

RUSSELL SAGE FOUNDATION BUILDING and ANNEX, 122-130 East 22nd Street (aka 4-8 Lexington Avenue), Manhattan. Built 1912-13; penthouse addition 1922-23; Annex built 1930-31; Grosvenor Atterbury, architect; John A. Tompkins II, associate architect, Annex; second-story sculpture panels 1922-26, modeled by Rene Chambellan.

Landmark Site: Borough of Manhattan Tax Map Block 877, Lot 74.

On April 25, 2000, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Russell Sage Foundation Building and Annex and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Five people spoke in favor of designation, including representatives of the building's owner, the Historic Districts Council, Community Board 6, and Gramercy Neighborhood Associates, Inc. In addition, the Commission received a letter in support of designation from the Twenty-second Street East Block Association.

Summary

The Russell Sage Foundation Building was constructed in 1912-13 for the foundation established in 1907 with an unprecedented ten million dollar bequest of Olivia Sage, one of the world's wealthiest and most important philanthropic women. These funds, applied "to the improvement of social and living conditions in the United States of America," made it one of the leading reform social service organizations of the Progressive era. Mrs. Sage wanted a suitable headquarters that would also serve as a memorial to her husband Russell. Architect Grosvenor Atterbury's elegant design was inspired by the sixteenth-century Florentine *palazzo* but adapted to a twentieth-century office building. The structure's principal facades are almost entirely clad in rockfaced sandstone of a light brown/pink color. Atterbury, known for his homes for the very wealthy, also designed model tenements and housing projects, including Forest Hills Gardens (1909-22) for the foundation. This building is an unusual and significant example of his work. It also contributed significantly to the important center of social services agencies in the vicinity of Gramercy Park. In 1922-23, a tenth-story penthouse was added and second-story granite sculpture panels were carved in 1922-26. The models for these panels were created by Rene Chambellan and are among his earliest known architectural sculpture. A complementary Annex was built in 1930-31, also designed by Atterbury with associate John A. Tompkins II, for the New York School of Social Research and other agencies. After a reorganization, the foundation sold its headquarters in 1949. The building was occupied from 1950 until 1973 by the Catholic Charities of the Archdiocese of New York. It was subsequently converted into a cooperative apartment building.



Photo: c. 1931

DESCRIPTION AND ANALYSIS

Russell and Margaret Olivia Slocum Sage¹

Russell Sage (1816-1906) was called “one of the shrewdest and most conservative of all great financiers.”² Born and raised in Oneida County, N.Y., he worked as a teenager in a brother’s grocery store in Troy and managed to acquire a similar business of another brother by age 21. In 1839, he became a partner in a wholesale grocery business in Troy that expanded into shipping, which he fully acquired in 1844. Sage entered politics in Troy in 1840 and was elected alderman in 1845 and Congressman in 1852 and 1854. He became increasingly involved in investments, banking and railroads and forged an association with capitalist Jay Gould. Sage made large profits from his interest in, among others, the Chicago, Milwaukee & St. Paul Railroad, of which he was a director and vice president. Due to his financial dealings and Wall Street speculation, he decided to move to New York City in 1863. Sage profitably manipulated the stock market to amass a huge fortune, with the assistance of Gould, with whom he gained control of New York’s elevated transit lines in 1881. Sage was one of the organizers and promoters of the Atlantic & Pacific Telegraph Co. and subsequently of its merger with Western Union. He served as president, vice president, or director of many of the over two dozen corporations and over forty railroads in which he had interests. In the last two decades of his life, Sage was also a major money lender. The *New York Times* commented that, despite his wealth and position as “one of the foremost figures in Wall Street finance,” Sage “was not known as a generous man, and the charities to which he subscribed were not numerous.”³ At his death, his estate was worth an estimated eighty million dollars and, of this amount, at least sixty-five million was inherited by his wife.

Margaret Olivia Slocum Sage (1828-1918), born in Syracuse, was the daughter of a wealthy merchant-assemblyman. She graduated from the Troy Female Seminary in 1847 and became the second wife of Russell Sage in 1869. Mrs. Sage took an interest in many contemporary religious and social issues, including women’s suffrage, health, and education. Even during her husband’s life, she was generous toward these causes and to various institutions and schools. At his death in 1906, Olivia Sage became one of the wealthiest women in the world and in the following year surpassed Andrew Carnegie as the largest individual taxpayer in America.⁴ Unlike her husband, Olivia became famous for her philanthropy,

and she was one of the most important philanthropic women of her era. During her life, her bequests were estimated at between thirty-five and forty million dollars and, in her will, she left nearly everything (about forty million dollars) for charitable purposes.⁵ The *New York Times* reported that only the amounts given by Carnegie and the Rockefellers were thought to be more than Olivia Sage’s.⁶ Among the recipients of her largesse (often given with the advice of her friend and fellow philanthropist Helen Miller Gould) were: the Woman’s Christian Union; Woman’s Hospital of New York; New York Exchange for Woman’s Work; Association for the Relief of Respectable Aged Indigent Females;⁷ Russell Sage Institute of Pathology; American Seaman’s Friend Society; Home for the Friendless; Mount Sinai Hospital; YMCA; New York Botanical and Zoological Gardens; American Museum of Natural History; Metropolitan Museum of Art; and numerous colleges and universities, including the Troy Female Seminary/Emma Willard School and Russell Sage College. The Russell Sage Foundation, however, is considered her “enduring legacy.”⁸

The Russell Sage Foundation⁹

After her husband’s death, Olivia Sage was besieged by requests for money. Considering the creation of a new philanthropic foundation, she turned for advice to her attorneys, Robert W. de Forest,¹⁰ a founder and president (since 1888) of the Charity Organization Society of New York, and his brother Henry W. de Forest. They, in turn, consulted some of the leading national figures in reform and social work, including John M. Glenn, Jeffrey R. Brackett, and Daniel Coit Gilman.¹¹ In December 1906, the advisors suggested creating a fund that would concentrate on research and education. The Russell Sage Foundation (hereafter RSF) was established in April 1907 with Olivia Sage’s ten million dollar bequest, hailed as “the largest single gift to philanthropy in the history of the world.”¹² After her death in 1918, RSF’s endowment was increased another five million dollars. In her original “letter of gift,” Olivia Sage charged that the funds be applied “to the improvement of social and living conditions in the United States of America.”¹³ She expressed her desire for an organization with a national vision, earmarking about a quarter of its resources for the New York City area, that would support projects not being funded or performed by other groups or individuals.¹⁴ RSF’s first Executive

Committee consisted of Olivia Sage, president; Robert de Forest, vice president; and Daniel C. Gilman, Helen Miller Gould, and Gertrude (Mrs. William B.) Rice, a founder of the Charity Organization Society.¹⁵ Mrs. Sage was quoted as saying, after the first trustees meeting, "I am nearly eighty years old and I feel as if I were just beginning to live."¹⁶

At the time of its creation, RSF was one of the best-endowed of the relatively few foundations in the United States. This allowed RSF to become one of the leading reform social service organizations of the Progressive era and a pioneer in "scientific philanthropy" as opposed to charitable work.¹⁷ Early on it had departments devoted to: recreation; charity organization; "child-helping" and child hygiene; remedial loans and grants; the Southern Highlands (Appalachians); women's work; studies, surveys, and exhibits on housing and other social problems; education; statistics; and publications, such as *Charities and the Commons* (later *The Survey*), an important social work journal. Among its early interests were the promotion of the discipline of social work and its theories, tenement house reform, the playground movement, and consumer leagues. The Charity Organization Department, intended to enhance the work and efficiency of other agencies, was considered RSF's most significant entity and "became virtually the center of the American social work community."¹⁸ It was headed by pioneer social worker Mary Ellen Richmond from 1909 until her death in 1928.¹⁹ RSF maintained "one of the largest social welfare libraries in the world,"²⁰ begun from the collection donated by the Charity Organization Society. RSF funded the Pittsburgh Survey (1910-14) of social and economic conditions, which helped to spur social and industrial reforms in that city. After World War I and the death of Mrs. Sage, RSF devoted attention to additional issues, such as delinquency, penology, and industrial and consumer credit studies. RSF provided 1.7 million dollars for the Committee on Regional Plan (1921-31), for a survey of the economic, demographic, and governmental problems of the New York metropolitan region and for the promotion of the committee's recommendations.

The Sage Foundation Homes Co., established in 1909 with a grant of 2.75 million dollars, launched the development of Forest Hills Gardens (Grosvenor Atterbury, architect; Frederick Law Olmsted, Jr., landscape architect) in Queens, which was one of the foundation's most notable projects in New York City. Envisioned as a moderate-income suburb following the principles of the Garden City movement, the well-planned and designed Forest Hills Gardens became an

upper-middle-class enclave. RSF sold its interest in the development in 1922.

The Construction of the Russell Sage Foundation Building²¹

Although RSF's founders intended to install its offices in the United Charities Building/Kennedy Building (1892, R.H. Robertson, with Baker & Rowe; 1897, James Baker), 105 East 22nd Street, home to a number of important charitable organizations,²² it rented space in several buildings in the Union Square-Gramercy Park area.²³ Olivia Sage soon desired that RSF construct its own building that would also serve as a memorial to her husband.²⁴ Robert de Forest chose as a building site the southwest corner of Lexington Avenue and East 22nd Street for its proximity to the United Charities Building and the quiet character of its largely residential neighborhood. This site, then consisting of four rowhouses adjoining the Princeton Club (formerly architect Stanford White's residence) to the south, was purchased between February and June 1912 for \$163,000.

Architect Grosvenor Atterbury, then working for RSF on Forest Hills Gardens, filed for the construction of a proposed twelve-story foundation headquarters building in July 1912. To be clad in marble, it was to be built with a steel skeletal frame on concrete piers, with concrete slab floors, at an estimated cost of \$350,000. Charles T. Wills²⁵ received the construction contract, with George Brown & Co. as masonry subcontractor and Eidlitz & Ross supplying the structural steel. In December, the *New York Times* announced the construction as a nine-story building, but noted that "the new building is being constructed so that additional stories may be added if required in the future."²⁶ During construction through the next year, Atterbury and RSF made revisions to the design, due in part to numerous objections made by the New York City Buildings Department. Among changes made to the building were the substitution of sandstone as exterior cladding; the substitution of terra-cotta block arches for the reinforced concrete in the floors; revision of the penthouse size; and approval of the height at nine floors. In September 1913, RSF's library was moved into the building (given the address 130 East 22nd Street) and by December all of its offices had also moved.²⁷ The total construction cost was around \$541,000.

