

PLANT and SCRYMSER PAVILIONS for PRIVATE PATIENTS, ST. LUKE'S HOSPITAL
(now St. Luke's-Roosevelt Hospital Center), 401 West 113th Street and 400 West 114th Street (aka 30-34 Morningside Drive), Manhattan. Built 1904-06 and 1926-28; Ernest Flag, architect.

Landmark Site: Borough of Manhattan Tax Map Block 1866, Lot 1 in part and adjacent fence, consisting of the property bounded by a line beginning at the southeasternmost corner of the stone base of the yard fence at the southeastern corner of the lot, extending northerly along the easternmost edge of said stone base and a line extending northerly to the northeastern corner of the lot, westerly along part of the northern lot line to a point on a line extending northerly from the westernmost edge of the Scrymser Pavilion, southerly along said line and the westernmost edge of the Scrymser Pavilion to the southwesternmost corner of the Scrymser Pavilion, easterly along part of the southernmost edge of the Scrymser Pavilion, southerly along the westernmost edge of the covered passageway of the rear courtyard, westerly along part of the northernmost edge of the Plant Pavilion, southerly along the westernmost edge of the main portion of the Plant Pavilion (excluding the western wing of the Plant Pavilion) and southerly to a point on a line extending westerly from the southernmost edge of the stone base of the Plant Pavilion's areaway fence, and easterly along said line and the southernmost edge of said stone base and the stone base of the eastern yard fence, to the point of beginning.

On January 8, 2002, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital (now St. Luke's-Roosevelt Hospital Center), and the proposed designation of the related Landmark Site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Thirteen people spoke in favor of designation, including representatives of the hospital, Manhattan Borough President C. Virginia Fields, Assemblyman Edward C. Sullivan, Community Board 9, New York Landmarks Conservancy, Historic Districts Council, Morningside Heights Historic District Committee, Friends of Morningside Park, and Harlem Community Development Corporation. On June 18, 2002, at the time of designation, a representative of the hospital and a legal representative of the hospital reiterated the hospital's strong support for the designation.



Historic Photo (1927)

Summary

The Plant and Scrymser Pavilions for Private Patients (1904-06 and 1926-28) are two of the six surviving buildings of eight constructed to designs by architect Ernest Flagg at St. Luke's Hospital in Morningside Heights. New York's fourth oldest hospital (1850), St. Luke's was formerly located (1858) on West 54th Street at Fifth Avenue. The Episcopal Church-affiliated hospital chose a block-long site in 1892 for a new complex next to the planned Cathedral of St. John the Divine. The design by the Beaux-Arts trained Flagg, a cousin of the wife of Cornelius Vanderbilt II, chairman of St. Luke's executive committee, was selected despite Flagg having only started his practice. Flagg's skillful plan featured nine pavilions arranged symmetrically around a central, domed administrative pavilion, five of which were built in 1893-96. This plan further developed the standard late-nineteenth-century pavilion scheme for American hospitals, an arrangement seen as functional and healthful in providing light and fresh air and isolating germs. The handsome French Renaissance Revival style buildings were clad in rusticated stone and buff-colored brick, with mansard roofs. The Plant and Scrymser Pavilions, added to the east of the original complex, facing Morningside Park, provided facilities for wealthy private patients, helping to subsidize other hospital programs. Margaret J. Plant, widow of Henry Bradley Plant, became a major philanthropist with the inheritance of her husband's fortune, earned mainly from Southern railroads, steamship lines, and hotels. The Scrymser Pavilion was named for James Alexander Scrymser, a pioneer in the development of telegraph cable lines in the Western Hemisphere, whose legacy of over one million dollars was received by the hospital after the death of his widow Mary Catherine in 1926. The Plant and Scrymser Pavilions are among the significant institutional buildings that contributed to making Morningside Heights the "Acropolis" of Manhattan.

DESCRIPTION AND ANALYSIS

St. Luke's Hospital¹

St. Luke's Hospital, New York City's fourth oldest, traces its origins to the fundraising efforts begun in 1846 on behalf of the sick poor by the Rev. Dr. William A. Muhlenberg, rector of the Church of the Holy Communion. The hospital was incorporated in 1850, and patients were at first treated in 1854 at an infirmary run by the Sisters of the Holy Communion. St. Luke's Hospital (1854-58, John W. Ritch), a brick-clad Romanesque Revival style edifice with a towered central pavilion, was constructed on West 54th Street at Fifth Avenue. By 1892, as indicated in *King's Handbook*, "the popularity of St. Luke's has been such as to make larger accommodations necessary."² Additionally, the building was by then inadequate as a medical facility, and the land was quite valuable as the surrounding neighborhood had changed.

In February 1892, the hospital purchased a block-long site for a new complex due to its location just north of the recently planned Cathedral of St. John the Divine. The site, also next to Morningside Park (then under construction), was between West 113th and 114th Streets and Morningside Drive and Amsterdam Avenue. The trustees of both Episcopal Church-affiliated institutions saw a mutually beneficial relationship in their proximity, one that would enhance

the architecture and setting of each. St. Luke's 1892 *Annual Report* touted the healthful aspects of the location: "The new Hospital will have an abundance of light and air, being on a plateau about one hundred feet above the level of the Harlem flats, with an unobstructed exposure to the south and east."³ Being adjacent to the new park also provided the hospital with the great benefits of quiet, scenic views, and refreshing greenery.

St. Luke's held a competition for the design of its proposed complex. Cornelius Vanderbilt II was chairman of the hospital's executive committee and also served on the building committee. The Beaux-Arts trained architect Ernest Flagg, a "surrogate son"⁴ to Vanderbilt and a first cousin of Vanderbilt's wife Alice Gwynne, was selected in November 1892, despite his having only started his practice and not having a constructed building to his credit. The *Real Estate Record & Guide* reported in December that "Flagg is to have the co-operation and advice of Charles W. Clinton in the preparation of the working drawings and any modification of his scheme as originally submitted,"⁵ an indication that the hospital considered an experienced architect essential to the project. The building committee also reserved the right to make modifications after Flagg was awarded the

commission. The plan was revised and adopted in January 1893.

