNSON (b.1906)

112-114 East 64th Street (Asia House) 1958 new building

Philip Johnson, one of the foremost practitioners of architecture in the United States today, was born in Cleveland of a prosperous family and graduated from Harvard College in 1927. Joining the newly-formed Museum of Modern Art he became head of the architecture department, where he was responsible for numerous, very influential architecture shows in the 1920s and '30s. The most famous of these was the "Modern Architecture: International Exhibition"; in conjunction with this he co-authored the book The International Style (1932) with Henry-Russell Hitchcock. As a result of his exposure to contemporary architectural currents Johnson decided that he wanted to practice architecture himself, and so returned to Harvard in the 1940s as an architecture student. His first major work was his own "Glass House" (1949) in New Canaan, Connecticut. An admirer of Mies van der Rohe about whom he wrote a book in 1947, Johnson was able to collaborate with him on the design of the Seagram Building (1956). Other major New York City works are the New York State Theater (1964) at Lincoln Center and the headquarters of the American Telegraph and Telephone Co., now under construction, a prominent statement of "post-modern" architecture. Johnson's practice is nationwide, and in recent years he has designed major office buildings for Minneapolis and Houston. He was the recipient of the Gold Medal of the American Institute of Architects, its highest honor, in 1978.

Johnson's building for the Asia Society on East 64th Street reflects the Miesian idiom with its dark glass curtain wall. Despite its modern design the building conforms to the height and plane of the rowhouses on the street.

Who's Who in Architecture

BASSETT JONES (dates undetermined)

709-711 Park Avenue 1882-85 new buildings (2)

Little is known of the life or work of Bassett Jones. Between 1873 and 1876 he practiced with Alexander F. Oakey (1850-1916) under the firm name of Oakey & Jones. He then established his own firm which continued

in practice at least until the early 20th century. Within the historic district Jones designed a row of ten Queen Anne houses on the east side of Park Avenue between 69th and 70th Streets. Two of these survive at Nos. 709 and 711; the designs are mirror images of each other.

Francis

Key to Architects, 1901

Trow's, 1881

KAHN & JACOBS

Ely Jacques Kahn (1884-1972)

Robert Allan Jacobs (b.1905)

13 East 65th Street	1962	interior alterations
8-18 East 66th Street	1961	new building
700 Park Avenue	1959	new building
733 Park Avenue	1969	new building

The firm of Kahn & Jacobs was formed in 1940. For Kahn, see Buchman & Kahn. Robert Allan Jacobs, son of architect Harry Allan Jacobs (see), was born in New York City; he took his A.B. from Amherst in 1927 and graduated from the Columbia University School of Architecture in 1934. In 1934-35, he worked as a designer and draftsman for Le Corbusier in Paris, and in 1935-38, having returned to New York, was a designer and draftsman for the newly formed partnership of Harrison & Fouilhoux. In 1938, he joined Ely Jacques Kahn's firm, and became a partner in 1940.

The firm maintained a broad practice, including commercial, industrial and institutional commissions, as well as research and development, housing and airport design. Building upon European precedent, they were leaders among American architects who introduced new architectural forms to this country. Kahn's "modernism" before World War II was of the Art Deco-Moderne variety, as in his office building at 2 Park Avenue. Jacobs's "modernism," however, was very much a product of the influence of Le Corbusier. Kahn & Jacobs's most famous work, the Municipal Asphalt Plant located off the East River Drive between East 90th and 91st Streets, reflects Jacobs's "modernism." Designed 1941-44, it is constructed of reinforced concrete in the form of a parabolic arch. The building is a designated New York City Landmark.

Kahn & Jacobs's work in the district includes a school for Temple Emanuel, two 19-story Park Avenue apartment houses, and interior alterations to a house on East 65th Street. The school, at 8-18 East 66th Street, is a very austere six-story limestone-faced building with three-story high paired arched openings; the upper three stories are set back from the lot line. Nos. 700 and 733 Park Avenue are bland apartment buildings, with granite bases and brick upper floors.

American Architects Directory, 1962

Landmarks Preservation Commission, Municipal Asphalt Plant Designation Report (LP-0905), report prepared by Marjorie Pearson, January 27, 1976

KAVY & KAVOVITT

_____ Kavy (dates undetermined)
_____ Kavovitt (dates undetermined)

24 East 67th Street 1960 new building

No information has been discovered about this firm other than that they had an office in Brooklyn and were responsible for the apartment house at 24 East 67th Street,

American Architects Directory, 1970

LOUIS J. KEIMIG (1864-1943)

122 East 73rd Street 1915 new facade

Active in Elizabeth, New Jersey, Louis J. Keimig was associated with that city's zoning commission and with the construction of low-income housing there. He had studied architecture in Rome but little is known of the work he produced after he returned to this country until 1915 when the new Regency inspired facade he designed for No. 122 East 73rd Street was erected.

New York Times, Jan. 25, 1943, p.13

GEORGE KELLER

35-37 East 62nd Street 1904-05 new building

Very likely this architect should be identified as George W. Keller (1842-1935), Hartford, Connecticut's most prominent architect during the later 19th and early 20th centuries. Keller, a native of Ireland, received his architectural education in New York City and first practiced there. In 1870, he opened his Hartford office and soon received numerous commissions, among them, the County Jail, the Hopkins Street High School, the Pope Factory, and 24 houses on Columbia Street, originally intended as workers' housing, but soon adopted by Hartford's leading families, owing to the success of Keller's designs. Immediately after the Civil War, Keller worked for the Monumental Stone Company designing both public and private monuments, and throughout his long career, both war and civic monuments remained a specialty. The neo-Renaissance school building at 35-37 East 62nd Street was commissioned by Eleanor Keller, presumably a relative of George Keller.

Francis
Withey

EDWARD KILPATRICK (1822-1895)

19 East 75th Street

1876

new building

Edward Kilpatrick, an active and respected builder and architect, was born in Ireland, but came to New York at an early age where he trained as a carpenter. He was particularly active in the Murray Hill area and on the Upper West Side. For his projects, Kilpatrick usually acted as his own architect, but he apparently collaborated with the firm of D. & J. Jardine (see) on the design and construction of the Cornell Memorial Methodist Episcopal Church, 231 East 76th Street (1883), no longer standing. In the Metropolitan Museum Historic District, Kilpatrick favored the popular Queen Anne style for his houses. The house at 19 East 75th Street is a decade earlier and typical of Kilpatrick's work in the neo-Grec style.

Kilpatrick testified before the Lexow Committee (which was appointed in 1894 to investigate the Police Department) about the relation of the Police Department to the building industry. He also deplored the appointment of building inspectors for their Tammany Hall connections and criticized the contradictory sections of the building law.

New York Times, Dec. 6, 1898, p.9

KIMBALL & THOMPSON

Francis Hatch Kimball (1845-1919)

George Kramer Thompson (1859-1935)

28 East 72nd Street

1894

new building

867 Madison Avenue

1894-98

new building (Landmark)

The firm of Kimball & Thompson, born of the 1892 competition for a new building for the Manhattan Life Company on lower Broadway, continued as prominent architects of commercial structures into the second decade of the 20th century. Both architects however were well-established before the partnership was formed and had built a great variety of structures of considerable prominence. Although the mansion and adjacent town house built by Gertrude Rhinelanders Waldo at Madison Avenue and 72nd Street are among their finest works, the neo-French Renaissance style is by no means typical of either partner's earlier work, although both had designed a number of private residences both in New York and in the wealthy communities of New York State and New Jersey.

Francis Hatch Kimball was first employed by a relative in Massachusetts as a carpentry apprentice and then in the Boston architectural firm of Rogers & Bryant, who entrusted him with the supervision of two important projects in Hartford, Connecticut: the Charter Oak Life Insurance Company and the Connecticut Mutual Life Insurance Buildings. Kimball's involvement with these prominent buildings led to further commissions in Hartford. He assisted a local architect in preparing an entry for the Connecticut State House competition, eventually won by R.M. Upjohn, and more importantly was appointed by Trinity College, Hartford, as supervising architect for their new buildings which had been designed by the English architect William Burges.

Before construction began on Trinity College, Kimball traveled to England where he visited medieval churches and consulted with William Burges, apparently serving a sort of second apprenticeship with that master of High Victorian design. In fact the designs of Trinity College were only partially executed and much altered by Kimball, but no doubt the robust forms and bold French-inspired details of Burges's style made a lasting impression on Kimball. Certainly an understanding and sympathy of both the High Victorian aesthetic and Burges's view of French Gothic architecture inform much of Kimball's later work.

In 1879 Kimball relocated his practice to New York where he had received the commission to undertake a remodeling of the Madison Square Theatre. In the same year he formed a partnership with the English-born architect Thomas Wisedell who is said to have been an architect "of Gothic predilection and training," and thus the natural partner for Kimball after his exposure to the English source of those ideas in American architecture. This partnership lasted until Wisedell's death in 1884 and was especially active in theater design, most importantly, the extravagant Moorish Revival style Casino Theatre which stood on Broadway at 39th Street. Except for a brief partnership with Henry S. Ihnen in 1886, Kimball practiced alone until 1892. Some of his finest designs date from these years, including the Catholic Apostolic Church on West 57th Street in the Gothic style, the Emmanuel Baptist Church in Brooklyn in an early French Gothic mode, and the fanciful Venetian Gothic Montauk Club in the Park Slope Historic District. All of these buildings, as well as the earlier theaters designed in conjunction with Wisedell, are important for their use of terra-cotta ornament which was to become a particular hallmark of the architecture of Kimball & Thompson, most particularly in the facade they designed for the terminal of the Reading Railroad which still stands on East Market Street in Philadelphia.

If the influence of Burges is clearly discernable in the details and handling of the wall surfaces of the Emmanuel Baptist Church (1886-87), a designated New York City Landmark, there is already a taste for a more profuse decorative treatment that is especially apparent in such works as the Montauk Club and the rich French Renaissance-inspired carving and detailing of the Waldo mansion and town house.

Kimball's career entered a new phase in 1892 when he began his partnership with a former employee, George Kramer Thompson. Thompson had come to New York at the age of 20 to study with the English-born architect F.C. Withers. After three years, Thompson left Withers to work as a draftsman for Kimball & Wisedell, a position which he held for one year before forming a short-lived partnership with the prominent architect C.P.H. Gilbert (see). Between 1884 and 1892, Thompson practiced independently specializing in country houses in the New York area. Despite their individual backgrounds in theater, residential, and ecclesiastical design, Kimball & Thompson became prominent and pioneering designers of tall commercial structures, mostly in lower Manhattan. The Manhattan Life Insurance Company Building was the beginning of a whole series of tall buildings in which steel skeletal frames were combined with a masonry shell and skillfully adapted to difficult, often very narrow, downtown sites. Few of these buildings survive, but particularly noteworthy are the twin Trinity and U.S. Realty Buildings at 111 and 115 Broadway of 1906 which overlook Trinity Churchyard and use Gothic

details and fenestration types to articulate and enliven the facades, echoing both Upjohn's famous church and Kimball and Thompson's background in Gothic Revival practices. Although Francis Kimball died in 1919, Thompson continued to practice architecture until his retirement in 1927.

American Architect, 147(Sept. 1935), 116
Architectural Record, 7(1897-98), 479-518
Francis

RICHARD ARTHUR KIMBALL (b.1899)

861-863 Madison Avenue 1950 alteration

Kimball, born in Oberlin, Ohio, transferred to Yale after spending a year at Oberlin College. He received his baccalaureate from Yale College in 1922 and a Bachelor of Fine Arts from the University in 1927. While continuing his graduate work, Kimball worked as a draftsman in the office of Thomas Harlan Ellett (see). For seven years after graduating from Yale, he was draftsman and junior partner with James Gamble Rogers (see). His principal works include: Memorial Assembly Hall at St. Paul's School in Concord, New Hampshire (1952); dormitories for the Medical School at Yale (1955); and the Dining Hall at Miss Porter's School in Connecticut (1953). Kimball also served as director of the American Academy in Rome between 1960 and 1965. In 1950, Kimball was commissioned by St. James P.E. Church on Madison Avenue to replace the crumbling tower with the present spire.

American Architects Directory, 1956, 1962

FREDERICK RHINELANDER KING (1887-?)

117 East 70th Street 1931 new building

A native of New York City, Frederick R. King was educated at St. George's School, Newport, Rhode Island; Harvard, from which he graduated cum laude in 1908; and the Columbia School of Architecture. After completing Columbia, he spent three years, 1911 to 1914, at the Ecole des Beaux-Arts in Paris. On his return to New York, he joined the firm of McKim, Mead & White and remained with them for three years. In 1920, he began a long professional association with Marion S. Wyeth which led to a partnership in 1934 (see Wyeth & King).

The Redmond House at 117 East 70th Street is a handsome neo-French Classic design that is stylistically similar to the buildings of Harry Allen Jacobs and Donn Barber within the district. All show a severity of detail and profile and a sensitivity to the wall plane as sheer surface, stylistic elements introduced before World War I and which became increasingly popular after the war. Among King's other works are the Seaman's Church in Newport, Rhode Island (1930) and the Women's National Republican Club at 3 West 51st Street (1933).

American Architects Directory, 1956, 1962

GEORGE E. KNOWLDEN (dates undetermined)

1006 Madison Avenue 1870 new building

Little is known of architect Knowlden's career. In 1873-74, he was associated with John W. Marshall (see), a builder and construction supervisor. Knowlden's building is a rare example of the French Second Empire style within the district.

Francis

WILLIAM WELLS KNOWLES (1871-1944)

32 East 67th Street 1908 new facade

Born in New York and educated at City College, William W. Knowles also studied at Manhattan College and the Ecole des Beaux-Arts. He first opened an office in Manhattan in 1896 at 111 Fifth Avenue. Before moving to Flushing, Queens, Knowles designed the Harlem Y.M.C.A. (1899-1900) and No. 32 East 67th Street, a dignified limestone town house. After relocating to Queens, Knowles designed many private residences, the neo-Georgian Flushing Post Office (1932), and the Supreme Court building on Sutphin Boulevard in Jamaica, Queens.

Francis

New York Herald Tribune, Jan. 20, 1944

ROBERT D. KOHN, CHARLES BUTLER, AND CLARENCE STEIN

Robert D. Kohn (1870-1953)

Charles Butler (1871-1953)

Clarence Stein (1882-1975)

46 East 74th Street (Kohn only) 1901 new building

840 Fifth Avenue (Temple Emanu- 1927-29 new building

El, in association with Mayers
Murray & Philip)

Robert D. Kohn was educated at Columbia University and the Ecole des Beaux-Arts in Paris. His architectural practice in New York dated from 1895, and he was involved in the design of a number of important New York City buildings. Kohn's style, formed during his studies in Paris, developed in New York into an American version of the Art Nouveau. His most notable such building is the meeting house for the New York Society for Ethical Culture at 2 West 64th Street (1909-10), a designated New York City Landmark; there is also Art Nouveau detailing on his former New York Evening Post Building (1906) at 20 Vesey Street. In 1931 Kohn designed an addition to Macy's, giving the store a new Art Deco facade on Seventh Avenue.

Charles Butler received his A.B. from Columbia University in 1891 and

later studied at the Ecole des Beaux-Arts. He began the practice of architecture in a partnership with Cary S. Rodman that lasted from 1899 to 1911; on Rodman's death he joined Robert D. Kohn's firm, which later became Butler, Kohn and Addison Erdman. Butler served as president of the New York chapter of the American Institute of Architects and of the New York State Board of Examiners of Architects; he was also active in the National Council of Architectural Registrations Boards. He was especially known for the design of hospitals, such as the Children's Hospital (1909) at Johns Hopkins University in Baltimore; he also designed buildings for the Department of the Interior in Washington, D.C.

Clarence Stein is best known for his work as a planner of housing projects, neighborhoods, and new towns. Radburn, New Jersey, finished in 1928, stands today as his greatest achievement, a 'new town' suburb with separated pedestrian and vehicular traffic. His other work includes the planning of Greenbelt, Maryland, Greendale, Wisconsin, Greenhills, Ohio, and Baldwin Hills Village in Los Angeles, all modeled on the Radburn plan, as well as Hillside Homes in the Bronx, and Sunnyside Gardens and the Phipps Garden Apartments in Queens. Before Stein's career as a planner took shape, however, he worked briefly as an architect. After studying at the Ecole des Beaux-Arts from 1908 to 1911, he returned to New York to work in the office of Bertram G. Goodhue, where he eventually became chief designer. Among the projects he carried out in Goodhue's office were the Church of St. Bartholomew's on Park Avenue, buildings at the 1915 San Diego Exposition, and buildings in the mining town of Tyrone, New Mexico.

Among the various projects on which Kohn, Butler and Stein collaborated were the Fieldston schools of the Ethical Culture Society (1926) in Riverdale, the Bronx (Stein and Kohn), and the Fort Greene Houses (1944) in Brooklyn (Butler and Stein, along with Rosario Candela, Andre Fouilhoux (see), Wallace K. Harrison, Albert Mayer, Ethan Allen Dennison, William I. Hohauser (see), Ely Jacques Kahn (see), and Henry Churchill).

No. 46 East 74th Street is a five-story Beaux-Arts style town house designed by Kohn alone in 1901-02. No. 840 Fifth Avenue is Temple Emanuel, designed by Kohn, Butler and Stein in association with the firm of Mayers, Murray & Philip (see); Stein had earlier been associated with both Mayers and Murray when all three had been employed in the office of Bertram Goodhue. The building, constructed between 1927 and 1929, houses one of the most important religious institutions in the city.

AIA Journal, 65(Dec. 1976), 17-33

New York Times, June 5, 1953, June 17, 1953, Feb. 8, 1975

Who's Who in New York, 1929

JOHN M. KOKKINS (b.1902)

650 Park Avenue

1962-63

new building

KOKKINS & LYRAS

John M. Kokkins (b.1902)

Stephen C. Lyras (dates undetermined)

30-38 East 65th Street

1959

new building

All that is known about Stephen C. Lyras is that he became a member of the American Institute of Architects in 1948. John M. Kokkins was born in Karpathos, Greece, and educated at Columbia, graduating from the School of Architecture in 1930. Between 1929 and 1933, he worked as designer and draftsman with the firm of A. Hopkins & Associates. From 1937 until he formed the firm of Kokkin & Lyras in 1946, Kokkins worked for the New York City Department of Parks. Among Kokkins's principal works, besides the two large white brick apartment houses within the district, are: the Pan-Arcadian Hospital (1949) and the Ahepa Hospital (1950) in Greece and fourteen health centers in various parts of Greece (1950); the Cooper Hills Apartments in New Rochelle, New York (1951); and St. Gerasimos Greek Orthodox Church (1951) on West 105th Street.

American Architects Directory, 1956, 1962

NATHAN KORN (1893?-1941)

944 Fifth Avenue

1925-26

new building

956 Fifth Avenue

1924-25

new building

Educated at Cooper Union and Columbia University, Korn is responsible for two handsome neo-Italian Renaissance apartment houses on Fifth Avenue and a number of buildings along Central Park West. Little else is known about his life or career.

New York Times, Nov. 23, 1941

OTIS E. KURTH (dates undetermined)

783 Madison Avenue

1923

new facade

785 Madison Avenue

1923

new facade

All that is known about Kurth is that he maintained offices at 9 East 59th Street. In 1923 he modernized the facades of two adjacent buildings on Madison Avenue.

Trow's, 1934

LOUIS KURTZ (dates undetermined)

7½ East 64th Street

1939

new building

All that is known about Kurtz is that his offices were at 2 West 47th Street in the 1930s. Within the district he designed the small nondescript house at 7½ East 64th Street.

Manhattan telephone directory, 1936

LA FARGE & MORRIS (see HEINS & LA FARGE)

LAMB & WHEELER

Hugh Lamb (1848?-1903)

Lorenzo B. Wheeler (d.1899)

12 East 67th Street	1879	new building*
14 East 67th Street	1878	new building*
18 East 67th Street	1879-80	new building*
22 East 67th Street	1879	new building*
8-10 East 68th Street	1881-82	new buildings (2)*
12-14 East 68th Street	1878-79	new buildings (2)*
32-34 East 69th Street	1880	new buildings (2)*
52 East 69th Street	1881	new building*
821 Madison Avenue	1880-81	new building*
823 Madison Avenue	1880	new building*
827 Madison Avenue	1880-81	new building*

* facades now altered

Hugh Lamb and Lorenzo Wheeler were partners briefly between 1878 and 1882. Lamb, born in Scotland, later went on to be senior partner in the better known firm of Lamb & Rich, whose works include a number of houses in the Park Slope, Henderson Place, and Hamilton Heights Historic Districts, designed in the 1880s and 1890s in the Romanesque Revival, Queen Anne, and neo-Gothic styles. Wheeler, although he began his practice in New York, soon found he had so much work in the South, especially Atlanta and Memphis where he kept offices, that he moved to St. Louis in the early 1890s, remaining there until ill health forced his return home to Connecticut. Wheeler's works in Atlanta included the Kimball House and the Constitution Building. In Memphis he built the Cossitt Library and a public library in East St. Louis.

Among the works of the short-lived firm of Lamb & Wheeler are two interesting "French Flats" built in 1878 at 67 and 69 Perry Street in the Greenwich Village Historic District.

The firm built a number of row houses in the Upper East Side district, but not one retains its original facade. The style of Nos. 12, 14, 18, and 22 East 67th Street, and No. 823 Madison Avenue, between East 68th and East 69th Streets, is known to have been Queen Anne; nothing is known of the original appearance of the others. Nos. 12 and 14 East 68th Street were originally part of a row of five houses (Nos. 12-20); Nos. 32 and 34 East 69th Street were built as a pair; No. 52 East 69th Street was once one of a row of five houses (Nos. 50-58); and Nos. 821, 823 and 827 Madison Avenue were originally part of a row of four houses (Nos. 821-827). The others were built singly.

American Architect, 63(March 18, 1899), 82

Francis

New York Times, April 4, 1903, p.9

MORRIS LAPIDUS (b.1902)

54 East 72nd Street

1949

new facade

Morris Lapidus, born in Odessa, Russia, in 1902, was brought to New York the following year. After receiving his primary education in New York City public schools, Lapidus studied at New York University in 1921-23, and received his B.Arch. from Columbia University in 1927. He began his career as a draftsman and junior designer in the office of Warren & Wetmore (see) in 1926; in 1928-30 he worked for Arthur Weiser (see). Lapidus later joined the firm of Ross-Frankel, Inc., New York City, as chief architect; when he became a member it was renamed Ross-Frankel, Inc.-Morris Lapidus Associated. In 1943 he formed his own architectural firm, Morris Lapidus, New York City, which was reorganized successively with different partners. The firm opened a Miami Beach office in 1954. Lapidus's works include many different kinds of building commissions: stores and shopping centers, apartment houses, urban redevelopment projects, office buildings, schools, hospitals, and religious institutions, but he is best known for his extravagant designs for luxury hotels. His first hotel was the Sans Souci (1949) in Miami Beach, followed there by the Fountainebleau (1954), the Eden Roc (1955), and the Americana (1956); the Aruba Caribbean Hotel (1956) in Aruba, Netherlands Antilles; the Arawak Hotel (1957), later the Jamaica Hilton, in Jamaica; in New York City the Summit Hotel (1960), the Sheraton Motor Inn (1961) and the Americana Hotel (1961), now the Sheraton Centre; the Americana of San Juan (1966) and the El Conquistador Hotel (1968), in Fajardo, both in Puerto Rico; and the Paradise Island Hotel (1967) in Nassau, in the Bahamas. Related work in Miami Beach is the design of the Lincoln Road Mall, the first shopping mall in a city in the United States. Mr. Lapidus has written several books on architectural practice, and has been active in zoning and development in Miami Beach.

The 54 East 72nd Street House, originally built in 1887-89 as part of a row, was given a modern facade of Roman brick with large glass openings in 1949.

National Cyclopedia of American Biography, Vol. L, p.446

JOSEPH LAU (dates undetermined)

59 East 78th Street

1950

new facade

Lau was a member of the American Institute of Architects and maintained offices in downtown Manhattan. Within the district he "modernized" the front of an earlier rowhouse.

American Architects Directory, 1956

LAWLOR & HAASE

Joseph Lawlor (1865?-1955)

William J. Haase (dates undetermined)

27 East 62nd Street	1912	new building
103-109 East 75th Street	1912-13	new building

Nothing is known of William Haase. Joseph Lawlor, who practiced for 40 years until the firm was dissolved in 1935, designed a number of apartment houses in New York City, and many buildings at the Rensselaer Polytechnic Institute in Troy, New York, including Walker Laboratory and the Students Association Hall. No. 27 East 62nd Street, built in 1912, is a nine-story apartment building with neo-Italian Renaissance details.

New York Times, Aug. 8, 1955

Trow's, 1920

WILLIAM LESCAZE (1896-1969)

3 East 64th Street	1951	interior alterations
124 East 70th Street	1940	new building
32 East 74th Street	1934-35	new building
36-38 East 74th Street	1948	interior alterations and facade changes

William Lescaze was one of the leading figures in the transplantation of European modernism to the more conservative American architectural community in the late 1920s and the early 1930s. Born in Geneva, Switzerland, and trained under the influential modernist Carl Moser at the Polytechnic School in Zurich, Lescaze went to France in 1919. There he was first employed in designing buildings to meet the urgent post-war housing needs which were to prove such an impetus to European architects in formulating a functional style adapted to and expressive of modern life styles and industrialized building techniques. In 1920 Lescaze immigrated to America, working first with the conservative architectural firm of Hubbel & Benes in Cleveland.

In 1923 he was offered a remodeling job in New York and took the opportunity to open his own practice in this city. Lescaze's practice was slow to develop during the 1920s, but he kept in touch with European developments by return visits, notably in 1922 and in 1927 when he met Le Corbusier and saw his work, as well as that of Mies van der Rohe and others at the important exhibition of the German Werkbund, the Weissenhof Siedlung, at Stuttgart. This housing as well as the contemporary work of the Dutch architect J.J.P. Oud were important influences on both the theory and formal expression of Lescaze's architecture. Indeed the smooth planar surfaces, rejection of ornamentation, and horizontal grouping of windows of Le Corbusier's architecture of the 1920s--to be seen in his projects from the Citrohan model for cheap mass housing to the luxurious Villa Savoye--are clearly reflected in Lescaze's earliest works in this country, the Capital Bus Terminal of 1927 (demolished by 1932) and more importantly the Oak Lane Country Day School of 1929 in the Chestnut Hill section of Philadelphia. In its abstract, yet functional, arrangement of solid and void, play of clearly expressed volumes, and its use of wide expanses of glass and

thin post supports, this school was truly expressive of the aesthetics of the so-called European "International Style," an aesthetic which was crystallized and sustained in this country by the International Exhibition of Modern Architecture held at the Museum of Modern Art in 1932 and the accompanying book written by the organizers of the exhibition, Henry-Russell Hitchcock and Philip Johnson. Lescaze disagreed with the term "International Style," for he, like his European counterparts, maintained that their architecture was the logical manifestation of the application of rational procedures rather than the manipulation of forms to achieve a certain aesthetic or "style." Nonetheless his architecture clearly marks him as a pioneering and leading exponent of a decidedly new method of building and composition.

In 1929, Lescaze accepted the invitation of the prominent Philadelphia architect George Howe to form a partnership, and in the same year the new firm was commissioned to build the new 33-story headquarters of PSFS (the Philadelphia Savings Fund Society), no doubt the most important and influential design of Lescaze's career. The sharp contrast between this building and the contemporary Empire State Building in New York City has often been drawn, and indeed this building remained a startling monument to a new aesthetic which was not fully assimilated in American architecture until after the Second World War and even then largely in the hands of European-born architects.

Howe and Lescaze's partnership lasted until 1936 and produced a number of noteworthy designs including several movie theaters in New York City. As early as the design of the architect's own house of 1933-34, a designated New York City Landmark, at 211 East 40th Street, Lescaze began to take on private commissions, and from 1936 until his death in 1969 he practiced independently. The Lescaze house with its carefully proportioned yet functionally expressive facade, pioneering use of glass brick, and ingenious adaptation of a modern house to the confinements of the lot size of a 19th-century city grid plan, made a tremendous impression on the architectural community and no doubt impressed the clients of No. 32 East 74th Street and No. 124 East 70th Street who commissioned Lescaze to do their houses. These two houses are essentially reworkings of the Lescaze house itself. The motifs of recessed ground floor entry below cantilevered upper stories of painted brick, continuous horizontal bands of windows, and a sweeping curve to emphasize the entry are all reused in the R.C. Kramer House which Lescaze began in 1934, the year in which his own house was completed. The Edward Norman House was not built until 1940 but it continues a similar treatment of the facade, although the interior arrangements are an even more open and flowing treatment of the space within the narrow configurations of the New York City building lot. Indeed it was the solution of the awkward space limitations and the clever planning of the interiors which were most frequently praised in these much-published houses. The Norman House was included in the first "Built in USA" exhibition at the Museum of Modern Art in 1944. Despite the startling newness of these facades there is a recognition of context in the use of strong horizontals which continue the dominant lines of the Manhattan street fronts. Although the careful proportioning and detailing of these facades continue to distinguish them, their influence is noticeable throughout the city not only on later town house facades, but even on stark apartment blocks.