The Russell Sage Foundation Building contained two halls on the ground story used for public meetings, lectures, exhibitions, and conferences, with another meeting room on the second story. The popularity of the meeting rooms caused RSF trustees in 1915 to

restrict their use to organizations located in the building or ones that received RSF grants. The second through seventh stories housed administrative offices and the departments of RSF, but free office space was also provided to a few welfare agencies.²⁸ The eighth and ninth stories held the library, with a women's lunch room and lounge also on the top story. The roof was originally mostly "open for recreational purposes."²⁹

The Russell Sage Foundation Building was a significant addition to the important center of social services and welfare agencies in the vicinity of East 22nd Street near Gramercy Park. Along with the United Charities Building/Kennedy Building, the area also included the New York Society for the Prevention of Cruelty to Children (1892, Renwick, Aspinwall & Renwick), 295 Park Avenue South; the Church Missions House (1892-94, Robert W. Gibson and Edward J.N. Stent), 281 Park Avenue South;³⁰ the Children's Court Building (1912-16, Crow, Lewis & Wickenhoefer), 137 East 22nd Street; and later, the Domestic Relations Court Building (1937-39, Charles B. Meyers), 135 East 22nd Street.

The Design of the Russell Sage Foundation Building

A history of RSF observed that "because of the memorial character of the building, more thought was given to beauty of design, materials, and construction, and more money was spent to obtain it, than otherwise would have been deemed suitable."³¹ Atterbury's elegant design was inspired by the sixteenth-century Florentine *palazzo* but adapted to a twentieth-century office building. The structure's principal facades are almost entirely clad in rockfaced Kingwood, West Virginia, sandstone of a light brown color with pinkish tones.³² The two principal facades, similarly articulated, feature a tripartite horizontal division separated by band courses. The base features round-arched fenestration with voussoirs on the ground story, the midsection has paired rectangular windows, and the upper section has central two-story arcades (that facing 22nd Street is a loggia) -- this arrangement reflects the interior functions of the ground-story public spaces, middle office stories, and library on the top stories. Striking wrought-iron grilles; decorative bronze doors with leaded glass; a curved iron balcony at the fourth story set above a large winged shield; and six ninth-story granite sculpture panels (carved by John Donnelly & Eliseo V. Ricci)³³ embellished the facades. Ornamental metalwork was supplied by Sexauer & Lemke.³⁴ The band course over the main entrance bears the inscription, taken from Mrs. Sage's letter of gift, "for the improvement of social and living conditions." The building is surmounted by a heavy

modillioned cornice. A flagpole, set in a decorative metal holder placed above the fourth-story balcony, was added to the building slightly later.

The American Architect in 1915 praised the "handsome" Russell Sage Foundation Building:

*[The problem before the architect was not merely one of designing a building of offices but of expressing the working functions of a great philanthropy, and one, moreover, devoted to a new and serious work.... his design has used great freedom of selection without great divergence from his [Florentine] prototype. ... In this building Mr. Atterbury gives fine evidence of his originality as a designer, coupled with a sense of restraint and good taste. It is traditional without being academic, and original without being unscholarly. We can conceive of no more desirable union of personality and tradition.]*³⁵

Rider's New York City guidebook in 1923 referred to it as a "small but exquisite office building."³⁶

The Architect: Grosvenor Atterbury³⁷

Grosvenor Atterbury (1869-1956), the son of a prominent New York corporate lawyer, had a diverse education. He graduated from Yale University (B.A. 1891), was a special student at Columbia College School of Architecture (1892-93), and attended the Atelier Blondel, Ecole des Beaux-Arts (1894-95). He also studied with painter William Merritt Chase (1890-93) and worked in the office of McKim, Mead & White (1892). The first years of his practice after 1895 were dominated by residential projects for very wealthy clients, commissions secured through his family's social and financial connections. Atterbury first established his reputation through a number of architecturally creative, large country houses on Long Island, many of which were published in the *American Architect & Building News*. These included the Arthur B. Clafin House (1896-98), Southampton; Henry O. Havermeier Houses (1897-98), Islip; Robert W. de Forest House (1898-1900), Cold Spring Harbor; Albert Herter House (1898-99), East Hampton; and William H. Woodlin House (1916), East Hampton. In New York City, he designed town houses in such styles as the neo-Federal, neo-Georgian, and neo-Renaissance, a number of which are located within the Carnegie Hill, Upper East Side, and Metropolitan Museum Historic Districts.

Atterbury also became known for his involvement in model tenements, housing projects, new structural

techniques in the prefabrication of low-cost housing, and hospitals. He was the architect of the first Phipps Model Tenement (1906-07, demolished), 325-335 East 31st Street. His architectural designs for Forest Hills Gardens (1909-22) rank among his foremost achievements. Atterbury had received an RSF grant in 1908 for prefabricated housing experiments and his commission was secured by Robert de Forest. Among these houses were some of the earliest of prefabricated concrete (1913-18) in the United States. Atterbury was also architect of the Rogers Model Dwellings (1915, altered), 425-427 West 44th Street, and two planned communities (1915-16), Indian Hill, Worcester, Massachusetts, and Erwin, Tennessee. He supervised the restoration of New York's City Hall, including the cupola (1912-17), funded by Mrs. Sage, and was architect of the American Wing of the Metropolitan Museum of Art (1922-24), donated by de Forest.³⁸ A late project of Atterbury's was Amsterdam Houses (1938, completed 1949, with Harvey W. Corbett and Arthur C. Holden), Amsterdam Avenue and West 61st-64th Streets, for the New York City Housing Authority. The Russell Sage Foundation Building is an unusual and significant example of Atterbury's work.

The Penthouse Addition and Second-story Sculpture Panels³⁹

In 1922-23, a full tenth-story penthouse was added, according to the design of Atterbury. The cost reached nearly \$50,000 and the construction lagged due to the default of the contractor.⁴⁰ On the principal facades, sections clad in stone with rectangular windows flank central arcades clad in copper. The roof is covered with copper Spanish tiles. This penthouse was constructed "to provide a well-lighted drafting room and convenient offices for the Committee on Regional Plan,"⁴¹ which occupied this space from 1923 to 1932. The Child Welfare League was here after 1935.

Nine elaborate granite sculpture panels, articulated with shields and figures, were carved on the second story of the Russell Sage Foundation Building in 1922-26. They display the themes of RSF's work and concerns. Although planned along with the more generic 1913 panels on the ninth story for granite blocks already set in place, the second-story panels were delayed by RSF's trustees' indecision over their content and design. Atterbury actually began work on them in 1921, taking suggestions from trustees. Completed by May 1923 were the panels on "Health," "Work," "Play," and "Housing" on the 22nd Street facade, and "Education" and "Civics" on Lexington Avenue. "Play" is known to have been carved by Edward Ardolino, and it is probable that John

Donnelly, Eliseo V. Ricci, and/or Ardolino carved the rest (Donnelly & Ricci had carved the 1913 panels). The last panels, carved in 1925-26 by Ricci, were "Religion" and "Justice" on the Lexington Avenue facade and "Study, Service, and Counsel," the largest and most prominent one, over the main entrance on 22nd Street. *The Survey* called them "the first symbolical representations of modern social work in sculpture."⁴²

The models for the second-story sculpture panels were created by sculptor Rene Paul Chambellan and are among his earliest known architectural sculpture. Chambellan (1893-1955) became a noted architectural sculptor and model-maker whose sculpture, bas-reliefs, and panels were executed in a number of materials, including bronze, stone, and terra cotta. Born in Union City, New Jersey, he was educated at New York University (1912-14), the Beaux-Arts Institute of Design (1914-17), and the Ecole Julian (1918-19) in Paris and was a student of the sculptor Solon Borglum. He served as a sergeant in the U.S. Army in France in 1917-19. After returning to the United States, Chambellan assisted on the ornament of the Tribune Building (1924, Raymond Hood, with John Mead Howells), Chicago, and participated in the design and execution of the ornamental schemes of many important buildings of the 1920s and 30s in New York City.⁴³

The Annex⁴⁴

The trustees of RSF decided to build an Annex for the New York School of Social Research and offices for other social service organizations as a profitable rental venture. Three adjacent rowhouses on East 22nd Street were purchased in December 1928. An agreement was reached with the Gramercy Park Hotel (1924-25, Robert T. Lyons), next door at 2 Lexington Avenue, which was also constructing an addition (1929-30). The two projects incorporated a common interior court to provide light and air, with the stipulation that "any building hereafter erected... shall have rear walls of a material of light color" approximating that of the brick of the hotel.⁴⁵ Charles T. Wills, George Brown & Co., and Eidlitz & Ross again received the building contracts. Construction began in August 1930, and the Annex was occupied in June 1931, though it was not officially completed until September. The total cost was about three-quarters of a million dollars. Atterbury designed the tower-like front portion of the fifteen-story (plus mezzanine) structure, consisting of the main facade and two articulated bays of the side facades, to be similar in style and materials to the original building. It also has a broad round-arched entrance, arcaded upper section, and hipped roof covered with copper Spanish tiles. The

Annex is connected to the original building by a four-story (plus mezzanine) hyphen, which is arcaded at the top and has a similar type roof. During this construction, a return was added to the main cornice on the west wall of the original building, so that it would better harmonize with the Annex.⁴⁶

When the Annex (or “West Wing”) opened, with the address 122 East 22nd Street, the New York School of Social Research occupied the lowest six stories and mezzanine. The Welfare Council was located in the top five stories, while the remaining middle stories contained the offices of smaller agencies, including the American Association of Social Workers; Family Welfare Association of America, after 1939; United Hospital Fund; and Federation of Agencies Caring for Protestants. Some of these organizations received RSF grants to offset the rent.