Flagg's accomplished final plan featured nine pavilions, square in plan, arranged symmetrically around a central, domed administrative pavilion, and connected by arcaded wings. Flagg's plan further developed the pavilion scheme for American hospitals that had become standard in the late nineteenth century (exemplified by Johns Hopkins Hospital, 1877-89, John S. Billings and John R. Niernsee, Baltimore), an arrangement that was seen as functional and healthful in terms of providing maximum light and fresh air, as well as for the isolation of germs. Flagg's scheme furthered these concepts by making each pavilion essentially autonomous. The hospital's board had required that Flagg provide fireproof buildings constructed with materials that inhibited germs, with maximum southern exposure and adequate heating and ventilation. The pavilions on the north (114th Street) side of the complex were to receive interior light courts. Some of Flagg's architectural features actually masked mundane functions: large chimneys were ventilating shafts; corner turrets held stairs and toilets; and the central pavilion's dome housed the hospital's operating theater and water tank.

The architecturally distinguished pavilions at St. Luke's were designed in a French Renaissance Revival style. Flagg acknowledged that "the general appearance of the pavilions will be somewhat similar to those of the Luxembourg, in Paris,"⁶ a reference to the garden front extension of the Luxembourg Palace (1836-41, Salomon de Brosse and Alphonse de Gisors). Flagg's initial pavilions were clad in rusticated granite, Piedmont (Georgia) marble, and buff-colored brick, with dormered mansard roofs covered with red tile. The complex evoked the tradition of the seventeenth-century "palace hospital," such as the Hotel des Invalides (1670, Liberal Bruant and Jules Hardouin Mansart), Paris, and the Royal Naval Hospital (1694, Christopher Wren), Greenwich. At the same time, it represented a significant break away from the red brick Victorian institutional buildings characteristic of New York City, and was a milestone in the introduction of Beaux-Arts style institutional architecture to New York.

Ground was broken for the hospital in February 1893 and the cornerstone was laid in May. Five of the central pavilions were constructed in 1893-96: the domed administrative Muhlenberg Pavilion; the Norrie (men's ward) and Minturn (women's ward) Pavilions, facing West 113th Street; and the Vanderbilt (nurses' residence) and Chapel Pavilions, facing West 114th Street.⁷ The complex also included two small buildings, an ambulance stable with apartments for

drivers and stablemen, and a pathology building. There were numerous delays in construction and squabbles with contractors, due in part to Flagg's inexperience and combative personality. The result, however, was one of the city's most architecturally notable institutional complexes, and one that was planned with efficiency and economy. Mardges Bacon, in her monograph on Flagg, identified his "economy of design whereby all identical services and facilities... were stacked vertically within a skyscraper format" here.⁸ The cost of construction was nearly \$1.7 million.⁹ *King's Handbook* in 1893 had noted that "other pavilions will be built as the money is furnished and the necessities of the work require."¹⁰ Adequate hospital funding, however, proved to be a problem. Of the planned additional five pavilions, only three were eventually constructed, all according to Flagg designs. These included the Plant and Scrymser Pavilions.

Morningside Heights ¹¹

St. Luke's Hospital was among the early and significant institutions that contributed to making Morningside Heights the "Acropolis" of Manhattan. As envisioned in the hospital's *Annual Report* of 1892, "it will be one of an important group of buildings for charitable and educational purposes, which are to be located in this vicinity."¹² Already in the early nineteenth century, this area, though mostly undeveloped, was the location of two charitable institutions: the Bloomingdale Insane Asylum (1818-21; extended), east of Broadway and north of West 114th Street, and the Leake and Watts Orphan Asylum (1837-43), east of Amsterdam Avenue between West 109th and 113th Streets. In anticipation of development and the laying out of streets, the city provided for two picturesque parks that flanked the Heights: Riverside Park and Drive (plan 1873-75, construction 1875-1902, Frederick Law Olmsted and Calvert Vaux), near the North (Hudson) River shore, and Morningside Park (plan 1873; revised plan 1887, Olmsted and Vaux), along the steep and rocky cliffside that separated the Heights from the Harlem plain. Among the effects the park designers attempted on the difficult terrain of Morningside Park was "the aggrandizing of the view downward and eastward from the west side, and the freshening, gracing and enriching of the view upward and westward from the east side."¹³ Construction of the park's massive stone retaining wall along Morningside Drive, with its entrances and stairs, took place in 1881-87, under the plans and supervision of Jacob Wrey Mould, Julius Munckwitz, and Montgomery Kellogg. The park was completed in 1895.

The Cathedral of St. John the Divine was the first of the institutions that intended to construct a new edifice in Morningside Heights in the late nineteenth century. Planned in 1887 for the Leake and Watts site, the Cathedral was built from 1892 to 1911 according to a design by Heins & LaFarge and, after 1916, to one by Ralph Adams Cram. In 1891, Columbia College announced that it would move its campus from midtown to the Bloomingdale Asylum site. A campus plan was devised in 1894 by Charles F. McKim. The initial buildings (1894-97), designed by McKim, Mead & White, included the centerpiece Low Library. Renamed Columbia University in 1896, it opened to classes in 1897. Columbia was followed by Teachers College, for which a site north of Columbia was purchased in 1892, and Barnard College, west of Columbia, for which a site was acquired in 1895. Among the other charitable and religious institutions that gathered on the Heights were: the Home for Old Men and Aged Couples (1896, Cady, Berg & See; demolished), Amsterdam Avenue and West 112th Street; St. Luke's Home for Indigent Christian Females (1897, Trowbridge & Livingston); Woman's Hospital (1902-06, Frederick R. Allen; demolished), Amsterdam Avenue and Cathedral Parkway; Union Theological Seminary (1906-10, Allen & Collens), Broadway and West 120th-122nd Streets; and Eglise de Notre Dame (1909-10, Daus & Otto; 1914, Cross & Cross), Morningside Drive and West 114th Street.¹⁴