Landmarks Preservation Commission, Lescaze House Designation Report (LP-0898), report prepared by Dr. Ellen W. Kramer, January 27, 1976
New York Times, Feb. 10, 1967

LIENAU & NASH

S. August Lienau (1853?-1906)

Thomas L. Nash (1861-1926)

37 East 68th Street 1898 facade alterations

J. August Lienau, son of the noted architect Detlef Lienau, and Thomas Nash, a graduate of Columbia University, formed their partnership in 1892. The firm was appointed architects of Trinity Parish in New York City, and in that capacity designed the Doctor Morgan Dix Memorial Chapel at Trinity Church. After Lienau's death, Nash specialized in the restoration of old houses, among them the Grebe house in Woodbury, Conn. Within the historic district the firm extended the front and enlarged the windows of an earlier rowhouse, which was later given a completely new facade.

American Architect, 89(May 12, 1906), 151

Francis

Withey

FREDERICK R. LONEY (dates undetermined)

161 East 69th Street 1915-16 new building

Loney maintained offices at 15 West 38th Street at the time he designed the garage and apartment at 161 East 69th Street.

Trow's, 1917

LORD, HEWLETT & HULL

Austin Willard Lord (1860-1922)

James Monroe Hewlett (1868-1941)

Washington Hull (1866-1909)

163 East 71st Street 1905 rear extension
8 East 75th Street 1899 new facade

The firm of Lord, Hewlett & Hull was formed in 1897, two years before receiving one of its most famous commissions, the Senator William A. Clark mansion that once stood on the northeast corner of Fifth Avenue and East 77th Street. It was a singular Beaux-Arts structure reputed to contain 130 rooms. A much more modest example of their work done in the same year as the Clark mansion, again in the Beaux-Arts style, is to be seen at 8 East 75th Street.

Austin Lord, born in Rolling Stone, Minnesota, and educated in local schools, entered the Massachusetts Institute of Technology in 1884 to study architecture. Four years later, upon graduating, he won the prestigious Rotch Traveling Scholarship which enabled him to spend two years of study abroad. In 1892, two years after he returned to this country, Lord briefly

formed a firm with Albert Leverett Brockway. Their association lasted only a few months, after which Lord joined the offices of McKim, Mead & White. During the year that he was with them, 1893, he is said to have worked on the designs for the Brooklyn Museum and Columbia University. In 1893, Lord was appointed for two years the Director of the American School of Architecture which had recently been founded by Charles Follen McKim. This school became the American Academy in Rome. Later in his career, Lord was a professor at and director of the School of Architecture at Columbia University (1912-15), architect of the Isthmian Canal Commission (1912), and chairman of the City Planning Commission of Columbus, Ohio. While serving as Director of the American School in Rome in 1895, he also opened an office with James Monroe Hewlett at 123 East 23rd Street in New York.

Hewlett had recently returned from Paris where he had spent four years at the Ecole des Beaux-Arts. He had been raised in Brooklyn and educated at the Brooklyn Polytechnic Institute and the Columbia School of Mines from which he graduated in 1890. Washington Hull, who joined the firm in 1897, had, like Hewlett, studied at the Brooklyn Polytechnic Institute and Columbia School of Mines but had graduated three years before Hewlett in 1887. After completing Columbia, Hull served in the offices of Charles Coolidge Haight as a draftsman while Haight was producing the General Theological Seminary in Chelsea and the New York Cancer Hospital. After leaving Haight's office, Hull joined the firm of McKim, Mead & White where he probably met Austin Lord.

During the life of the firm (1897-1909), a number of designs were produced including: the Grace Church parish house in Brooklyn Heights; the Clark residence; the Brooklyn Masonic Temple; the neo-Classical wings (1904 and 1907) of the Westchester County Courthouse in White Plains; and the boldly geometric Second Battalion Armory of the New York Naval Militia (1904) in the Sunset Park section of Brooklyn. The extension added to the house at 163 East 71st Street in 1905 was for Austin Lord who owned the house between 1905 and 1910. After Hull's death in 1909--he was lost at sea--Lord and Hewlett continued an active practice.

American Architect, 121(March 1922), 168

Francis

New York Times, January 15, 1922, p.15; Oct. 19, 1941

Withey

GUY LOWELL (1870-1927)

126 East 66th Street

1911

facade alterations

Guy Lowell was born in Boston, a member of a distinguished New England family that included Amy Lowell and James Russell Lowell, the poets; Percival Lowell, the astronomer; and A. Lawrence Lowell, a former president of Harvard. After his early education in private schools, Lowell entered Harvard, graduating in 1892. He continued his studies at the Massachusetts Institute of Technology and spent four years at the Ecole des Beaux-Arts. After completing his studies in Paris in 1899, he returned to Boston and opened his own office.

His practice ranged from large estates and important institutional buildings to town house gardens and civic structures.

Early in his career, Lowell was hired to design the new buildings for Phillips Academy in Andover (1903-23). Other important commissions followed including the Boston Museum of Fine Arts (1908) and the highly regarded New York County Courthouse (1912-27), a designated New York City Landmark. He produced a number of designs for colleges and universities, among them: Simmons College, Harvard, the Massachusetts State Normal School, and Brown University. There were also numerous country estates for important clients.

Landscape architecture was a serious interest of Lowell and for thirteen years, beginning in 1900, he lectured on the subject at the Massachusetts Institute of Technology; he also edited American Gardens (1902), one of the earliest works on domestic gardens.

For his service in the Red Cross in Italy, during the First World War, he was awarded the Italian War Cross, the Silver Medal for Valor, the Orders of Sts. Mauritius and Lazarus, and the Order of the Crown of Italy.

In 1911, Lowell added new windows and a new entrance to No. 126 East 66th Street, a stable owned by Harry Payne Whitney for whom he had designed a country house in Manhasset, Long Island.

AIA Journal, 15(1927), 114

American Architect, 131(Jan.-March 1927), 230

New International Yearbook, 1927, p.481

HERBERT LUCAS (1869-1953)

11 East 68th Street

1912-13

new building

Herbert Lucas was born in Mt. Vernon, New York, and educated in public schools. He received his early training in the office of McKim, Mead & White (see) and at the Atelier de Monclos in Paris; he also traveled in Italy and France. Lucas eventually became an associate partner with McKim, Mead & White. After retiring from the firm, he became president of the Emfel Corporation, the owner and operator of the Lucas Building in Mt. Vernon. Among his works are the Hotel Weston, Madison Avenue and East 49th Street; a cooperative apartment building at 24 Gramercy Park (now numbered 134 East 20th Street), of which he was a director; 1 Lexington Avenue, at Gramercy Park North; 535 Park Avenue; a residence on the northwest corner of Park Avenue and East 67th Street, no longer standing; a residence at 60 West 50th Street; the banking house of Flower & Company at 49 Broadway; the rebuilding of the Cheshire School; and commercial and other work throughout New Jersey, Ohio, Connecticut, and Westchester County in New York.

No. 11 East 68th Street, Lucas's only remaining work in the district, is an eleven-story neo-Renaissance style apartment building, one of the earlier such buildings to be built on Madison Avenue in the area. Lucas was also its president and director.

New York Times, Nov. 15, 1953

Who's Who in America, 1916

RUDOLF LUDWIG (dates undetermined)

50 East 66th Street

1926

new facade

Rudolf Ludwig is one of many architects who worked within the district about whom little is known. The one example of his work, on East 66th Street, is the replacement of the original facade of No. 50 with the present one which, at least, maintains some semblance of the original scale of the house.

Manhattan Telephone Directory, 1925

LUND & GAYLER

Walter Lund (dates undetermined)

Julius F. Gayler (1873-1948)

601 Park Avenue

1919

new building

Walter Lund and Julius F. Gayler (see) apparently practiced together for a short time. Little is known of Walter Lund, other than that he had also practiced with William E. Bloodgood between 1895 and 1897. The house Lund & Gayler designed on the northwest corner of Park Avenue and East 64th Street is a competent expression of the neo-Federal style which was so popular at the time.

Francis

J.G. & R.B. LYND

James G. Lynd (dates undetermined)

Robert B. Lynd (dates undetermined)

12-14 East 63rd Street

1872

new buildings (2)*

ROBERT B. LYND (dates undetermined)

40-42 East 72nd Street

1881

new buildings (2)*

39-41 East 72nd Street

1881-82

new buildings (2)*

* facades altered except at
No. 14 and No. 41

James G. and Robert B. Lynd were builders and real estate developers. Within the district they employed the Italianate and neo-Grec styles, both popular during the 1870s and early 1880s.

Trow's, 1872

ROBERT T. LYONS (dates undetermined)

25 East 67th Street	1926	new building
112 East 74th Street	1916-17	new building
565 Park Avenue	1912-13	new building

Lyons specialized in apartment and hotel design, but also designed town houses and commercial buildings. He apparently favored the neo-Renaissance style, but also employed the more florid Beaux-Arts and more severe neo-Federal styles. Among his more important commissions are The Coronet apartment house (1901), West 58th Street; The Lorington apartment house (1908) and The St. Urban apartment house (1904), both on Central Park West; the Tammany Central Association Clubhouse (1902), East 32nd Street; the City Athletic Club building (1906), West 54th Street; the Mela Building at the corner of Spring and Crosby Streets; and the town house at 70 East 91st Street, now within the Carnegie Hill Historic District. The three buildings he designed within the district are all apartment houses.

Francis

JAMES CAMERON MACKENZIE (1887-1963)

123 East 78th Street	1921	new facade
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Born in Lawrenceville, New Jersey, and educated at Columbia University and the Ecole des Beaux-Arts, Mackenzie began his professional career working as a draftsman in the offices of McKim, Mead & White between 1913 and 1916. In 1916, he entered the military and served with Pershing on the Mexican border. During World War I, he was with the Field Artillery of the American Expeditionary Forces, rising to the rank of major. Mackenzie remained active in the military, helping to organize the 17th Regiment of the New York State Guard during World War II and, in 1949, achieved the rank of Brigadier General.

After the First World War, he began his own practice under the firm name of James C. Mackenzie. Among his principal designs are: the neo-Georgian corporate headquarters of the Reader's Digest in Chappaqua, N.Y. (1937); the Harlem Branch of the Y.M.C.A. (1932); two low-income housing projects, Sheepshead Bay (1937) and Jacob Riis (1949) Houses for the New York Housing Authority; the redevelopment of Liberty Island (1950); and a number of projects for the military, including the Naval Air Base, Port Lyautey, Morocco (1953), and the Naval Training Center, Memphis, Tennessee. His work within the district was to modernize the facade of an earlier rowhouse at 123 East 78th Street.

New York Times, April 1 1963, p.36

HOWARD MAJOR (1883-?)

17 East 75th Street

1919

new facade

A native of New York City, Howard Major studied at Pratt Institute and the Atelier Hornbostel. After working for Charles A. Rich as head draftsman for ten years, he established an independent practice in 1914. The only work Major did in the district was the "modernization" of the Queen Anne facade of 17 East 75th Street. The author of many articles in popular magazines, Major also wrote The Domestic Architecture of the Early American Republic.

American Architects Directory, 1962

SAMUEL LEWIS MALKIND (1896-?)

14 East 64th Street

1958

new facade

Born in New York City, Malkind was educated at the New Jersey School of Industrial Arts (1913), Pratt Institute in Brooklyn (1915), and at local ateliers for two years between 1915 and 1917. Between 1916 and 1922 he was head draftsman for three different architects: Thomas W. Lamb, Louis Abramson (see), and William Lawrence Bottomley (see). In 1922, Malkind began independent practice. Among his principal works are: the Bensonhurst National Bank (1955); the Mayflower Motel in Atlantic City (1958); and the Spring Valley General Hospital, Spring Valley, New York (1959). His work within the district consisted of stripping some of the detail from the brownstone facade of an early rowhouse.

American Architects Directory, 1956, 1962

HORACE BORCHSENIUS MANN (1868-1937)

608 Park Avenue

1898

new building

Horace B. Mann was born in Orange, New Jersey, and educated at the Columbia School of Mines. After graduating in 1890, he became associated with J.C. Cady (see Charles I. Berg), a prominent New York architect during the last quarter of the 19th century. In 1892, he was awarded a fellowship from Columbia which enabled him to travel and study in Europe. Upon his return he joined the firm of Snelling & Potter and later became a partner, with Perry MacNeille (1872-1931), in the firm of Mann & MacNeille. Between 1917 and 1919 Mann was employed by the U.S. Shipping Board which was actively engaged in a large-scale building program to house workers in war-related shipping industries. Mann & MacNeille produced a number of innovative duplex row-houses in Crown Heights and Park Slope. Their work also included churches, schools, apartment houses, and commercial buildings.

New York Times, July 16, 1937, p.19

IRVING MARGON (1888?-1958)

5 East 64th Street	1950	new building
965 Fifth Avenue and 2 East 78th Street	1937	new building

Little is known of Margon, an architect in New York for over 50 years who died in the Bronx. One of his last works was the remodeling of the former Elks Building at 141 West 93rd Street for the new headquarters of the American Theater Wing.

Margon designed two buildings in the district, an eighteen-story apartment house at 965 Fifth Avenue in a classicizing modern style, and a neo-Classic style three-story house at 5 East 64th Street which, although built in 1950, was the first building constructed on the site.

New York Times, Sept. 24, 1958

HENRY RUTGERS MARSHALL (1852-1927)

27 East 63rd Street	1906	new facade
53 East 77th Street	1900	new building

Henry Rutgers Marshall was born in New York City and received both his B.A. and M.A. degrees from Columbia University. In 1878, three years after leaving Columbia, he began his own practice. During this early period of his career, Marshall also lectured on architectural subjects at Yale and Princeton. Over the years, he was commissioned to design a number of public buildings including the Library at Rutgers University, the Brearly School on West 44th Street, and the Bryn Mawr School in Baltimore. He also designed a striking commercial building (1892) for the old New York drug firm of Tarrant & Co. at Warren and Greenwich Streets. Several of his commissions were for country houses and estates, among them the Rudyard Kipling house in Brattleboro, Vermont. Marshall was also the author of several books, served as president of the New York Chapter of the American Institute of Architects (1902-1905) and was a member of the New York City Art Commission (1902-05).

Of the two buildings within the district, only one remains as Marshall designed it, No. 27 East 63rd Street. The brick facade, in the then popular neo-Federal style, replaced an earlier 1877 brownstone front—a method of "modernizing" an old house frequently used within the district. Marshall's rather handsome Beaux-Arts style facade at 53 East 77th Street fell victim to this same practice in 1926-27.

AIA Journal, 15(1927), 222
American Architect, 151(1927), 16, 18
Francis
Withey

JOHN W. MARSHALL (dates undetermined)

17,19,25,31 East 73rd Street	1871	new buildings (4)*
21,27,29 East 73rd Street	1871	new buildings (3)
924 Madison Avenue	1871	new building

* facades now altered

John W. Marshall was a builder who received commissions within the district from real estate developer James E. Coburn. Marshall at times worked independently and at times in partnership. He was a member of the following firms during the 1870s, 1880s and 1890s: Marshall & Hoffmann; Marshall & Nisbet; Marshall, Knowlden & Smith; Marshall & Knowlden; Brigaldi, Marshall & Co.; Marshall & Walter; and Marshall & Berger. Marshall served as superintendent of Construction for the U.S. Federal Building of 1892-99, now a designated New York City Landmark.

Francis

MAYERS, MURRAY & PHILIP

Francis Laurie Spencer Mayers (1886-?)
Oscar Harold Murray (1882-1957)
Hardie Philip (1887?-1973)

840 Fifth Avenue (Temple Emanuel, in association with Robert D. Kohn, Charles Butler, and Clarence Stein)	1927-29	new building
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Francis Mayers was born in Barbados and educated at McGill University in Montreal (B.A. 1908). In 1908-1914 he was a draftsman for Cram, Goodhue & Ferguson, and from 1914 to 1924 he was Bertram Goodhue's office manager, at the same time that Clarence Stein was the office's chief draftsman. Mayers became a partner in the firm of Bertram C. Goodhue Associates in 1924, and so remained until forming the firm of Mayers, Murray & Philip. On the dissolution of the latter, in 1940, he went out on his own as the firm of Francis L.S. Mayers. Principal works include Dolan Junior High School (1948), St. Mary's School and Convent (1950), and an addition to the Manhattan School of Music (1954).

Oscar Murray was born in England and educated at the Municipal School of Art and Technology in Birmingham, England. After a period of foreign travel he came to New York and worked with Cram, Goodhue & Ferguson, where he would have met Francis Mayers and also Clarence Stein. Murray's principal works were churches, including Christ Church in Michigan. At the time of his death his office was at 23 Mill Street in Rhinebeck, New York.

Less is known of Hardie Philip. Some of his work was commissioned in the West, including several buildings at the California Institute of Technology, and the University of Hawaii. In New York City he is credited as the designer, for the firm, of the Church of the Heavenly Rest (1927-29), at Fifth Avenue and

East 90th Street, in a very severe, almost modern, Gothic style. Philip was known for designs incorporating old styles, especially Gothic, with new forms.

No. 840 Fifth Avenue is Temple Emanu-El, designed in collaboration with Robert D. Kohn, Clarence Stein, and Charles Butler (see); as noted above, Mayers and Murray both worked in Goodhue's office at the time that Stein was there. Temple Emanu-El is one of the most important religious institutions in the city.

American Architects Directory, 1956, 1962
New York Times, Oct. 13, 1973

J. LEWIS MAYERS (dates undetermined)

36 East 73rd Street 1941 new facade

Mayers maintained architectural offices in midtown Manhattan. His only work within the district was to "modernize" the facade of an earlier row-house at 36 East 73rd Street.

Manhattan telephone directory, 1940

MAZZA & SECCIA

Theodore A. Mazza (dates undetermined)

Eugene M. Seccia (dates undetermined)

125 East 70th Street 1961-66 new building

Little information has been found about the firm of Mazza & Seccia. Judging from their work for Paul Mellon at 125 East 70th Street, they were architects who worked in traditional styles at a time when modernism was the watchword in architecture. For Mellon they designed a French-inspired town house that harmonizes well with the later 19th- and early 20th-century buildings on the block. Such a traditional design would have been expected if the house had been built in the 1920s, but is unusual for the 1960s.

American Architects Directory, 1970

JOHN MC COOL (dates undetermined)

115-125 and 129 East 64th Street 1876 new buildings (7)*

* facades now altered

John McCool was a builder who acted as an architect and a real estate developer. The row of houses within the district on East 64th Street was constructed by him in this capacity. Judging from the evidence of the surviving neo-Grec elements on No. 115 East 64th Street, he worked in popular styles

of the period,

Trow's, 1881

A. WALLACE MC CREA (1873-1954)

10 East 63rd Street	1922	new façade
35 East 63rd Street	1922	new façade
34 East 68th Street	1920	facade alterations
16 East 69th Street	1929-30	new facade
34 East 69th Street	1928-30	new facade
160 East 70th Street	1925	interior alterations
174 East 70th Street	1925	new facade
40 East 73rd Street	1939	interior alterations
128-130 East 73rd Street	1928	new facade
10 East 74th Street	1920	facade alterations
18 East 74th Street	1921	new facade
133 East 74th Street	1921	new facade

MC CREA & SHARPE, INC.

A. Wallace McCrea (1873-1954)

_____ Sharpe (dates undetermined)

119 East 65th Street	1926	new facade
133 East 74th Street	1921-23	new facade

Little is known of McCrea, nothing of Sharpe. McCrea was a specialist in residential architecture, and helped to design the approaches to the Brooklyn Bridge after its completion.

McCrea, and McCrea & Sharpe, seem to have handled only alterations and new facades in the district, never new buildings. At 35 East 63rd Street, 119 East 65th Street, 34 East 68th Street, 174 East 70th Street, and 10 East 74th Street, McCrea (and McCrea & Sharpe) merely removed the stoops and stripped the facades of their ornament. At 10 East 63rd Street, 16 East 69th Street, 34 East 69th Street, 128-130 East 73rd Street, 18 East 74th Street, and 133 East 74th Street, however, McCrea (and McCrea & Sharpe) designed new, conservatively-styled facades for older brownstone rowhouses; the new facades are respectively neo-Classical, neo-Georgian, neo-French Classic, neo-Georgian, neo-Italian Renaissance, and neo-Federal in style.

New York Times, April 27, 1954

J.B. MC ELFATRICK & SONS & DERAUD

John Bailey McElfatrick (1828-1906)
John Morgan McElfatrick (1853-1891)
William H. McElfatrick (1854-1922)
Halsey C. Debaud (dates undetermined)

13 East 63rd Street 1884-85 new building (now altered)

John B. McElfatrick was born in Pennsylvania and began his practice in St. Louis. Little is known of his work before coming to New York but soon after arriving here, about 1883, the firm designed the Bijou Theatre which stood on Broadway between 30th and 31st Streets. The firm was to specialize in theater design with examples of their work both here and across the country. The oldest continually operated theater in the city, the Victory on West 42nd Street, is by McElfatrick.

For a very brief time after their arrival in the city, McElfatrick & Sons were joined by Halsey C. Debaud. Their association lasted only one year and Debaud seems only to have been connected with the firm's domestic commissions such as 13 East 63rd Street. This house, now stripped of all its architectural ornament, and Nos. 16-20 East 80th Street in the Metropolitan Museum Historic District, also by the firm, were designed for Anthony Mowbray, a developer who was quite active on the Upper East Side during the last quarter of the 19th century.

Francis
New York Times, June 7, 1906; Sept. 30, 1922

MC KENZIE, VOORHEES & GMELIN

Andrew C. McKenzie (1861-1926)
Stephen Francis Voorhees (1878-1965)
Paul Gmelin (1857-1937)

713 Park Avenue 1915-16 new building

McKenzie, Voorhees & Gmelin is one of the many versions of an architectural firm which has been among the most prominent in New York City since the 1870s.

Andrew McKenzie, born in Dunkirk, New York, and educated in Buffalo, came to New York City in 1884 and worked for the firm of Babb, Cook & Willard. He later became associated with Cyrus L.W. Eidlitz, son of the prominent 19th-century New York architect Leopold Eidlitz, and the two formed the partnership of Eidlitz & McKenzie in 1902. That firm's major work was the New York Times Building at Times Square which still stands, although its exterior cladding was destroyed in a remodeling in 1965. Eidlitz retired in 1910, and McKenzie formed the new partnership with Stephen F. Voorhees and Paul Gmelin. While practicing architecture, McKenzie also served as a member of the City Planning and Survey Committee. On McKenzie's death in 1926, the firm became Voorhees, Gmelin & Walker. The new partner, Ralph Walker, became known as

one of the city's major architects in the 1920s and 1930s, with a series of Art Deco office buildings. From Leopold Eidlitz's day down to Ralph Walker's, the firm has always been in the forefront of New York's architectural life.

Stephen Voorhees was born on a farm near Rocky Hill, New Jersey, and was a descendant of a Dutch family which settled in Flatlands, Brooklyn, in 1660. Educated as a civil engineer at Princeton University, he worked in that capacity in Newark, New Jersey, from 1900, the year of his graduation, until 1902. That year, he joined the newly formed partnership of Eidlitz & McKenzie as a civil engineer and superintendant of construction; one of his first jobs was to supervise the laying of the foundations of the New York Times Building. Besides his work in the firm, Voorhees was a president of the A.I.A. in 1936 and 1937, and chairman of the board of design, chief architect, and vice president of the New York World's Fair of 1939-40. As an engineer, he believed that architects should be closer to the processes of construction; he was a founder in 1921 and later president of the New York Building Congress. Voorhees retired from the firm in 1959, at which time it was known as Voorhees, Walker, Smith, Smith & Haines.

Paul Gmelin was born in Ulm, (West) Germany, and studied in Stuttgart. As a young man he came to this country to be a draftsman for The Bridge Builders Magazine. Charles Follen McKim (see McKim, Mead & White) asked him to make perspective drawings of the firm's Boston Public Library. Shortly afterwards he joined the firm of Babb, Cook & Willard, where he must have met Andrew McKenzie. He and McKenzie won a competition in 1885 for a proposed telephone building in New York; the first structure of its kind in the United States, it was the first of a long series of telephone and telegraph company buildings designed by the firm in its various incarnations.

McKenzie, Voorhees & Gmelin's work included the West Street building of the New York Telephone Company, telephone buildings in Albany and Buffalo, the Brooklyn Edison Company building, and the Brooklyn Municipal Building. The firm's finest work, completed just after McKenzie's death, was the Barclay-Vesey Telephone Company Building, one of the finest Art Deco skyscrapers in lower Manhattan; its design is generally credited to Ralph Walker, although he had not yet become a partner.

No. 713 Park Avenue is one of the few private residences designed by the firm. It is a five-story, neo-French Classic style town house with a limestone facade.

American Architect, 130(Oct.-Dec. 1926), 402
New York Herald Tribune, Nov. 21, 1937
New York Times, Jan. 25, 1965, p.37

MC KIM, MEAD & WHITE

Charles Follen McKim (1847-1909)

William Rutherford Mead (1846-1928)

Stanford White (1853-1906)

1 East 60th Street	1892	new building
4 East 60th Street	1904	new building
25 East 62nd Street	1928	new building
7-15 East 73rd Street	1901	new building
127 East 73rd Street	1902	new building
680 Park Avenue	1909-11	new building
684 Park Avenue	1925-26	new building
691-695 Madison Avenue	1928	new building

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of this country's architecture in the late 19th and early 20th centuries. Slowly breaking with the Richardsonian Romanesque of the 1880s in which both McKim and White were trained, the firm played a leading role in promoting the popularity of classically-inspired forms in the last decades of the 19th and the first decades of the 20th centuries. Both the Colonial Revival and neo-Italian Renaissance styles are products of the long career of this firm.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrill & Richardson. During his year in H.H. Richardson's office in New York, McKim assisted in the design of the Brattle Square Church in Boston as well as in the preliminary designs of Richardson's most famous early work, the great Trinity Church on Copley Square in Boston. McKim soon rented his own office and began collaboration with Mead in 1872. In 1878 the firm of McKim, Mead & Bigelow was established, William Bigelow being replaced in 1879 by Stanford White, who had succeeded McKim as head draftsman in Richardson's office.

William Rutherford Mead (1846-1928) was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis' office. Mead was largely involved with the management of the firm, leaving design to McKim and White and, after McKim's retirement, to a number of talented young architects who became partners in the firm.

Stanford White (1853-1906) joined the office in 1879 and achieved fame even greater than that of the firm not only for his prolific work in residential design, but also because of the public scandal which surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He had wanted to be an artist but instead joined the firm of Gambrill & Richardson in 1872 at the age of nineteen. White stayed with Richardson until 1878, becoming quite adept in the Richardsonian Romanesque style and contributing greatly to many

of Richardson's designs, especially in residential work and in interior design and ornament on public commissions. In 1878 he left the firm to travel in Europe, staying for over a year in Paris with the noted American sculptor, Augustus Saint Gaudens (1848-1907), with whom he would collaborate on many occasions in later years. Upon his return he joined McKim and Mead and the firm of McKim, Mead & White was begun.

The remarkable success and influence of this firm in the reintroduction of classical styles and design to America have been noted by both critics and admirers. The architectural historian, Leland Roth, wrote in the 1973 reprint of the Monograph of the Work of McKim, Mead & White:

The use of such classicism for civic, public, commercial, residential, and industrial buildings spread until by the time of Mead's death in 1928 there was virtually no village or town in the U.S. that could not boast a bank or courthouse in some variant of the classic theme. During the early years of the twentieth century the influence of the firm extended even to England... (p.12).

The confluence of the contrasting personalities, talents, and aesthetic sensibilities of Charles McKim and Stanford White achieved a quality of design and functional planning which characterized the firm's work in several styles. The classicism of McKim, whose French Beaux-Arts training led him to seek a clarity of plan expressed in the careful proportions and organization of the facade, was mediated by the more richly decorative proclivities of White. Trained in the office of Richardson, White was not without awareness of the precision of Beaux-Arts planning, but was more interested in the architectural expression of color, form, and texture. This more romantically-inclined approach to architecture, in combination with the more precise classicism of McKim, the practical capabilities of Mead, and the frequent collaboration of prominent muralists and sculptors resulted in an astonishingly rich variety of buildings. Although the architects' early reputation resulted from their Shingle Style country houses, many in the Newport area, their lasting fame and influence is associated with the revival of Renaissance forms. The Henry Villard Houses of 1882-1886 and the Boston Public Library of 1887-1895 on Copley Square are the two most important monuments which reintroduced the Renaissance style to American architecture. The influence on architectural styles in New York was dramatic, and was continued by later works of the firm. The Villard Houses, designated New York City Landmarks, were designed in the manner of a 16th-century Italian Renaissance palazzo. The palazzo mode, one of several classically-inspired styles initiated by the firm, played a dominant role in American classicism. The University Club (1897-1899), a designated New York City Landmark at 1 West 54th Street, is perhaps McKim, Mead, & White's finest work in this mode. With the Villard Houses, the restrained and well-ordered classicism of the firm was defined. The influence of this style is apparent in both the Pulitzer Mansion and the Metropolitan Club, both within the District.