The *New York Times* noted that “John Tompkins was associated with Mr. Atterbury in drawing the plans.”⁴⁷ John Almy Tompkins II (d. 1941) was born in Baltimore and graduated from the Columbia School of Architecture in 1894. He began a practice around 1895 and was a partner in Abbott & Tompkins in 1897-99, with Gardner Abbott. He is listed in directories at the same office address as Atterbury after 1900 and worked with Atterbury on Forest Hills Gardens after 1910. Atterbury’s letterhead at the time of the RSF Building Annex read “Office of Grosvenor Atterbury, Architect/John Tompkins, Associated.” Tompkins continued to practice until 1937, when he retired due to ill health.⁴⁸

Catholic Charities of the Archdiocese of New York (1950-73)⁴⁹

By 1947, RSF had expended some 21 million dollars on grants, research, and departmental work. The *Annual Report* of 1947-48 noted that, because the value of its investments had declined and the costs of operation had increased, RSF would evaluate its overall program and activities. After reorganization in 1948, RSF concentrated on the funding of social science research. The *Annual Report* of 1948-49 lamented that “the operation of the building had become burdensome and a financial drain. In recent years the Foundation had been using only a small portion of the building and the remaining space had been rented to charitable and other nonprofit-making organizations at cost, or less than cost.”⁵⁰ RSF sold its headquarters in August 1949 to the Roman Catholic Archbishopric of New York.⁵¹ Under the terms of the sale, RSF and the other organizations were obliged to vacate by October. In June 1950, the property was transferred to the Catholic Charities of the Archdiocese of New York, which had

occupied the building as its headquarters since January. Catholic Charities, founded in 1920, was considered “a leader in the field of private welfare agencies and served as the model for a number of other Catholic dioceses and archdioceses.”⁵² Its nine divisions coordinated the work of numerous charitable and welfare organizations.

Later History⁵³

Catholic Charities conveyed the building in August 1973 to Neck Realty Corp. It remained vacant in 1974 awaiting transfer to interests intending to convert it into a nursing home. It was then sold for 1.77 million dollars in October 1974 to a group of investors for renovation as a luxury apartment house. In 1985, the property was transferred to 4 Lexington Associates, and after conversion into a cooperative apartment building, it was conveyed to Gramercy Towers Owners Corp. in 1988.

Description

The Russell Sage Foundation Building and Annex, located at the southwest corner of Lexington Avenue and East 22nd Street, consists of the original nine-story building (1912-13) inspired by the sixteenth-century Florentine *palazzo*, a tenth-story penthouse addition (1922-23), and the fifteen-story (plus mezzanine) Annex (1930-31) which is linked to the main building by a four-story (plus mezzanine) hyphen (1930-31). The principal facades of the structures are almost entirely clad in rockfaced Kingwood, West Virginia, sandstone of a light brown color with pinkish tones. Windows above the ground story on the principal facades were originally one-over-one double-hung wood sash;⁵⁴ these have been replaced by windows of similar configuration of anodized aluminum on the original building.

Original Building: The two principal facades, similarly articulated, feature a tripartite horizontal division separated by band courses. The base has round-arched fenestration (original single-pane wood casement windows with transoms) with voussoirs on the ground story, the midsection has paired rectangular windows, and the upper section has central two-story arcades (that facing 22nd Street is a loggia), flanked by rectangular windows with six granite sculpture spandrel panels (shields, executed in 1913). Nine granite sculpture panels on the second story, executed in 1922-26 from the models by sculptor Rene Chambellan, display the themes of RSF’s work and concerns. The building is surmounted by a heavy modillioned cornice with copper rosettes and puti and owls heads. The tenth-story **penthouse** has, on the principal facades,

sections clad in stone with rectangular windows flanking central arcades clad in copper. The arcade windows have been altered by covering over the upper sections. The roof is covered with copper Spanish tiles. A later rooftop bulkhead and chainlink fence are visible from Lexington Avenue.

East 22nd Street facade: The former main entrance, with two stone steps and flanked by cheek posts, has three decorative bronze doors (now painted and fixed; the original leaded glass panels with a “ring” pattern were replaced with plate glass), surmounted by a transom with the original leaded glass and a fanlight with a wrought-iron grille. It is flanked by small rectangular windows with wrought-iron grilles. The band course over the entrance bears the inscription “for the improvement of social and living conditions” (a “+” originally inscribed between each word has been parged). At the fourth story is a curved iron balcony set above a large winged shield, and a flagpole set in a decorative metal holder.

Lexington Avenue facade: [Note: The lot includes a width of five feet in front of the building along Lexington Avenue that contains an original planting area edged with concrete.] The former entrance (originally to a lecture hall), with two stone steps, has a decorative marble surround (now painted) surmounted by a fanlight with a wrought-iron grille. The original double decorative bronze doors were replaced by a plate glass window above a panel (a wrought-iron transom grille panel survives at the top). The northernmost ground-story window was altered into the current main entrance with non-historic glass doors and transom, and has two stone-paved steps and a sidewalk canopy. The other ground-story windows have non-historic bands placed below the transoms. The northernmost ninth-story panel has been altered.

West wall: This wall, clad in tan brick and visible above the hyphen, is articulated only by the return of the cornice (added in 1930-31). A tall metal vent pipe has been placed at the south end.

Annex: The Annex has a primary facade on East 22nd Street and articulated two-bay eastern and western facades. This tower-like front portion of the Annex was executed in a style and with materials similar to the original building; the rest of the building (only partially visible from the street) is unarticulated and clad in cream-colored brick. The ground story has a broad, round-arched former entrance with three bossed bronze doors (currently painted and fixed, with plate glass panels and iron bars, and one air conditioner), surmounted by a triple panel and a fanlight with a wrought-iron grille. This former entrance is flanked by squat cheek posts and by a small rectangular window (east) and double metal doors (west) with wrought-iron grilles. A shield is placed above the third story and decorative panels (with balconets) above the ninth story; the upper section is arcaded; a setback occurs above the tenth story; and the cornice is copper. The hipped roof is covered in copper Spanish tiles. Several windows on the fourth story have been replaced. A two-story rooftop penthouse addition is currently under construction above the brick section of the Annex. The Annex is connected to the original building by a four-story **hyphen** of similar style and materials, which is arcaded at the top and has a similar copper roof. Ground-story and top-story windows have decorative wrought-iron grilles. A basement service entrance at the west end, with iron stairs and a wrought-iron gate, is screened by a stone cheek wall. To the east of the cheek wall, in an alcove that originally had a sidewalk lift, is an air conditioner set within a non-historic metal cage. Windows of the upper story of the hyphen have been replaced.

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NOTES

1. “Margaret Olivia Slocum Sage” and “Russell Sage,” *Dictionary of American Biography (DAB)* 8 (N.Y.: Chas. Scribner’s Sons, 1935), 291-293, *National Cyclopaedia of American Biography* 16 and 10 (N.Y.: James T. White & Co., 1918 and 1909), 422-423 and 135-136, and *American National Biography (ANB)* 19 (N.Y.: Oxford Univ. Pr., 1999), 193-195; R. Sage obit., *New York Times (NYT)*, July 23, 1906, 1-2; M.O. Sage obit., *NYT*, Nov. 4, 1918, 13; “Mrs. Sage Leaves Millions to Charity,” *NYT*, Nov. 14, 1918, 10.
2. “R. Sage,” *DAB*, 292.

3. R. Sage obit., 2.
4. M. Sage obit.
5. *NYT*, Nov. 14, 1918.
6. *Ibid.*
7. The Association Residence for Respectable Aged Indigent Females (1881-83, Richard Morris Hunt), 891 Amsterdam Avenue, used a donation of Mrs. Sage's for an extension with a chapel (1907-08, Charles A. Rich). The building is a designated New York City Landmark.
8. "M. Sage," *ANB*, 194.
9. John M. Glenn, Lilian Brandt, and F. Emerson Andrews, *Russell Sage Foundation, 1907-1946*, 2 vols. (N.Y.: RSF, 1947); "Russell Sage Foundation," *Social Service Organizations (SSO)* 2, Peter Romanofsky, ed. (Westport, CN: Greenwood Pr., 1978), 649-652; "Russell Sage Foundation," *The Encyclopedia of New York City*, Kenneth T. Jackson, ed. (New Haven: Yale Univ. Pr., 1995), 1029; Richard Plunz, *A History of Housing in New York City* (N.Y.: Columbia Univ. Pr., 1990), 117-121.
10. Robert Weeks de Forest (1848-1931), one of the wealthiest men in the United States, was a corporate lawyer and businessman with varied financial interests. He was sometimes referred to as "First Citizen of New York" for his prolific charitable and philanthropic activities. Besides being a key figure in the founding of the Charity Organization Society, de Forest participated in a variety of organizations such as the National Housing Association, Welfare Council of New York, Prison Association of New York, and New York State Charities Association. Governor Theodore Roosevelt appointed him in 1900 as chairman of the New York State Tenement Commission, which drafted the New Tenement Law of 1901, and he was then appointed the first commissioner of the New York City Tenement House Department. He and his wife Emily Johnston de Forest, daughter of John Taylor Johnston, a founder of the Metropolitan Museum of Art, donated the American Wing to that museum in 1922 (de Forest was the Met's president at the time). De Forest was also a champion of parks and conservation, including the Adirondacks. "Robert Weeks De Forest," *DAB* 11, suppl. 1 (1944), 236-237.
11. These men were all from Baltimore, Gilman being the president of Johns Hopkins University.
12. "M. Sage," *DAB*, 291.
13. Letter of Gift, April 19, 1907, cited in Russell Sage Fdn.(RSF), *Annual Report* (1947-48), 4.
14. Mrs. Sage further outlined that "it should be its aim to take up the larger and more difficult problems, and to take them up so far as possible in such a manner as to secure co-operation and aid in their solution." *Ibid.*
15. Gilman died in 1908 and was replaced on the committee by Alfred T. White, a Brooklyn model tenement builder. John M. Glenn served as general director of RSF from 1907 to 1931, and as secretary from 1907 to 1948. De Forest succeeded Olivia Sage as president from 1918 to his death in 1931; Gertrude Rice succeeded him as vice president until 1926.
16. Glenn, et. al., v. 1, 20.
17. "M. Sage," *ANB*, 193.
18. "R. Sage Fdn.," *SSO* 2, 651.
19. See: "Mary Ellen Richmond," *DAB* 8 (1935), 584-585.
20. Federal Writers' Project, *New York City Guide* (N.Y. Octagon Bks., 1970), reprinted of 1939 edit., 197.
21. New York City, Dept. of Buildings, Manhattan, Plans, Permits and Dockets (NB 453-1912); New York County, Office of the Register, Liber Deeds and Conveyances; Roscoe C. Edlund, "Housing the Russell Sage Foundation," *The Survey*, Dec. 7, 1912, 314; "Sage Foundation Building," *NYT*, Dec. 8, 1912, sect. 3,