The Architect: Ernest Flagg¹⁵

Ernest Flagg (1857-1947), born in Brooklyn and the son of Episcopal clergyman and portrait painter Jared B. Flagg, became one of the foremost Beaux-Arts-trained and -inspired American architects. After attempting a business career, he ventured into real estate in 1880-83, designing floor plans for architects Philip G. Hubert and Charles W. Clinton for several early cooperative apartment buildings financed in part by Flagg's father. Flagg was fortunate throughout his career in enjoying the patronage of family and friends. He was a first cousin of the wife of Cornelius Vanderbilt II, who asked his advice on possible alterations to his Fifth Avenue mansion (1880-82, George B. Post). Vanderbilt later sponsored Flagg's attendance at the Ecole des Beaux-Arts in Paris in 1888-90, where he studied in the atelier of Paul Blondel. Upon his return to New York City in 1891, Flagg established a practice that included former Ecole classmates John P. Benson and Albert L. Brockway. His first commission was the design of St. Luke's Hospital, and Flagg was soon selected to design the Corcoran Art Gallery (1892-97), Washington, D.C. Following the success and model of St. Luke's, he

designed three other hospitals: St. Margaret Memorial Hospital (1894-98), Pittsburgh, and the Naval Hospitals in Washington, D.C. (1903-06) and Annapolis, Maryland (1904-07). Through his brother-in-law, Charles Scribner, he received the commissions for two Scribner Buildings (1893-94 and 1912-13), 153-157 Fifth Avenue and 597 Fifth Avenue.¹⁶

After 1894, Flagg was associated for several decades with Walter B. Chambers, a close friend from the Ecole. They maintained separate architectural practices but shared offices and expenses, with Chambers acting as office manager and handling much of Flagg's business until 1907.¹⁷ Flagg and Chambers were two of the founders of the Society of Beaux-Arts Architects in 1894. They produced the designs for Fire Engine Companies No. 67 (1897-98), 514 West 170th Street, and No. 33 (1898-99), 44 Great Jones Street.¹⁸

Flagg had a long, distinguished, and varied practice. He designed a number of elegant city and country residences for the wealthy. In 1896, he was selected to design a new campus for the U.S. Naval Academy, Annapolis; ten buildings were constructed (1899-1908). Flagg was long interested in the question of low-cost housing and produced a number of notable projects: accommodations for working men, sponsored by philanthropist Darius Ogden Mills, including Mills House No. 1 (1896-97), 160 Bleecker Street; model tenements for the City and Suburban Homes Co. (1896-98, demolished) and the New York Fireproof Association (1899-1901, partly demolished); and the Flagg Court Apartments (1933-37) in Bay Ridge, Brooklyn. He also developed a system of stone-concrete construction which he used on several cottages on his own estate (1898 to 1925) on Staten Island.¹⁹ For the Singer (Sewing Machine) Manufacturing Co., he designed the Little Singer Building (1902-04), 561-563 Broadway (aka 88 Spring Street),²⁰ a loft structure executed in brick, terra cotta, and metal latticework, and the 47-story Singer Building (1906-08, demolished), the world's tallest office tower at the time, which incorporated two earlier Flagg-designed structures at its base. An interesting later work was the Memorial Church of the Huguenots (1923-24), 5475 Amboy Road, Staten Island, which employed a vernacular Norman style and concrete and rubble stone construction.²¹ Flagg continued to practice architecture until 1940.

Margaret J. Plant Pavilion for Private Patients²²

A pavilion for private patients, originally planned as one of the first six St. Luke's buildings, was to be located to the northeast of the Muhlenberg Pavilion; however, this was not built. "Private patients" were

those with the financial means to afford “privacy and luxury”²³ during treatment in a hospital setting. After the hospital’s opening, private patients were cared for on two upper floors of the Vanderbilt Pavilion, which impinged on the nurses’ residence and other programs. As demands increased on the hospital, accommodations were considered inadequate and the medical staff made an appeal for a facility for private patients. In September 1901, the board of managers authorized the executive committee to have plans prepared for a private patients pavilion, along with a report on its cost and maintenance.²⁴ The *Annual Report* of 1902 included an appeal for more philanthropic funds for the hospital’s work, and an expression of hope that a new pavilion could be built in the near future. In that report, Dr. Robert Abbe, a member of the surgical staff, outlined the shortcomings of the private patient facilities in the Vanderbilt Pavilion and the hospital’s competitive disadvantages in attracting wealthy patients, who instead preferred to have operations at home or patronized other hospitals.²⁵ It was not until 1903 that St. Luke’s actually had the opportunity to construct a private patients pavilion. In October, hospital president George Macculloch Miller received a letter from Margaret J. Plant offering to donate funds for a new pavilion, and her “munificent offer” was accepted by the hospital “with sincere appreciation and profound gratitude.”²⁶ The *New York Times* in November announced Mrs. Plant’s donation. The new pavilion was to be located at the northwest corner of Morningside Drive and West 113th Street, connected to the Minturn Pavilion, and was to have “general features” similar to the earlier pavilions, except that it would be somewhat taller in height due to the slope of the site. Miller stated that “not only will the new pavilion offer superior accommodations for patients who are able to pay for them, but it will also enable us to treat charity patients to an extent never before permitted.”²⁷