McKim, Mead & White's national reputation and influence are largely attributable to the World's Columbian Exposition of 1893 in Chicago. This Exposition known as "The Great White City," presented America with a

vision of the neo-Classical city with its monumental buildings designed by such important architects as McKim, Hunt, and Louis Sullivan. It ushered in a new era in American urban planning known as the City Beautiful Movement and assured the prominence of neo-Classicism in American architecture for many years. With the Exposition, monumental architecture more Roman than Italian Renaissance in inspiration also gained popularity. McKim, Mead & White, in addition to their work at the fair, also designed such grand buildings as the Low Memorial Library at Columbia University (1895-97) and the U.S. Post Office (1910-1913) on Eighth Avenue, both designated New York City Landmarks which reflect the grandeur of turn-of-the-century American classicism.

A sense of classicism prevailed throughout the many stylistic variations that the firm employed until the retirement of Mead in 1920. The Percy Pyne house at 680 Park Avenue and the Charles Dana Gibson house at 127 East 73rd Street are fine examples of the neo-Georgian and neo-Federal styles, two of the several English and Colonial American stylistic modes which the firm practiced. Italian Renaissance principles also underlie the carefully ordered designs of 998 Fifth Avenue and the Payne Whitney and Cook mansions, also on Fifth Avenue, within the Metropolitan Museum Historic District.

The influence of McKim, Mead & White in New York was especially strong. They designed numerous buildings in and around the city, of which nearly 75 have been designated as New York City Landmarks or are located in designated Historic Districts.

The firm's prominence continued well into the 20th century. Stanford White was the victim of a shot fired at the summer roof garden of the old Madison Square Garden by Harry Thaw in a dispute involving Thaw's wife. His death brought popular renown, quite ironically, to the firm. The scandalous story of the murder of White atop one of the firm's most famous buildings, in which White resided in a luxurious apartment set in the 300-foot high tower, captured the attention of the entire nation. McKim, deeply disturbed by the incident, retired from practice in 1907 and died two years later. The firm was continued for many years, first under the leadership of Mead, and then under the many talented young architects who joined the office. Mead retired in 1920 and returned to Europe where he died in 1928. Other partners had played a very significant role in the work of the firm from the start. Joseph M. Wells (1853-1890), McKim's "right-hand man," brought his preference for Italian Renaissance forms to the firm and helped shape the influential early style. William Mitchell Kendall (1856-1941) became a partner of the firm in 1906 after many years as a draftsman. After Mead's retirement in 1920, Kendall became the senior member of the firm. He was responsible for many aspects of some of the most important designs and supervising architect on many projects.

The prominence of McKim, Mead & White in the history of American architecture can hardly be exaggerated. Not only did their work mark the full maturity of American architecture, but it was also an important force in turn-of-the-century architectural fashion. This prestigious partnership also set the way for the larger architectural firms which dominate the architectural field today.

Dictionary of American Biography

Francis

LPC files

Withey

WILLIAM MC NAMARA (dates undetermined)

115-119 East 65th Street	1869	new buildings (3)*
158-160 East 70th Street	1872	new buildings (2)*
162-164 East 70th Street	1872	new buildings (2)
128-132 East 73rd Street	1879	new buildings (3)*
134-136 East 73rd Street	1879	new buildings (2)
629 Park Avenue	1869	new building
631 Park Avenue	1869	new building*

* facades now altered

William McNamara practiced in New York between 1856 and 1879. He was active in the district just as it was beginning to be developed, designing rows of houses in the Italianate and neo-Grec styles. Most of these were given new facades in later years but examples of his Italianate designs survive at 162-164 East 70th Street and 629 Park Avenue, and neo-Grec examples may be seen at 134-136 East 73rd Street.

Francis

NATHAN CLARK MELLEN (dates undetermined)

2 East 64th Street	1893-96	new building
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Nathan Clark Mellen entered architectural practice in New York City in 1889 with Hubert Westell and Henry P. Kirby under the firm name of Mellen, Westell & Kirby, but Westell died in that same year. In 1891 Mellen formed a practice with William A. Boring (see) and Edward Tilton, then established his own office in 1893. That year he designed for coal magnate Edward J. Berwind the handsome residence at 2 East 64th Street; this must have been one of his first independent commissions, and it is his most frequently cited work. The residence, at the corner of Fifth Avenue, is a neo-Venetian Renaissance design, reflecting the aesthetic sensibilities of the period.

Francis

E.P. MELLON & W.L. SMITH

Edward P. Mellon (1875-1953)

W.L. Smith (dates undetermined)

134 East 74th Street	1930	new facade
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Little is known about the education and training of Edward P. Mellon. However, it is known that he designed the tomb of President Warren G. Harding in Marion, Ohio, a Presbyterian Church in East Orange, New Jersey, and a hospital in Pittsburgh, Pennsylvania. He was also a trustee of the American Academy in Rome. Nothing is known about his

partner, W.L. Smith. Their work on the houses at 134 and 136 East 74th Street combined by them into one building and given the common address of No. 134 is typical of the modernizing trends of the 1920s and '30s.

New York Times, April 12, 1953, p.88

ROBERT MOOK (dates undetermined)

114-124 East 62nd Street	1869-70	new building*
962 Lexington Avenue	1871-72	new building*
1000 Madison Avenue	1869-70	new building*

* facades altered except
at No. 116 East 62nd Street

Although little is known of Robert Mook's architectural career, he is well represented within the city's historic districts. He designed a number of rowhouses in the French Second Empire and Italianate styles, now located in the Greenwich Village Historic District, and several commercial buildings now included in the SoHo-Cast Iron Historic District. Only one of Mook's designs in the Upper East Side district retains its original facade--the Italianate rowhouse at 116 East 62nd Street.

Francis

WILLIAM E. MOWBRAY (dates undetermined)

32 East 64th Street	1907-08	new building
9,11,17 East 75th Street	1887-89	new buildings (3)*
13-15 East 75th Street	1887-89	new buildings (2)

* facades now altered

The Mowbray family--William E., Anthony, and Louis M.--were builders and real estate developers active both in Manhattan and Brooklyn during the 1880s through the early 20th century. Within the district on East 75th Street, William Mowbray acted as builder of a row of five Queen Anne houses, and Anthony Mowbray as the owner-developer. Apparently the Mowbrays specialized in residential work. Other houses by them are located in the Hamilton Heights, the Park Slope, and the Metropolitan Museum Historic Districts.

Francis

BERNARD MULDOON (dates undetermined)

17-21 East 67th Street	1879	new buildings (3)*
		* facades now altered

Muldoon was a builder and real estate developer who maintained offices on East 69th Street, just outside the District.

Francis
Trow's, 1881

MULLIKEN & MOELLER

Harry B. Mulliken (1871?-1952)
Edgar J. Moeller (1873?-1954)

115 East 64th Street	1915	facade alterations
124 East 74th Street (Moeller only)	1922	facade alterations

Both Mulliken and Moeller graduated from Columbia University in 1895; their practice lasted until Mulliken's retirement in 1949 and encompassed some 50 years of commissions, many for New York City apartment houses. Buildings include the Court at Central Park West and West 85th Street, the Lombard at West End Avenue and West 76th Street, the Chepstow at Broadway and West 101st Street, and the Terminal Building at Park Avenue and East 41st Street. Their offices were at 103 Park Avenue in 1920.

The firm's only work in the district involved alterations to what originally was a neo-Grec four-story rowhouse built in 1876-77. They removed the front stoop, provided a basement entrance, and removed the details of the facade, which they covered with stucco. Moeller performed a similar operation on 124 East 74th Street in 1922.

New York Times, June 21, 1952; May 26, 1954

KENNETH MACKENZIE MURCHISON (1872-1938)

127 East 64th Street	1919	rear extension
131 East 64th Street	1919	interior alterations

Kenneth Murchison was an architect active in New York during the first three decades of this century, who became better known as a fixture in the social life around New York architecture in the 1930s.

Born in New York City, Murchison graduated from Columbia in 1894, spent the years from 1897 to 1900 at the Ecole des Beaux-Arts in Paris, and opened his own office in New York in 1902. Over the next 20 years he designed a series of railroad stations including the Lackawanna ferryhouse, Hoboken, New Jersey; the Delaware, Lackawanna & Western station, Scranton, Pennsyl-

vania; the Long-Island Railroad stations at Long Beach and at Manhattan Beach; Baltimore's Union Station; the Terminal Station in Havana, Cuba; the Pennsylvania Railroad station in Johnstown, Pennsylvania; and in Buffalo, the Lehigh Valley and the Lackawanna terminals. The styles of these stations include neo-Classical, Mission Revival, and neo-Renaissance, but they all fall within the range of Beaux-Arts design. Besides the stations, Murchison also designed a neo-Classical bank in Hoboken (First National Bank); a neo-Greek Revival plantation house, "Orton," in North Carolina; hotels in White Plains and Nassau, the Bahamas; and clubs and apartment houses in New York City. His most ambitious commission, for the buildings and grounds of a "Bronx International Exposition" planned for an area just south of the Bronx Zoo and described as underway in 1917, apparently never came to fruition; the style of its buildings was to have been "Spanish Colonial."

In the 1930s, Murchison retired from the architectural profession to join the Central Savings Bank as a vice-president. He remained active on the periphery of the field, however. In 1935 he was appointed, along with I.N. Phelps Stokes (see) and Ralph Walker, by Mayor Fiorello La Guardia an advisor for the selection of a panel of fifty architectural firms to design major municipal buildings during the following year. He also turned to writing about architecture; a number of his articles were published in American Architect, Decoration, and Architecture. He seems to have been most interested in the contemporary Art Deco buildings, and he wrote several articles about and defending the Chrysler Building, and the new Waldorf-Astoria Hotel. In 1929, Murchison had in fact collaborated with Raymond Hood, Godley and Fouilhoux (see Raymond Hood) on the Beaux-Arts apartments, a pair of (despite their name) Moderne style studio and apartment buildings, completely different in style from his earlier work, and a radical experiment of sorts in that the architects provided their own financing. Murchison became president of the Society of Beaux-Arts Architects, and was the originator and director of a series of architectural pageants/parties called the Beaux-Arts Balls. His activity on behalf of Beaux-Arts principles led to his receiving, in 1931, the decoration of Chevalier of the Legion of Honor in France. When he collapsed and died at the Grand Central subway station, the architectural world mourned his loss as a figure on the social scene, rather than as an architect.

Murchison's work at 127 and 131 East 64th Street in 1919 involved minor alterations at the rear and in the interior, respectively.

Architectural Forum, 70(Jan. 1939), 42, 46 supp.
New York Times, Dec. 16, 1938, p.26

MURGATROYD & OGDEN

Everett F. Murgatroyd (1880?-1946)
Palmer H. Ogden (1881?-1959)

815 Fifth Avenue

1923

new facade

Little is known of Murgatroyd. Ogden, a graduate of Cooper Union in 1906, worked out a design for the World War I Victory Arch in Washington Square. The firm was very active in hotel design, and their commissions included the Governor Clinton Hotel, and the austere Art Deco style Barbizon-

Plaza (1928) on Central Park South, Odgen continued in practice alone after Murgatroyd's death; at his retirement in 1951 he was architect for the Allerton Hotels,

Murgatroyd & Odgen's only work in the district was to carry out alterations on 815 Fifth Avenue, a six-story residence that is the oldest building on the Avenue between 59th and 110th Streets.

New York Times, Jan. 28, 1946; April 18, 1959
Trow's, 1920

A. MURPHY (dates undetermined)

591 Park Avenue	1877-78	new building-facade altered
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Nothing is known of Murphy aside from his work at 591 Park Avenue. This tenement of 1877-78 is a rare building type within the district.

PATRICK J. MURRAY (dates undetermined)

115 East 70th Street	1921-22	new building
112 East 78th Street	1929	facade alteration

Aside from his commissions within the district, nothing has been discovered concerning Murray's architectural practice.

Trow's, 1917

R. MYLLER AND R.W. MEZAN

Rolf Myller (b.1926)
Robert W. Mezan (b.1927)

43 East 74th Street	1959	new facade (?)
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Rolf Myller and Robert Mezan designed No. 43 East 74th Street jointly, but apparently were not partners. Myller, born in Nuremberg, (West) Germany, was educated at New York University and Cornell University, graduating in 1951. In 1958-63 he was the principal partner of Rolf Myller & Associates; in 1963-68 of Myller, Snibbe and Tafel; and from 1969 of Myller & Szarce. His principal works include a comprehensive campus plan for New York State University at Geneseo, and the Administration Building there (1966); he was also a designer of the Belin System of Industrialized Housing (1969). At one time he was assistant professor at Pratt Institute. Myller was also the stepson of Ely Jacques Kahn (see Buchman & Kahn). Robert Mezan, born in Brooklyn, received his B.S. in Architecture from the University of Illinois in 1950; his firm, Robert W. Mezan, was organized in 1957, No. 43 East 74th Street, the only building by either architect in the district, has a new,

modern facade, which replaced the original Queen Anne style front of the house.

American Architects Directory, 1970

ARTHUR C. NASH (1871-1969)

41 East 63rd Street	1914	new facade
108 East 78th Street	1919	facade alterations

Arthur C. Nash, born in Geneva, New York, was educated at Harvard (A.B. cum laude 1894), the Massachusetts Institute of Technology (1894-95), and the Ecole des Beaux-Arts (diplôme, 1900) where he won three medals. Returning to the United States, he taught at Cornell University in 1900-02, and then became a partner with Charles M. Gay in the firm of Gay & Nash (see). Between 1906 and 1922 he practiced independently, then moved to Chapel Hill, North Carolina, practicing in the firm of Atwood & Nash in 1924-30. He was a consultant architect in Washington, D.C., in 1930-53. While at Chapel Hill, Nash received several commissions from the University of North Carolina, including the Stadium in 1927, and the Library in 1928. He was also a member of the Faculty Committee on Buildings at the University from 1924 to 1953.

Nash's work in the district comprises two new facades for two neo-Grec rowhouses dating from the early 1880s; No. 41 East 63rd Street which he remodeled in the neo-Georgian style, and No. 108 East 78th Street in a modified neo-Classical mode.

American Architects Directory, 1956

THOMAS NASH (d.1926)

4 East 65th Street	1914-15	new building
6 East 65th Street	1915	extensions
123 East 71st Street	1904	facade alterations

Very little is known about Thomas Nash. He joined the American Institute of Architects in 1915. In 1900 his office was at 62 Cedar Street and his home at 37 West 53rd Street; in 1914 his office was at 1170 Broadway.

At 123 East 71st Street, an Italianate house dating from the 1860s, Nash removed the stoop, replaced the parlor-floor door with a window, and inserted a new front door and a new servants' entrance in place of a basement window. His one new building in the district, No. 4 East 65th Street, is a seven-story neo-Federal style residential building. At the same time, at 6 East 65th Street, a six-story Beaux-Arts style residence, Nash added extensions at the rear and on the top of the building.

AIA Journal, 14(1926), 130
Trow's, 1900

ADOLPH E. NAST (dates undetermined)

108 East 66th Street	1926	new building
898 Park Avenue (with John Sloan)	1923	new building

Adolph E. Nast was in practice at least between 1917 and 1926, when he produced the apartment house on East 66th Street. In 1923, he also worked with John Sloan (see Sloan & Robertson) on the design of No. 898 Park Avenue. Unfortunately, nothing has been discovered about his background or other works.

Trow's, 1917

EDWARD NECARSULMER (1874?-1959)

5 East 74th Street	1917	new facade
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Active in practice in New York from 1903 until his retirement in 1942, Edward Necarsulmer is perhaps best known as architect of the Fifth Avenue front of the former Franklin Simon Store at 414-420 Fifth Avenue, and associate architect of the YMHA building on Lexington Avenue and East 92nd Street. Trained in architecture at Columbia University, Necarsulmer spent six years at the Ecole des Beaux-Arts and traveling in Europe on a McKim Traveling Fellowship before opening an independent practice in 1903. The new front he designed for 5 East 74th Street is a rather chaste interpretation of Beaux-Arts principles.

New York Times, Dec. 8, 1959, p.45

FRANK EASTON NEWMAN (dates undetermined)

706-08 Madison Avenue	1921	new building
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Little is known of Newman's architectural career. Prior to 1921, he was in partnership with James R. Harris. The neo-Federal bank building he designed for the Bank of New York harmonizes well with the early 20th-century rowhouses within the District.

Trow's, 1917

NOËL & MILLER

Auguste L. Noël (1886-1964)

G. Macculloch Miller (dates undetermined)

25 East 69th Street	1929	new facade
155 East 71st Street (Noël alone)	1925	rear extension
44 East 73rd Street (Noël alone)	1922	new facade

After training at the Ecole des Beaux-Arts in Paris, Noël began his

career with the prominent New York architectural firm of Carrère & Hastings (see). In 1920 he began to practice under his own name. A few years later he joined with G. Macculloch Miller about whom little is known to form the partnership of Noël & Miller. In 1931, the firm remodeled three Greek Revival rowhouses (Nos. 8, 10, 12) on West 8th Street into a private residence and private art galleries for Mrs. Gertrude Vanderbilt Whitney. Five years later, Noël & Miller was again hired by Mrs. Whitney to make further alterations to the buildings, transforming them into public galleries--the Whitney Museum of American Art. The museum remained on West 8th Street until its new facilities at 22 West 54th Street, also designed by Noël, were opened in October, 1954. Noël's work at 44 East 73rd Street for Clarkson Potter was similar to the Whitney commission--modernizing a neo-Grec rowhouse to suit contemporary tastes. He also added a rear extension to the rowhouse at 155 East 71st Street. In 1929 the firm designed a neo-Georgian facade for the house at 25 East 69th Street. Among Noël's important commissions were the design for Bailey's Beach at Newport, R.I., a popular daytime gathering place for the resort's summer colony, and the National Museum of Racing at Saratoga Springs, New York. Shortly before his death at the age of 78, Noël had completed designs for the pavilions of the Republics of the Sudan and New Guinea at the 1964 New York World's Fair.

National Cyclopaedia of American Biography, Vol. 51, p.334

KENNETH BERKLEY NORTON (1890-?)

680 Madison Avenue	1950-51	new building
746 Madison Avenue	1938	facade alterations

Born in New York City, Norton was educated at Columbia College (B.S. 1912), the Columbia School of Architecture (B.Arch. 1914, M.A. 1918), and the Ecole des Beaux-Arts in 1914. Norton worked for Warren & Wetmore in 1914-17, was an associated architect with J.E.R. Carpenter in 1919-20, and the architectural advisor to the Manufacturers Trust Company in 1931-36. He formed his own firm in 1937. Norton's work, primarily residential and commercial, includes: the Columbia Broadcasting Building (1927) on Madison Avenue, and the Lincoln Building (1929) on East 42nd Street, both done in association with J.E.R. Carpenter; Midland Gardens (1939) in Bronxville, New York; the John Murray House (1940) on Madison Avenue; and the Continental Casualty Company (1953) on William Street, New York City. He was a supervising architect for Manufacturers Trust Company from 1937, Prudential Savings Bank from 1940, and the Estate of William Waldorf Astor from 1950. Norton's work in the district includes the alteration of a small commercial building at 746 Madison Avenue in 1938, and the design of the Carlton House, 680 Madison Avenue, a neo-Georgian, sixteen-story apartment building.

American Architects Directory, 1956, 1962

JAMES W. O'CONNOR (1875-1952)

132 East 78th Street	1923	new building
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A graduate of Columbia University and the Ecole des Beaux-Arts, O'Connor

began his own architectural firm after his return from Paris in 1903. He designed many private residences on Long Island, in Maryland, Virginia, and Connecticut, and made the design of indoor tennis courts one of his specialties, producing over 20 of them including those for the Piping Rock Club. In 1927, he formed a partnership with James F. Delaney and the firm was responsible for many schools, convents, and churches. In 1937, they won the prize for the best-designed building in downtown Manhattan--the offices of the Grace Steamship Lines--from the Architectural League. The firm also designed the Morrisania Housing Project in the Bronx; St. Nicholas of Tolentine (1928), the Bronx; the convent and one of the hospital buildings for St. Vincent's Hospital in Greenwich Village; and planned a large tuberculosis and cancer hospital on Roosevelt Island. During his career, O'Connor received a number of awards for his work. His one building in the historic district, the Allen-Stevenson School at 132 East 78th Street, is typical of his work.

New York Times, Nov. 18, 1952, p.31

WILLIAM O'GORMAN (1846?-1903)

169 East 70th Street	1871	new building*
171 East 70th Street	1871	new building*
173 East 70th Street	1871	new building
175 East 70th Street	1871	new building
152 East 71st Street	1871	new building
154 East 71st Street	1871	new building*
156 East 71st Street	1871	new building
158 East 71st Street	1871	new building
160 East 71st Street	1871	new building
162 East 71st Street	1871-72	new building*

* new facade added at
a later date

William O'Gorman, born in Ireland, came to New York at the age of 17. He obtained employment with Daniel Crimmins, the father of John Daniel Crimmins (see 40-42 East 68th Street, home of John Daniel Crimmins), and rose to become his superintendant. He studied architecture and started business in 1866 in Yorkville. In 1875 he moved his operations up to the Bronx and formed a partnership with Hermann Stursburg which lasted until shortly before the turn of the century.

O'Gorman built two rows of Italianate brownstones in the same block, seven houses at 150-162 East 71st Street and six houses at 165-175 East 70th Street. Three of the houses have been demolished, and four have been given new facades.

Francis
New York Times, June 26, 1903

CORNELIUS O'REILLY (1834?-1903)

101 East 63rd Street . 1881 new building

Cornelius O'Reilly and his brother William F. O'Reilly were the principals of the O'Reilly Brothers, a building and architectural firm. O'Reilly was born in Ireland. The firm did general work, including warehouses and offices, but is best known for its involvement in the construction of the Roman Catholic Church of Our Lady of Lourdes (1902-04) at 467 West 142nd Street. The church, which still stands, was created out of the remains of three major New York buildings: the National Academy of Design (1865, Peter B. Wight), the former residence of department store millionaire A.T. Stewart, and the Madison Avenue end of St. Patrick's Cathedral which was replaced by the Lady Chapel. O'Reilly had been a trustee of St. Patrick's, which might explain his access to its discarded walls. He died in a fall during construction of the Lourdes Church. He had also been chairman of the Building Committee of Grant's Tomb. O'Reilly built No. 101 E. 63rd Street as a stable with residential quarters in 1881; it was given a modern glass curtain wall front in 1966-68 by Paul Rudolph (see).

Francis

New York Times, April 30, 1905, p.2

S.B. OGDEN & CO.

Samuel B. Ogden (dates undetermined)

John H. Tomlinson (dates undetermined)

954 Lexington Avenue 1898-99 new building

Alfred B. Ogden established the firm of A.B. Ogden & Son with Samuel B. Ogden in 1885. The father and son were in partnership until 1896 and designed numerous buildings within the Greenwich Village and Carnegie Hill Historic Districts, as well as a row of houses in the Mount Morris Park Historic District. They specialized in rowhouse and apartment design and employed the Queen Anne, Romanesque Revival and neo-Renaissance styles. In 1897, presumably upon the retirement or death of Alfred Ogden, his son established the firm of S.B. Ogden & Co. in association with John H. Tomlinson. The firm maintained offices at 954 Lexington Avenue, the neo-Renaissance building they designed within the district.

Francis

EDWIN OUTWATER (dates undetermined)

135 East 65th Street 1903-04 new building

Edwin Outwater was a general contractor who usually did masonry and carpentry work. He began as a carpenter contractor in 1881 and expanded his business to include the complete overhaul and alteration of existing

buildings, although he also built mercantile and office buildings. Outwater was also involved with Nos. 6 and 8 East 76th Street; the carpentry work at the Gill Building, Nos. 9, 11, and 13 Maiden Lane; and the neo-Federal building on the northwest corner of Lexington Avenue and East 65th Street.

History of Real Estate, p.341
Trow's, 1902

PARISH & SCHROEDER

Wainwright Parish (1867-1941)
J. Langdon Schroeder (1869-1949)

41 East 68th Street	1910-11	new building
5-7 East 76th Street	1898	new buildings (2)
6-8 East 76th Street	1895	new buildings (2)

The firm of Parish & Schroeder was formed in 1894 and practiced actively until the mid-1930s. Wainwright Parish was trained as a civil engineer at Renssaeler Polytechnic Institute and spent his early years supervising projects such as the erection of a railroad bridge across the Ausable Chasm, in upstate New York, experience recalled in the firm's design of the former YMCA on West 57th Street between Eighth and Ninth Avenues. This building incorporated the longest steel trusses used up to the date of its completion in the early 1900s. J. Langdon Schroeder, an 1889 graduate of Columbia's Architecture School, was a specialist in institutional buildings. In addition to work for Bellevue Hospital and Princeton University, the firm designed the handsome Thompson Memorial Hall at Teachers' College on West 120th Street (1904).

The five houses by the firm in the historic district all reflect their interest in Italian Renaissance style sources imaginatively and picturesquely combined with other details. Characteristic is their use of decorative relief panels such as those set between the windows of 41 East 68th Street. This house, designed in 1910, is a particularly fine example of their work. Its restrained lower stories give way to an imaginative composition of decorative details at the roofline where the panels are successfully combined with a Greek Doric frieze, pedimented dormers and a mansard roof with bull's-eye windows.

Francis
New York Times, Oct. 2, 1941; Feb. 15, 1949

GURDON S. PARKER (1878?-1941)

111 East 73rd Street	1922	new building
41 East 74th Street	1941	facade alterations

Gurdon Parker was educated at Harvard (B.A. 1900). Little is known

of his career. His work in the district includes a five-story limestone-fronted house at 111 East 73rd Street, with some Renaissance forms and details, and a new facade for a house at 41 East 74th Street, now stucco-faced with some classical detail.

New York Times, June 4, 1941, p.23

W.P. & A.M. PARSONS

William P. Parsons (dates undetermined)

Ambrose M. Parsons (dates undetermined)

3 East 63rd Street	1880	new building*
105,109-113 East 64th Street	1881	new buildings (4)*

* facades now altered

Little has been discovered about the Parsons but they were active builders in the district. All their remaining buildings in the district, however, have had their facades altered.

ANTHONY M. PAVIA (1907-?)

27-31 East 65th Street	1959	new building
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Pavia was born in Stamford, Connecticut, and educated at Cooper Union (graduated 1933); he became president of his own firm, Anthony M. Pavia, in Bridgeport, Connecticut. His work includes apartment houses in Bridgeport and New York. No. 27-31 East 65th Street is a seventeen-story blue brick apartment house.

American Architects Directory, 1970

JOHN PAYNE (dates undetermined)

120-124 East 71st Street	1879	new buildings (3)*
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* facades now altered

Little has come to light about the background or career of John Payne other than that he designed the group of three, originally neo-Grec style rowhouses on East 71st Street. He appears to have been a carpenter rather than a trained architect.

Trow's, 1879

PEABODY & STEARNS

Robert Swain Peabody (1845-1917)

John G. Stearns (1843-1917)

5 East 68th Street	1894-96	new building
8 East 69th Street	1892-93	new building

Peabody & Stearns was one of the most prominent firms active in New England in the latter decades of the 19th and early decades of the 20th centuries. Although a great deal of their work was constructed in Boston, much was also done in St. Louis, and some in New York. They were singled out in the late 19th century by architectural critic Russell Sturgis as one of the few nationally prominent firms not based in New York. Peabody, born in Bedford, Massachusetts, studied at Harvard and later at the Ecole des Beaux-Arts in Paris; while a student in Paris he was a close friend of Charles Follen McKim (see McKim, Mead & White). Stearns, born in New York City, also studied at Harvard, and spent time in the Boston office of New York-trained Ware & Van Brunt, before joining Peabody. Peabody's expertise was primarily in design and drawing, while Stearns, with more of a technical background, handled building and construction. The firm, formed in 1870, lasted until the death of both partners in 1917.

Peabody & Stearns's buildings conformed, by and large, to conservative stylistic notions. Most reflected one aspect or another of the neo-Italian Renaissance style, while some were designed in versions of the Romanesque, Classical Revival, and Queen Anne styles.

The firm's work in New York included the Queen Anne style Union League Club on Fifth Avenue near 39th Street (demolished), a house on Madison Avenue, and the two houses in the Upper East Side district, No. 5 East 68th Street and No. 8 East 69th Street, both designed in the early 1890s, and both examples of the conservative neo-Italian Renaissance style. Shortly after their construction they were considered, by New Yorker Russell Sturgis, to be somewhat reminiscent of Boston houses by virtue of their partly bowed fronts and their roof parapets.

AIA Journal, Sept. 1917

American Architect, 112(1917), 272

"Boston Architects: Peabody & Stearns," Architectural Record, Great American Architects Series (July 1896)

Dictionary of American Biography, Vol. 7

PEABODY, WILSON & BROWN

Julian L. Peabody (1881-1935)

Albert Wilson (1879-?)

Archibald Manning Brown (1881-1956)

134 East 62nd Street	1920	facade and interior alterations
132 East 74th Street	1911	new facade

Julian Peabody, born in New York City, was educated at Groton before at-

tending Harvard from which he graduated in 1903. He continued his education at the Ecole des Beaux-Arts in Paris, studying at the atelier of Henri Deglane for four years. Albert Wilson, also born in New York, graduated from Columbia University in 1904, the year in which he also worked as head draftsman in the office of Grosvenor Atterbury (see). Brown, a classmate of Peabody's at Groton, Harvard and, probably, at the Ecole from which he received his diplôme in 1910, joined Peabody and Wilson in 1911. Shortly before they formed their firm, Peabody and Wilson won their first important commission, the Huntington Town Hall (1912). The firm became known for their designs of large country houses including: the Charles M. Pratt estate, Seamoore (1926), at Glen Cove; the Lucien N. Tyng house in Southampton (1931); and the George Bacon house. In 1935, the firm was dissolved after Peabody drowned off the coast of New Jersey when the steamer "Mohawk" sank. That same year, Brown was appointed by the New York City Housing Authority to head a team of eight architects to plan the first Federally-funded housing project in the city, the Harlem River Houses, a designated Landmark complex on Macombs Place and 151st Street.