- 4; Rudolf Hempel, "The Russell Sage Foundation Office Building," *American Architect*, Oct. 20, 1915, 267-269 and pls.; Glenn et. al., v. 1, 51-54; Russell Sage Fdn. Records, the Rockefeller Archive Center; Andrew S. Dolkart, *Gramercy: Its Architectural Surroundings* (N.Y.: Gramercy Ngrbrhd. Assocs., Inc., 1996); Karen B. Johnson, "Russell Sage Foundation Building" (Columbia Univ., 1987).
22. These included the Charity Organization Society, Association for Improving the Condition of the Poor, Children's Aid Society, and New York Mission & Tract Society. Another addition was built in 1915 to house the New York School of Philanthropy.
 23. RSF's first office was in De Forest's law firm's building at 30 Broad Street. In February 1908 it rented office space in the Kennedy Building, 289 Fourth Avenue, and later added space in the Metropolitan Life Insurance Co. Building, 1 Madison Avenue; Bank of the Metropolis, 31 Union Square West; and the United Charities Building.
 24. It was later recorded that this was the only time that she "sought to direct [the trustees'] action... [and] she proved her wisdom and foresight." Cited in Glenn, et. al., v. 1, 52.
 25. For information on Wills see: Record and Guide, *A History of Real Estate, Building and Architecture in New York City* (N.Y.: Arno Pr., 1967), reprint of 1898 edition, 319-320.
 26. *NYT*, Dec. 8, 1912.
 27. Glenn, et. al., v. 1, 53.
 28. The American Association of Social Workers was on the second story. The Family Welfare Association of America was on the third story until 1939, and the National Publicity Council for Health and Welfare Services thereafter.
 29. Glenn, et. al., v. 1, 53.
 30. This building is a designated New York City Landmark.
 31. Glenn, et. al., v. 1, 52.
 32. This stone was also employed on the Synod House (1912-13, Cram, Goodhue & Ferguson) of the Cathedral of St. John the Divine.
 33. "Contracts on RSF Bdg." [1914?], RSF Recs., box 11, folder 94. Donnelly & Ricci was among the notable contemporary stonecarving and modeling firms in New York City. It modeled the terra cotta for the Woolworth Building (1910-13, Cass Gilbert); carved Jules-Felix Coutan's famous "Transportation" (1912-14) above the entrance to Grand Central Terminal; and carved George Gray Barnard's "Arts" and "History" (c. 1913) at the New York Public Library. J. Donnelly & Co. was among the firms carving the ornament on Riverside Church (1928-30). All of these buildings are designated New York City Landmarks.
 34. "Statement of Amounts Paid" (Aug. 15, 1916), RSF Recs., box 10, folder 91.
 35. *American Architect*, 269.
 36. Fremont Rider, *Rider's New York City* (N.Y.: Henry Holt & Co., 1923), 299.
 37. Atterbury obit., *NYT*, Oct. 19, 1956, 27; Donald H. Dwyer, "Grosvenor Atterbury," *DAB* suppl. 6 (1980), 25-27, *Macmillan Encyclopedia of Architects* 1 (N.Y.: Free Pr., 1982), 113-114, and *Long Island Country Houses and Their Architects, 1860-1940*, ed. Robert B. Mackay, Anthony K. Baker, and Carol A. Traynor (N.Y.: W.W. Norton & Co., 1997), 49-57; LPC, *Upper East Side, Metropolitan Museum, and Expanded Carnegie Hill Historic District Designation Reports* (LP-1051, 0955, and 1834)(N.Y. City of New York, 1981, 1977, and 1993); Plunz, 103, 106; Robert A.M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930* (N.Y.: Rizzoli Pr., 1987), 125-126; "Examples of the Work of Grosvenor Atterbury," *American Architect & Building News*, Aug. 26 and Sept. 2, 1908.

38. City Hall and the Metropolitan Museum are designated New York City Landmarks.
39. NYC Dept. of Bldgs. (Alt. 499-1922); Glenn et. al., v. 1, 279; "A Sermon in Stones," *The Survey*, May 1, 1923, 136-137; "Russell Sage Foundation Building Roofed with Copper Spanish Tile" (c. 1923) and "Symbolic Panels" note, RSF Recs., box 11, folder 96; Memo on models, RSF Recs., box 10, folder 93; "Symbolic Panels Tell Foundation's Purpose," *N.Y. Eve. Post*, May 1, 1923.
40. Memos, RSF Recs., box 11, folders 94 and 97.
41. Glenn, et. al., v. 1, 279.
42. May 1, 1923.
43. These included the following projects: the American Radiator Building (1923-24, Raymond Hood), 40 West 40th Street; war memorials at the New York Life Insurance Co. Building (1925-28, Cass Gilbert), 51 Madison Avenue; the figural sculpture on Pratt Institute's Memorial Hall (1926-27, John Mead Howells), 215 Ryerson Street, Brooklyn; the figural sculpture on the interior of the Williamsburgh Savings Bank (1927-29, Halsey, McCormack & Helmer), 1 Hanson Place, Brooklyn; the sculptural decoration, with Jacques Delamarre, on the Chanin Building (1927-29, Sloan & Robertson), 122 East 42nd Street; the terra-cotta panels (and possibly the sculpted reliefs) of the Beaux-Arts Institute of Design (1928, Frederic C. Hiron), 304 East 44th Street; the terra-cotta panels on the State Bank & Trust Co. (1927-28, Dennison & Hiron), 681-685 Eighth Avenue; the model of and ornament on the Panhellenic Tower (1927-28, John Mead Howells), 3 Mitchell Place; the model of the Daily News Building (1929-30, Raymond Hood), 220 East 42nd Street; the decoration of the Majestic Apartments (1930-31, Irwin S. Chanin), 115 Central Park West; and the ornament on the Century Apartments (1931, Irwin S. Chanin), 25 Central Park West. Chambellan performed a variety of tasks at Rockefeller Center (1931-33, Associated Architects), including creating architects' models, providing technical assistance to other artists, and executing bronze plaques at the entrance to and stainless doors on the interior of Radio City Music Hall, as well as, with Foster Gunnison, producing the central lighting fixture in the auditorium; designing six bronze fountainhead figures in the Channel Gardens; and executing decorative spandrel panels on the British Building and La Maison Francaise. He was also responsible for the ornament on the Airlines Terminal Building (1940, John B. Peterkin, demolished), 80 East 42nd Street. Of the extant New York buildings listed, only the New York Life and State Bank & Trust Co. Buildings are not designated New York City Landmarks. Chambellan obit., *NYT*, Nov. 30, 1955, 33; LPC, Chambellan files; Stern, et. al.; New York Public Library, Artists files; "Rene Paul Chambellan," *Who Was Who in America* 3 (Chicago: A.N. Marquis Co., 1963), 147.
44. "Sage Fund to Build a 15-Story Annex," *NYT*, Apr. 14, 1930, 40; "Russell Sage Annex Under Construction," *NYT*, Oct. 26, 1930, sect. 11, 1; NYC Dept. of Bldgs. (Alt. 778-1930); Glenn et. al., v. 1, 279-280; N.Y. County; RSF Recs.
45. Agreement (Jan. 22, 1929), RSF Recs., box 10, folder 93.
46. Memos, RSF Recs., box 11, folder 94.
47. *NYT*, Oct. 26, 1930.
48. Tompkins obit., *NYT*, May 23, 1941, 21; Dennis S. Francis, *Architects in Practice, New York City 1840-1900* (N.Y.: Comm. for the Pres. of Archl. Recs., 1979), 75; James Ward, *Architects in Practice, New York City 1900-1940* (N.Y.: COPAR, 1989), 78; NYC Dept. of Bldgs., Atterbury letter, Apr. 15, 1931.
49. N.Y. County; RSF, *Annual Report* (1947-1949); Glenn et. al., v. 2, 495-496; "Sage Foundation to Sell Its Home...," *NYT*, May 4, 1949, 1, 25; "Russell Sage Foundation Yields to Economic Trend," *N.Y. Sun*, May 4, 1949; "Catholic Charities Move," *NYT*, Jan. 20, 1950, 23; "Spellman Opens Charity Building," *NYT*, May 24, 1950, 33; "Catholic Charities of the Archdiocese of New York," *SSO* 1, 207-212.
50. RSF, *Annual Report* (1948-49), 5.