Margaret Josephine Loughman Plant’s \$400,000 bequest was part of her inheritance from her husband, Henry Bradley Plant (1819-1899). Born in Branford, Connecticut, Henry Plant worked as a teenager on a New York-New Haven steamboat, and later helped to organize an express business that was acquired by the Adams Express Co. Working for that firm, Plant managed its New York office and, after 1854, its southern office. In 1861, with the approach of war, Adams Express transferred its southern properties to Plant, who organized the Southern Express Co. and became its president. During the war, Southern Express collected tariffs and handled mail and funds for the Confederacy. Plant, a widower since 1861,

married Margaret J. Loughman of New York City in 1873; the couple resided on Fifth Avenue. In 1879-80, Plant purchased the ruined Atlantic & Gulf and Charleston & Savannah Railroads and used them to build up a transportation empire. The Plant System eventually included fourteen railroads, the Plant Steamship Line (1886), and a series of hotels along the southeast coast. He established the Plant Investment Co. in 1882 as a holding company to manage his properties.²⁸ Plant became one of the richest and most influential men in the South. His railroads in Florida were significant in providing market access to orange growers. His premiere hotel was the elaborate Moorish Revival style Tampa Bay Hotel (1888-91, John A. Wood) in Tampa, Florida, which was a railroad and Cuban steamship terminus.

At Plant’s death his estate was worth an estimated ten to twelve million dollars. In a codicil filed only a week before his death, however, he attempted to thwart the breakup of his empire until the hypothetical youngest son of his grandson (then aged six) reached the age of 21. In 1901, Mrs. Plant contested his will, which was declared invalid by the New York State Supreme Court in 1902. After further family lawsuits, a compromise settlement was reached in 1904, by which time the Plant estate was worth an estimated twenty-two million dollars. Plant’s railroads were eventually made part of the Atlantic Coast Line Railroad. In January 1904, Margaret Plant married Robert Graves, a society figure with an inherited fortune, who was treasurer of the Robert Graves Co. and inventor of a number of electrical devices. Margaret Plant Graves decided to devote much of her wealth to charity, leading the *New York Times* to opine that “it is doubtful, according to those who know, whether any woman in the country has shown beneficence of broader or more catholic character.”²⁹ She continued to be generous to St. Luke’s Hospital after the donation of the Plant Pavilion.

In November 1903, the hospital’s executive committee adopted general plans by Ernest Flagg for the Plant Pavilion, which were then submitted to the hospital’s medical board. The board voiced a number of specific objections to the plans, in addition to having reservations based on staff’s experiences in the completed pavilions. These objections were presented by Dr. Abbe, board chairman, in December. After modifications to the plans by Flagg, the medical board accepted them in January 1904.³⁰ Flagg filed for the construction of the Plant Pavilion in April. The eight-and-a-half-story (plus basement) structure was expected to cost \$400,000 and was planned to be clad in “marble and granite through the lowest two stories and of light pressed brick and ornamental terra cotta

above.”³¹ Construction began in May 1904. The 1905 *Annual Report* stated that “by reason of strikes, and other obstacles, the opening of this Pavilion will have to be postponed.”³² By January 1906, the anticipated cost had surpassed the Plant bequest by at least \$66,000.³³ Construction of the pavilion was completed in August 1906, and it was dedicated on St. Luke’s Day, October 18, 1906. The first patients were received in November.

The Plant Pavilion for Private Patients, the sixth of the Flagg-designed pavilions to be built at St. Luke’s, generally followed the original master plan. Its French Renaissance Revival style facades are similar to the earlier ones in overall form, but there are variations in the ornamental details and it was decorated with wrought-ironwork. The pavilion is roughly C-shaped in plan around a light court on the north side. Its original layout consisted of: culinary, hydrotherapeutic, and electro-therapeutic departments and servants’ quarters in the basement; chambers, a parlor, and doctors’, examining, dining, reception, and servants’ rooms on the ground story; sixty-five private patient rooms and nurses’, serving, and sterilizing rooms on the second through sixth stories; pavilion staff quarters and a superintendent’s residence on the seventh story; operating, nurses’, etherizing, sterilizing, surgeons’, and recovery rooms and a solarium on the eighth story; and isolation and nurses’ rooms and a roof garden on the partial top story. Besides providing new facilities for private patients, as the *New York Times* noted in October 1906, “three entire wards for poor patients are available... as a result of the opening of the new Plant Pavilion.”³⁴ The hospital’s 1911 *Annual Report* boasted further that

*the Plant Pavilion for Private Patients... has, in its benefits, fulfilled the anticipations of the donor and of the Managers. Through it private patients have been accorded care in illness amid surroundings unequalled elsewhere, while the income derived from the building has enlarged the charity work in the wards to an extent quite equal to that which would have been obtained had the amount given by the donor for the erection of the building been invested and the income applied directly to the maintenance of free patients in the wards.*³⁵

Scrymser Pavilion for Private Patients³⁶

The next pavilion to be constructed at St. Luke’s, after the Plant Pavilion, was the Travers Pavilion (1908-11). Located to the east of the Chapel Pavilion along West 114th Street, it housed the outpatient

department and quarters for female staff. Although the hospital also identified the need for a second pavilion for private patients, who were being turned away to other hospitals, there was to be a delay of a decade and a half.

The hospital’s executive committee’s *Minutes* for December 1925 indicated that plans for a “New Private Patient’s Pavilion” had been drawn up by Ernest Flagg and accepted, for which a fee of \$10,000 was paid.³⁷ The pavilion was to be located at the southwest corner of Morningside Drive and West 114th Street. Flagg filed for construction in June 1926; the pavilion was expected to cost \$800,000. Construction began in October. The *Annual Report* of 1927 noted that the “Scrymser Pavilion for Private Patients is... approaching completion. It is named ‘Scrymser Pavilion’ in recognition of the munificent bequest to the Hospital under the will of James A. Scrymser.”³⁸

James Alexander Scrymser (1839-1918) was a capitalist and pioneer in the development of telegraph cable lines in the Western Hemisphere. Born in New York City, he was one of the founders of the International Ocean Telegraph Co., which laid the first cable between Florida and Cuba in 1865-67, and became its president.³⁹ After the company was acquired by Jay Gould for the Western Union system in 1878, Scrymser organized the Mexican Cable (later Telegraph) Co., which laid cable between Texas and Mexico and began operation in 1881, and the Central and South American Cable (later Telegraph) Co., established in 1879. Thousands of miles of lines connecting the United States and South America were laid under Scrymser’s leadership. In 1917, these companies were renamed All America Cables, Inc.; this firm merged with the International Telephone & Telegraph Corp. in 1927.