In 1911, the year of its founding, the firm designed a new facade for a house belonging to Julian Peabody, one of the partners. Formerly an Italianate house built as one of a row of 28 in 1871-75, No. 132 East 74th Street was given a neo-Federal brick front with limestone lintels and a mansard roof with dormer. The only other work in the district by the firm was facade and interior alterations in 1920 at 134 East 62nd Street.

American Architects Directory, 1956
Architectural Record, 77(1935), 219
New York Times, Jan. 25, 1935; Nov. 30, 1956

GEORGE FREDERICK PELHAM (1866-1937)

8 East 63rd Street	1936	alterations for apartments
29 East 64th Street	1922	new building
35 East 64th Street	1928	new facade
37 East 64th Street	1926-27	new building
142 East 71st Street	1927	new building
44 East 74th Street	1904-05	new building
21-27 East 75th Street	1925	new building
36 East 75th Street	1892-93	new building*
115 East 78th Street	1905-06	new facade
828-850 Madison Avenue	1925	new building
575 Park Avenue	1926	new building

* facade now altered

GEORGE FREDERICK PELHAM, JR. (dates undetermined)

785 Park Avenue	1939-40	new building
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George F. Pelham was born in Ottawa, Canada, and received his early education in that city. He was brought to New York City as a child by his father, George Brown Pelham, an architect who opened an office here in

1875 and served as architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, young Pelham opened his own office in 1890. His earliest known commission is for an apartment house in Greenwich Village at 53 West 11th Street (1891); he specialized in apartment house design during the 43 years he actively practiced.

Within the district there are examples of town houses, apartment houses, and one commercial building by Pelham. There is also an apartment building by his son, George F. Pelham, Jr., who also became an architect. The two town houses, at 44 East 74th Street and 115 East 78th Street, were designed by Pelham in the Beaux-Arts style which was then quite popular. No. 44 East 74th Street is an elegant rendition of the style in limestone, and the house on East 78th Street displays a combination of brick and limestone. Both houses have full swelled fronts. His apartment houses were all built during the 1920s, a period when many of the town houses in the area were either converted to or replaced by multiple dwellings. Their styles vary, some based on the Renaissance, others on the Gothic and Federal styles.

Francis

New York Times, Feb. 9, 1937, p.23

HENRY C. PELTON (1867-1935)

18 East 62nd Street	1903	new facade
12 East 63rd Street	1915	facade alterations
18 East 67th Street	1925	new facade
50 East 69th Street	1917-18	new building
2 East 75th Street	1907	rear addition
10 East 75th Street	1917	new facade

Henry C. Pelton graduated from the Columbia School of Mines (predecessor to the School of Architecture) in 1889. His most famous work is probably Riverside Church (Henry C. Pelton and Allen & Collens, 1930), commissioned by John D. Rockefeller. He also designed the Park Avenue Methodist Episcopal Church and the Park Avenue Baptist Church (later the Central Presbyterian Church). While a trustee of Columbia University in 1931-36, he was head of a committee to make changes in the construction of dormitories.

Pelton worked in conservative classical styles. His new facades for No. 18 East 62nd Street (1903), No. 10 East 75th Street (1917), and No. 18 East 67th Street (1925) are respectively neo-Renaissance, neo-French Classic, and neo-Classical in design; No. 50 East 69th Street (1917-18) is a five-story, stone-faced neo-French Classic style residence. Pelton's work at No. 2 East 75th Street was a rear addition.

American Architect, 147 (Sept. 1935), 116

Francis

HALL PLEASANTS PENNINGTON (1889-1942)

45 East 63rd Street	1920	new facade
36 East 72nd Street	1926	new building
123 East 73rd Street	1926	alterations to roof
53 East 77th Street	1926	alterations to roof
66 East 79th Street	1925	new building

The son of a well-known and socially prominent Maryland architect, Hall Pleasants Pennington was born in Baltimore and did his undergraduate work at Princeton. Upon graduation, he continued his studies at the Ecole des Beaux-Arts for three years. During the First World War, he designed hospitals in France for the Red Cross. After the War, in 1918, he entered practice in his native city with his father, Josias. On relocating to New York City during the early 1920s, Pennington joined with two other architects to form the firm of Pennington, Lewis & Miller. The firm specialized in the design of apartment houses, erecting many throughout the city including those at 36 East 72nd Street and 66 East 79th Street. In association with Cross & Cross (see), the firm designed the Federal Building at 90 Church Street in lower Manhattan.

New York Times, April 3, 1942

E. RITZEMAN PERRY (dates undetermined)

37 East 63rd Street	1941	facade alteration
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Of Mr. Perry's career, we know nothing. His work in the district consisted of stripping the 19th-century ornament from the facade of No. 37 East 63rd Street, a popular method of "modernizing" an old facade.

Trow's, 1934

PICKERING & WALKER

Arthur D. Pickering (1861-?)

Harry L. Walker (1877-1954)

23 East 64th Street	1907-08	new facade
127 East 64th Street	1907-08	new building
113 East 65th Street	1906-07	new building
167 East 71st Street	1906	story added
21 East 73rd Street	1903	facade alterations

Little is known about Arthur Pickering, except that he established a New York City architectural practice in 1886. Harry Walker was born in Chicago, and studied at the Armour Institute of Technology and the Art Institute in that city, before going on to the Massachusetts Institute of Technology where he received his B.S. in Architecture in 1900. From 1902 to 1910 he practiced architecture in Atlanta, then moved to New York. Walker was also a lecturer, on such topics as medieval churches, ecclesiastical

symbolism, and early American architecture. His works include the First Presbyterian Church of Passaic, New Jersey; the Proctor Memorial Bridge at Proctor, Vermont; the Public Library (of which he was president of the board of trustees) and the Reformed Church of Bronxville, New York; and the Community Homes in Penney Farms, Florida.

In 1907-08 the firm did a new facade for 23 East 64th St., a neo-Grec style rowhouse originally built in 1879-80; the lower portion of the house was altered again in 1926, but the upper two floors still show the neo-Federal detail of the firm's design. The same year Pickering & Walker used the neo-Federal style in a new house at 127 East 64th Street, as they had in 1906-07 for a house at 113 East 65th Street. At 167 East 71st Street the firm added a story with a mansard roof in 1906; at 21 East 73rd Street they replaced the ground floor in 1903.

Francis
New York Times, Jan. 7, 1954

CHARLES ADAMS PLATT (1861-1933)

47-49 East 65th Street	1907-08	new building
119 East 65th Street	1904	floor added
125 East 65th Street	1904-05	new building
155 East 70th Street	1920	front extension and facade changes

The son of a well-to-do New York lawyer, Charles Adams Platt turned to architecture only late in life after having established himself as a painter and etcher. He had studied in the Paris atelier of Julian and had also worked under the prominent Academic painters Boulanger and Lefebvre, between 1882 and 1885. Returning to New York after successes at the Paris Salon, Platt specialized in landscape paintings and in etchings which reflect a certain Whistlerian influence. In 1888 Platt began spending his summers at Cornish, New Hampshire, where Augustus Saint-Gaudens had already established a summer home and studio. Soon an artistic colony was gathering there composed not only of Platt but the painters Kenyon Cox, T.W. Dewing, and Maxfield Parrish among others. After a tour of Italian gardens with his brother William, Platt became somewhat of an expert on the villa style and its accompanying luxurious gardens, many of which are recorded in his publication Italian Gardens of 1894. Beginning with his own summer "villa" at Cornish, Platt slowly began practicing architecture and developing the style of restrained elegance which characterizes his work. He was concerned with creating a harmonious relationship between the house and its landscape, often an Italian garden skillfully laid-out by Platt. His fame spread largely by personal contact and he soon became known as an architect to the well-to-do. In the first two decades of the century he built some fifty estate houses and gardens in the wealthy suburbs of New York, Boston, and Philadelphia.

Although Platt's style was a personal one, informed by his own artistic training, it reflected the popularity of the neo-Georgian, Colonial Revival, and Italian Renaissance manners in contemporary domestic design. Both the

double town house for the Roosevelts at 47-49 East 65th Street and the house at 125 East 65th Street are variations of the neo-Georgian style. His elegantly proportioned and detailed apartment house at 131-135 East 66th Street, a designated New York City Landmark, reflects Platt's ability to adopt Italian Renaissance design elements to a new urban scale. Indeed, Platt also designed a number of monumental civic and institutional structures in restrained Italian Renaissance and neo-Georgian styles. Most of these, such as his rebuilding of Phillips Academy in Andover, Mass., continued the successful integration of architecture and landscape design. Even his Florentine-Renaissance style Freer Gallery in Washington, D.C. (1923) is set in the ample surroundings of the Mall. In New York City he created a number of buildings which demonstrate his ability to design in an urban context, respecting surrounding buildings and in confined sites. Apart from the McMillan Memorial Fountain (1912) in Bryant Park, the majority of his urban commissions were for wealthy private clients, most importantly Vincent Astor. Between 1911 and his retirement in 1928 Platt designed a great number of houses and apartment buildings as well as the original Waldorf Hotel and the Astor Building at Broadway and Vesey Streets for the Astor Estates.

American Architect, 143(Nov. 1933), 125
Architectural Record, 74(1933), 338
Dictionary of American Biography, Vol. 8
 Francis

POLHEMUS & COFFIN

Henry M. Polhemus (dates undetermined)
 Lewis A. Coffin (dates undetermined)
 James C. Mackenzie (1887-1963)

119 East 74th Street	1923-24	new building
11 East 75th Street (Polhemus only?)	1923	new facade
821 Madison	1922	new facade

Little is known about this firm. Their office in 1920 was at 15 East 40th Street. For Mackenzie, a partner at one time in the firm, see entry for James C. Mackenzie.

The neo-Federal facade Polhemus is listed as having designed at 11 East 75th Street is in keeping with the character of the area. No. 119 East 74th Street is a narrow, six-story neo-Georgian brick-faced building originally constructed as a private sanitorium called the Endural Hospital. No. 821 Madison Avenue, a five-story residence built in 1880-81 by Lamb & Wheeler (see), was given a neo-Federal facade by Polhemus & Coffin in 1922.

Trow's, 1917, 1920

JOHN RUSSELL POPE (1874-1937)

24 East 64th Street	1925	interior alterations
1 East 70th Street	1933	alterations to convert house to museum
10-12 East 71st Street	1931-33	new building

John Russell Pope was a New York City architect best known for his monumental designs in the grand Classical manner. He studied at the Columbia School of Mines, predecessor of the Architecture School; the American School of Architecture in Rome, as the winner of the Rome Prize competition; and the Ecole des Beaux-Arts in Paris. Returning to New York in 1900 he entered the office of Bruce Price, where he remained until 1903, at which time he opened his own practice.

Although he also designed four churches, and laid out master plans for several universities, the great bulk of Pope's work was residential and monumental. Among his elegant, classical-inspired houses is the former Mrs. Graham Fair Vanderbilt House (1930-31) at 60 East 93rd Street, a designated New York City Landmark. Pope is best known, however, for his Classical monuments: in New York City the Roosevelt Memorial portion (1936) of the Museum of Natural History (a designated New York City Landmark), and in Washington, D.C. a series of what are now among the capital's most famous buildings--the Scottish Rite Temple (1915), Constitution Hall (1929), the National Archives Building (1935), the National Gallery of Art (completed 1939), and the Jefferson Memorial (his last project, completed after his death in 1941).

Aside from interior alterations in 1925 to the house at 24 East 64th Street, Pope's work within the district involves the buildings housing the Frick Collection and Reference Library. In 1933, Pope converted Henry Clay Frick's residence, designed by Carrère & Hastings, at 1 East 70th Street into a museum for the industrialist's art collection. In 1931-35, adjacent to the house, he designed the six-story, neo-Italian Renaissance style Frick Reference Library, 10-12 East 71st Street, founded by Miss Helen C. Frick in memory of her father. Both the Frick Mansion and the Library are designated New York City Landmarks.

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ALBERT V. PORTER (1856-1909)

51 East 76th Street	1900	new building
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Albert V. Porter began his practice in Brooklyn in 1886 with an office on Montague Street. Six years later he also opened an office in Manhattan and became architect for the Metropolitan Street Railway Company. Besides work for the Railway Company, Porter was also the architect of the St. Catherine's School on East 69th Street between First and York Avenues. The large neo-Georgian building he designed on East 76th Street was originally a stable for the New York Cab Company. It has been converted to a garage for the Carlyle Hotel. Stylistically, the building blends in well with the rowhouses on the surrounding streets.

Francis
Withey

GEORGE B. POST & SONS

George Browne Post (1837-1913)

James Otis Post (?-1951)

William Stone Post (1866-1940)

107 East 64th Street	1939	facade alterations
113 East 73rd Street	1906-08	new building (now altered)
6 East 69th Street	1936	new facade
817 Fifth Avenue	1924	new building

George Browne Post was born in New York City, a descendant of old colonial families from New England. He was educated at Churchill Military School in Ossining, New York, and, in 1858, received a degree in civil engineering from New York University. After graduation, he entered Richard Morris Hunt's atelier in the Studio Building at 51 West 10th Street for about two years until 1860. The Studio Building was an important center for the arts during the 19th century. Designed by Hunt in 1857, two years after his return from Paris, it was built for John Taylor Johnston, a railroad executive, art collector and a founder of the Metropolitan Museum of Art, as a place for artists to work. In addition to noted American architects such as Frank Furness, Charles Gambrill, William R. Ware and Henry Van Brunt who were trained by Hunt in his studio, an impressive number of important American artists also maintained studios in the building: Frederick E. Church, Winslow Homer, Eastman Johnson, Augustus St. Gaudens and John LaFarge.

In 1861, Post and Charles D. Gambrill formed a partnership and established their offices at 93 Liberty Street. The firm did not last long because Post was called to serve in the Civil War, eventually achieving the rank of major and serving as an aide to General Burnside at the Battle of Fredericksburg. After the dissolution of the firm, Gambrill worked for six years in collaboration with Henry H. Richardson and Post practiced alone.

One of the first commissions Post received after his discharge from the Army was work as a consultant with Gilman & Kendall on the Equitable Life Assurance Society building (1868) on Broadway and Cedar Street. A major design of his career that broadened his reputation was the Williamsburgh Savings Bank on Broadway in the Williamsburgh section of Brooklyn. Completed in 1875, the building is an early example of the neo-Classical style and has the added distinction of a large cast-iron dome. With the completion of Chickering Hall that same year, his practice began to increase. Among the major buildings in the city by Post were: the Long Island Historical Society (1878); the New York Produce Exchange (1881); the New York Cotton Exchange (1883); the New York Times building on Park Row (1889); and the Pulitzer or World Building (1889). Post also designed the mansion of Cornelius Vanderbilt at the northwest corner of 57th Street and Fifth Avenue (1889 and 1895) and the Huntington Residence (1890-94) on the southeast corner of 57th Street and Fifth Avenue, two important commissions from very prominent clients. The largest exhibition hall at the World's Columbian Exposition in Chicago (1893) was Post's Manufactures and Liberal Arts Building. In 1897 he won the competition for the City College of New York which occupies an imposing site in Upper Manhattan.

In 1905, soon after being hired to design the New York Stock Exchange, Post took his two sons, James Otis and William Stone, into partnership and organized the firm of George B. Post & Sons. William was educated at St. Mark's School and the School of Art and the School of Mines at Columbia which he left in 1890. After traveling for a year, he joined his father's firm and collaborated with him on the plans for City College and the New York Stock Exchange. His brother, James, had also studied at Columbia and received a diplôme from the Ecole des Beaux-Arts. James worked with his father on the plans for the Wisconsin State Capitol (1906-17). After the death of their father in 1913, the sons continued the practice and designed a number of hospitals and hotels. The firm is credited with developing the "modern" hotel plan with vast numbers of rooms each with its own bath and large, income-producing public spaces on the lower levels. They did the Statler hotels in Cleveland, Detroit, St. Louis, Boston and Buffalo and the Hotel Roosevelt in New York. Only the handsome neo-Italian Renaissance apartment house on Fifth Avenue, of those buildings within the district, indicates the ability and talent of the firm.

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New York Times, July 9, 1940; April 22, 1951

JOHN G. PRAGUE (dates undetermined)

11 East 61st Street	1876	new building*
111 East 62nd Street	1873-74	new building*
113-115 East 62nd Street	1873-74	new building
117-121 East 62nd Street	1873-74	new buildings (3)*
125-127 East 62nd Street	1873-74	new building*
129 East 62nd Street	1873-74	new building
17 East 64th Street	1879-80	new building*
23-25 East 64th Street	1879-80	new buildings (2)*
50 East 64th Street	1883-84	new building
40-48 East 65th Street	1876-77	new buildings (5)*
51 East 65th Street	1875	new building*
53 East 65th Street	1875	new building
6 East 68th Street	1880-81	new building*
51-53 East 73rd Street	1885-86	new buildings (2)
55 East 73rd Street	1885-86	new building*
57-59 East 73rd Street	1885-86	new buildings (2)
124-126 East 74th Street	1871-75	new buildings (2)*
128-130 East 74th Street	1871-75	new buildings (2)
132-134 East 74th Street	1871-75	new buildings (2)*
136-140 East 74th Street	1871-75	new buildings (3)
53-55, 59-61 East 75th Street	1881-82	new buildings (4)*
38-42 East 76th Street	1881-82	new buildings (3)
10-12, 16-18 East 76th Street	1881-82	new buildings (4)*
15-17 East 77th Street	1878	new buildings (2)

19 East 77th Street	1878	new building*
127-131 East 78th Street	1874	new buildings (3)
673-679 Madison Avenue	1871	new building
740 Madison Avenue	1879	new building*

* facades now altered

John G. Prague was one of the most prolific architects within the historic district. He designed numerous rows of houses, employing the popular styles of the period—neo-Grec and Italianate in the 1870s, and Queen Anne in the 1880s. Most often these houses were constructed in collaboration with real estate developers, such as Warren Beeman who commissioned 28 Italianate houses on East 74th Street, and John McCool who erected 22 houses on property bordered by East 61st Street and Madison Avenue.

Many of Prague's designs have since been drastically altered, but a number of well-preserved examples do survive: No. 129 East 62nd Street is a good example of the architect's neo-Grec style and Nos. 57-59 East 73rd Street of his Queen Anne.

Prague maintained offices in Manhattan from the late 1860s through the 1890s. In 1871, he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. Prague was a member of the American Institute of Architects from 1879 to 1898. His work appeared in the architectural periodical, American Architect and Building News, which illustrated in 1875 (Sept. 7, Vol. 4, No. 141) his rendering for the Hotel Brighton, Coney Island, a large Stick Style resort hotel, and in 1891 (July 11, Vol. 33, Nos. 811, 821) Queen Anne rowhouses on East 86th Street and on Fifth Avenue.

Francis

PRESCOTT & SCOTT

William O. Prescott (dates undetermined)

David C. Scott (dates undetermined)

19 East 65th Street	1928-29	new building
21 East 65th Street	1929	new facade
32 East 68th Street	1927	new facade

Although little has been discovered about the education and training of either Prescott or Scott, the firm was active in Manhattan and Brooklyn at least between 1920 and 1939. In 1922, they were hired by Adele Hoecker to design two small houses for property she owned on Eighth Street in the Park Slope section of Brooklyn. Their best known work is a row of eight, two-story high houses designed and built for Sailors' Snug Harbor in 1939 on Washington Mews in Greenwich Village. The two buildings on East 65th Street are both simplified versions of the neo-Federal style.

Trow's, 1920

HENRY BROOKS PRICE (1872-1936)

117 East 78th Street

1906

story added

Henry Brooks Price, born in Baltimore, was educated in that city's public schools and Johns Hopkins University. He later traveled to Paris to study architecture at the Ecole des Beaux-Arts from which he received his diplôme in 1895. On returning to his native city, he joined the firm of J.E. Sperry, one of the leading architects in Baltimore at the time. After relocating to New York City, Price worked for three architectural firms: Cauldwell & Morgan, Warren & Wetmore (see), and Hunt & Hunt (see). It was while he was working for Hunt & Hunt that Price designed a number of alterations for Philip A. Minis' residence at 117 East 78th Street. Before retiring to Washington, D.C., in about 1931, he had designed a number of public buildings in New York and its surrounding area. The most prominent among those within the city were additions he provided for the Hispanic Museum and the Numismatic Society, two important cultural institutions in the Audubon Terrace Historic District. Price was also a member of the New York Chapter of the American Institute of Architects and the Society of Beaux-Arts Architects.

New York Times, Feb. 22, 1936

HARRY M. PRINCE (1899-?)

13 East 65th Street
838 Fifth Avenue

1946
1950 and 1958

interior alterations
new building; three-story
addition

A native of New York City, Prince was educated at the Cooper Union Institute of Arts and Sciences, the Carnegie Institute of Technology, and, after serving in World War I, studied for a year in France. Much of his work in New York City was in the field of housing and he was involved in the design of Colonial Park Houses (1952) and Coney Island Houses (1955). Between 1934 and 1941, he was Commissioner with the Department of Housing and Buildings and co-author of the New York City Housing Laws. During the Second World War, he served as a member of the U.S. Commission to Europe for Civil Defense (1941) and as Chief Civilian Protection Advisor for the U.S. Office of Civil Defense (1940-45).

Within the district he made alterations for a vestry at Temple Emanu-El at 13 East 65th Street, and designed the new building for the Union of American Hebrew Congregations across from Temple Emanu-El. Eight years later he enlarged the same building by adding three stories.

American Architects Directory, 1962

ARCHIE PROTOPAPAS (b.1896)

51 East 65th Street

1946-47

new facade

Born in Greece in 1896, Archie Protopapas was educated at the University of Maine (1923-24) and received his B.S. in Architecture in 1928 from the Massachusetts Institute of Technology. From 1929 to 1932 he worked as a draftsman in the office of York & Sawyer (see); in 1933-38 he was an assistant architect for the New York City Board of Transportation; from 1938 to 1945 he was Director of Housing Research for the New York City Housing Authority; in 1943-44 he was with the Board of Water Supply; and he formed his own firm, Archie Protopapas, in 1945. Among his works are several private houses in East Rockaway (1946), an apartment building in New York (1947), St. George Greek Orthodox Church in Asbury Park, N.J. (1952), St. George Greek Orthodox Church in Trenton, New Jersey (1954), and St. Sophia Greek Orthodox Cathedral in Washington D.C. (1955).

In 1946-47, Protopapas removed most of the detail from the front of a neo-Grec style house at 51 East 65th Street, at the same time covering it with stucco.

American Architects Directory, 1956

JOSEPH LAWRENCE RAIMIST (dates undetermined)

969 Fifth Avenue

1925

new building

Listed as an architect and engineer for the neo-Renaissance apartment house at 969 Fifth Avenue, Raimist was in practice until at least 1934. Nothin is known about his education, training or practice.

Trow's, 1925, 1934

MICHAEL REID (1832-1918)

116 East 70th Street

1899

facade alterations

At the time of his death in 1918, Michael Reid was one of the oldest builder/contractors in the city. Among the buildings erected (although not designed) by him were: the Ritz-Carlton Hotel, the Imperial Hotel, and eleven Carnegie Libraries. The house at No. 116 East 70th Street was Reid's home which he extensively altered in 1899.

New York Times, Dec. 11, 1918, p.15

RENWICK & SANDS

James Renwick, Jr. (1818-1895)
Joseph Sands (d.1879)

115 East 74th Street (Church of the Resurrection)	1869	new building
973 Lexington Avenue	1872	new building--now altered

James Renwick, Jr., one of the most prominent of 19th-century New York's architects, was born in New York City, the son of James Renwick, an engineering professor at Columbia College. The younger Renwick graduated from Columbia in 1836 and joined the engineering staff of the Erie Railroad. He also worked as superintendent for the construction of the distributing reservoir (later the site of the New York Public Library) of the Croton Aqueduct. His entrance into the architecture field was heralded by winning the design competition in 1843 for the new Grace Church, home of New York's wealthiest and most fashionable congregation. Grace Church, a designated New York City Landmark, still stands at 800 Broadway. Its Gothic Revival design helped to establish the use of that style for church architecture in New York City. Another early church commission was for Calvary Church (1846) at 21st Street and Park Avenue South in the Gramercy Park Historic District. In 1853 Renwick was chosen by Archbishop John J. Hughes to be the architect for the new St. Patrick's Cathedral on Fifth Avenue. This project was to occupy a portion of the next 35 years of his career. The cornerstone was laid in 1858, the cathedral was dedicated in 1879, but the spires were not completed until 1887. Other work for the Roman Catholic archdiocese in New York included the early Romanesque Revival St. Stephen's Church (1854) at 149 East 28th Street, and St. Michael's Chapel, built in 1858-59 as a chancery office for Old St. Patrick's Cathedral at 266 Mulberry Street. Renwick also continued to do work for the Episcopal Church, designing the Victorian St. Ann's Church (1869) at Clinton and Livingston Streets in Brooklyn Heights; the Victorian Gothic Church of the Resurrection (1869), originally the Church of the Holy Sepulchre, within the historic district on 74th Street; and the first St. Bartholomew's Church (1872) at Madison Avenue and 44th Street.

In 1846 Renwick was appointed architect for the Smithsonian Institution in Washington, D.C. His early Romanesque Revival design for that building (1846-55) is generally credited with introducing the style to the United States. Similarly, his Corcoran Gallery (1859-61), now the Renwick Gallery, in Washington is credited with introducing the French Second Empire style to this country. Another important institutional commission was for the Free Academy, later City College, of the City of New York, built in a Romanesque Revival-Gothic Revival style in 1848-49 at Lexington Avenue and 23rd Street. During the 1860s Renwick served as supervising architect for the Commission of Charities and Correction, designing buildings on Blackwell's (now Roosevelt), Randall's, and Ward Islands.

Renwick was also active in the field of residential construction. The rowhouse which survives, although in altered state, at 973 Lexington Avenue was built as part of a group of six houses which extended to the 71st Street corner.

Because of the size of his practice Renwick had several partners during his career and the firm was known by several names. He joined with Richard T. Auchmuty and the firm was known as Renwick & Auchmuty in 1858-59. When Joseph Sands joined them in 1860, the firm name was Renwick, Auchmuty & Sands until 1861. Between 1862 and 1877 the firm name was Renwick & Sands. In 1883 Renwick took in one of his wife's cousins, James Lawrence Aspinwall, and William H. Russell, later of Clinton & Russell, and the firm was Renwick, Aspinwall & Russell until 1891. Then a nephew, William W. Renwick, joined in 1892, and the firm was Renwick, Aspinwall & Renwick, until James Renwick's death in 1895.

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PAUL RESNICK (1907-1966)

16 East 64th Street	1952	alteration
116 East 66th Street	1954	new building
35 East 75th Street	1958	new building
700 Park Avenue	1959	new building

Paul Resnick was born in Brooklyn and trained as a draftsman, an occupation he held for many years until passing the registration examinations to practice architecture in 1945, after which he went into partnership with Rosario Candela. Resnick enjoyed a prolific practice, completing more than 100 buildings, many of them on the East Side of Manhattan. He was also responsible for No. 980 Fifth Avenue (1966) which was built on the site of the Brokaw mansion.

New York Times, June 18, 1966, p.31

R.H. ROBERTSON

Robert Henderson Robertson (1849-1919)

4 East 64th Street	1893	new building
23 East 67th Street	1882	new building
13 East 71st Street	1884	new building
861-863 Madison Avenue	1884	new building

ROBERTSON & POTTER

Robert Henderson Robertson (1849-1919)

Robert Burnside Potter (1869-1934)

33 East 67th Street	1902-03	new building
110 East 70th Street	1905	new facade
123 East 73rd Street	1903-04	new building

R.H. ROBERTSON & SON

Robert Henderson Robertson (1849-1919)

Thomas Markoe Robertson (1878-1962)

121 East 69th Street

1910-11

new facade

R.H. Robertson was a distinguished New York architect active during the last three decades of the 19th. and the first two decades of the 20th century. His designs reflect the major styles current during those years--the High Victorian Gothic of the 1870s, the Romanesque Revival in the 1880s, and the free Classic or neo-Renaissance style evolved for early skyscrapers during the next two decades--but even during his lifetime the freedom and individuality of his stylistic approach was recognized and admired. Robertson was briefly associated with William A. Potter towards the beginning of his career (in the firm of Potter & Robertson, not to be confused with the firm of Robertson & Potter), with William's nephew Robert Burnside Potter at the turn of the century (Robertson & Potter), and with his own son, T. Markoe Robertson, from 1908 until R.H. Robertson's death, but for the greater part he worked alone.