51. RSF moved to offices at 585 Park Avenue, and its library collection was given to the School of Social Work, Columbia University, and to the Library, City College of New York.
52. "Catholic Charities...," *SSO*, 208.
53. N.Y. County; "Archdiocese Sells Buildings," *NYT*, Oct. 13, 1974, sect. 8, 10.
54. Windows on the other facades were kalamein.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Russell Sage Foundation Building and Annex has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Russell Sage Foundation Building was constructed in 1912-13 for one of the leading reform social service organizations of the Progressive era; that the Russell Sage Foundation was established in 1907 with an unprecedented ten million dollar bequest of Margaret Olivia Slocum Sage that was to be applied “to the improvement of social and living conditions in the United States of America”; that at the death in 1906 of her husband Russell, Olivia Sage became one of the world’s wealthiest and most important philanthropic women, and that Mrs. Sage wanted a suitable headquarters for the foundation that would also serve as a memorial to her husband; that architect Grosvenor Atterbury’s elegant design was inspired by the sixteenth-century Florentine *palazzo* but adapted to a twentieth-century office building, and that the structure’s principal facades are almost entirely clad in rockfaced Kingwood sandstone of a light brown/pink color; that Atterbury, known for his homes for the very wealthy, also designed model tenements and housing projects, including the development of Forest Hills gardens in 1909-22 for the Russell Sage Foundation, and that the Russell Sage Foundation is an unusual and significant example of Atterbury’s work; that this building contributed significantly to the important center of social services and welfare agencies in the vicinity of Gramercy Park; that in 1922-23, a tenth-story penthouse was added, and granite sculpture panels on the second story were carved in 1922-26, and that the models for these panels were created by sculptor Rene Chambellan and are among his earliest known architectural sculpture; that a complementary Annex, connected to the original building by a hyphen, were built in 1930-31, also designed by Atterbury with associate John A. Tompkins II, for the New York School of Social Research and other social service agencies; that the building continued to serve as headquarters of the Russell Sage Foundation until, after a reorganization, it was sold in 1949; that the building was occupied from 1950 until 1973 by the Catholic Charities of the Archdiocese of New York; and that after sixty years of continuous use for social service organizations, it was subsequently converted into a cooperative apartment building.

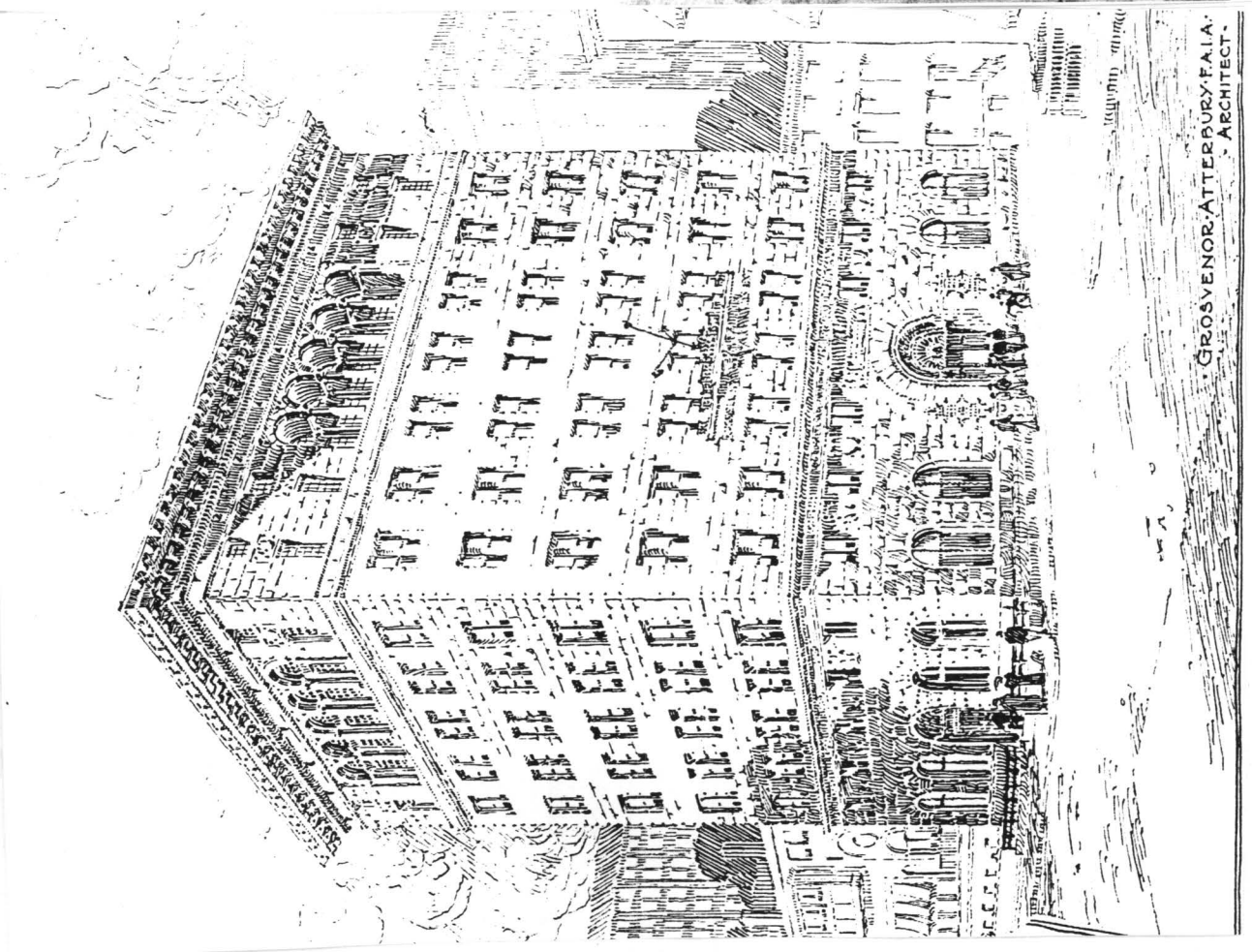
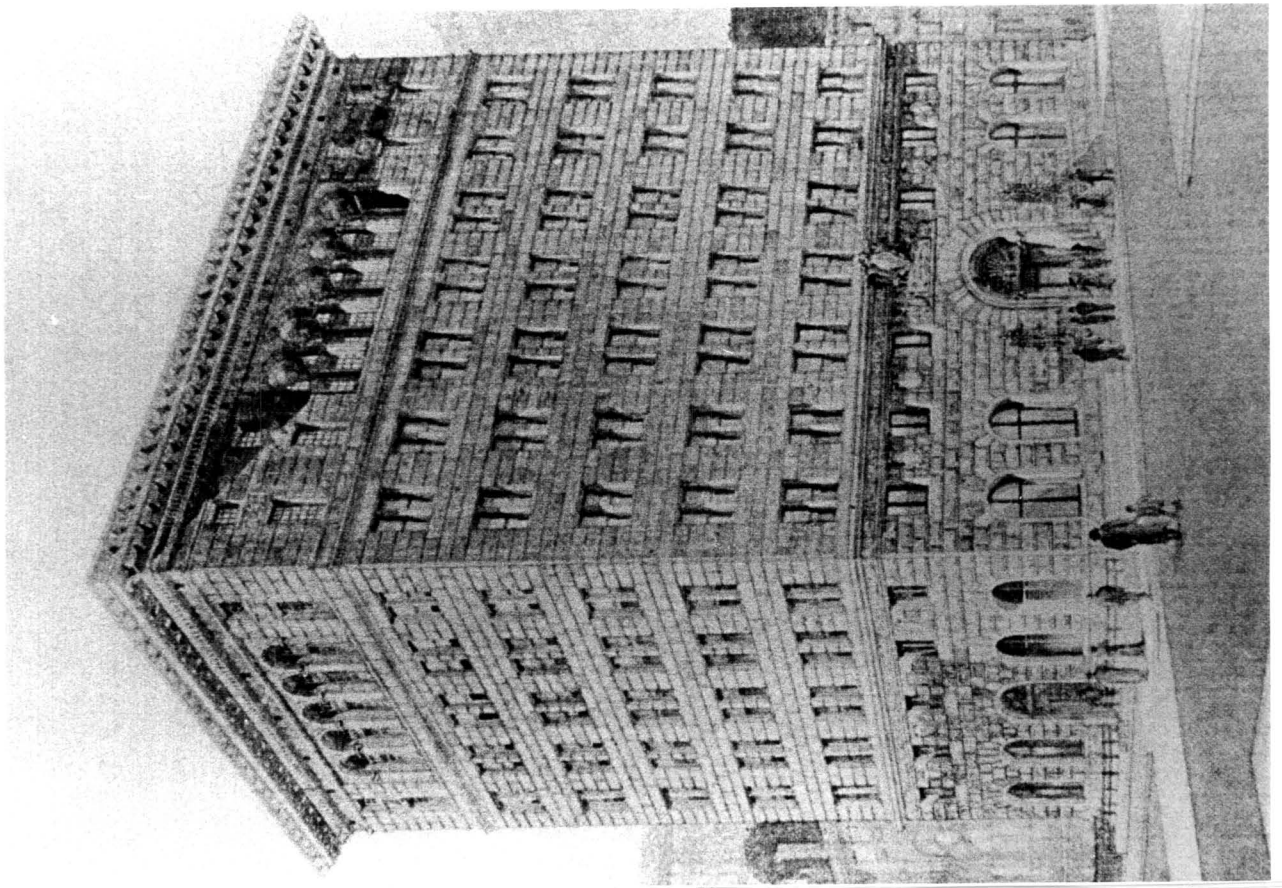
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Russell Sage Foundation Building and Annex, 122-130 East 22nd Street (aka 4-8 Lexington Avenue), Borough of Manhattan, and designates Manhattan Tax Map Block 877, Lot 74, as its Landmark Site.