Scrymser’s fortune was inherited by his widow, Mary Catherine Prime Scrymser. St. Luke’s executive committee’s *Minutes* indicated that, as early as 1923, Mrs. Scrymser was making preparations to benefit the American National Red Cross and St. Luke’s Hospital.⁴⁰ After her death in July 1926, her will left over \$200,000 in stock in All America Cables, Inc., to various church and welfare organizations. In addition, a trust fund (\$1.47 million in stocks) that had been left to her, as well as the proceeds from the sale of the Scrymsers’ New York City town house and country house in Seabright, New Jersey, were divided between the Red Cross and St. Luke’s. These bequests were announced in the *New York Times* in April 1927. The “James A. Scrymser Legacy” was listed under endowment funds in St. Luke’s 1927 *Annual Report* as \$1.125 million.⁴¹

Construction of the Scrymser Pavilion was completed in January 1928. It was dedicated on February 26, 1928, and received patients on March 1. Total costs of the pavilion, as reported in the 1927-29 *Annual Reports*, reached \$1.064 million. The Scrymser Pavilion for Private Patients, the eighth and last of the Flagg-designed pavilions at St. Luke's, also generally followed the original master plan. It is roughly C-shaped in plan around a light court on the south side, with a southern wing that connects it to the Plant Pavilion. In contrast to the earlier buildings, its design is simplified and mostly devoid of French Renaissance Revival style ornament, which was in keeping with contemporary architectural trends of the 1920s. It had upper terraces and loggias instead of a mansard roof. It is also clad mostly in brick, which is of a slightly yellower hue than the original brick. The Scrymser Pavilion was one of Flagg's last projects (in fact, one of the last two Manhattan projects), completed thirty-six years after his having been awarded the original St. Luke's commission. The pavilion's original layout consisted of: locker room, toilets, kitchen/ cafeteria, and store rooms in the basement; private patient rooms and serving, nurses', and sterilizing rooms on the first through seventh stories, as well as a loggia on the seventh story of the southern wing; and operating, etherizing, sterilizing, nurses', and pathology rooms on the eighth story, as well as terraces on the southeast, northeast, and northwest corners and a roofed terrace on the southern wing. The only evidence of the ninth-story layout is a 1944 alteration plan which indicated operating, sterilizing, urology, and supply rooms, as well as manager's, registrar's, cashier's, and general offices and files (this level originally had loggias). The southern wing has iron balconies overlooking Morningside Park and is surmounted by a terrace.

Later History of St. Luke's Hospital ⁴²

St. Luke's Hospital was consolidated with Woman's Hospital in 1953, and became partially affiliated with Columbia University. In the 1950s-60s, St. Luke's conducted a campaign of demolition and new construction. The Clark Building (1952-54, York & Sawyer) rose on the site of the last two proposed (but never built) Flagg pavilions along Amsterdam Avenue. Two of the original pavilions were demolished: the Norrie Pavilion, replaced by the Stuyvesant Building (1956-57, York & Sawyer); and the Vanderbilt Pavilion, replaced by the Service and Research Building (1966-68, Harry M. Prince). The dome of the Muhlenberg Pavilion was removed in 1967 due to its perceived deterioration. St. Luke's Hospital became fully affiliated with Columbia

University in 1971, and merged with Roosevelt Hospital in 1979 to form St. Luke's-Roosevelt Hospital Center. The Plant and Scrymser Pavilions are two of the six surviving buildings of the eight constructed to the designs of architect Ernest Flagg at St. Luke's Hospital: of the five original pavilions, only the Muhlenberg (altered), Chapel, and Minturn Pavilions remain; of the three later pavilions, the Travers Pavilion is also extant.

Description: Plant Pavilion ⁴³

The eight-and-a-half-story (plus basement) Plant Pavilion is roughly C-shaped in plan around a light court on the north side. [Note: the western wing along West 113th Street, built as part of the Plant Pavilion connecting it to the Minturn Pavilion, is **not** part of this designation.] Original one-over-one double-hung wood sash windows have been replaced (c. 1999) by one-over-one double-hung anodized aluminum windows over either a window panel or sliding sash that accommodates air conditioners.

Base: The base consists of the rusticated, rock-faced pinkish-grey granite basement and first story and smooth rusticated marble (coated c. 1960s) second story terminated by a cornice. Basement windows have granite surrounds and decorative wrought-iron grilles. The areaway and eastern yard are bordered by a decorative wrought-iron fence set on a bluestone base; there is a gate on the areaway at the southwest corner of the building and a chainlink gate to the west of this. The Morningside Drive entrance is approached by a concrete sidewalk and decorative wrought-iron gate. The entrance has a pedimented surround ornamented by a cartouche and a decorative iron-and-glass door. Windows are rectangular, those on the first story are surmounted by decorative wrought-iron balconettes supported by bracketed shelves, and those on the second story are capped by voussoirs and large keystones. Some of the first-story windows have been covered with metal mesh, and some have lower brick infill with air conditioning vents.