Robertson, born in Philadelphia, studied at Rutgers College, graduating in 1869. His first employment came in the Philadelphia office of Henry Sims, a designer of country estates and Gothic churches. Further training came in the New York office of George B. Post (see), although exactly when is unclear. In 1871 Robertson opened his own New York office, and published several designs for seaside cottages and country churches, and a competitive design for New York Hospital. The Phillips Presbyterian Church, on Madison Avenue, was built to his design in 1871. By 1873, Robertson was working in the office of Edward T. Potter, where he met William A. Potter, with whom he formed the firm of Potter & Robertson in late 1874 or early 1875. William A. Potter had recently succeeded A.B. Mullett as Supervising Architect of the Treasury. The partnership lasted until 1880, and produced 34 known designs of which 25 were executed. Among these were several college buildings and a hotel at Princeton University, and several country churches, including a particularly interesting one at Clifton Springs, New York, in 1876. Throughout the 1870s, both in his independent practice and in his partnership with Potter, Robertson designed in the currently fashionable High Victorian Gothic style. The Phillips Presbyterian Church, mentioned above, several country "cottages," including one for Commodore Baldwin in Newport, Rhode Island, and especially the buildings designed in collaboration with Potter, one of the nation's most prominent practitioners of the style, are all fine examples of the High Victorian Gothic.

In the 1880s, Robertson fell under the influence of the Romanesque Revival sparked by the work in Boston of Henry Hobson Richardson. Robertson's version, however, owed little to Richardson, being rather a very free interpretation of the Romanesque style. The Madison Avenue M.E. Church (1884) at East 60th Street and Madison Avenue; St. James's Episcopal Church (1887) at East 71st Street and Madison Avenue; Rutgers Riverside Church (1889) at West 73rd Street and Broadway; and St. Luke's (1892) on Convent Avenue (the only one of the four still extant), all showed the individuality of Robertson's approach. Secular works in the same style included the Mott Haven train station in the Bronx (mid-1880s, demolished), a simpler version of that de-

sign for the New York Central Station at Canandaigua, New York (1888), a YWCA at 15th Street (1883), and a Studio Building at West 55th Street (1883). According to Montgomery Schuyler, "the Romanesque, or at least the Romantic, phase of Robertson's design seems to be so much the more characteristic and important as to constitute artistically the bulk of his work."

In the 1890s, Robertson designed several country houses, including a very fine one for A.S. Bushnell in Springfield, Ohio, in the Romanesque style, and a house in Irvington, New York, for Dr. Warner, designed in 1896 in a style based on late English Gothic examples. The bulk of his work at this time, however, began looking to the free Classical or neo-Renaissance style coming into fashion. Several row houses on upper Fifth and Madison Avenues, and St. Paul's Methodist Episcopal Church (1896) at West 86th Street and West End Avenue (still standing as the Church of St. Paul and St. Andrew) reflect the style, but Robertson's use of it was more apparent at the time in a series of skyscrapers he designed in lower Manhattan. The Lincoln Building (1885), the Mowhawk, the McIntyre, the Corn Exchange Bank (1893-94), the Park Row Building, and the Tract Society Building (1894-95), all designed in the base-shaft-capital formula of the early skyscraper, are essentially large blocks to which classical-style ornament has been applied.

In 1902, Robertson, who had remained a friend and associate of William A. Potter over the years, took in Potter's nephew, Robert Burnside Potter, as a partner. The younger Potter had received his diploma from the Ecole des Beaux-Arts in 1900, and probably had been in William A. Potter's office thereafter. Among their commissions was the conversion of Edward T. Potter's Nott Memorial at Union College into a library (1902-03).

In 1908, Robertson took in his son Thomas Markoe Robertson as partner, and the firm of Robertson & Son continued until the elder Robertson's death in 1919. T. Markoe Robertson had graduated from Yale in 1901, and received his diploma from the Ecole des Beaux-Arts in 1903. In the 1920s and 1930s, with his partner John Sloan in the firm of Sloan & Robertson (see), the younger Robertson designed a number of major skyscrapers in the Art Deco style, including the Women's House of Detention in Greenwich Village (1929-31; demolished), the Graybar Building (1927) in the Grand Central Terminal complex, and the Chanin Building (1927-29), a designated New York City Landmark.

Many of R.H. Robertson's best buildings have disappeared in the century since their construction. Of his many works--mostly churches and town houses--on the Upper East Side, only four remain, and of these, two have lost their original fronts. The earliest of the three surviving houses, No. 23 East 67th Street (1882-83) was given a neo-Federal facade in 1919. No. 13 East 71st Street (1891-92) is a five-story town house designed in a sedate version of the Queen Anne style. No. 4 East 64th Street, built in 1893 for a vice-president of the Equitable Life Assurance Society, has a neo-French Classic facade, but, treated in Robertson's typically idiosyncratic manner, the front projects out over a projecting entrance, a very unusual way of handling such a design. St. James Protestant Episcopal Church still stands at 861-863 Madison Avenue, but it

now wears a Gothic Revival facade designed for it in 1923-24 by Ralph Adams Cram.

Robertson & Potter designed two new houses on the Upper East Side and one new facade for an older house. No. 33 East 67th Street, designed in 1902-03 for bank director Hugh D. Auchincloss, is a neo-Georgian five-story town house of rusticated limestone on the ground floor with brick above. No. 123 East 73rd Street, also in the neo-Georgian style, was designed in 1903-04 for R. Burnside Potter and his wife Elizabeth. In 1905 the firm designed a simplified Beaux-Arts style facade at 110 East 70th Street for an Anglo-Italianate rowhouse originally built in 1869.

R.H. Robertson & Son has one design in the district, the new neo-Georgian facade (1910-11) at 121 East 69th Street added to a row house built in 1872-73.

Sarah Bradford Landau, Edward T. and William A. Potter: American Victorian Architects (New York: Garland Publishing, Inc., 1979), pp.70-78
New York Times, June 5, 1919, p.13
Montgomery Schuyler, "The Works of R.H. Robertson," Architectural Record, 6(Dec. 1896), 184-219

JAMES GAMBLE ROGERS (1867-1947)

12 East 67th Street	1920	new facade
164 East 70th Street	1911	facade changes
120 East 73rd Street	1913	facade changes
921-923 Madison Avenue	1916-17	new building
600 Park Avenue	1910-11	new building

One of the most productive architects of the first part of the 20th century, James Gamble Rogers is especially noted for his institutional designs. His work, whether Gothic or Classical in style, has left a major imprint on an impressive number of universities, most notably his alma mater Yale which in some respects is largely the product of Rogers' "collegiate Gothic." Rogers had graduated from Yale in 1889 and went to Chicago where he received his earliest architectural training in the office of William LeBaron Jenney, a pioneer designer of skyscraper commercial structures. In 1893 Rogers went to Paris and spent six years at the Ecole des Beaux-Arts where he received several medals and a diploma with highest honors. Returning to Chicago he opened his own office and designed a number of residences and warehouses, including the first steel-framed warehouse in the country. In 1904 he opened a practice in New York with Herbert D. Hale (see Hale & Rogers), who retired in 1907. The Harkness house at 1 East 75th Street is a product of their partnership. Rogers first came to national attention in 1911 when he won the competition for a new post office on the Green in New Haven, a building which both declared his somewhat severe monumental classical style and inaugurated a long involvement with New Haven. In the same year he won a competition for a group of buildings at Tulane University in New Orleans.

The Bulkey Mansion at 600 Park Avenue of this same time (1910-11) is an excellent example of Rogers' style as formed in Paris. Large in scale and severe in detail, the house is characterized by its feeling for broad unarticulated wall planes and an original handling of French Classic and Italian Renaissance details.

Despite his early prominence in residential design, Rogers is chiefly noted for his work for institutions. Not only did he combine steel structures with handsome stone carving to transform much of New Haven into a collegiate complex evocative of the ancient English universities, but in New York he strove, although without equivalent success, to combine technical advantages with traditional means of establishing a building's "character" in his design for Columbia University's new library, South Hall (now Butler Library) whose severe Ionic colonnade dominates the southern section of the Columbia Campus. Rogers also was an important architect of hospitals; his designs included the Memorial Hospital for the Treatment of Cancer & Allied Diseases at York Avenue and 67th Street (1939 with Henry C. Pelton (see)) and the original buildings of the Columbia-Presbyterian Medical Center. An example of his institutional work in the district may be seen in the parish house of the Madison Avenue Presbyterian Church, 921-923 Madison Avenue.

After his retirement in 1947, Rogers' firm was continued by his son Francis Day Rogers in conjunction with Jonathan Fairchild Butler (see Rogers, Butler & Burgun).

New York Herald Tribune, Oct. 2, 1947
New York Times, Oct. 2, 1947

ROGERS, BUTLER & BURGUN

Francis Day Rogers (b.1912)
Jonathan Fairchild Butler (b.1904)
Joseph A. Burgun (b.1925)

49 East 73rd Street 1974 new building

Francis Day Rogers, son of James Gamble Rogers, and Jonathan F. Butler formed the firm of Rogers & Butler in 1947 as a successor firm to that of James Gamble Rogers (see). Francis D. Rogers studied at Yale University and received a B.Arch. from New York University in 1941. He had begun working as a draftsman and designer in his father's office in 1937. Jonathan F. Butler received architecture degrees from Cornell and Columbia University; he practiced on his own before joining with Rogers. Joseph Burgun, a graduate of the Columbia University School of Architecture, joined the Rogers & Butler firm in 1960, and his name was added to the title in 1965.

The firm has specialized in the design of institutional buildings, in many cases continuing associations that had been established by James Gamble Rogers. Among their major works in New York City have been ad-

ditions to the Brooklyn Hospital, the Lenox Hill Hospital, the Columbia-Presbyterian Medical Center, and the Appellate Division Court-house. On 73rd Street, adjacent to the Madison Avenue Presbyterian Church (for which James Gamble Rogers did the parish house), is Lenox House, a Presbyterian nursing home. This building, while not of exceptional design, reflects contemporary architectural idioms.

American Architects Directory, 1970

WILLIAM J. ROGERS (dates undetermined)

21 East 70th Street	1918-19	new building
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The sophisticated elegance of No. 21 East 70th Street with its restrained and simple facade and minimal detail is indicative of a new modernism which began to appear in New York about the time of the First World War. The house, now a designated New York City Landmark, was designed by William J. Rogers about whom, unfortunately, nothing has been discovered.

CHARLES WILLIAM ROMEYN (1854-1942)

61-63 East 64th Street	1910	new facade
159 East 69th Street	1882	new building

Born in Kingston, New York, Romeyn is said to have received his architectural training in the offices of William B. Olmsted, Calvert Vaux, and others. He opened his first office in 1880 and remained in active practice until 1913. At various times during his career, Romeyn was associated with another architect, Arthur Jay Stever under the firm names of Charles W. Romeyn & Co. and, in the 1890s, Romeyn & Stever.

Of the two projects within the district by Romeyn, No. 159 East 69th Street is the more interesting. It is a carriage house built for John Sloane, one of the founders of W. & J. Sloane home furnishings store. Stables were a necessary part of urban life during the 19th century, but only the very wealthy could afford to build and maintain a private carriage house such as this one. This building is a fine example of the type, a number of which are still extant in the area and had originally belonged to the rich families living on or near Fifth Avenue.

New York Times, Feb. 6, 1942, p.19

ROSE & STONE

Charles Frederick Rose (dates undetermined)

Howard Colton Stone (dates undetermined)

14-20 East 72nd Street	1893	new buildings (4)
22 East 72nd Street	1893	new building
49 East 79th Street	1893-94	new building

Charles Frederick Rose and Howard Colton Stone established their firm in 1887. Their most famous work was the neo-French Renaissance mansion built in 1887-88 for Isaac V. Brokaw at the northeast corner of Fifth Avenue and 79th Street. In 1905, Rose designed two Francois I style town houses at 984 and 985 Fifth Avenue for Brokaw's sons. All are now demolished. Within the district Rose & Stone designed a row of five neo-Renaissance houses, although as two commissions, on East 72nd Street in 1893. These are among the few residences which survive on this street. No. 49 East 79th Street is a Romanesque Revival carriage house which has been converted to use as a garage. The partners separated and set up individual offices in 1895.

Francis

EMERY ROTH & SONS

Emery Roth (1871-1948)

Julian Roth (dates undetermined)

Richard Roth (b.1904)

2 East 60th Street	1959	new building
28 East 70th Street	1926	new building
875 Fifth Avenue	1939-40	new building
880 Fifth Avenue	1946-48	new building
930 Fifth Avenue	1940	new building
945 Fifth Avenue	1947-48	new building
570 Park Avenue	1915-16	new building
715 Park Avenue	1948-49	new building
785 Fifth Avenue (Richard Roth)	1959-62	new building
10 East 70th Street (Richard Roth)	1960	new building

Orphaned at the age of 13 in Czechoslovakia, Emery Roth immigrated first to Chicago and then to Bloomington, Illinois, where he found employment as an office boy with an architect's firm. In 1889-90, he was an apprentice draftsman in an architect's office in Kansas City. For three years, 1890 to 1893, Roth was associated with the famous firm of Burnham & Root and later, after the death of Root, with D.H. Burnham & Co. In 1890, the World's Columbian Exposition was incorporated in Chicago with John Root as Consulting Engineer and Daniel H. Burnham as Chief of Construction. The Exposition, held in 1893, had a profound

effect upon American architecture. While Roth was working for D.H. Burnham & Co., the firm was responsible, not only for the completion of the Exposition, but also for a number of important buildings such as the Monadnock Building (first section, 1891), the Woman's Temple for the Women's Christian Temperance Union (1891), and the Old Annex of the Marshall Field Store (1892), all in Chicago. Roth left Burnham and came to New York in 1893 and joined the firm of Richard Morris Hunt. Roth may have met Hunt during the Columbia Exposition for which Hunt had designed the Administration Building. During the period Roth was with Hunt, the last two years of Hunt's life, Roth worked on the interiors of a number of residences. At the time, Hunt was involved with "The Breakers" for Cornelius Vanderbilt, "Biltmore" for George W. Vanderbilt, and the Metropolitan Museum of Art.

In 1895, Roth opened his own office at 248 West 16th Street which he continued for only three years; he then formed a company with Theodore G. Stein and E. Yancey Cohen. The one known building which this firm produced is the Irving Place Theater (1899-1900). Soon after the turn of the century, Roth began an independent practice. In 1932 his sons Richard, and later Julian, joined him and the firm became Emery Roth & Sons.

During his long career, Roth specialized in apartment house design and produced a number of notable examples in Manhattan including: the San Remo (1930), 145-146 Central Park West; the Beresford (1929), 211 Central Park West; the Ardsley (1931), 320 Central Park West; the Normandy (1939), 140 Riverside Drive; and No. 434 East 52nd Street for which he was given an award by the First Avenue Association. The apartment houses within the district by Roth, all on Fifth Avenue, were done between 1939 and 1949, some in a simplified Art Deco style and others in a classicizing Modern style, yet they all maintain the "tone" of the Avenue. After the death of Emery Roth in 1948, his sons continued the firm and have enjoyed a prolific practice. No. 785 Fifth Avenue is an example of the type of apartment design the firm has produced in Manhattan. However, they have also been involved in a number of prominent office buildings including the World Trade Center.

American Architects Directory, 1956, 1962, 1970
New York Times, Aug. 21, 1948

SAMUEL ROTH (dates undetermined)

120-122 East 62nd Street	1954	new facades
12 East 64th Street	1951	alterations to facade and interior
52 East 76th Street	1952	new facade

Nothing has been discovered about Samuel Roth. His facade changes to the buildings listed above are not at all sympathetic to their original character, but at least the scale has been retained.

Manhattan telephone directory, 1953

ROUSE & GOLDSTONE

William L. Rouse (1874?-1963)

Lafayette A. Goldstone (1876-1956)

43-47 East 62nd Street	1914	new building
131 East 69th Street	1923-24	new building
4 East 72nd Street (Goldstone only)	1928	new building
31 East 72nd Street	1916	new building
50 East 72nd Street (Goldstone only)	1927	new building
125 East 74th Street (Goldstone only)	1927	new building
116 East 78th Street	1909	new building
955 Lexington Avenue	1923-24	new building
746 Madison Avenue	1917	new building
754-760 Madison Avenue (Rouse only)	1929	new building
925 Madison Avenue (Rouse only)	1935	new building
730 Park Avenue (Goldstone only)	1928	new building
755 Park Avenue	1913-14	new building

William L. Rouse and Lafayette A. Goldstone are best known for their designs of luxury apartment houses, including some of the earlier cooperative apartment houses on the Upper East Side. Born in Poughkeepsie, Goldstone came to New York City at the age of 15 with no formal training to seek work with an architect, and managed to obtain a job briefly in the office of William A. Bates (see) and then with the firm of Cleverdon & Putzel. After service in the Spanish-American War he found employment with a real estate developer and builder active in erecting "old law" tenements on the Lower East Side, before moving on to the firm of Norcross Brothers. Finally in 1902 he opened his own practice, which at first was devoted largely to designs of "new law" tenements, but soon he began to receive commissions for apartment houses. From 1909 to 1926 he was in partnership with William Laurence Rouse.

Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. He began winning architectural competitions at the age of 19. After setting up his practice, he began to design apartment buildings. The Hendrik Hudson at Riverside Drive and 110th Street of 1907 is one of his most successful early works with its adaptation to an irregular site and its exuberantly decorated Italianate belvederes at the roof line.

Until the end of the First World War, the work of the partnership of Rouse & Goldstone was centered on the rapidly developing Upper West Side, but with the small apartment building at 116 East 78th Street of 1909 and with the Montana Apartments of 1912 at Park Avenue and 52nd Street, the architects established an early foothold in the apartment redevelopment which altered the appearance and character of the district in

the years between the World Wars. The buildings within the district are representative of Goldstone's and Rouse's attempts to give the sense of luxury and character of the East Side town house to massive buildings housing many families of disparate tastes. The firm often attempted to integrate their works--the tall scale of which inevitably seemed out of character with the low scale of 19th-century neighborhoods--with existing buildings by careful attention to composition, selection of materials, and adaptation of historical ornamental details. Their apartment house at 43-47 East 62nd Street of 1914-15 was given a medal by the New York Chapter of the American Institute of Architects for its handsome brick and marble facade. After 1926, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design.

New York Times, June 23, 1956; Aug. 20, 1963, p.33

PAUL RUDOLPH (b.1918)

101 East 63rd Street

1966

new facade

Paul Rudolph is one of the major post-war architects working in the United States, influential both as a practitioner and an educator. Born in Elkton, Kentucky, Rudolph was educated at the Alabama Polytechnic Institute (B. Arch. 1940), and after a stint working as a draftsman for Van Keuren & Davis (1940-41) went on to Harvard University (M. Arch. 1947). After traveling abroad in 1948 on a Wheelwright Traveling Fellowship, he joined the firm of Twitchell & Rudolph, practicing in Florida. It was in that state that he designed several beach houses, such as the Healy and Walker guest houses, which received national attention. Rudolph organized his own firm, Paul Rudolph, Architect, in 1952. After designing several more buildings in Florida, including the Sanderling Beach Cabana Club in Sarasota (1953), the Umbrella House (1954), and the Riverview High School, Sarasota (1957), Rudolph had his first large commission, the Jewett Arts Center for Wellesley College (1958) in Wellesley, Massachusetts, which attempted to blend with the Collegiate Gothic style of the campus. That same year he became chairman of the Yale University School of Architecture, a position which he held for seven years. While at Yale his influence was felt both as an educator and an architect; he designed the Greeley Memorial Laboratory (1959), a parking garage for downtown New Haven, and a new building for the Architecture School (1961-63), a highly controversial example in concrete of the so-called New Brutalism in architecture. The school building later burned and had to be reconstructed. Other commissions during Rudolph's tenure at Yale included a building for Blue Cross-Blue Shield, and the Tuskegee Institute Interdenominational Chapel (1969). Rudolph also has been involved in overscaled city planning proposals, such as the unbuilt New York Graphic Arts Center (1967) and the Boston Government Services Center.

Within the historic district Rudolph completely redesigned a stable at 101 East 63rd Street into a contemporary glass-fronted residence.

American Architects Directory, 1956, 1962, 1970
Who's Who in Architecture

RUSSELL & WRAY

L.D. Russell (dates undetermined)
Joseph B. Wray (dates undetermined)

34 East 62nd Street	1881	new building
51 East 75th Street (Wray only)	1883-84	new building

Little has been discovered about the lives and careers of L.D. Russell and Joseph B. Wray. They had established their firm by 1881 and were working together in 1888-89 in the Carnegie Hill section of the Upper East Side. The work they did within the district and in Carnegie Hill indicates that they were competent members of the profession.

Trow's, 1881, 1884

MORRIS B. SANDERS (dates undetermined)

11 East 77th Street	1936	facade alterations
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Morris B. Sanders was apparently influenced by the International style and the growth of modernism in the 1930s. His facade alteration of the house at 11 East 77th Street expresses this trend. Another example of his work may be seen in the house at 219 East 49th Street (1935).

AIA Guide, p.160
Trow's, 1933-34

JAMES SANTON (dates undetermined)

110-116 East 70th Street	1869	new buildings (4)
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James Santon was one of the early architects to work in the district during its first period of development before the Panic of 1873. Of the five houses he designed, only Nos. 112 and 114 retain most of their original fabric. They are relatively late and rare surviving examples of the Anglo-Italianate style.

SCACCHETTI & SIEGEL

Lawrence Scacchetti (dates undetermined)
John Scacchetti (dates undetermined)
Max Siegel (dates undetermined)

967 Lexington Avenue	1933	new building
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Nothing has been discovered about this architectural firm. The building they designed at 967 Lexington Avenue is a small one-story Art-Deco style taxpayer.

Trow's, 1934

GILBERT A. SCHELLENGER (dates undetermined)

17 East 64th Street	1895	new facade
48 East 66th Street	1903-04	new facade
700 Madison Avenue	1900	story added

Little is known about this architect. Schellenger designed numerous rowhouses in Manhattan during the 1880s and '90s, largely in the Romanesque Revival style, but some also in the Queen Anne and neo-Renaissance styles. His work includes Romanesque Revival style houses at 56-62 East 91st Street in the Carnegie Hill Historic District; 28-38 and 39-51 West 76th Street, houses designed in the Romanesque Revival style with neo-Grec elements, in the Central Park West-76th Street Historic District; and in Greenwich Village, several early apartment houses: "The Unadilla" at 128 West 11th Street (1899) with neo-Renaissance details, "French Flats" at 400 Bleecker Street (1888) in the Queen Anne style, and 296 West 11th Street (1899) a five-story apartment house with neo-Renaissance details.

In his work in the Upper East Side district, Schellenger followed contemporary stylistic trends. To No. 17 East 64th Street he gave a neo-Renaissance front, to No. 48 East 66th Street a Beaux-Arts style front.

Francis

WILLIAM SCHICKEL (1850-1907)

12 East 69th Street	1883-84	new building-now altered
153 East 69th Street	1883-84	new building
835 Madison Avenue	1884	new building

SCHICKEL & DITMARS

William Schickel (1850-1907)

Isaac Edward Ditmars (1850-1934)

40-42 East 68th Street	1897-98	new facade
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William Schickel is said to have received his initial architectural training in his native Germany before immigrating to New York City at the age of 20. In New York he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt. Hunt's office, organized along the lines of a Parisian atelier such as the one he had worked in during his years at the Ecole des Beaux-Arts, was one of the few places in America where a young

architect could receive an academic architectural education. In 1873, Schickel established his own practice, relying initially on the patronage of German immigrants for important commissions. Most notable in this regard was the patronage of Oswald Ottendorfer, noted philanthropist and publisher of the German language New Yorker Staats Zeitung. Schickel served as architect for the two philanthropic institutions founded by Oswald and Anna Ottendorfer: the German Dispensary (now Stuyvesant Polyclinic) and the Freie Bibliothek and Lesehalle (now the Ottendorfer Branch of the New York Public Library). Both of these buildings were constructed in 1883-84 on lower Second Avenue and are today designated New York City Landmarks. Schickel was especially prominent as an architect of commercial structures. The interest of these buildings lies not only in their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. In addition to his work in the SoHo-Cast Iron Historic District, Schickel designed the Constable building (1893) on Fifth Avenue, the Jefferson Building on West 23rd Street, and the original building of the Century Illustrated Magazine at 33-37 East 17th Street. In this last building, which overlooks Union Square, Schickel's characteristic meticulous handling of brick and terra-cotta ornament--perhaps reflecting in part his German background, although thoroughly consistent with American architectural developments--is combined with an obvious awareness of contemporary English design. The "Ipswich" oriel window no doubt derives from Richard Norman Shaw's influential commercial structure, New Zealand Chambers in Leadenhall Street, London, of 1871-73 (now demolished). Schickel also designed a number of houses in the American version of the English-inspired Queen Anne style such as the handsome and imaginatively composed town house at 835 Madison Avenue of 1884. This picturesque facade seems a marked contrast to the disciplined, almost severe framework of the Freie Bibliothek facade of the same year. The combination of Renaissance compositional motifs, smooth wall surfaces, and subtle polychromatic effects is ultimately derived from the style of the important Bavarian architect Friedrich von Gartner and is best seen in his Bavarian State Library of 1834-40. The taste for smooth surfaces and color and the more picturesque design of the Queen Anne are synthesized in such small works as the handsome carriage house at 153 East 69th Street. The carriage house at 180 East 73rd Street, a designated New York City Landmark, combines elements of Schickel's interest in the Italian Renaissance style with polychromatic brick work.

With the expansion of his practice in the late 1880s Schickel began to enlarge his office, forming a partnership, known as William Schickel & Company, in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. Kafka soon left the firm to practice again on his own, but Schickel & Ditmars was an active firm from 1896 into the first decade of the 20th century. Isaac Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. The firm designed buildings for the Lenox Hill Hospital, the successor to the German Hospital for which Schickel had designed the dispensary on the Lower East Side in 1883. Ditmars continued to design buildings for the hospital after Schickel's death. Schickel & Ditmars also designed a number of impressive Roman Catholic churches, including several in Brooklyn and the severe neo-Classical St. Ignatius Loyola Church (1895-1900), on Park Avenue, a designated New York City Landmark. Ditmars designed the

Cathedral of the Sacred Heart in Newark, New Jersey,

Architectural Forum, 60(April 1934), 24

Francis

Landmarks Preservation Commission files

Withey

MOTT B. SCHMIDT (1889-1977)

15 East 61st Street	1919	new facade
39 East 63rd Street	1917	facade changes
24 East 64th Street	1919-20	new facade and floor added
48 East 65th Street	1921	new facade and rear extension
46 East 66th Street	1919	new facade
53 East 66th Street	1923	new building
60 East 66th Street	1919	new facade
20 East 67th Street	1925	new building
46 East 69th Street	1925	new building
43 East 70th Street	1928-29	new building
40 East 76th Street	1922	facade alterations

Mott B. Schmidt, who Philip Johnson has called "the last of the academic Georgian architects of our time," was a specialist in city and country houses for wealthy clients. His urban designs are particularly well represented in the historic district. Born in Middletown, New York, and raised in Brooklyn, Schmidt was educated at Pratt Institute. After a two-year period of traveling and a short period in another architect's office, he established his own practice around 1912. In the years after World War I until the early 1920s, he received numerous commissions to remodel older town houses, providing new interior layouts which have been praised for their functional planning and re-designing the facades in the neo-Georgian style which was one of the most popular of several stylistic models favored by affluent clients in the first two decades of the century. According to Erin Drake and Christopher Gray, Schmidt's earliest extant work is the Grenville T. Emmet house at 39 East 63rd Street, designed in 1917. Typical of these new facades is that at 48 East 65th Street, done for John L. Webster in 1921, where Schmidt used the neo-Georgian style so popular throughout the district, but with a restraint which gives it a modern and personal cast. This sensibility also informs his urban designs which were inspired by the English Regency style, such as the facade of No. 39 East 63rd Street, and one of his grandest designs in the district, as well as his latest, the house he built at 43 East 70th Street in 1928-29 for Walter E. Hope. Schmidt also used the motifs of the neo-Federal style in many houses, notably at No. 15 East 90th Street, a designated New York City Landmark, and at No. 850-852 Carroll Street, Brooklyn, in the Park Slope Historic District.

Schmidt worked largely for affluent clients, executing residential designs, an unusual exclusiveness for a 20th-century architect. He

built houses for the Morgan and Vanderbilt families on Sutton Place in 1921 (No. 1 and No. 3) as well as the Regency-inspired house of 1927-28 for Vincent Astor at 130 East 80th Street, a designated New York City Landmark.

Schmidt remained faithful to his stylistic predilections until his death in 1977, a stance which reveals a depth of commitment and a sense of personal style which has recently brought his work renewed appreciation (exhibition at the Katonah Gallery, and the National Academy of Design, 1980). As early as 1931 Schmidt designed the Municipal Building in Mount Kisco, an excursion into the public sector which culminated in his design in 1965 of the annex to Gracie Mansion, the official residence of the mayor of New York City.

Mott B. Schmidt: An Architectural Portrait (Katonah, N.Y.: Katonah Gallery, 1980)

New York Times, Feb. 21, 1980, p.C20

EUGENE SCHOEN (dates undetermined)

131 East 62nd Street	1915	new facade
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Little has come to light about the background and work of Eugene Schoen, but he did provide No. 131 East 62nd Street with a new neo-Georgian facade which was in keeping with a popular architectural trend taking place within the district at the time.