(Left) **Olivia Sage** Portrait by Cecilia Beaux

(Right) **Grosvenor Atterbury**, architect

Source: *King's Notable New Yorkers* (1899)



Renderings of Russell Sage Foundation Building, Grosvenor Atterbury
Source: Rockefeller Archive Center

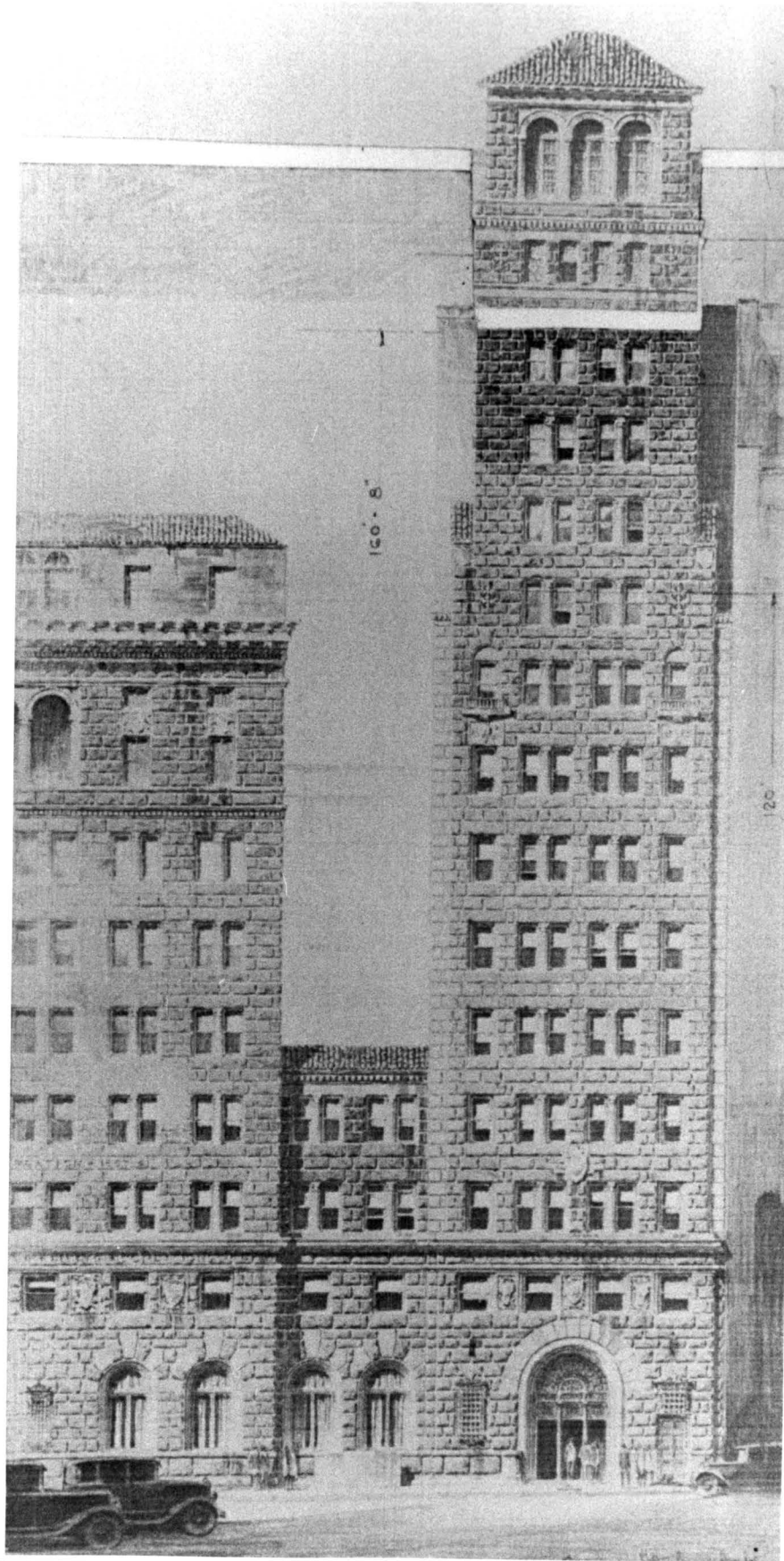


Russell Sage Foundation Building

Source: *The American Architect* (Oct. 20, 1915)



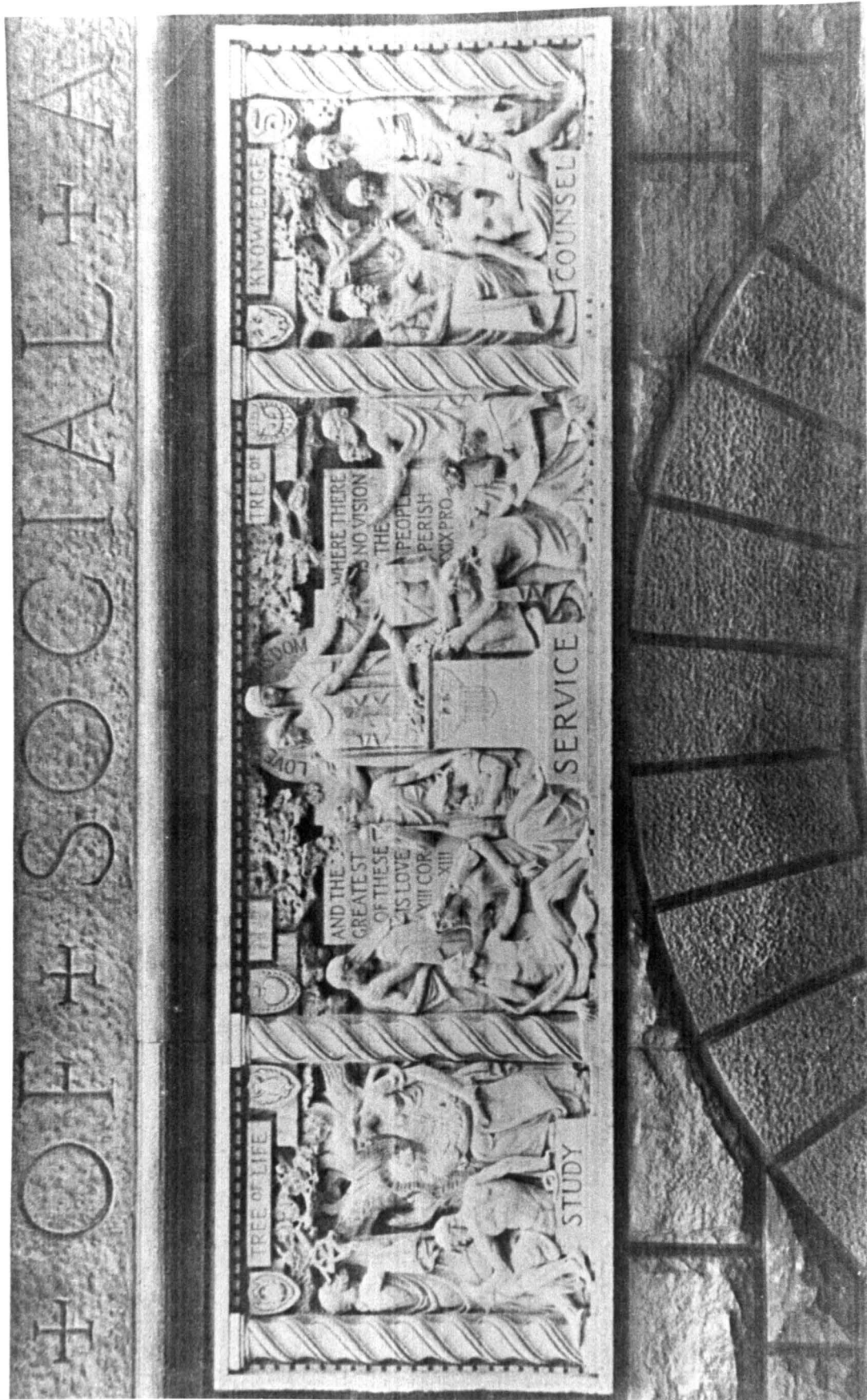
Russell Sage Foundation Building (c. 1923)
Source: Rockefeller Archive Center



Rendering of Russell Sage Foundation Building Annex, Grosvenor Atterbury
Source: Rockefeller Archive Center