Upper Stories: The third through the sixth stories, clad in buff-colored pressed brick with terracotta ornament, are framed by marble pilasters, and the fifth story is terminated by a cornice. The third- and fourth-story windows have continuous molded surrounds. Third-story windows are surmounted by corbeled shelves with iron railings and spandrel panels with swags; those on the fourth story have segmental arches with decorative keystones (anodized aluminum panels now fill the arches above the rectangular windows). The central bay of the third story of each principal facade has a balcony,

supported by paired brackets, with a panel bearing the inscription "Margaret J. Plant Pavilion." Fifth-story windows have molded surrounds with keystones; the bottoms of the surrounds were cut off and brick infill with air conditioning vents was inserted in most of the windows (c. 1980s). Windows on the sixth story have molded surrounds with segmental pediments; some retain lower wrought-iron railings. The sixth story features yellow diamond-pattern brickwork and is terminated by a denticulated and modillioned cornice (the upper portion of which was removed and replaced in fiberglass, c. 1980s).

Roof: The cornice is surmounted by a balustrade with corner pedestals with large urns. The principal facades have a central dormer framed by paired columns flanked by scrolled brackets, supporting a pediment ornamented by a cartouche; the dormers are covered with copper. The steep mansard roof, covered in flat red tile with copper seams and ridges, is pierced on each side by two rows of oculi with decorative copper surrounds. There are three large brick chimneys. The eighth story of the northwestern portion of the pavilion was originally the solarium (it is visible from both West 113th and 114th Streets); it is now covered in non-historic anodized aluminum (c. 2000) and has a roof railing. Adjacent to this is a roof bulkhead (parged c. 2000).

Description: Scrymser Pavilion ⁴⁴

The nine-story (plus basement) Scrymser Pavilion is roughly C-shaped in plan around a light court on the south side, with a southern wing that connects it to the Plant Pavilion. Original one-over-one double-hung wood sash windows have been replaced (c. 1999) by one-over-one double-hung anodized aluminum windows over either a window panel or sliding sash that accommodates air conditioners.

Base: The base consists of the rusticated, rock-faced pinkish-grey granite basement and first story, and yellowish-buff brick-clad second story, that is terminated by a terra-cotta cornice. Basement windows have granite surrounds and decorative wrought-iron grilles. Windows are rectangular, those on the first story are surmounted by granite lintels with keystones and bossed corbels. Some of the first-story windows have been covered with metal mesh. The eastern yard is bordered by a decorative wrought-iron fence set on a stone base.

Midsection: The third through the sixth stories, clad in yellowish-buff-colored pressed brick, are framed by pilasters. The fifth story is terminated by a terra-cotta cornice. The facades are pierced by rectangular windows. The sixth story features yellow

diamond-pattern brickwork and is terminated by a denticulated and modillioned cornice.

Upper Section: This section consists of the seventh through the ninth stories. Only the seventh story has the same dimensions as the lower stories; it is terminated by a terra-cotta cornice. The eighth and ninth stories are stepped back at the corners. The eighth story has terraces on the southeast, northeast, and northwest corners, and is terminated by a terra-cotta cornice. The ninth story originally had loggias that have been enclosed by windows (c. 1944); it is ornamented with pilasters and terminated by a copper cornice. There is a chimney at the northwest corner; other chimneys have been removed. The roof was originally covered with red tile; it is now covered with standing-seam copper. There are bulkheads above the western side of the ninth story.

West Facade: This brick-clad facade, visible from the street, has a projecting portion and is unarticulated. Concrete stairs lined with a pipe railing lead to the basement level at the northwest corner of the building. Above the stairs is an aluminum and glass former ambulance entrance (c. 1960s).

Southern Wing (connecting to the Plant Pavilion): The basement and first story are similar to those on the rest of the Scrymser Pavilion. The entrance is approached by a concrete sidewalk bordered by decorative wrought-iron fences and covered by a canvas entrance canopy. There are concrete steps and an entrance platform with wrought-iron railings adjacent to the entrance. The decorative iron-and-glass entrance enclosure has two decorative metal-and-glass doors and iron scroll brackets that support a curved iron canopy. The entrance enclosure is set in front of a granite entrance surround, within which are two wood-and-glass doors surmounted by a multi-pane transom. Within the entrance enclosure are marble steps lined with brass railings. Above the base, the wing is clad in brick similar to that on the rest of the pavilion. The second story is ornamented by brick pilasters and segmental-arched windows. The third through the seventh stories are pierced by rectangular windows and have iron balconies; the third-story balcony is supported by large brackets. The balconies are covered by screen mesh. The seventh and eighth stories, originally a loggia and a roofed terrace respectively, are now enclosed by windows; the eighth story is surmounted by a terrace bordered by an iron railing. The wing is flanked by brick-clad end towers with hipped roofs covered with standing-seam copper with end finials.

Rear Courtyards

On the Landmark Site in the rear courtyards of

the two pavilions are part of a cross-shaped covered, enclosed passageway; skylights over the basement levels; and mechanical equipment.

Report prepared by
JAY SHOCKLEY
Research Department

Acknowledgments: The author wishes to thank Andrew S. Dolkart, who shared his extensive St. Luke's Hospital file; and Nancy Panella, librarian, Bowling Memorial Library, and Mike Heffernan, associate vice president, Facilities, Planning, and Construction, St. Luke's-Roosevelt Hospital Center.