Trow's, 1915

SCHULTZE & WEAVER

Leonard Schultze (1877-1951)

Spencer Fullerton Weaver (1879-1939)

781 Fifth Avenue (in association with Buchman & Kahn)	1926-27	new building
795 Fifth Avenue	1929-30	new building
909 Madison Avenue	1931	new building

Leonard Schultze, born in Chicago, studied at the College of the City of New York, and the architectural school of the Metropolitan Museum of Art. Entering the profession in 1900, he was named chief of design for Grand Central Terminal in 1903, remaining in that position until 1911 when he was put in charge of the design and construction of all buildings relating to the terminal. Spencer Fullerton Weaver, born in Philadelphia, was on his paternal side a great-great-grandnephew of President James Buchanan. He graduated from the University of Pennsylvania in 1902, and later moved to New York where he organized and became president of the Fullerton Weaver Realty Company, which constructed, among others, the Park Lane apartment hotel.

The firm of Schultze & Weaver was formed in 1921, and lasted until Weaver's death in 1939, at which time Schultze changed the firm's name to Schultze and Associates. The partnership developed a wide reputation for hotel designs. Their New York work includes, besides the Sherry Netherland and Pierre hotels at 781 and 795 Fifth Avenue, the Waldorf-Astoria (1929) and the Lexington hotels. The firm also designed the Breakers in Palm Beach, the Atlanta Biltmore in Atlanta, the Los Angeles Biltmore in Los Angeles, and the Sevilla Biltmore in Havan. Other work included housing developments, offices, and private clubs.

The firm's work in the district comprises 909 Madison Avenue, a neo-Federal style four-story bank building, and two of New York's best-known luxury hotels: the Sherry-Netherland and the Pierre. The Sherry-Netherland (781 Fifth Avenue) is a 38-story building designed in a combination of neo-Romanesque and neo-Gothic styles; its setbacks and slender tower, suggestive of Art Deco massing, might show the influence of Buchman & Kahn (see), who were associated with Schultze & Weaver on this commission. The Pierre (795 Fifth Avenue), built three years later by Schultze & Weaver alone, is a brick- and stone-faced building, 41 stories high, with a conservative neo-Renaissance style design.

National Cyclopedia of American Biography, Vol. 33, pp.449-450
New York Times, Jan. 2, 1939, p.23; April 26, 1951, p.76
Who's Who in New York, 1929

SCHUMAN & LICHTENSTEIN

Sidney Schuman (dates undetermined)
 Sam Lichtenstein (dates undetermined)

23 East 64th Street	1946	interior alterations
17-19 East 67th Street	1948	new facade
115-117 East 71st Street	1965	new building
52 East 72nd Street	1950	new facade
112 East 75th Street	1964-68	new building

Nothing is known about the training and education of the partners in the firm. By 1970, the firm added a partner and was known as Schuman, Lichtenstein & Claman. They are responsible for No. 2 Lincoln Square (1975) in Manhattan and the Montefiore Apartments II (1972), an impressive building which is one of the tallest in the Bronx. They were also associated with the design of the North Central Bronx Hospital (1976).

American Architects Directory, 1970
AIA Guide, pp.179, 340

CARL SCHWARTZ (dates undetermined)

801 Madison Avenue	1970	new facade
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Carl Schwartz was responsible for the redesign of an earlier brown-stone rowhouse on Madison Avenue, giving it its present sleek glass front.

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)

Arthur Gross (1877-1950)

105 East 63rd Street	1922	new building
47-51 East 64th Street	1928-29	new building
33 East 70th Street/30 East 71st Street	1928-29	new building
30 East 72nd Street	1926	new building
40-42 East 72nd Street	1928	new facade
19 East 74th Street	1930	new facade
23 East 74th Street	1924	new facade
14-24 East 75th Street	1928-29	new building
10 East 76th Street	1907-08	new facade
20 East 76th Street	1925	new building
25 East 77th Street	1926	new building
70 East 77th Street	1916	new building
111-113 East 75th Street	1925	new building
113 East 78th Street	1928	new facade
912 Fifth Avenue	1925	new building
1000 Madison Avenue	1916	new facade
631 Park Avenue	1929	new building
885 Park Avenue	1926-27	new building

Although one of the firms whose numerous apartment houses have so shaped the face of the Upper East Side, Schwartz & Gross were active throughout the city. Both graduates of the Hebrew Technical Institute, Simon Schwartz and Arthur Gross formed their lucrative partnership in 1902. From the beginning they specialized in both apartments and hotels, including the Windermere on West End Avenue, the Grosvenor, the Croydon, the Lincoln, and the Victoria. Schwartz & Gross generally designed luxury apartments whose ample plans and large spaces have often fallen victim to subdivision. The firm worked in all parts of the city and their typical early buildings with stone-faced bases and brick upper floors can be seen throughout Morning-side Heights, as in the two buildings flanking the intersection of 116th Street and Riverside Drive which are particularly handsome and imaginative responses to the Manhattan street pattern. Although many of their buildings contain original features, their production was too large to avoid the anonymity and repetition inherent in apartment house design. Increasingly, however, as can be seen in their designs of the late 1920s, the firm began to respond to a desire for a more "modernistic" image in apartment design, abandoning the traditional tripartite compositions and ornamental overlays of a building such as the Coliseum at 435 Riverside Drive to the sleeker lines and large windows of the buildings such as that at 25 East 77th Street.

New York Times, Nov. 7, 1950; April 25, 1956

JONATHAN L. SCOFIELD (dates undetermined)

136-138 East 71st Street	1870	new buildings (2)*
970 Lexington Avenue	1871	new building*
972 Lexington Avenue	1870	new building*

* facades now altered

Jonathan L. Scofield was a carpenter and wood worker who apparently branched out into the building field, a not uncommon practice in the 19th century before architecture was fully established as a profession. The buildings he constructed within the district were neo-Grec rowhouses which have now been altered.

Francis
Trow's, 1868-1872

JOHN SEXTON (d.1904)

126-132 East 62nd Street	1871	new buildings (4)
134 East 62nd Street	1869	new building
109-111 East 69th Street	1872-73	new buildings (2)*
121-127 East 69th Street	1872-73	new buildings (4)*
128 East 70th Street	1869	new building*
130 East 70th Street	1869	new building
134 East 70th Street	1869	new building*
136 East 70th Street	1869	new building
161-171 East 71st Street	1866-67	new buildings (6)

* facades now altered

Little is known about architect John Sexton; he began the practice of architecture in 1850. Like so many other brownstone rowhouses designed in the Upper East Side district in the 1870s and 1880s, those by Sexton were mostly part of long rows of identical Italianate buildings, some with Second Empire details. Only a few have not had their fronts replaced. The original rows to which the survivors belonged were Nos. 126-132 East 62nd Street (No. 134 was a separate commission), No. 107 East 69th Street to the corner of Lexington Avenue (No. 944), Nos. 128-136 East 70th Street, and Nos. 161-171 East 71st Street, the only row which survives intact. Like the work of other designers of rowhouses in the district in those years, Sexton's houses were all commissioned within a few years of each other.

Francis
New York Times, Feb. 20, 1904

WILLIAM SHARY (1889-1952)

126 and 126A East 64th Street	1921	facade alterations
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William Shary, a resident of the Bronx, had been educated at Columbia University. After working as a steel inspector for the New York City Department of Housing and Buildings, he began practicing architecture. His only other known design, besides the work at 126 and 126A East 64th Street, is an apartment house on the Grand Concourse at No. 1221-27, between 167th and 168th Streets.

New York Times, June 27, 1952

EDWARD ISAAC SHIRE (1874-?)

126 East 70th Street	1927	new facade
121 East 73rd Street	1906-08	new building
126 East 74th Street	1925-26	new facade
128 East 74th Street	1925	facade alterations

Born in New York City, Edward Shire was educated at City College (1889-93), Columbia University (Ph.B., 1896), and the Ecole des Beaux-Arts, Paris (1898-1900). Formerly in the firm of Shire & Kaufman, he started his own firm, Edward I. Shire, in 1900. He was also associated with Bloch & Hesse (see). His work included residential, commercial, industrial, religious, educational, recreational, and health facilities, as well as public and mortuary structures, and interior design.

Shire's earliest work in the district is the neo-Federal style house, with a steep mansard roof and a rusticated limestone base, at 121 East 73rd Street (1906-08). His new facade for 126 East 74th Street (1925-26) has some classical detail; that at 126 East 70th Street is neo-Georgian in style. His work at 128 East 74th Street comprised the addition of a story and the removal of a stoop.

American Architects Directory, 1956

H. MERWIN SHRADY (dates undetermined)

702-704 Madison Avenue	1940	new facade
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H. Merwin Shradly, about whom we know very little, may have been the son of the noted American sculptor of the same name. The only example of Shradly's work within the district is an harmonious extension to the Bank of New York on Madison Avenue.

New York Times, April 13, 1922

SHREVE, LAMB & HARMON

Richmond Harold Shreve (1877-1946)

William Frederick Lamb (1883-1952)

Arthur Loomis Harmon (1878-1958)

16 East 74th Street	1933	alterations to facade
30 East 76th Street	1928-29	new building

Although the firm of Shreve, Lamb & Harmon produced a great many buildings over a number of years, it will always be remembered for the design of the Empire State Building.

Richmond Shreve was born in Cornwallis, Nova Scotia, son of a former Dean of Quebec Cathedral. He studied architecture at Cornell University,

graduated in 1902, and spent the next four years on the faculty of the College of Architecture there. While at Cornell he supervised construction of Goldwin Smith Hall, designed by Carrere & Hastings (see), and at the conclusion of the work joined the firm. William F. Lamb, son of New York builder William Lamb, was born in Brooklyn. After graduating from Williams College in 1904, he studied at the Columbia University School of Architecture, and then went to Paris to study at the Atelier Deglane. Having received his diploma from the Ecole des Beaux-Arts in 1911, he returned to New York and joined Carrere & Hastings. In 1920, both Shreve and Lamb became partners in the new firm of Carrere & Hastings, Shreve & Lamb. Four years later they broke away to form Shreve & Lamb, and in 1929 they were joined by Arthur Harmon to form Shreve, Lamb & Harmon. Harmon, born in Chicago, had studied at the Art Institute there, and graduated from the Columbia University School of Architecture in 1901. From 1902 to 1911 he was a designer in the office of McKim, Mead & White (see), in 1912-13 an associate of the firm of Wallis & Goodwillie, and then practiced under his own name until joining Shreve & Lamb. Harmon's work alone included battle monuments at Tours, Cantigny and Somme-Py in France; he also designed a YMCA in Jerusalem, and the award-winning Shelton Hotel.

Of the three architects in the firm, Lamb was generally acknowledged to be the designer, and Shreve more the administrator. Lamb designed the Empire State Building, but Shreve's organizational skills were generally credited with enabling the building to be constructed in just one year. Harmon, who joined the firm after work on the Empire State had begun, took no credit for it; the three partners agreed, however, that the firm's masterpiece should be considered the joint work of all three.

Outside of the firm's work, Shreve was interested in housing and slum clearance. After its formation in 1933, he was the director of the Slum Clearance Committee of New York, and chief architect of the group preparing plans for the Williamsburg Housing Project, as well as chief architect of the Vladeck Houses on the Lower East Side and also of Parkchester in the Bronx.

Shreve & Lamb were architects for a General Motors building in Manhattan; their connection with John J. Raskob, a top official at General Motors, led to their later selection for the Empire State Building, as Raskob was a vice president of the Empire State Building Corporation. Shreve, Lamb & Harmon's other works included a building for the Bankers Trust Company; No. 14 Wall Street; the Acacia Mutual Life Insurance Company building in Washington, D.C.; the office building at 500 Fifth Avenue; the Best & Company store at Fifth Avenue and 51st Street; and an addition to the New York Times Annex on West 43rd Street. The firm expanded in 1943, and was renamed Shreve, Lamb, Harmon & Associates.

Aside from their commercial buildings, the firm did a number of estates and residences in the suburbs of New York, generally in neo-Tudor and other similarly popular styles of the 1920s. They also designed several apartment houses in Manhattan, such as 130 East 57th Street, a plain brick building with some Classic detailing.

No. 30 East 76th Street is a sixteen-story apartment house built in

1928-29; its red brick facade is in a neo-Venetian Renaissance style. The firm's work at 16 East 74th Street involved removing the stoop and facade detail in 1933 from an Italianate rowhouse.

New York Times, Sept. 11, 1946, p.7; Sept. 9, 1952, p.31; Oct. 18, 1958, p.21
Withey

OSCAR I. SILVERSTONE (b.1903)

691-695 Madison Avenue 1950 alteration and addition

Silverstone, born in Brooklyn, did his undergraduate and graduate work at Columbia University. In 1927, after completing his academic training, he joined Cornelius Callaghan as a designer but remained with Callaghan for only one year before joining Philip Freshman. In 1931, Silverstone organized his own firm and among his principal works are: the Santander Hotel in Asbury Park, New Jersey (1931); housing at Mitchell Airforce Base in Hempstead, Long Island (1952); and the Jamaica National Bank (1954) in Jamaica, Queens, for which he won an award from the Queens Chamber of Commerce. The commercial building which Silverstone redid on Madison Avenue is one of the most interesting on the Avenue, enhancing the visual excitement of that fashionable shopping street.

American Architects Directory, 1956, 1962

JOHN T. SIMPSON (1870?-1962)

120-122 East 74th Street 1917 new building

Educated at Lehigh University, Simpson worked for the Carnegie Steel Company before establishing his own office in Newark, New Jersey. He designed several types of buildings including churches and schools, as well as bridges. The one building he did in the district is the Buckley School which is stylistically derived from Renaissance architecture.

New York Times, April 12, 1962

SLEE & BRYSON

John Slee (1875-1947)
Robert Bryson (1875-1938)

33 East 63rd Street 1913 alterations

The firm of Slee & Bryson, founded c.1905 by John Slee and Robert Bryson, designed buildings in Brooklyn for over a quarter century. Slee was born in Maryland and studied at the Maryland Institute before coming to

New York. Bryson was born in Newark, New Jersey, and educated in Brooklyn. Early in their careers both men worked for architect John J. Petit in Prospect Park South. After forming a partnership Slee & Bryson became active throughout Brooklyn. They designed freestanding Colonial Revival and neo-Tudor houses such as those in Prospect Park South, Ditmas Park, and Fiske Terrace, and also on Lincoln Road in the Prospect-Lefferts Gardens Historic District. The firm was most active in the design of early 20th-century neo-Federal and neo-Georgian rowhouses. Among their finest designs in these styles are Albemarle Terrace in the Albemarle-Kenmore Terrace Historic District, 828-836 St. Marks Avenue in Crown Heights North, 1329-1337 Carrol Street in Crown Heights South, and the rows on Midwood Street and Rutland Road in Prospect-Lefferts Gardens. At 33 East 63rd Street, on the Upper East Side, the firm removed the stoop of a neo-Grec rowhouse and designed a new entrance.

Landmarks Preservation Commission, Prospect-Lefferts Gardens Historic District Designation Report (LP-1024), October 9, 1979

JOHN SLOAN (1888-1954)

898 Park Avenue (with Adolph E. Nast)	1923	new building
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SLOAN & ROBERTSON

John Sloan (1888-1954)
T. Markoe Robertson (1878-1962)

21 East 69th Street	1926	new facade
895 Park Avenue	1929	new building

Sloan & Robertson was one of the major New York architectural firms of the 1920s and '30s. John Sloan studied architecture at New York University, then supervised construction for the U.S. Army in various capacities between 1908 and 1920. In private practice in 1920, he received the commission for the Pershing Square Building, 100 East 42nd Street. He formed a partnership in 1924 with T. Markoe Robertson who had been educated at Yale University and the Ecole des Beaux-Arts in Paris, and who had briefly worked in partnership with his father, architect R.H. Robertson (see). The firm was responsible for the Chanin Building, a designated New York City Landmark, at 122 East 42nd Street; the Graybar Building, 420 Lexington Avenue; the Maritime Exchange Building, 80 Broad Street; the 29 Broadway Office Building; the Plaza Building, 625 Madison Avenue; apartment buildings at 1 Beekman Place and 895 Park Avenue; and alterations, modernization, and an annex for the St. Regis Hotel. The firm was also active in the design of buildings for hospitals and institutions, including the House of Detention for Women at 10 Greenwich Avenue, the Ward's Island Sewage Disposal Plant, the Rikers Island Penitentiary, buildings for the Harlem Hospital, and the Southampton Hospital. Architectural plans for the West Side Elevated Highway between Canal and 72nd Streets and the New York State exhibit building, marine amphitheater and stage at the 1939 New York World's Fair were also carried out by the firm. Most of their

buildings from the late 1920s and 1930s are Art Deco in style.

No. 898 Park Avenue, by John Sloan in collaboration with Adolph E. Nast (see), is a 14-story, neo-Romanesque style apartment building, designed just a year before Sloan joined Robertson in partnership. No. 21 East 69th Street, originally a Queen Anne style house built in 1885-86, was given by Sloan & Robertson a new, neo-Georgian style facade in 1926. No. 895 Park Avenue is a 19-story apartment building in a classicizing Art Deco style, a cross between the modernistic style favored in 1929 with the conservative classicism typical of Park Avenue.

New York Times, June 26, 1954; Aug. 4, 1962

SMALL & SCHUMANN

Franklin M. Small (dates undetermined)
Charles H. Schumann (dates undetermined)

62 East 66th Street 1901 new facade

Although it has not been determined where either Small or Schumann were educated and trained, we do know that by 1890 Franklin M. Small was engaged in independent practice with an office at 198 Broadway. It was not until 1894 that Schumann joined the office, and they practiced until at least 1901. After that year, when they designed the current Beaux-Arts facade for No. 62 East 66th Street, we have no information about the firm.

Francis

LUCIAN E. SMITH (1877-?)

16 East 68th Street 1921-22 new building

Lucian E. Smith was born in Evanston, Illinois, on June 12, 1877. He studied at the Armour Institute of Chicago in 1896 and 1897 before working as a draftsman at the office of the important Chicago architectural firm of Holabird & Roche in 1898-99. He received a Bachelor of Science degree from Columbia University in 1901, the year he began to work for Donn Barber (see). Leaving Barber in 1905, he spent three years at the American Academy in Rome. On his return, he worked with Cass Gilbert until 1912 when he appears to have entered private practice, but little is known of his work other than the design of No. 16 East 68th Street. The house, done in a restrained Adamesque style, reflects some of the characteristics of Donn Barber's works such as the treatment of the wall plane as sheer surface and severity of detail.

American Architects Directory, 1962

MORRELL SMITH (dates undetermined)

720-726 Madison Avenue

1932

new building

Morrell Smith was particularly active in the borough of Queens between the two World Wars although he had established his office in Far Rockaway in 1896. Examples of his early designs are unknown but, about 1920, he became the architect for the branch offices of the Bank of Manhattan, now Chase Manhattan Bank. Among these were: the Jamaica branch (1921) at 162nd Street and Jamaica Avenue; the Jackson Heights branch (1922) at 82nd Street and Roosevelt Avenue; and the Queens Plaza office building (1927) at 29-27 41st Avenue, the tallest building in Queens when completed. Smith also designed a branch office of the Jamaica Savings Bank (1938) on the corner of Jamaica Avenue and Sutphin Boulevard. One of his finest known works was the neo-Tudor office building designed for the Queensboro Corporation (1929) on 82nd Street and 37th Avenue in Jackson Heights. This building was designed as part of a group of commercial structures that were an early planning attempt to integrate the commercial area of a neighborhood with its surrounding residential community. Within the historic district, he is responsible for the very handsome neo-Georgian bank on the southwest corner of Madison Avenue and East 64th Street. This building, too, was a branch of the Manhattan Bank when first opened and was also designed in an effort to blend with its surrounding residential area. The building still contributes to and enhances the architectural quality of Madison Avenue.

AIA Guide, p.505

Francis

JOHN B. SNOOK SONS

John B. Snook (1815-1901)

James Henry Snook (1847-1917)

Samuel Booth Snook (1857-1915)

Thomas Edward Snook (1863-1953)

41 East 62nd Street

1946

new facade

154 East 71st Street

1915 and 1927

new facade and penthouse
added

John B. Snook Sons, one of the oldest architectural firms in New York City, was established by John B. Snook. Snook himself, born in England, was an extremely prolific architect-builder, whose work includes over 500 buildings comprising commercial structures, houses, tenements, schools, and churches. Beginning his career in 1837, he designed among other major buildings the A.T. Stewart Store at Chambers Street (later the Sun Building), in 1846 the country's first department store and first major Italianate commercial structure, and also the first Grand Central Station, 1869-71.

Instead of retiring, Snook took his three sons and a son-in-law (John W. Boyleston) into his office, and changed its name to John B. Snook Sons in 1887, the fiftieth anniversary of the firm's founding. The firm continued well into the next century.

John B. Snook Sons' work in the district comprised the designs for two new facades for older buildings. The firm gave a town house at 154 East 71st Street a new neo-Georgian front in 1915, and added a pent-house to it in 1927. In 1946, they designed a neo-Federal front for 41 East 62nd Street, a former stable.

AIA Journal, 3(May 1915), 203-204

Francis

Mary Ann Clegg Smith, The Commercial Architecture of John Butler Snook
(Ph.D. diss., Penn State University, 1974)

ELDRIDGE SNYDER (1901-1967)

124 East 62nd Street 1938 new facade

Eldredge Snyder was born in New York and received his undergraduate education at Princeton. After receiving his Master of Architecture from the University of Pennsylvania, he continued his studies at the American Academy in Rome in 1927-28. Much of his work was done in the Caribbean, and he maintained an office in the Bahamas. In fact, he designed the branch offices of the First National City Bank in Nassau, Trinidad, and Central America. The work he did in the district consisted of updating an earlier rowhouse in 1938.

New York Times, March 28, 1967, p.39

ZAREH SOURIAN (1903?-1967)

32 East 69th Street 1946 facade alterations

Zareh Sourian was an architect and artist whose degree in architecture was from the Massachusetts Institute of Technology. His architectural work includes an apartment house at 116 Central Park South, the Armenian Cathedral Diocesan House at 34th Street and Second Avenue, and several restaurants. His paintings included landscapes and still-lives. He was a trustee of the Institute of Architectural Education. His office was at 37 West 57th Street.

In 1946 he altered the facade of a four-story house at 32 East 69th Street for use as an art and antiques gallery.

New York Times, April 17, 1967

SQUIRES & WOOLLEY

Anson (?) Squires (dates undetermined)

John (?) Woolley (dates undetermined)

60-74 East 79th Street 1882 new buildings (5)

It is believed that Squires & Woolley were builders who later claimed the profession of architect. In 1881 a builder named Anton (sic) Squires living on Fourth Avenue near 78th Street appears in the Trow's city directory, while from 1896 on an architect named Anson Squires appears in Brooklyn commercial directories. They could well be the same person. John Woolley first appears listed as an architect in Manhattan commercial directories in 1892. The buildings designed by Squires & Woolley within the district are a row of five neo-Grec brownstone rowhouses.

Francis
Trow's, 1881

CHARLES STEGMAYER (dates undetermined)

137 East 73rd Street	1898	new building
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No information has been discovered about the education and training of Charles Stegmayer, but he was operating an independent practice in 1890. His only work within the historic district is the neo-Italian Renaissance flat house on the corner of East 73rd Street and Lexington Avenue.

Francis
Key to Architects, 1901

STERNER & WOLFE

Frederick Sterner (1862-1931)
John Wolfe (dates undetermined)

2 East 63rd Street	1919	new building
16 East 64th Street (Sterner only)	1921	interior alterations
52 East 64th Street (Sterner only)	1916-17	new facade
23 East 67th Street	1919	new facade
49 East 67th Street	1919	new facade
46 East 70th Street (Sterner only)	1912	new building
132 East 71st Street	1919	stoop removed

Sterner was a native of England who came to this country in the 1870s. He settled in Denver, Colorado, where, in partnership with Ernest Varian, and later George H. Williamson, he practiced architecture for nearly thirty years. Among his important commissions were the Denver University and Athletic Clubs, the Antlers Hotel and a castellated mansion called "Glen Eyrie" both in Colorado Springs, and the Greenbrier Hotel in White Sulphur Springs. In 1909 Sterner moved to New York where he received many commissions for the remodeling of town houses. His designs often included charming little "Italian" gardens, and the addition of picturesque details to the facades, such as Spanish patterned tiles and delicate iron railings. Many of his clients were artists, among them George Bellows

and Robert Chanler. He remodeled several town houses on "Beauty Row," East 19th Street, within the Gramercy Park Historic District. He designed his own house, at 139 East 19th Street, which has a tile roof and shows the influence of Spanish prototypes. Sterner later moved uptown to 154 East 63rd Street, which he remodeled, across the street from the Barbara Rutherford Hatch house, another Sterner design and a designated New York City Landmark. At about the same time he also remodeled the houses at 151 and 152 East 63rd Street, creating a small enclave much as he had done several years earlier on East 19th Street. Between 1918 and 1920 Sterner was in partnership with John Wolfe about whom no information has been discovered.

Nos. 2 East 63rd Street, 23 and 49 East 67th Street, and 132 East 71st Street were all done by Sterner & Wolfe in 1919. No. 2 East 63rd Street is a three-story neo-Italian Renaissance style town house built for William Ziegler, president of the Royal Baking Powder Company. Nos. 23 and 49 East 67th Street were rowhouses from the 1880s to which the firm gave new neo-Federal style facades. Their work at 132 East 71st Street was the removal of a stoop. No. 16 East 64th Street, built in 1878-79 and given a new front in 1902-04, was purchased by Sterner for his own use; he lived in the house in 1921 and 1922, and carried out interior renovations. In 1916-17, Sterner extended the front of No. 52 East 64th Street, originally built sometime before 1879, to the building line, and designed a new limestone facade for it with some classical elements. Sterner's seven-story residential building at 46 East 70th Street was designed in 1912 in a picturesque neo-Jacobethan style for Stephen C. Clark, art patron and former director of the Metropolitan Museum of Art.

Architectural Forum, 55(Dec. 1931), 22
New York Times, Nov. 14, 1931

HARVEY STEVENSON & EASTMAN STUDDS

Harvey Stevenson (b.1894)
Eastman Studts (dates undetermined)

119 East 78th Street 1936 new facade

Little is known of Eastman Studts. Harvey Stevenson, born in Groton-on-Hudson, took his A.B. at Yale in 1917, and then traveled abroad. He worked as a draftsman for Tracy & Swartwout (see), 1919-1920, for Murphy & Dana, 1920-21, and for McKim, Mead & White (see), 1921-23. Following his association with Studts, he was a partner in the firm of Morris & O'Connor-Harvey Stevenson, and then established his own firm. At one time he was associated with Rogers & Butler (see). Stevenson did all kinds of work, including various private residences and the Administration Building at the 1939 New York World's Fair. The firm's one commission in the Upper East Side district was a new facade, in a neo-Classical style, for a house at 119 East 78th Street.

American Architects Directory, 1956

FRANCIS G. STEWART (dates undetermined)

111 East 78th Street	1910	new facade
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Francis G. Stewart had his offices at 103 Park Avenue. His neo-Georgian design for 111 East 78th Street is his only known commission and is a good example of the style.

Trow's, 1911

EDWARD DURELL STONE (1902-1978)

130 East 64th Street	1956	new facade
41 East 65th Street	1960	interior alterations

Born in Fayetteville, Arkansas, and educated in Boston, Edward Durell Stone became one of New York City's best-known post-war architects. Although he began his career in the 1930s as a doctrinaire modernist, he developed a highly romantic, personal style of architecture after 1950, under the influence of Maria Elena Torchio, his second wife.

Stone received his first architectural training in Arkansas, and then moved to Boston as an apprentice to Henry R. Shepley, a Beaux-Arts trained architect. In 1925-27 he studied at the Massachusetts Institute of Technology and Harvard, and from 1927-29 he traveled in Europe on a Rotch Traveling Fellowship. On his return to New York he found work with the Associated Architects, an association of three firms working on the design of Rockefeller Center. Stone's first major experience was on the design of the interior of Radio City Music Hall. His work for the next two decades, however, was in a completely different vein. Stone's first residential commission was a concrete and glass-box house in Mount Kisco, New York, in 1933. In 1939, in association with Phillip L. Goodwin, he designed the original West 53rd Street building for the Museum of Modern Art, as well as the Long Island home of A. Conger Goodyear, the Museum's president. His last major modernist work was a white slab-like structure for the El Panama Hotel in Panama City in 1946. In 1953, a few years after divorcing his first wife, Stone met and married Maria Elena Torchio, a fashion writer; his new wife preferred a more ornate style of building, and under her influence Stone began to develop a sharply different kind of architecture. His first major building in the new style was the U.S. Embassy in New Delhi, a large white rectangular building surrounded by a white grille. This type of grille became a trademark of Stone's work. He first used it, however, when he renovated a brownstone house for himself at 130 East 64th Street, within the district. The embassy was followed in the 1960s by the elaborately grilled Huntington-Hartford Gallery of Modern Art (the only building on Columbus Circle which respects its curve), and the marble-coated General Motors office building on Grand Army Plaza (the first building set back from the line of the Plaza); Stone's last major work was the John F. Kennedy Center for the Performing Arts in Washington D.C.; like the Lincoln Center before it, it is an enormous collage of modernist and classicist notions. Stone's work is still too close and controversial for a final judgment to be rendered.