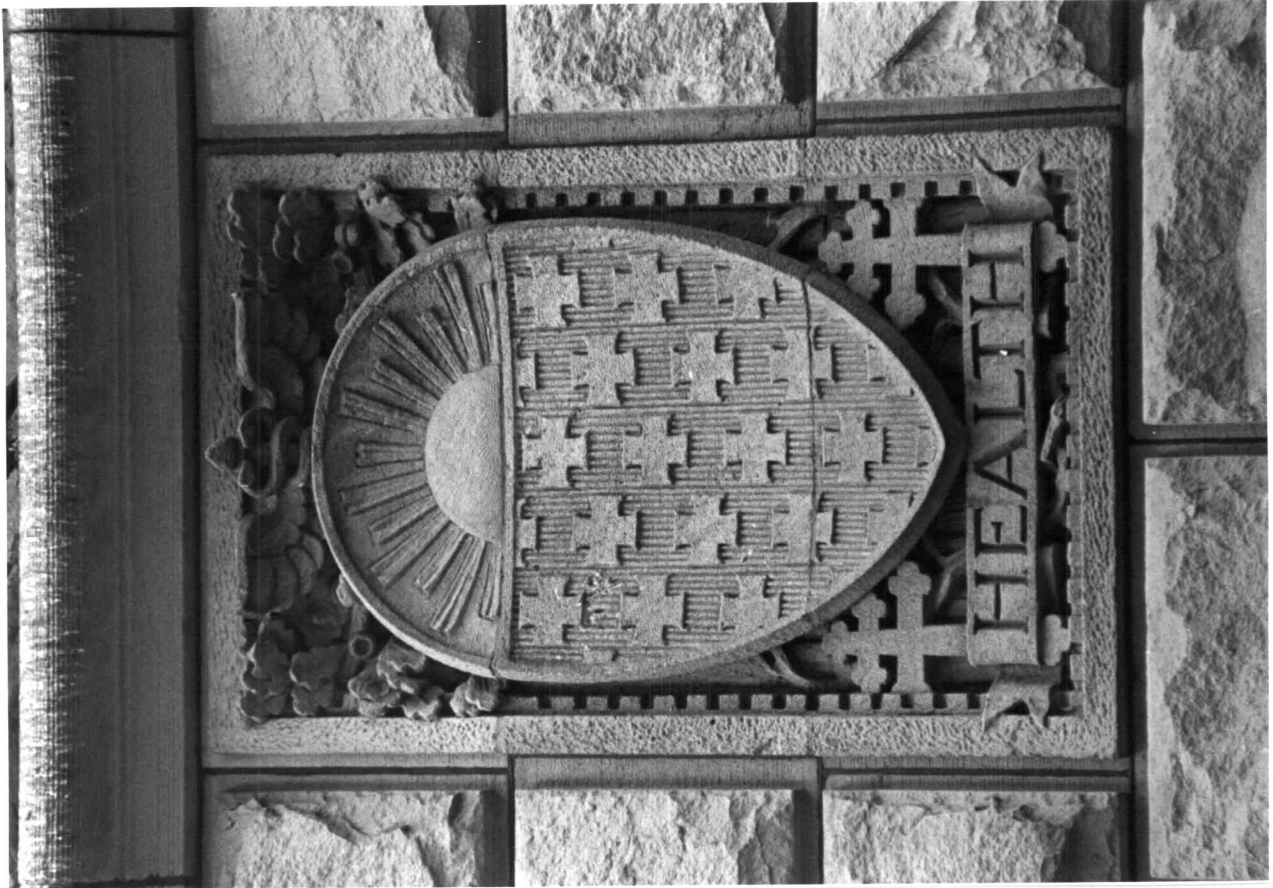
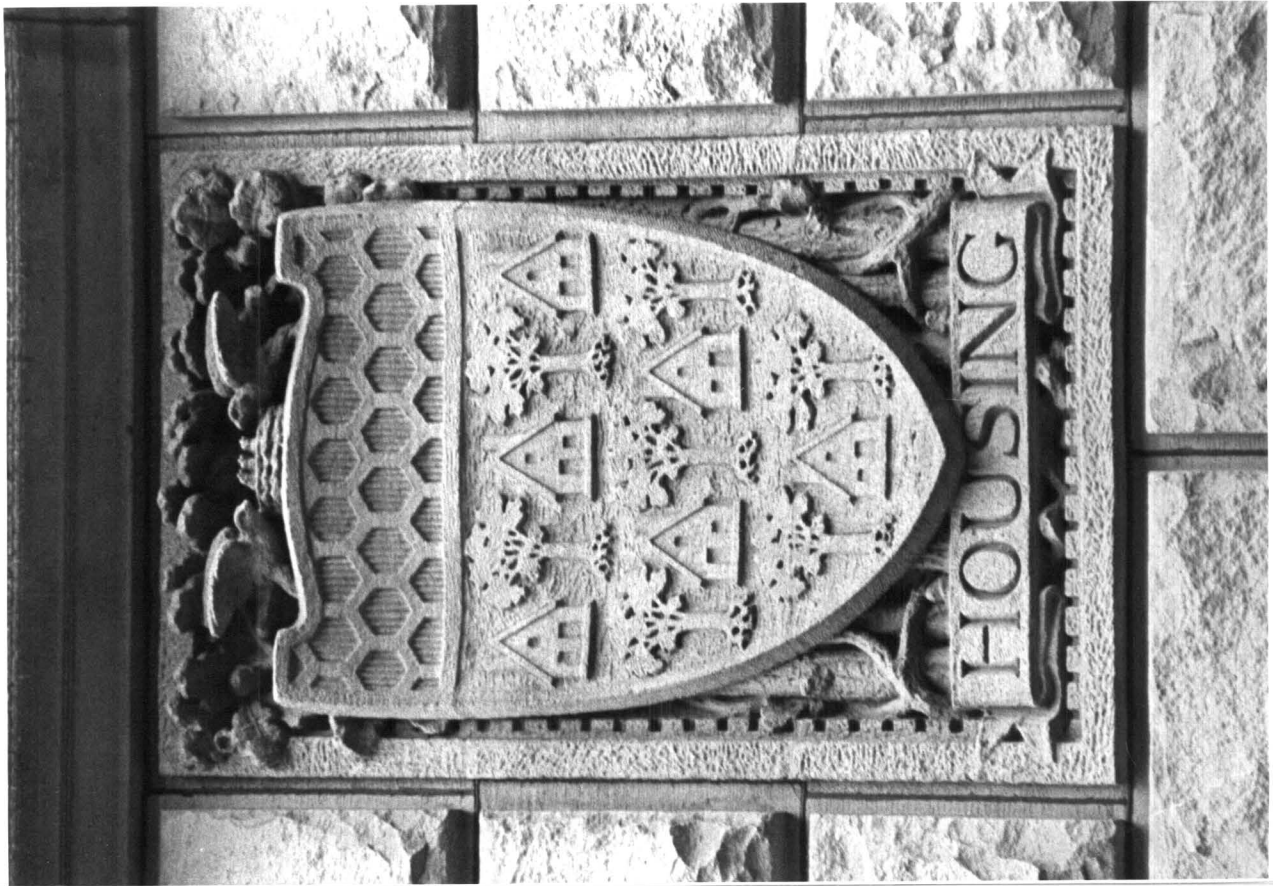
Russell Sage Foundation Building and Annex (c. 1931)
Source: Rockefeller Archive Center



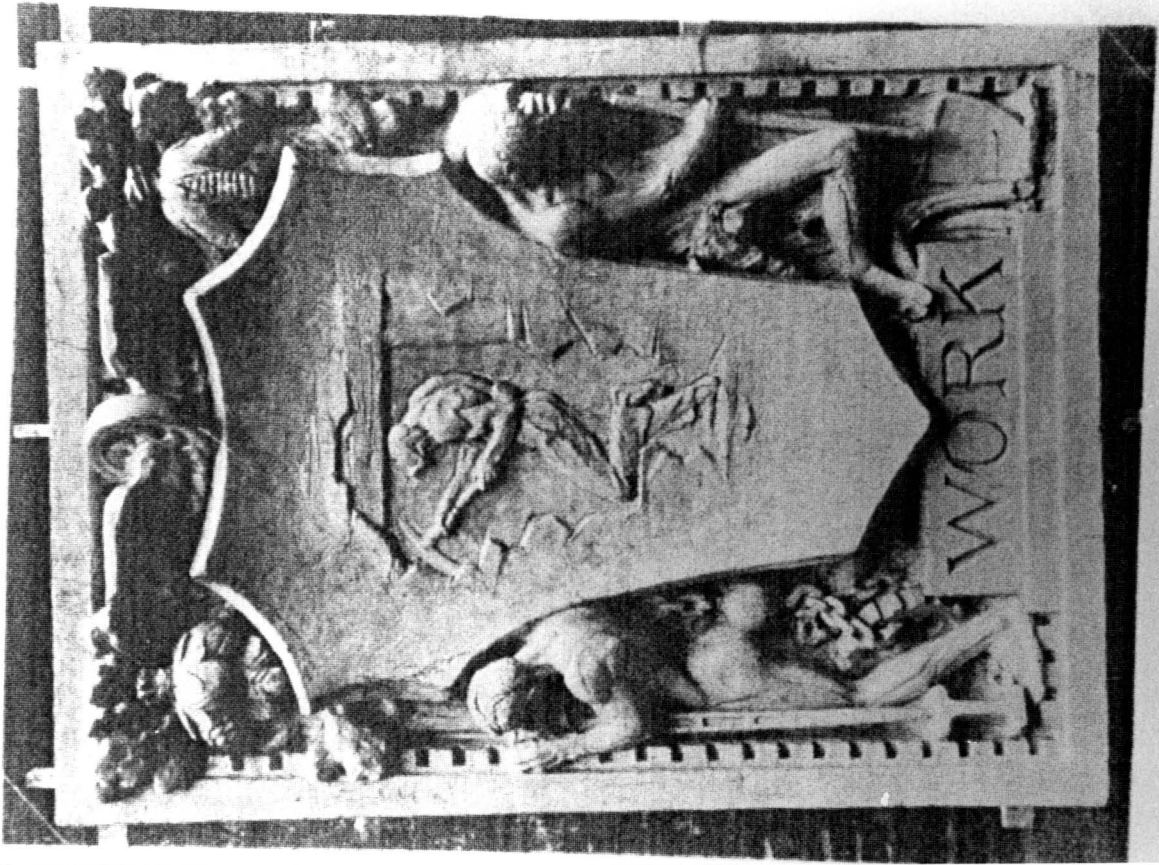
Sculpture Panel Over East 22nd Street Entrance

Model by Rene Chambellan; carved 1925-26 by Eliseo V. Ricci

Source: Rockefeller Archive Center



"Health" and "Housing" Sculpture Panels Models by Rene Chambellan; panels carved 1922-23
Photos: Carl Forster