NOTES

1. Moses King, *King's Handbook of New York* (Boston: M. King, 1893), 471-473; "St. Luke's Hospital," J.F. Richmond, *New York and Its Institutions 1609-1871* (N.Y.: E.B. Treat, 1871), 366-370; St. Luke's Hospital, *History of St. Luke's Hospital* (N.Y.: Wynkoop-Hallenbeck, 1893); St. Luke's Hospital, Board of Managers, *Annual Reports* (1891-97); Mardges Bacon, *Ernest Flagg: Beaux-Arts Architect and Urban Reformer* (Cambridge: MIT Pr., 1986); Andrew Dolkart, *Morningside Heights: A History of Its Architecture and Development* (N.Y.: Columbia Univ. Pr., 1998), 85-96; "A Fine Hospital Site," *New-York Daily Tribune*, Feb. 12, 1892, 7; "St. Luke's New Hospital. Ernest Flagg Appointed Architect by the Board of Managers," *New York Times [NYT]*, Nov. 3, 1892, 3; Correspondence between Ernest Flagg and George M. Miller, Nov. 1892, St. Luke's Hospital Archives; "St. Luke's Hospital Competition Decided," *Real Estate Record & Guide [RERG]*, Dec. 3, 1892, 726; "Plans for a New St. Luke's," *NYT*, Jan. 31, 1893, 5; "To Proceed With All Haste," *NYT*, Feb. 17, 1893, 9; "Cornerstone of St. Luke's," *NYT*, May 7, 1893, 5; Correspondence between Ernest Flagg, St. Luke's Hospital Building Committee, and contractors, Sept. 1894 to May 1895, St. Luke's Hospital Archives; "New St. Luke's is Nearly Ready," *NYT*, Dec. 16, 1895, 6; "St. Luke's Partly Moved," *NYT*, Jan. 25, 1896, 9; "A New Wing of St. Luke's Opened," *NYT*, Mar. 17, 1896, 12; "St. Luke's Hospital," *Scientific American, Building Edition* (Jan. 1897), 8-9 and 16-17.
2. King, 472.
3. St. Luke's, *Annual Report* (1892), 7.
4. Bacon, 63.
5. *RERG*, Dec. 3, 1892.
6. Flagg, in *History of St. Luke's Hospital*, 34.
7. The pavilions were named for Rev. William A. Muhlenberg, founder of St. Luke's; Adam Norrie, treasurer 1853-82; Robert B. Minturn, the first president, 1850-66; and William H. Vanderbilt, who donated \$100,000 for a nurses' residence in 1886.
8. Bacon, 97.
9. St. Luke's Hospital, Bd. of Managers, *Minutes*, Sept. 27, 1897, 319.
10. King, 473.
11. Dolkart; "Morningside Park," research by Jay Shockley, in Jeffrey Simpson, *Art of the Olmsted Landscape: His Works in New York City* (N.Y.: LPC, 1981), 19-20; Bond Ryder Wilson and Quennell Rothschild Assocs., *Morningside Park: A Conceptual Master Plan* (1985).

12. St. Luke's, *Annual Report* (1892), 8.
13. Cited in: Elizabeth Barlow, *Frederick Law Olmsted's New York* (N.Y.: Praeger Publr., 1972), 48.
14. At Columbia, Low Memorial Library, St. Paul's Chapel, and Casa Italiana are designated New York City Landmarks, and Low Library is also a designated New York City Interior Landmark. A portion of Union Theological Seminary and the Eglise de Notre Dame and Rectory are designated New York City Landmarks.
15. LPC, Architects files; Mardges Bacon, *Ernest Flagg* and "Ernest Flagg," *Macmillan Encyclopedia of Architects* 2 (N.Y.: Free Pr., 1982), 87-89; Flagg obit., *NYT* Apr. 11, 1947, 25; Alan Burnham, "Ernest Flagg," *Dictionary of American Biography [DAB]*, suppl. 4 (N.Y.: Chas. Scribner's Sons, 1974), 280-282; Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900* (N.Y.: Rizzoli Intl. Publs., 1983); Sarah B. Landau and Carl W. Condit, *Rise of the New York Skyscraper 1865-1913* (New Haven: Yale Univ. Pr., 1996).
16. Both buildings are designated New York City Landmarks, and the latter building is also a designated New York City Interior Landmark.
17. See: LPC, *International Mercantile Marine Co. Building Designation Report* (LP-1926)(N.Y.: City of New York, 1995), prepared by Jay Shockley.
18. Both buildings are designated New York City Landmarks.
19. The Flagg Estate, Bowcot Cottage, Wallcot Cottage, and McCall's Demonstration House are designated New York City Landmarks.
20. This building is located within the SoHo-Cast Iron Historic District.
21. The church is a designated New York City Landmark.
22. NYC, Dept. of Buildings, Manhattan, Plans, Permits and Dockets (NB 179-1904); St. Luke's, Plant Pavilion blueprints (Ernest Flagg, c. 1904) and *Annual Reports* (1901-11); St. Luke's, Executive Committee of the Bd. of Managers, *Minutes* (1903-06); "Gift to St. Luke's Hospital," *NYT*, Nov. 6, 1903, 16; "St. Luke's Hospital Addition" and "Projected Buildings," *RERG*, Apr. 9, 1904, 790 and 819; "The New Wing at St. Luke's Hospital," *NYT*, Oct. 21, 1906, IV, 4; Dolkart; "Henry Bradley Plant," *DAB* 7 (1934), 646-647; "Henry B. Plant and the Plant System," www.plantmuseum.com website; Stanley Turkel, "Henry Bradley Plant," www.ishc.com/library/plant.doc website; "Mrs. H.B. Plant May Receive \$7,000,000," *NYT*, Jan. 5, 1902, 24; "H.B. Plant's Widow a Bride," *NYT*, Jan. 20, 1904, 7; "Plant Estate Agreement," *NYT*, June 8, 1904, 9.
23. St. Luke's, *Annual Report* (1901), 10.
24. St. Luke's, Bd. of Managers, *Minutes*, Sept. 30, 1901, 508, and *Annual Report* (1901), 10-11.
25. St. Luke's, *Annual Report* (1902), 9-10 and 14-16.
26. *Ibid.* (1904), 9.
27. *NYT*, Nov. 6, 1903.
28. Henry Plant's son by his first wife, Morton Freeman Plant (1852-1918), was vice president of the Plant Investment Co. from 1884 to 1902. His residence (1903-05, Robert W. Gibson) at 651 Fifth Avenue was converted in 1917 for use by Cartier jewelers and is a designated New York City Landmark.
29. *NYT*, Oct. 21, 1906.