American Architects Directory, 1956, 1962, 1970
New York Times, Aug. 8, 1978

Eli M. Strass (dates undetermined)
Barnes (dates undetermined)

Trow's, 1920

Trow's, 1917

Francis
Key to Architects, 1901

* facades now altered

Styles was a builder and developer who specialized in rowhouse design. He was active in the early development of the Upper East Side in both this district and the Metropolitan Museum Historic District. His buildings display Italianate and neo-Grec styles.

Francis
Trow's, 1872

B. ROBERT SWARTBURG (dates undetermined)

61 East 66th Street 1924-25 new facade

Little is known of Swartburg other than that he maintained offices in midtown Manhattan in the 1930s. His work at 61 East 66th Street added a new facade with classically-inspired detail to an 1877-78 rowhouse.

Trow's, 1934

TAYLOR & LEVI

Alfredo S.G. Taylor (dates undetermined)
Julian Clarence Levi (1874-?)

32 East 70th Street 1910 new building

Little is known of Alfredo Taylor. Julian Levi, born in New York City, was the son of Augustus Levi, one of the founders of the Society for Ethical Culture. Levi received his A.B. from Columbia University in 1896, studied from 1895 to 1897 with Prof. William R. Ware at the Columbia School of Architecture, and trained at the Ecole des Beaux-Arts in 1898-1904 in the Atelier Ginain-Scellier de Gisore. On his return to New York he worked as a designer for six months in the office of Herbert D. Hale (see); from 1905-06, in association with Francis H. Kimball (see), he designed the J. and W. Seligman office and banking building; and in 1907 he formed the partnership of Taylor & Levi. Principal works include: the Chandler Building, the Kesner department store, the No. 160 East 72nd Street cooperative apartment house, all in New York City; the Church of the Immaculate Conception in Norfolk, Conn.; the Eclair moving picture studio in Ft. Lee, N.J., the first movie studio in the United States; a great number of private residences in New York and elsewhere; and also an addition to the Osborne apartments at 205 West 57th Street. Levi was an associate architect for the United States Pavilion at the Paris exposition of 1937 and for the Rumanian house at the New York World's Fair of 1939. Besides his activity as a designer of buildings, Levi, as secretary of the committee on foreign building cooperation of the American Institute of Architects, organized the first exhibition abroad of U.S. architecture (1921); was founder and first chairman of the French traveling fellowship of the A.I.A.; and was founder and first chairman (1930-35) of the architects' emergency committee which found jobs for unemployed architects. He received many awards and citations in the United States and abroad. Levi was also active as a painter and etcher.

No. 32 East 70th Street is a five-story residence with an ashlar limestone facade in a neo-French classic style; built in 1910 it is a severe, handsome design.

National Cyclopaedia of American Biography, Vol. E., p.446

THOM & SPAULDING

Arthur M. Thom (dates undetermined)
Bernard Spaulding (dates undetermined)

2 East 65th Street	1880-81	new building*
		* facade now altered

Bernard Spaulding was a real estate developer who commissioned a row of four houses on East 65th Street from Arthur Thom (see Thom & Wilson). It is unlikely that Spaulding was involved with the design of these buildings.

Francis

THOM & WILSON

Arthur M. Thom (dates undetermined)
James W. Wilson (dates undetermined)

37-41, 45, 49 East 63rd Street	1882-84	new buildings (5)*
43,47 East 63rd Street	1882-84	new buildings (2)
13 East 65th Street	1882-83	new building*
55-57 East 65th Street	1892	new buildings (2)
7-11 East 67th Street	1881-82	new buildings (3)*
35-37 East 67th Street	1880-81	new buildings (2)*
15,19 East 71st Street	1889-90	new buildings (2)
17 East 71st Street	1889-90	new building*
59 East 72nd Street	1886-87	new building*
108-114,118 East 73rd Street	1884-85	new buildings (5)
116 East 73rd Street	1884-85	new building*
105 East 73rd Street	1881	new building
107 East 73rd Street	1881	new building*
39-43 East 75th Street	1880-81	new buildings (3)
38-44 East 75th Street	1881-82	new buildings (4)*
50-52 East 76th Street	1883-84	new buildings (3)*
51 East 78th Street	1893-94	new building
963-965 Lexington Avenue	1887-88	new buildings (2)
969-971 Lexington Avenue	1887-88	new buildings (2)*
793-799 Madison Avenue	1881	new buildings (4)
801 Madison Avenue	1881	new building*
837 Madison Avenue	1884	new building

* facades now altered

Thom & Wilson were very active architects within the district, working in collaboration with real estate developers such as Daniel Hennessey and Bernard Spaulding (see Thom & Spaulding). They designed numerous row-houses, French flats and small apartment buildings in Manhattan, employing the popular styles of the later 19th century—neo-Grec, Romanesque Revival, and Queen Anne. A number of their buildings are included within the Greenwich Village and Metropolitan Museum Historic Districts. They also designed the Harlem Courthouse of 1891-93 in an interesting interpretation of the Romanesque Revival style; it is now a designated New York City Landmark.

Francis

ANDREW JACKSON THOMAS (1875-1965)

115 East 67th Street	1930	new building
12 East 68th Street	1913-14	new facade
116 East 68th Street	1930	new building

Andrew Jackson Thomas is a most important figure in the development of the modern apartment house. Credited as the developer of the "garden apartment," he perfected a system of block ventilation and an apartment plan that served as a model for later state and federal housing programs.

Born in lower Manhattan, the son of a diamond broker, Thomas was orphaned at the age of 13 and began a series of jobs that took him from the gold fields of the Yukon to collecting rents in the slum tenements along Columbus Avenue. It was while working as a timekeeper for a building contractor that Thomas began to study construction plans which prompted his study of architecture, which was self-taught.

One of his earliest known buildings is the neo-Federal rowhouse at No. 12 East 68th Street. It was the apartment house, however, not the rowhouse, with which he usually dealt. Some of his first were done while he was on the Board of Design of the U.S. Shipping Board during World War I. Other members of the Board were Daniel Kohn, Frederick Ackerman, and Henry Wright. After the war, he became one of the three architects employed by the Queensboro Corporation which was then developing its large tract of farmland in Queens. It was while working for Queensboro that Thomas developed his version of the "garden apartment" which was to serve as the model of all his future work.

About 1922, the Metropolitan Life Insurance Company which provided much of the mortgage money for the Queensboro Corporation, hired Thomas as the architect for their first housing projects, all of which were built in Queens. While Thomas was working for Queensboro in Jackson Heights and for Metropolitan Life in Sunnyside, Ackerman and Wright, with whom Thomas had worked during the war, were beginning their famous housing development, "Sunnyside," with Clarence Stein. When Stein and Wright created Radburn in New Jersey, Thomas was commissioned to design the only apartment house in that model community.

Thomas' work caught the attention and interest of John D. Rockefeller who hired him to design the award-winning Dunbar cooperative apartments in Central Harlem and the Thomas apartments on the Grand Concourse in the Bronx. During his long career, Thomas worked indefatigably for the improvement of the housing conditions of the working poor and built a number of model projects in New York, Bayonne, New Jersey and Brooklyn. A testimony to the quality of his work and the esteem in which it was held by his contemporaries is the fact that New York City's first publicly funded housing project, the "First Houses," follows the typical Thomas block plan. Later in his career, Thomas served as the State Architect of hospitals and designed a number of buildings including Coney Island Hospital in Brooklyn. At the time of his death, at the age of 90, he was living in the Lavoisier, 116 East 68th Street, which he had designed in 1930. No. 115 East 67th Street, which adjoins No. 116 East 68th Street at the rear, is its twin.

New York Times, July 27, 1965, p.33

TRACY & SWARTWOUT

Evarts Tracy (1869-1922)
Egerton Swartwout (1871-1943)

20 East 65th Street	1907	alterations
43 East 68th Street	1903	new front

The firm of Tracy & Swartwout was begun in 1900. Both Evarts Tracy and Egerton Swartwout were trained at Yale and the Ecole des Beaux-Arts and served as draftsmen in the office of McKim, Mead & White. Tracy formed his own practice in 1896, initially in a partnership with George A. Ballantine and then with H. Van Buren Magonigle. But his chief success, in the realm of monumental public architecture, came after 1900 when his partnership with Swartwout was formed.

In 1904, they were joined by James Reilly Gordon (see), an architect from Texas of some repute. Although he only remained in the firm for seven years, it was during those years that the firm achieved prominence with a series of important public commissions beginning with the Denver Post Office and Courthouse building (1908-14). Indeed, public buildings were specialties of the firm, yet most of their important buildings are to be found outside New York City. The most prominent work by the two is the Missouri State Capitol, a commission won in a nationwide competition; it is considered an excellent example of neo-Renaissance architecture.

During the First World War, Tracy served with the Engineering Corps and later was promoted to the rank of Lieutenant-Colonel and awarded the Distinguished Service Cross. When the war ended, Tracy remained in France aiding in the reconstruction until his death in Paris in 1922. Swartwout continued the practice until his retirement in 1941. During his career, Swartwout was awarded the American Institute of Architects Gold Medal (1920) and served three terms as president of the New York Chapter. He was also an Honorary Member of the French Society of Beaux-Arts Architects, an As-

sociate of the American National Academy of Design and Director of the New York Federation of Fine Arts. He spent most of his professional career defending the competition system, believing that it fostered undiscovered talent. For many years, he worked to perfect the competition code of the A.T.A.

The new facade that the firm designed for Frederick Brooks in 1903 at 43 East 68th Street is a handsome and unusual rendering of the neo-Federal style. The unusual feature is the ground floor arcade, based on a type of design used for commercial, rather than residential, architecture in the 1820s. However, unlike the open arcade at No. 43, the prototypes on the Federal style buildings would be glazed. Tracy & Swartwout's particular reinterpretation of the Federal style was imitated ten years later by Trowbridge & Livingston when they designed No. 49 East 68th Street, three houses east of No. 43.

AIA Journal, 10(1922), 94
American Architect, 121 (March 1, 1922), 168
New York Times, Feb. 19, 1943, p.19

TREANOR & FATIO

William A. Treanor (1888-1946)
Maurice Fatio (dates undetermined)

31 East 63rd Street	1938	stoop removed
8 East 64th Street	1922-23	new facade
54 East 68th Street	1938	penthouse addition
64 East 77th Street	1925	new facade

Although little is known of the background and training of Maurice Fatio, Treanor studied engineering at Pratt Institute in Brooklyn before entering the School of Architecture at Columbia. He first practiced in the office of William Welles Bosworth (see) and, later, with Harrie T. Lindberg. The date he formed the partnership with Fatio is unknown, but the firm was active for at least sixteen years between the World Wars. Within the district, the two facades designed by the firm are in the popular architectural styles of the time--Adamesque and neo-Colonial. Treanor went on to develop a prestigious clientele among society notables, producing suburban and vacation residences for them on Long Island and in Palm Beach. Among his clients were the Duchess of Marlborough (Consuelo Vanderbilt); George, Harold S., and William K. Vanderbilt; the Marquis de Cuevas; Otto Kahn; and Mrs. Mortimer Schiff. The Indian Creek and Palm Beach Gold Clubs were by Treanor as was the Copacabana Hotel in Brazil.

New York Times, Aug. 31, 1946

TROWBRIDGE, COLT & LIVINGSTON

Samuel Beck Parkman Trowbridge (1862-1925)
Stockton Beekman Colt (1863-1937)
Goodhue Livingston (1867-1951)

4 East 75th Street	1895	new building
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This firm lasted for only a brief period, between 1894 and 1897, before it dissolved and the members went on to other things (see Barney & Colt and Trowbridge & Livingston). However, the one building within the district that they produced is a very handsome neo-French Renaissance mansion with Francois I details.

TROWBRIDGE & LIVINGSTON

Samuel Beck Parkman Trowbridge (1862-1925)
Goodhue Livingston (1867-1951)

36-38 East 62nd Street	1902	new building (facade replaced 1916)
123 East 63rd Street	1899-1900	new building
11 East 64th Street	1913-15	new building
41 East 65th Street	1909 and 1916	new building; sun parlor added
49 East 68th Street	1913	new building
118 East 70th Street	1900	new building
123 East 70th Street	1902	new building
157 East 71st Street	1907	facade alterations

S.B.P. Trowbridge was born in New York City, son of William Petit and Lucy Parkman Trowbridge. At the time of his birth, Trowbridge's father, whose initial career was in the military, was the superintending engineer of the construction of Fort Totten Battery, repairs to Fort Schuyler, and work at Governor's Island, all designated New York City Landmarks. The work was being done to fortify the city against possible attack during the Civil War. After the War, he left the military and, after serving as vice-president of Novelty Iron Works, became professor of dynamic engineering at Yale and, from 1877 until his death in 1892, he was professor of engineering at the Columbia School of Mines. Undoubtedly, Trowbridge was influenced in his choice of career by his father's profession.

After his early education in the city's public schools, Samuel did his undergraduate studies at Trinity College in Hartford. On graduating in 1883, he entered Columbia's School of Mines where his father was teaching, and, later, furthered his training at the American School of Classical Studies in Athens and at the Ecole des Beaux-Arts in Paris. On his return to New York, he entered the office of George B. Post. In 1894, he, Goodhue Livingston and Stockton B. Colt (see Barney & Colt) formed a partnership that lasted until 1897 when Colt left and the firm became Trowbridge & Livingston.

Goodhue Livingston, a descendant of a prominent colonial New York family, received his undergraduate and graduate degrees from Columbia during the same period Trowbridge was at the school. Their partnership was to be a long and productive one.

The firm is best known for its public and commercial buildings, among which are: B. Altman & Co. department store (1906) at 34th Street and Fifth Avenue; the St. Regis Hotel (1904) at 55th Street and Fifth Avenue; Engine Co. 7, Ladder Co. 1 (1905) at 100 Duane Street; J.P. Morgan & Co. Building (1913) at 23 Wall Street; the New York Stock Exchange extension (1923); the Oregon State Capitol (1936-38) in association with Francis Keally; and the Hayden Planetarium (1935) at West 81st Street and Central Park West.

Their residential buildings were designed in a variety of styles popular at the time, including the neo-Federal, the Beaux-Arts and the neo-Italian Renaissance. Within the district, the town house designed for Mrs. J. William Clark at 49 East 68th Street is an interesting interpretation of the neo-Federal style. The unusual feature of the house is the ground-floor round-arched arcade. This type of ground floor treatment was not found on residential buildings during the 1820s, but it was popular for commercial buildings of the period, particularly along Pearl Street. However, unlike the open arcade at No. 49, the prototypes on the Federal style buildings would be glazed. This particular reinterpretation of the Federal style was possibly suggested to Trowbridge & Livingston by No. 43 East 68th Street by Tracy & Swartwout, designed ten years earlier.

Two elegant examples of the Beaux-Arts style by the firm within the district are at No. 123 East 63rd Street and No. 123 East 70th Street which was Trowbridge's home for a number of years. His house is a departure from the conventional New York rowhouse design which invariably consisted of the front wall pierced by two or three windows at each floor. Trowbridge designed his house with a single broad central bay, two stories high under a segmental arch. The building on East 63rd Street which had been completed a few years earlier is an opulent version of the style adapted for a stable and artist's studio. Their other houses are also handsome and distinguished designs that contribute to the distinctive character of the district.

Francis

New York Times, Jan. 20, 1925, p.17; June 4, 1951

Withey

CLARENCE F. TRUE (dates undetermined)

114 East 78th Street

1906

new facade

Clarence F. True was a prolific architect and developer who practiced extensively on the Upper West Side of Manhattan. Trained in the office of Richard M. Upjohn, he established his own firm in 1884. He is credited, although wrongly, with originating the American basement house, and was instrumental in improving the southern end of Riverside Drive in the 1890s. In 1899 he published A True History of Riverside Drive, intended as a real

estate prospectus to promote his work. Within the historic district True designed a new neo-Federal facade at 114 East 78th Street for Robert B. Roosevelt, Jr., cousin of President Theodore Roosevelt.

Francis

History of Real Estate, p.233

Sarah Landau, "The Row Houses of New York's West Side," Soc. of Arch. Hist. Journal, 34 (March 1975), 28

HORACE TRUMBAUER (1869-1938)

1 East 62nd Street	1903	new building
2 East 64th Street	1902	alterations to roof
19-21 East 64th Street	1931-32	new building
9 East 71st Street	1930	new building

Horace Trumbauer (1868-1938), a life-long resident of Philadelphia, achieved great prominence as an architect despite his lack of formal architectural training. At the age of 16 he went to work for the Philadelphia architects George W. and W.D. Hewitt, then opened his own office in 1892. One of his important early commissions was "Lynnewood Hall" at Elkins Park, Philadelphia, for Peter A.B. Widener (1898). This led later to several other commissions from Widener including the Widener Home for Crippled Children, the Widener Office Building, the Widener Memorial Training School, all in Philadelphia; and the Widener Memorial Library at Harvard University. Among his other important Philadelphia commissions, planned in conjunction with the major Parisian-inspired Benjamin Franklin Parkway development, were the Free Library of Philadelphia (designed 1908, constructed 1917-27) modeled after Gabriel's buildings on the Place de la Concorde, and the Philadelphia Museum of Art (1919-1928), designed in conjunction with Zantzinger, Borie & Medary. He also designed residences for many wealthy and socially-prominent members of Philadelphia, Washington, and New York society. Those houses for New York clients were built in New York City and Newport, Rhode Island. Several of these were for Philadelphia-based clients such as the redesign of the house for George D. Widener at 5 East 70th Street (now demolished). Among them were those for James B. Duke--for whom he also planned Duke University--at 1 East 78th Street (1909-12) and for Mrs. Amory F. Carhart at 3 East 95th Street (1913-21)--and the unusual Louis XVI style Adelaide L.T. Douglas Residence at 57 Park Avenue (1909-11)--all designated New York City Landmarks.

In his residential designs, Trumbauer favored the stylistic prototypes of 17th and 18th-century France. Such designs tended to be somewhat more restrained and less exuberant than those favored around 1900, but they are still in the Beaux-Arts tradition.

All of the houses within the district follow this mode with a severity of design and crispness of detail befitting a more modern notion of elegance. This style remained a constant in Trumbauer's work, as purely expressed in the house for Alice Drexel at 1 East 62nd Street of 1903-04 as it is in the more handsomely detailed house for Herbert N. Straus (1930-39, but never completed) at 9 East 71st Street and the elegant New York galleries at 19-21 East 64th Street of Wildenstein & Co., a Parisian

art dealer who, no doubt, saw Trumbauer as the architect most capable of evoking, if not reproducing, the stylishness of their Parisian setting in these art galleries-cum-Louis XVI maison particulier (1931-32).

Dictionary of American Biography, supp. 2

National Cyclopaedia of American Biography, Vol. 28, pp.440-441

WILLIAM B. TUBBY (1858-1944)

12 East 67th Street 1895 new facade (now altered)

William B. Tubby was born in Des Moines, Iowa, and sent to Brooklyn as a child to be educated in that city's Quaker schools. He also studied at the Brooklyn Polytechnic Institute from which he graduated in 1875. He entered the office of Ebenezer L. Roberts who maintained practices in both New York and Brooklyn. In 1883 Tubby set up his own firm. Tubby, a major New York architect, was a master of the Romanesque Revival. The mansion he designed for Charles Millard Pratt on Clinton Avenue is one of the city's finest examples of that style. However, his creativity and expertise were not limited to the Romanesque. It can be seen in the neo-Jacobean mansion he designed for William H. Childs on the corner of 2nd Street and Prospect Park West and in the Queen Anne row on Carroll Street, both in Park Slope. Among his other buildings were: the Wallabout Market, a huge produce market in the Flemish Revival style that once stood near the Navy Yard; five of the Carnegie libraries; the 20th Precinct House in Brooklyn; and the Municipal Hospital and the Public Library at Greenwich, Connecticut. Unfortunately, little or nothing remains of the facade he designed for 12 East 67th Street.

Francis

New York Times, May 10, 1944

JACOB H. VALENTINE (1823-1903)

40 East 63rd Street	1878-79	new building
42 East 63rd Street	1878-79	new building
44-46 East 63rd Street	1878-79	new building*
48 East 63rd Street	1878-79	new building
46 East 66th Street	1877-78	new building*
48 East 66th Street	1877-78	new building*
50 East 66th Street	1877-78	new building*
52 East 66th Street	1877-78	new building
54 East 66th Street	1877-78	new building
56 East 66th Street	1877-78	new building*
60 East 66th Street	1877-78	new building*
62 East 66th Street	1877-78	new building*
64 East 66th Street	1877-78	new building
59 East 66th Street	1877-78	new building*
61 East 66th Street	1877-78	new building*
63 East 66th Street	1878-79	new building*

43 East 67th Street	1878	new building
47 East 67th Street	1878	new building*
49 East 67th Street	1878	new building*
690-700 Madison Avenue	1878-79	new building
702-704 Madison Avenue	1878-79	new building*

* original facade has
been replaced

Little is known of this architect. He was born on Allen Street, on the Lower East Side; had offices at 151 East 128th Street in the 1880s, and at the time of his death was living at 153 West 87th Street.

In the late 1870s and early 1880s the Upper East Side was being developed with row upon row of Italianate and neo-Grec style brownstone houses. Most of these, if not actually demolished for larger structures, were given newer, up-to-date Beaux-Art facades around the turn of the century. Of the 21 buildings by Jacob Valentine in the Upper East Side district only eight retain their original Italianate and neo-Grec facades. The 21 houses were all built in the space of two years: a group on East 66th and East 67th Streets in 1877-78, a group on East 67th Street in 1878, and a group on East 63rd Street and Madison Avenue in 1878-79.

Francis
New York Times, July 24, 1903

HARRY VAN DYKE (b.1926)

1 East 70th Street	1974-77	extension and garden
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Harry Van Dyke was born in Albany, New York, and educated at the Rensselaer Polytechnic Institute in Troy. In 1965, he organized his own firm in Long Island City, Queens, and became the architect for the Long-champs chain of restaurants. Nine years later, he and John Barrington Bayley were awarded the commission for the extension to the Frick Museum. They created a design based on 18th-century French prototypes, thus providing a harmonious addition to the original Carrere & Hastings design.

American Architects Directory, 1970

THEODORE CUYLER VISSCHER (1876-1935)

38 East 64th Street	1906	new facade
117 East 64th Street	1906	new facade

Visscher was born in Rome, New York, and educated at Hotchkiss, Lehigh and Columbia. After practicing briefly in 1900 with David W. Wilson, Visscher joined James Lindsay Burley. The Packard Memorial Building, the Library and the Administration Building at Lehigh University were all by Visscher. The work Visscher did in the district

consisted of alterations to earlier rowhouses. The alterations do not violate the integrity of the blockfronts.

American Architect, 146(May 1935), 96
New York Times, January 13, 1936

WALKER & GILLETTE

A. Stewart Walker (1880?-1952)
Leon N. Gillette (1878?-1945)

35 East 69th Street	1910-11	new building
52 East 69th Street	1916-17	new facade
107 East 70th Street	1920-21	new building
134 East 70th Street	1914	new facade
934 Fifth Avenue	1925-26	new building
690 Park Avenue	1916	new building (Landmark)

The firm of Walker & Gillette was formed in 1906. A. Stewart Walker, born in Jersey City, received his B.S. from Harvard in 1898. Gillette, born in Malden, Massachusetts, studied first at the University of Minnesota, and worked with the firm of Bertrand & Keith in Minneapolis in 1895-97. In 1897 he entered the University of Pennsylvania, receiving his certificate in architecture in 1899. Gillette worked in the offices of Howells & Stokes (see), Schickel & Ditmars (see), and Babb, Cook & Willard, all major New York City firms, for a year or two at the turn of the century. From 1901 to 1903 he attended the Ecole des Beaux-Arts in Paris; in 1903 he returned to New York and entered the office of Warren & Wetmore, where he remained until forming the partnership of Walker & Gillette.

The firm became very prominent in New York and eventually did work nationwide. Their work includes a remarkable variety of commissions: private estates, banks, apartment houses, office buildings, hospitals, yacht and steamship interiors, clubs, museums, hotels, the Rye "Playland" amusement park, and the entire city of Venice, Florida.

The firm's work before the First World War comprised mostly large residences, including an enormous estate in Pittsfield, Massachusetts, for W.M. Salisbury, with the main house, designed in a very eclectic Classical design, constructed of concrete blocks; a Mission-Revival style house in Tuxedo Park, New York; and examples of the Tudor Revival (with a "Japanese interior"), neo-Renaissance, and Beaux-Arts styles. They also designed a neo-Georgian apartment house at 144 East 40th Street, and the Colonial Revival style Greenwich Country Club. Following the end of the War, while continuing to do houses, the firm began a series of commissions for the First National City Bank of New York, including their building on Canal Street and, abroad, offices in Havana, Paris, Buenos Aires, Panama, and Puerto Rico; many of these banks were in the neo-Classical or "neo-Greek Revival" styles still popular for banks. The firm's Fuller Company Building, of 1929, on East 57th Street, on the other hand, is a very finely detailed and proportioned Art Deco office building. After Gillette's death in 1945, the firm continued as Walker & Poor (see).

Walker & Gillette's buildings in the Upper East Side district include four new town houses, and two new facades for older houses. No. 35 East 69th Street (1910-11) is a four-story limestone-fronted residence in a neo-French Classic style. The firm's new facade for No. 134 East 70th Street is "Tudor Revival." No. 690 Park Avenue (1916), an individually designated New York City Landmark, was built for Henry P. Davison, one of the founders of the Bankers Trust Co., and director of the Red Cross, for whom Walker & Gillette also designed a country home; the city residence is neo-Federal in design. Davison also commissioned from the firm a new facade (1916-17) for the adjacent house at 52 East 69th Street, in a complementary neo-Georgian style. No. 107 East 70th Street (1920-21), built for Thomas W. Lamont, Chairman of the Board of J.P. Morgan & Co., is Tudor Revival, and 934 Fifth Avenue (1925-26), for Charles E. Mitchell, former U.S. Commissioner of Patents, is neo-French Classic.

New York Times, May 4, 1945; June 11, 1952, p.29

WALKER & HAZZARD

Hobart A. Walker (dates undetermined)
Elliot W. Hazzard (dates undetermined)

176 East 70th Street 1910 new facade

Although little is known of Hazzard, Walker, the senior partner in the firm and an architect who often worked alone, specialized in residential design and is best known through his Brooklyn commissions. He designed the Pratt Institute faculty houses (1910) on Willoughby Avenue, Steuben Street, and Emerson Place, the William H. Burger residence at 443 Clinton Avenue, and the Ralph H. Wilson residence at 162 Argyle Road, all of which use Dutch-inspired detailing. He also designed the Romanesque Revival carriage house at 173 East 73rd Street, a designated New York City Landmark.

Francis
Trow's, 1911

WALKER & POOR

A. Stewart Walker (1880?-1952)
Alfred Easton Poor (b.1899)

980 Madison Avenue 1948-50 new building

The firm of Walker & Poor was formed by A. Stewart Walker, formerly of Walker & Gillette (see), and Alfred Easton Poor in 1945, the year Leon N. Gillette died. Alfred Easton Poor was educated at Harvard, the University of Pennsylvania, and the Ecole des Beaux-Arts, as well as the American Academy in Rome. A draftsman for Peabody, Wilson & Brown in 1923-24, he later (1924-25) worked in the office of John Russell Pope (see).

One of his principal works before joining Walker was the Wright Memorial (1932) at Kitty Hawk, North Carolina. Poor organized his own office in 1952. No. 980 Madison Avenue is an austere, six-story limestone-faced building designed for the Parke-Bernet galleries, who still occupy the building as Sotheby-Parke-Bernet Galleries.

American Architects Directory, 1962

JAMES EDWARD WARE (1846-1918)

10 East 63rd Street	1878-79	new building*
22 East 64th Street	1880-81	new building*
34-40 East 64th Street	1881-82	new buildings (4)
42 East 64th Street	1881-82	new building*
116-118 East 64th Street	1877	new buildings (2)
128 East 64th Street	1878	new building
130-134 East 64th Street	1878	new buildings (3)*
20 East 65th Street	1881	new building*
11 East 66th Street	1880-81	new building*
112 East 66th Street	1880-81	new building
6-10 East 67th Street	1880-81	new buildings (3)*
141-145 East 69th Street	1879-80	new buildings (3)
159 East 71st Street	1880	new building*
12 East 72nd Street	1890	new building*
5 East 74th Street	1891-93	new building*
37 East 74th Street	1879	new building
39-45 East 74th Street	1879	new buildings (4)*
59 East 78th Street	1885-87	new building*
76-78 East 79th Street	1883-84	new buildings (2)

* facade now altered

JAMES E. WARE & SONS

James E. Ware (1846-1918)
Franklin B. Ware (1873-1945)
Arthur Ware (1876-1939)

917 Madison Avenue	1899	new building
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F.B. & A. WARE

Franklin B. Ware (1873-1945)
Arthur Ware (1876-1939)

30 East 68th Street	1924-25	new building
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James E. Ware, a native New Yorker, studied at the College of the City of New York, and practiced architecture in the city from 1869 until his death in 1918. Ware was an early pioneer in the design of fireproof warehouses; his work in that field included the Manhattan Storage and Ware-

house Company's buildings, one at Lexington Avenue and 42nd Street, and another at Seventh Avenue and 52nd Street. Another work by him was the Twelfth Regiment Armory at Columbus Avenue and 61st Street. Ware was also interested in improving the design of tenement buildings.

Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900 respectively. Franklin Ware studied at Columbia, graduating in 1894. In 1907 he was appointed State Architect of New York, a position he held until 1912. Arthur Ware also attended Columbia, and studied at the Ecole des Beaux-Arts in 1902-05. From 1914 to 1922, Arthur Ware was an associated professor of architecture at Columbia. Following the death of James Ware in 1918, the firm became F.B. & A. Ware.

James Ware's work in the Upper East Side district comprises 32 houses and one former stable; all were built between 1877 and 1893, and many of the houses have since been given new facades, a common method, in this fashionable district, of keeping buildings looking up-to-date. The styles of those original facades remaining include the Italianate, neo-Grec, and Queen Anne; the stable is a Romanesque Revival design.

No. 917 Madison Avenue, by James E. Ware & Sons, is the Madison Avenue Presbyterian Church, an austere neo-Gothic building with limestone facing which replaced the Victorian Gothic style church of the same name designed in 1871 by R.H. Robertson (see). With its restrained ornament, the overall effect seems somewhat out of character with the 1899 date of the building. No. 30 East 68th Street, designed by F.B. & A. Ware, is a twelve-story, neo-Renaissance style apartment building.

American Architect, 113(April 24, 1918), 507
AIA Journal, 6(April 1918), 199-200
Architectural Forum, 70(April 1939), supp., 54
Francis
New York Herald Tribune, Feb. 20, 1939
New York Times, June 5, 1945
Withey

SAMUEL ADAMS WARNER (c.1822-1897)

815 Fifth Avenue 1870-71 new building

Son of the architect, Cyrus Lazelle Warner, Samuel entered his father's office in 1838 to begin his architectural training. In 1849, Samuel became a partner in the firm which became known as C.L. Warner & Son until the elder Warner's death, when Samuel fell heir to the business and entered into partnership with his younger brother, Benjamin, also an architect.

The earliest known building by Samuel A. Warner is the Marble Collegiate Church on the northwest corner of Fifth Avenue and West 29th Street. Completed in 1854, this handsome New York City Landmark is an example of the early Romanesque Revival style. Another of his churches, the Rutgers Presbyterian Church (1873) which once stood on the southwest corner of Madison Avenue and East 29th Street, was a fine rendering of the Victorian Gothic.

Of the other known buildings by Warner in the city, most are cast-iron commercial buildings within the SoHo-Cast Iron Historic District. Yet his work was not limited to New York City. Warner enjoyed a national practice with executed commissions in Texas, Louisiana, and South Carolina.

Within the district, only one building designed by Warner stands and that is No. 815 Fifth Avenue—the oldest house on Fifth Avenue between 59th and 110th Streets. Originally an Italianate brownstone row-house, the house has been extensively altered. According to his obituary in the New York Times (June 24, 1897), his clients were so faithful to him that Warner never retired even though he was a very wealthy man.

American Architect, 57(1897), 2

Francis

New York Times, June 24, 1897, p.7

WARREN & WETMORE

Charles Delevan Wetmore (1867-1941)

Whitney Warren (1864-1943)

3 East 64th Street	1900-03	new building
854 Fifth Avenue	1904-05	new building (Landmark)
927 Fifth Avenue	1917	new building

Charles Delevan Wetmore (1867-1941) received an A.B. degree from Harvard University in 1889, and in 1892 graduated from the Harvard Law School. He had also studied architecture, and before joining the law firm of Carter, Ledyard & Milburn, had designed three dormitory buildings on the Harvard campus—Claverly, Westmorly and Apley Court. Wetmore first met his future partner when he consulted with him concerning the design of his own house. Warren, impressed by his client's architectural ability, suggested he leave law, and Warren & Wetmore was established in 1898. Apparently, Wetmore became the legal and financial specialist within the firm, while Warren was the principal designer.

Whitney Warren (1864-1943), after graduating from Columbia in 1886, continued his studies at the Ecole des Beaux-Arts, the pupil of Daumet and Girault until 1894. Upon his return to this country, Warren entered the offices of McKim, Mead & White (see), where he remained until the formation of his own firm. Warren & Wetmore's first major commission was for the New York Yacht Club of 1899, an exceptionally fine example of Beaux-Arts design, but it was not until the Grand Central Terminal commission that the firm's reputation was fully established. Grand Central was the first of a number of railroad stations, including those built for the Michigan Central, the Canadian Northern and the Erie Railroads. The Biltmore Hotel, designed in association with Reed & Stem, as was the Terminal, as part of the development of the Grand Central area, was the first in a long series of grand hotels by Warren & Wetmore. The Vanderbilt, the Commodore, the Ritz-Carlton, the Ambassador, and the Linnard were all constructed within the Grand Central district. The firm also received commissions for

hotels outside New York, among the Hotel Ambassador in Atlantic City, the Belmont in Newport, Rhode Island, the Royal Hawaiian in Honolulu, and the Bermudiana in Hamilton, Bermuda. The firm's best known office tower, the New York Central Building of 1928, now known as the Helmsley Building, is located just north of the Terminal.

Warren was an intense francophile, a founder of New York's Society of Beaux-Arts Architects, an officer in the French Legion of Honor, and a member of the Institut de France. He was appointed architect for the reconstruction of the Louvain Library in Belgium after World War I. Warren's family ties and his own secure social footing made Warren & Wetmore a favorite of New York's rich and socially prominent. They received commissions for town houses and commercial structures from members of the Vanderbilt, Goelet and Gould families.

The handsome mansion at 3 East 64th Street of 1900 for Mr. and Mrs. Marshall Orme Wilson--she was a descendant of John Jacob Astor--is closest to the firm's design of the New York Yacht Club of the previous year in its full-blown Beaux-Arts detailing, delight in curved forms, and concave window enframements which underline the superbly plastic treatment of this animated facade. The R. Livingston Beekman house (1904-05) at 854 Fifth Avenue is also in the Beaux-Arts mode. The house they designed for Mr. H.D. Brookman at 5 East 70th Street (1909-10, now demolished) was a more restrained facade of only two bays with a rusticated base and very carefully worked upper facade with crisply set back fenestration panels. Their handsome Renaissance-inspired apartment building of 1917 at 927 Fifth Avenue relates more to the type of hotel designs they were doing in these years.

Francis

New York Herald Tribune, Jan. 25, 1943

New York Times, May 10, 1941

BENJAMIN H. WEBBER (dates undetermined)

126 East 73rd Street

1912

new facade

Benjamin Webber, a resident of Whitestone, Queens, was a builder with offices at 1368 Broadway prior to the outbreak of World War I. Within the district, he designed a new neo-Elizabethan facade to replace the original Italianate front of No. 126 East 73rd Street, a common method of "modernizing" a house at the time. An interesting feature of the facade is its fenestration which is a departure from the conventional rowhouse window arrangement--usually two or three separate windows at each floor.

Trow's, 1911

WECHSLER & SCHIMENTI

Max Wechsler (b.1906)

Michael Schimenti (b.1915)

7 East 63rd Street	1954	new facade
50 East 76th Street	1958	new facade

Max Wechsler, born in New York City, was educated at Columbia University and New York University. Michael Schimenti, also born in New York, was educated at the Mechanics Institute, 1931-35, Cooper Union Art School, 1931-35, the Ecole des Beaux-Arts, in the Atelier Gnerve, 1936-38, and the New York Structural Institute, 1937-38. He later worked as a draftsman for William I. Hohauser (see). The firm of Wechsler & Schimenti was organized in 1946-47. Principal works include the Trylon Theater, Amsterdam, New York (1949); Safeway Stores, Bronx and New Jersey (1954); and schools, apartment houses, and office buildings, many in the outer boroughs of New York.

No. 7 East 63rd Street, a four-story residence originally built c.1879 as one of three neo-Grec style rowhouses, was given a modern front by Wechsler & Schimenti in 1954. In 1958, the firm likewise gave a plain new front to No. 50 East 76th Street, a six-story residence originally built in 1883-84.

American Architects Directory, 1956, 1962

LOUIS SEABURY WEEKS (1881-1970)

15 East 64th Street	1941	alterations to interior
46 East 73rd Street	1929	facade alterations
126 East 78th Street	1927	roof extension

Louis S. Weeks was born in Grand View-on-Hudson, New York, and educated at Columbia University and the Ecole des Beaux-Arts. He designed a number of buildings for the International Telephone and Telegraph Company, including those in Madrid, Spain (1928), and in Bucharest, Rumania (1932). His work within the district is all of a minor nature.

New York Times, Feb. 28, 1970

ARTHUR WEISER (dates undetermined)

872 Madison Avenue	1927	new building
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Nothing has been discovered about the education or training of Arthur Weiser, although he did join the American Institute of Architects in 1945. The only known example of his work is the neo-Medieval apartment house on Madison Avenue.

American Architects Directory, 1956
Trow's, 1933

JOSEPH DOUGLAS WEISS (1895-1973)

127 East 71st Street 1955 facade alterations

Born and educated in Budapest, Joseph D. Weiss did his post-graduate work at the University of Amsterdam and Columbia University. Weiss specialized in housing for the aged and geriatric nursing homes. Among his principal works are: Kingsbridge House, Home and Hospital for the Aged (1955); Frank Pavilion, Informary for the Aged (1960); the Jewish Home and Hospital for the Aged; and Kittay House and Greenwall Pavilion, all in New York City. Another of his major projects was the University of Jerusalem in Israel (1938). For his work in housing for the elderly, Weiss was named to the Presidential Committee on Housing of the White House Conference on the Aging. He also published a book entitled, Basic Considerations in the Physical Plan of Housing for Older People. In 1971, he was awarded a gold medal for service to architecture by the University of Budapest.

At 127 East 71st Street Weiss converted a rowhouse to a two-family residence and modernized the facade.

New York Times, Feb. 2, 1973

ALEXANDER M. WELCH (1869-1943)

24-26 East 73rd Street	1896	new buildings (2)
4 East 74th Street	1898	new building
31 East 74th Street	1898	new facade
9-19 East 76th Street	1895	new buildings (6)
75-77 East 77th Street	1897	new buildings (2)

WELCH, SMITH & PROVOT

Alexander McMillan Welch (1869-1943)

Bowen Bancroft Smith (1869-1932)

George H. Provot (1868-1936)

6 East 62nd Street	1901	new building
14 East 63rd Street	1901	interior alterations
17 East 63rd Street	1901	new building
20 East 65th Street	1901-02	new facade
5-7 East 75th Street	1901-02	new buldings (2)

Alexander Welch was trained in architecture at Columbia University and the Ecole des Beaux-Arts in Paris. Upon his return to New York he became associated with the prominent New York speculative building firm of W.W. Hall & T.M. Hall, who specialized in large private residences for affluent clients. The houses on the blocks of East 73rd, 74th, and 76th Streets adjacent to Fifth Avenue were all built by the Halls with Welch as the designer. In them he favored adaptations of a neo-Italian Renaissance style with elements of the Beaux-Arts style particularly in composition. This style was increasingly favored after 1899 when Welch

joined with Bowen Bancroft Smith and George H. Proyot to form the firm of Welch, Smith & Proyot, which lasted until 1908 and was extremely active in the residential development of both the East and West sides, continuing the association with the Halls already begun by Welch.

The firm continued to cater to their clients' taste for the fashionable French-inspired Beaux-Art style in the first decade of the 20th century. No. 20 East 65th Street, a rebuilding in 1901 of an older town house is perhaps the finest of the four houses the firm designed in the district. Its handsomely carved ornamental details, particularly the cartouches over the first floor windows, generous fenestration, and dormer windows make it a particularly restrained example of the style. The swelled bow front and deeply channelled rustication of No. 6 East 62nd Street is more richly ornamented and densely composed, but still represents the sort of restrained Beaux-Arts style to be expected of buildings designed for a speculative builder rather than a private client.

Although Welch, Smith and Proyot primarily worked in a Beaux-Arts manner, they built in a variety of other styles in other parts of the city. The house at 6 West 74th Street (1904-06), in the Central Park West-West 73-74th Street Historic District, is a handsome example of the neo-Georgian style also popular during these years.

After 1908, Welch returned to private practice. While in independent practice, Welch designed numerous Manhattan town houses, buildings which reveal his mastery of the elegant Beaux-Arts style employed by contemporary Parisian architects. Welch also received commissions for suburban houses and designed St. Stephen's Methodist Church in the Kingsbridge section of the Bronx, a simple but extremely handsome shingled structure. Later in his career, Welch helped to restore the Dutch Colonial Dyckman house, ancestral home of his wife's family, in upper Manhattan.

Francis

New York Times, July 10, 1936; Sept. 25, 1943

Withey

THEODORE WESTON (1832-1919)

24-26 East 64th Street

1881-82

new buildings (2)
(No. 24 altered)

Theodore Weston, an architect and engineer, was employed on surveys and in the construction of the Genessee Valley Railroad and, for two years, was assistant engineer of the New York State canals. Between 1857 and 1860, he was principal assistant engineer of surveys and construction of the Brooklyn water works. For the following ten years he was employed by New York City in the critical position of engineer in charge of sewerage and drainage.

After leaving municipal government, Weston served from 1870 to 1882 as trustee, architect, engineer, and superintendent of the Equitable Life Assurance Society of the United States. For six years, he was the

architect for the Metropolitan Museum of Art.

In 1881, while still working for Equitable Life, Weston designed and built a row of four houses for investment purposes at 24-30 East 64th Street. Only No. 26 survives in relatively original state, and it is one of the rare examples of the Queen Anne style in the district.

Francis

New York Times, May 7, 1919

EDWARD M. WHEELER (dates undetermined)

117 East 65th Street	1921	new facade
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In 1917, Edward M. Wheeler was working as a draftsman in the office of Charles A. Platt (see) and by 1921 had an independent practice. The new facade he was commissioned to design by Mary W. Millbank for her residence at 117 East 65th Street is an attractively severe rendering of the neo-Federal style which was so popular at that time.

Trow's, 1917, 1921

MORRIS WHINSTON (1884?-1951)

24 East 64th Street	1940; 1949	interior alterations
2 East 65th Street	1950	new front

Morris Whinston, born in Russia, was brought to New York City as a child. He was educated at the Brooklyn Polytechnic Institute, and spent several years as an architectural draftsman with the City's Department of Plants and Structures and with the Board of Transportation. Later he was a structural engineer and architect with several iron and steel companies. In 1917 he served with the Emergency Fleet Corporation; from 1919 he practiced independently.

In 1940 and later in 1949, Whinston carried out interior alterations at No. 24 East 64th Street. In 1950 he designed a modern front for a six-story apartment house, originally built as a rowhouse in 1880-81, at 2 East 65th Street.

New York Times, Jan. 30, 1951

BENJAMIN WISE (dates undetermined)

120-126 East 73rd Street	1872	new buildings (4)*
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* facades now altered except No. 124

Benjamin Wise was a 19th-century builder/architect whose earliest known work is Nos. 217-219 East 17th Street, Anglo-Italianate houses built in 1854-55. Only No. 124 East 73rd Street within the historic district retains most of its Italianate facade; the others have been provided with new fronts. Unfortunately, we know little about Wise's career.

Trow's, 1873

WYETH & KING

Marion Sims Wyeth (1889-?)
 Frederic Rhineland King (1887-?)

56-60 East 68th Street 1954 addition to No. 60

Marion Sims Wyeth, born in New York City, was educated at Princeton University (A.B. 1910) and studied at the Ecole des Beaux-Arts in 1910-14. He worked in the offices of Bertram Grosvenor Goodhue (1915) and Carrere & Hastings (1916-17). Frederic Rhineland King (see) was also born in New York; he received his A.B. from Harvard in 1908, studied at the Columbia School of Architecture in 1908-11, and at the Ecole des Beaux-Arts in 1911-14. He worked in the office of McKim, Mead & White in 1914-17. Wyeth and King worked in association with each other from 1920 until 1934, when they formalized the relationship as the firm of Wyeth & King. The firm of Wyeth, King & Johnson was organized in Palm Beach, Florida, in 1944. Principal works include: Seamen's Church, Newport, Rhode Island (1930); Women's National Republican Club (1933), and the Church of the Epiphany (1939), both in New York City; and residences on Long Island and in Palm Beach.

In 1954 the firm designed for the Council on Foreign Relations a five-story addition to the neo-Italian Renaissance style residence the Council owned at 60 East 68th Street, designed in 1919 by Delano & Aldrich (see).

American Architects Directory, 1956, 1962

YORK & SAWYER

Edward Palmer York (1865-1928)
 Phillip Sawyer (1868-1949)

57 East 67th Street	1926	new building
27 East 69th Street	1927	new facade
14 East 71st Street	1912	new building
14 East 76th Street	1911	new building

York & Sawyer was one of the most prestigious firms, both in New York

and nationwide, working during the first 30 years of this century in conservative neo-Renaissance and Beaux-Arts Classic styles.

Edward York, born in Wellsville, New York, studied at Cornell University, from which he graduated in 1889; the most formative influence on his work, however, was the eight years he spent working in the offices of McKim, Mead & White as a personal assistant to Stanford White. Phillip Sawyer, born in New London, Connecticut, and raised in Washington, got his early training as an engineer. In 1888 he studied engineering with the U.S. Geological Survey, Division of New Mexico, and did an irrigation survey of drainage at Yellowstone. The following year he went on to the Architectural School at Columbia, and then to the Ecole des Beaux-Arts.

York and Sawyer met, like many other partners of future firms, while working in the McKim, Mead & White offices. In 1898 they joined in partnership and won a competition for the design of the Rockefeller Recitation Hall at Vassar College, in Poughkeepsie, New York; from that point on their professional status was secured.

Although the firm continued on long after York's death in 1928, that year may be said to mark the end of the classically-inspired work which won the firm its reputation. During those 30 years the firm concentrated on several types of commissions: close to 30 hospital buildings, fifteen college and school buildings, and a dozen office buildings. By far the greatest amount of their work, however, was for banks, and by 1928 they had designed not quite fifty.

Among the firm's many fine works in New York City are three designated Landmarks: the New-York Historical Society at 170 Central Park West, designed 1903-08 in a Roman Eclectic style; the Federal Reserve Bank of New York, 33 Liberty Street, designed in 1924 in a neo-Italian Renaissance style; and the Central Savings Bank, 2100-2108 Broadway, designed 1926-28, also in the neo-Italian Renaissance style. The three are excellent examples of the kind of work which made the firm so prominent in its time. Within the Metropolitan Museum Historic District are three elegant Beaux-Arts town houses, 1014-1018 Madison Avenue between East 78th and East 79th Streets, built on speculation in 1902-03; although they are three houses, they were designed with one unified facade.

York & Sawyer's work in the Upper East Side district comprises two new town houses, a new facade for an old town house, and an apartment house. No. 14 East 76th Street (1911) is a neo-Italian and neo-Spanish Renaissance five-story town house, marble on the first floor and red tapestry brick above, built for economist and banker Samuel Reading Bertrou. No. 14 East 71st Street, built the next year, is a neo-Italian Renaissance four-story limestone-fronted town house. The firm's 1922 new facade for No. 27 East 69th Street is a neo-Tudor design. No. 57 East 67th Street is a grand thirteen-story limestone-fronted apartment house. Although residential work was a minor part of York & Sawyer's output, the firm brought to it the same style and elegance that distinguish its commercial and institutional production.

American Architect, 135(Jan 1929), 114

Architectural Forum, 50(Feb. 1929), 35

Fiftieth Anniversary, Office of York & Sawyer, Architects

New York Times, May 22, 1949

ALFRED ZUCKER (dates undetermined)

41 East 62nd Street	1896	new building
50 East 68th Street	1891	rear extension

Alfred Zucker was a prominent architect active in New York City in the 1880s and '90s. Among his numerous commissions were large numbers of commercial buildings in lower Manhattan, and several hotels and clubs in midtown and uptown. Many of his buildings were designed in the Richardsonian Romanesque Revival, Moorish Revival, and Queen Anne styles. In 1903, Zucker left New York for Argentina where, as Alfredo Zucker, he designed a number of Beaux-Arts hotels, including the Plaza in Buenos Aires. Zucker's work in the district includes a former stable for Elbridge T. Gerry, at 41 East 62nd Street, which was given a new facade in 1946, and a rear extension to the building at 50 East 68th Street.

History of Real Estate, pp.691-692

ADDENDA

AUGUSTUS HATFIELD (d.1891)

110-120 East 76th Street 1883-85 new buildings (6)

Little is known of this architect. His office at the time of his death was at 4 Stone Street. His other commissions included the Vendome and Marlborough apartment houses and the first St. George Hotel in Brooklyn Heights.

Nos. 110-120 East 76th Street are six four-story brownstone rowhouses, designed in the neo-Grec style fashionable at the time for both residential and commercial buildings. The houses were originally part of a row of thirteen (Nos. 110-134) and had stoops, removed during various alterations to the entrances. All six houses are now owned by Lenox Hill Hospital.

Building and Architecture, 14 (April 25, 1891), 206
Francis

GEORGE MARTIN HUSS (1857-1941)

115-119 East 75th Street 1887-88 new building

Huss was born in Newark, New Jersey, and received his undergraduate degree from the City College of New York. By 1881, he had opened an office on Union Square. The only known work by him is the Romanesque Revival former commercial stable on East 75th Street. However, he had participated in the design competitions for the Cathedral of St. John the Divine, the U.S. Custom House, and the City College of New York.

Francis
New York Times, February 11, 1941, p. 23

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area the Landmarks Preservation Commission finds that the Upper East Side Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Upper East Side Historic District contains an extraordinary concentration of fine examples of New York's most characteristic later 19th century and early 20th century residential architecture--from brownstone-fronted houses to grand palaces to elegant apartment buildings; that these buildings represent the full range of architectural styles of the period, including the Italianate, neo-Grec, and Queen Anne of the 1860s to 1880s, the Beaux-Arts, neo-Renaissance and neo-Classic of the turn of the century as well as excellent examples of more recent architecture; that the development of nearby Central Park played an integral role in the development of this area; that the architects who contributed to this development included some of America's most famous and prestigious--among them McKim, Mead & White, Carrere & Hastings, Warren & Wetmore, Peabody & Stearns, Horace Trumbauer and Ernest Flagg--as well as others, less well known yet considered to be of great talent and skill; that the host of relatively modest brownstone houses evoke the prosperous middle-class early development of the area, while the Beaux-Arts palaces and chateaux recall the advent of the American millionaires who transformed this area into one of the world's most opulent and resplendent enclaves; that many of the grand residences constructed at this time were designed for New York families whose names are synonymous with the industrial growth and economic power of this country--among them Astors, Vanderbilts, Goulds, Loeb's and Whitneys; that a new wave of redevelopment in the early 20th century transformed many brownstone-fronted houses, giving them new facades in the then popular neo-Georgian and neo-Federal styles, which are among the finest examples in New York City; that another aspect of this redevelopment was the emergence of the luxury apartment house, designed with a style and elegance equivalent to that of the town houses and mansions they replaced and sought to emulate; that these buildings, moreover, transformed the character of the avenues within the district and are vital elements, creating a counterpoint to the low-scaled side streets, which is essential to the architectural fabric of the area today; that along with the residential development of the area came a complementary development of ecclesiastic, institutional, and commercial structures of exceptional architectural merit which were built to serve the residents of the area and continue to enhance the district; that Madison Avenue, at the very heart of the district, plays a fundamental role in defining its special character; that the excitingly urbane ambience of Madison Avenue is created in part by the stylish fronts of its many cosmopolitan shops; that these are located in the lower floors of rowhouses and apartment buildings and contrast effectively with the richly detailed upper stories; that the scale of the shopfronts, derived from the module

of the rowhouse, is compatible with and relates to the residential side streets; that the elegance of the district--manifest in its architecture--is not only historical, but part of a continuing tradition maintained by its residents and entrepreneurs, as well as by prestigious private institutions, diplomatic missions, and foreign consulates; and that the area of the historic district continues to attract those who appreciate its fine location adjoining Central Park and its handsome houses, luxury apartment buildings, and intriguing shops which combine to give the district an elegant, vital special character.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Upper East Side Historic District, Borough of Manhattan containing

The property bounded by the eastern curb line of Fifth Avenue, the northern curb line of East 59th Street, the eastern property line of 3 East 59th Street (also known as 781 Fifth Avenue), part of the southern property line of 785 Fifth Avenue, the southern property lines of 4 and 14 East 60th Street, the eastern property line of 14 East 60th Street, the southern curb line of East 60th Street, East 60th Street, the eastern property line of 1-11 East 60th Street, part of the southern and the eastern property lines of 2-6 East 61st Street (also known as 795 Fifth Avenue), East 61st Street, the northern curb line of East 61st Street, the eastern property lines of 673-679 Madison Avenue, part of the eastern and part of the southern property lines of 30 East 62nd Street, the southern property lines of 34-54 East 62nd Street, the western curb line of Park Avenue, Park Avenue, part of the southern, part of the western, and part of the southern property lines of 555 Park Avenue, the southern property lines of 114-134 East 62nd Street, the eastern property line of 134 East 62nd Street, the southern curb line of East 62nd Street, East 62nd Street, the eastern and northern property lines of 135 East 62nd Street, the northern property line of 133 East 62nd Street, the northern and part of the eastern property lines of 131 East 62nd Street, part of the northern property line of 129 East 62nd Street, the northern property lines of 119-127 East 62nd Street, part of the northern property line of 117 East 62nd Street, the eastern property line of 575 Park Avenue, East 63rd Street, the northern curb line of East 63rd Street, the eastern property line of 123 East 63rd Street, part of the southern property line of 126 East 64th Street, the southern property lines of 128-134 East 64th Street, the eastern property line of 134 East 64th Street, the southern curb line of East 64th Street, East 64th Street, the eastern property line of 131 East 64th Street, the southern and eastern property lines of 130 East 65th Street, the northern curb line of East 65th Street, the western curb line of Lexington Avenue, the southern curb line of East 67th Street, East 67th Street, the eastern property lines of 115 East 67th Street and 116 East 68th Street, East 68th Street, the northern curb line of East 68th Street, the western curb line of Lexington Avenue, the northern curb line of East 69th Street, the

eastern and northern property lines of 167 East 69th Street, part of the northern property line of 163 East 69th Street, the eastern property line of 176 East 70th Street, East 70th Street, the northern curb line of East 70th Street, the eastern and northern property lines of 177 East 70th Street, the eastern property line of 172 East 71st Street, the southern curb line of East 71st Street, East 71st Street, the eastern and northern property lines of 179 East 71st Street, the northern property lines of 165-177 East 71st Street, the northern and part of the western property lines of 163 East 71st Street, the northern property lines of 149-161 East 71st Street, Lexington Avenue, the southern and part of the western party wall line of 140 East 72nd Street, the southern property line of 132 East 72nd Street, the northern property lines of 115-131 East 71st Street, part of the northern property line of 101-113 East 71st Street, the eastern property line of 755 Park Avenue, East 72nd Street, the eastern property line of 775 Park Avenue, the southern property lines of 114-134 East 73rd Street, the southern and eastern property lines of 136 East 73rd Street, East 73rd Street, the northern curb line of East 73rd Street, the western curb line of Lexington Avenue, the southern, western, and part of the northern property lines of 1032-34 Lexington Avenue, the eastern property line of 140 East 74th Street, the southern curb line of East 74th Street, East 74th Street, the eastern and northern property lines of 133 East 74th Street, the northern property line of 131 East 74th Street, the eastern property line of 120 East 75th Street, East 75th Street, the southern curb line of East 75th Street, the eastern and northern property lines of 115-119 East 75th Street, part of the northern property line of 111-113 East 75th Street, the eastern property line of 120 East 76th Street, the southern curb line of East 76th Street, the eastern curb line of Park Avenue, the northern curb line of East 77th Street, the eastern property line of 865 Park Avenue, part of the eastern property line of 875 Park Avenue, the southern property lines of 106-132 East 78th Street, the eastern property line of 132 East 78th Street, East 78th Street, the northern curb line of East 78th Street, the eastern property line of 127 East 78th Street, the northern property lines of 111-127 East 78th Street, part of the northern property line of 885 Park Avenue, the eastern property line of 895 Park Avenue, the southern curb line of East 79th Street, the western property line of 58 East 79th Street, the northern property line of 49 East 78th Street, the northern and eastern property lines of 45 East 78th Street, East 78th Street, the southern curb line of East 78th Street, part of the eastern property line of 42 East 78th Street (also known as 1001 Madison Avenue), the northern and western property lines of 53 East 77th Street, East 77th Street, the southern curb line of East 77th Street, the western curb line of Madison Avenue, the northern and western property lines of 1006 Madison Avenue, the western property line of 1002 Madison Avenue, part of the northern and western property lines of 1000 Madison Avenue, part of the northern property line of 25 East 77th Street, the northern property lines of 9-19 East 77th Street, part of the northern property line of 3 East 77th Street (also known as 960 Fifth Avenue), part of the eastern, part of the northern, and part of the eastern property lines of 965 Fifth Avenue, the eastern property line of 2 East 78th Street, and the southern curb line of East 78th Street, Manhattan.