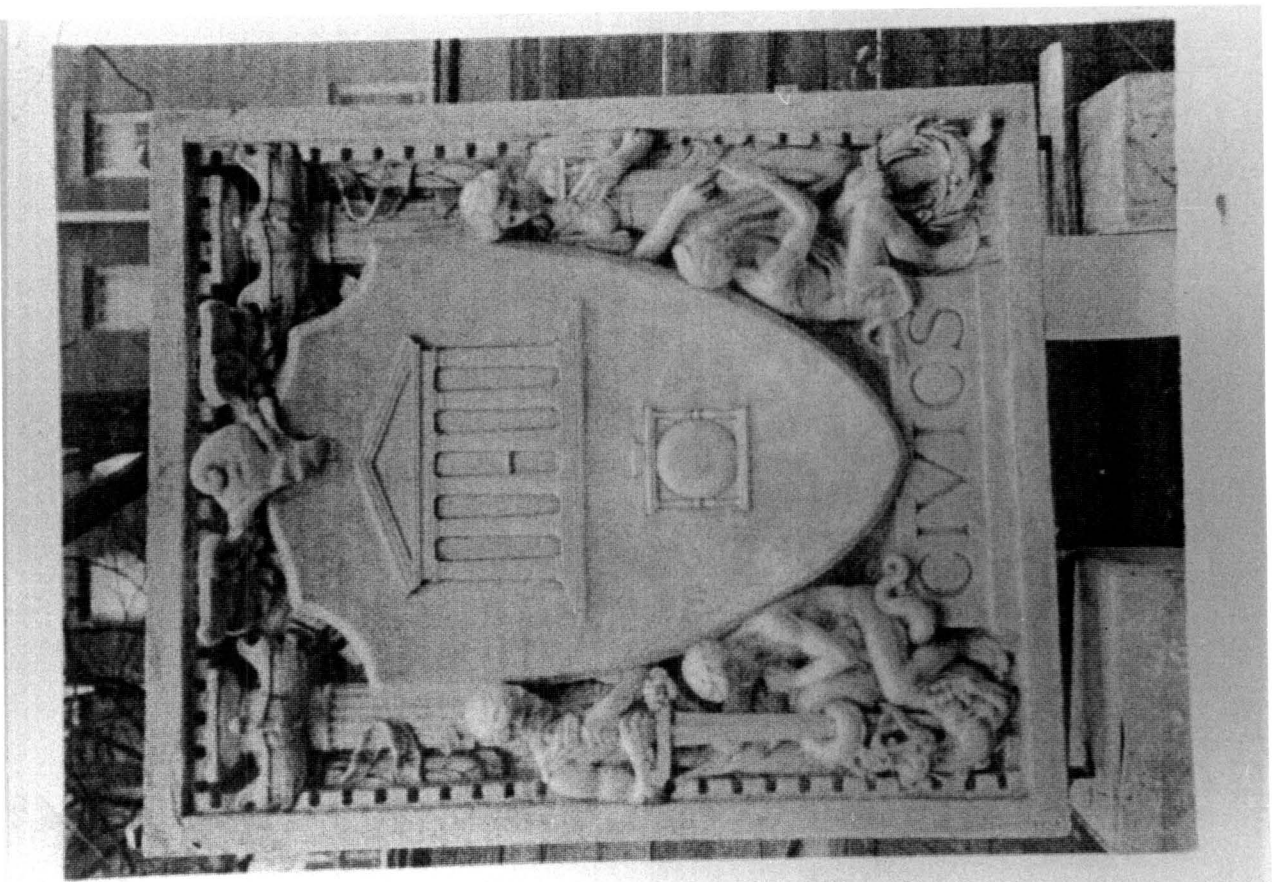
"Work" Sculpture Panel

(Left) Model by Rene Chambellan

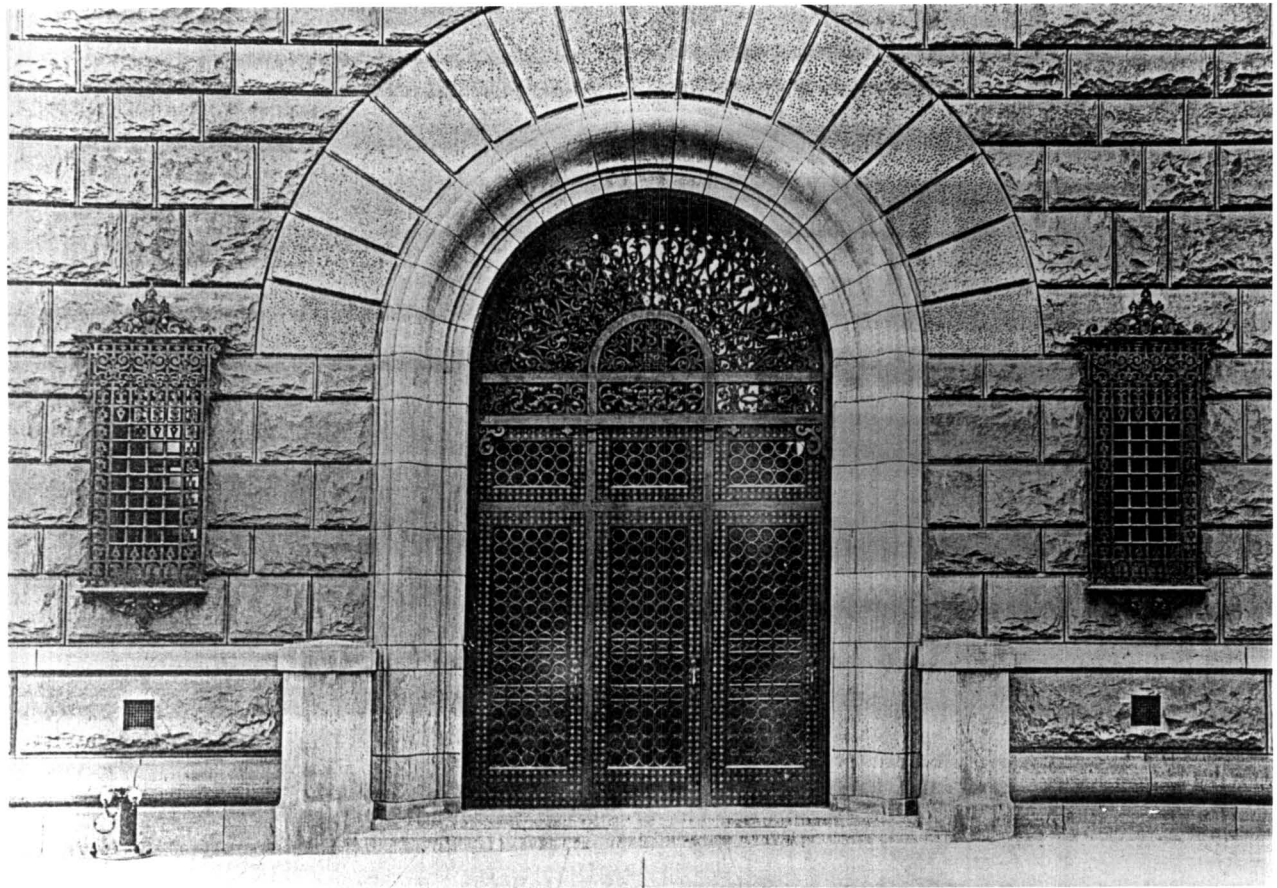
(Right) Carved panel (1922-23)

Source: Rockefeller Archive Center

Photo: Carl Forster



(Left) "Civics" Sculpture Panel Model by Rene Chambellan. Source: Rockefeller Archive Center
(Right) "Play" Sculpture Panel Model by Rene Chambellan; panel carved 1922-23 by Edward
Ardolino Photo: Carl Forster



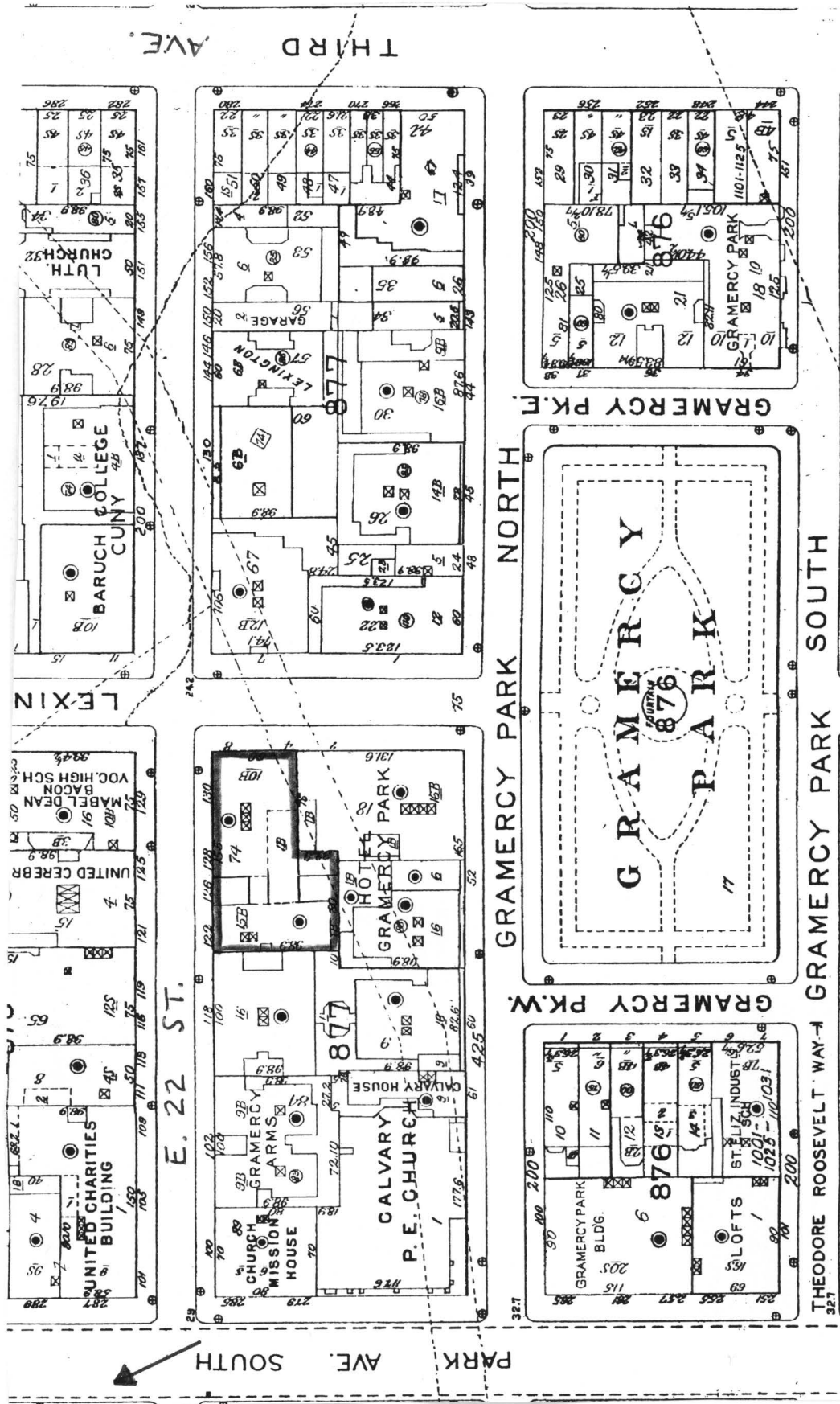
(Top) Fourth-story Balcony Photo: Carl Forster

(Bottom) Original Entrance on East 22nd Street Source: *The American Architect* (Oct. 20, 1915)



(Top) Upper Portion of Lexington Avenue Facade
(Bottom) Hyphen

Photos: Carl Forster



Russell Sage Foundation Building and Annex, 122-130 East 22nd Street (4-8 Lexington Avenue)
 Source: Sanborn, *Manhattan Land Book* (1998-99), pl. 50



Russell Sage Foundation Building and Annex
Photo: Carl Forster



Russell Sage Foundation Building
Photo: Carl Forster



Russell Sage Foundation Building Annex
Photo: Carl Forster