30. St. Luke's, Exec. Commit., *Minutes*, Nov. 5, 1903, to Jan. 22, 1904, 416-440.
31. *RERG*, Apr. 9, 1904.
32. St. Luke's, *Annual Report* (1905), 13.
33. St. Luke's, Exec. Commit., *Minutes*, Jan. 26, 1906, 568.
34. *NYT*, Oct. 21, 1906.
35. St. Luke's, *Annual Report* (1911), 14.
36. NYC, Dept. of Buildings (NB 308-1926); St. Luke's, Scrymser Pavilion blueprints (Ernest Flagg, c. 1926) and (1944), and *Annual Reports* (1926-29); St. Luke's, Exec. Commit., *Minutes* (1923-28); "James Alexander Scrymser," *DAB* 8 (1935), 521; www.atlantic-cable.com website; "Obituary Notes" [Mary C. Scrymser], *NYT*, July 17, 1926, 13; "Institutions Get Stock," *NYT*, July 27, 1926, 21; "Mrs. Scrymser Left \$200,000 to Charity," *NYT*, Apr. 16, 1927, 10.
37. St. Luke's, Exec. Commit., *Minutes*, Dec. 24, 1925, 3030.
38. St. Luke's, *Annual Report* (1927), 22.
39. In 1866-68, Scrymser owned an estate in the Riverdale Historic District, the Bronx. See: LPC, *Riverdale Historic District Designation Report* (N.Y.: City of New York, 1990), prepared by Jay Shockley, Elisa Urbanelli, and Marjorie Pearson.
40. St. Luke's, Exec. Commit., *Minutes*, May 25, 1923, 2579.
41. St. Luke's, *Annual Report* (1927), 37.
42. Dolkart; "Agreement of Consolidation between St. Luke's Hospital and Woman's Hospital..." (1952); Columbia-Presbyterian Medical Center, "Columbia Expands its Affiliations with St. Luke's and Roosevelt," *The Stethoscope* (June 1971).
43. St. Luke's, Plant Pavilion blueprints.
44. St. Luke's, Scrymser Pavilion blueprints.

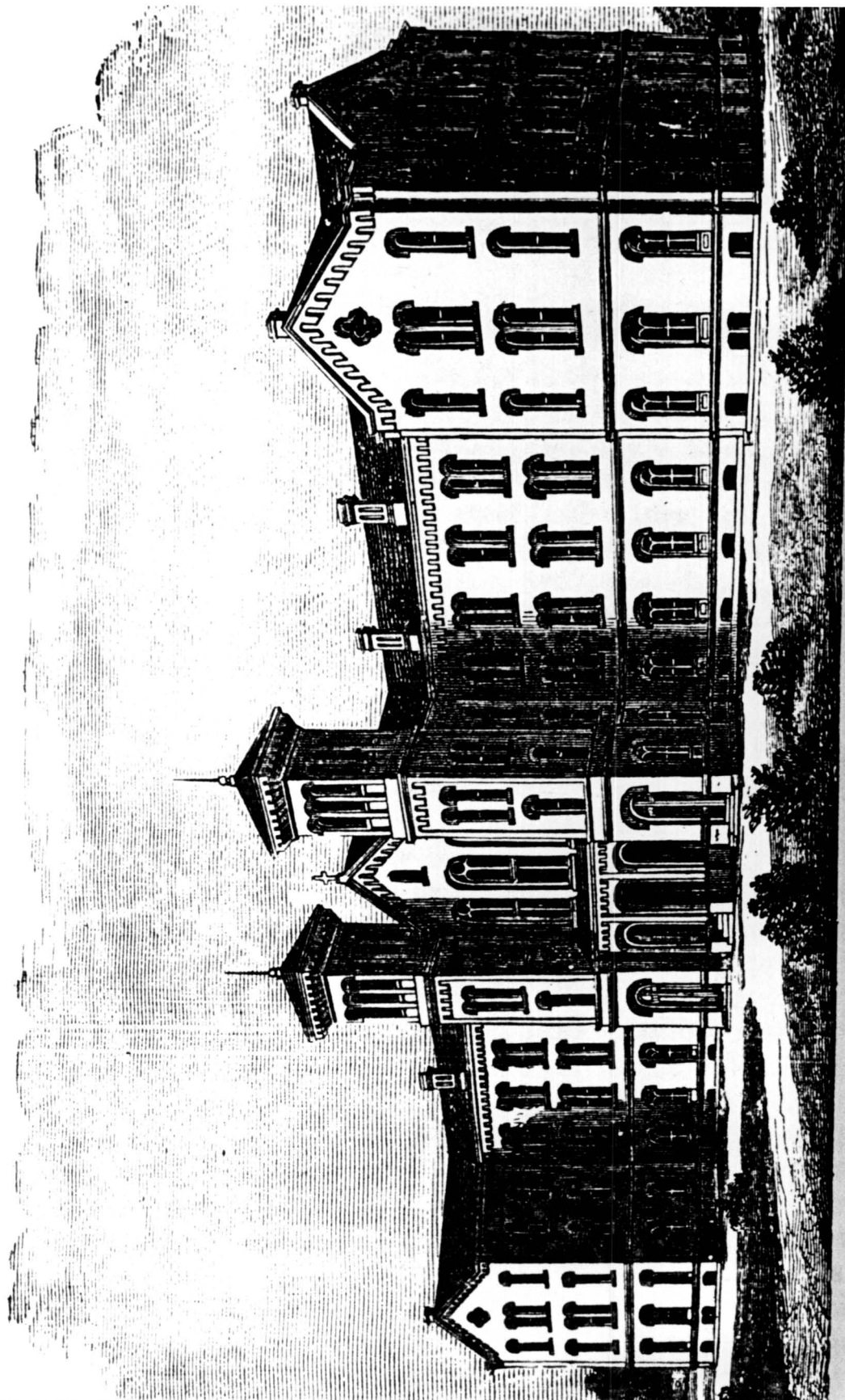
FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of these buildings, the Landmarks Preservation Commission finds that the Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital (now St. Luke's-Roosevelt Hospital Center), have 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.

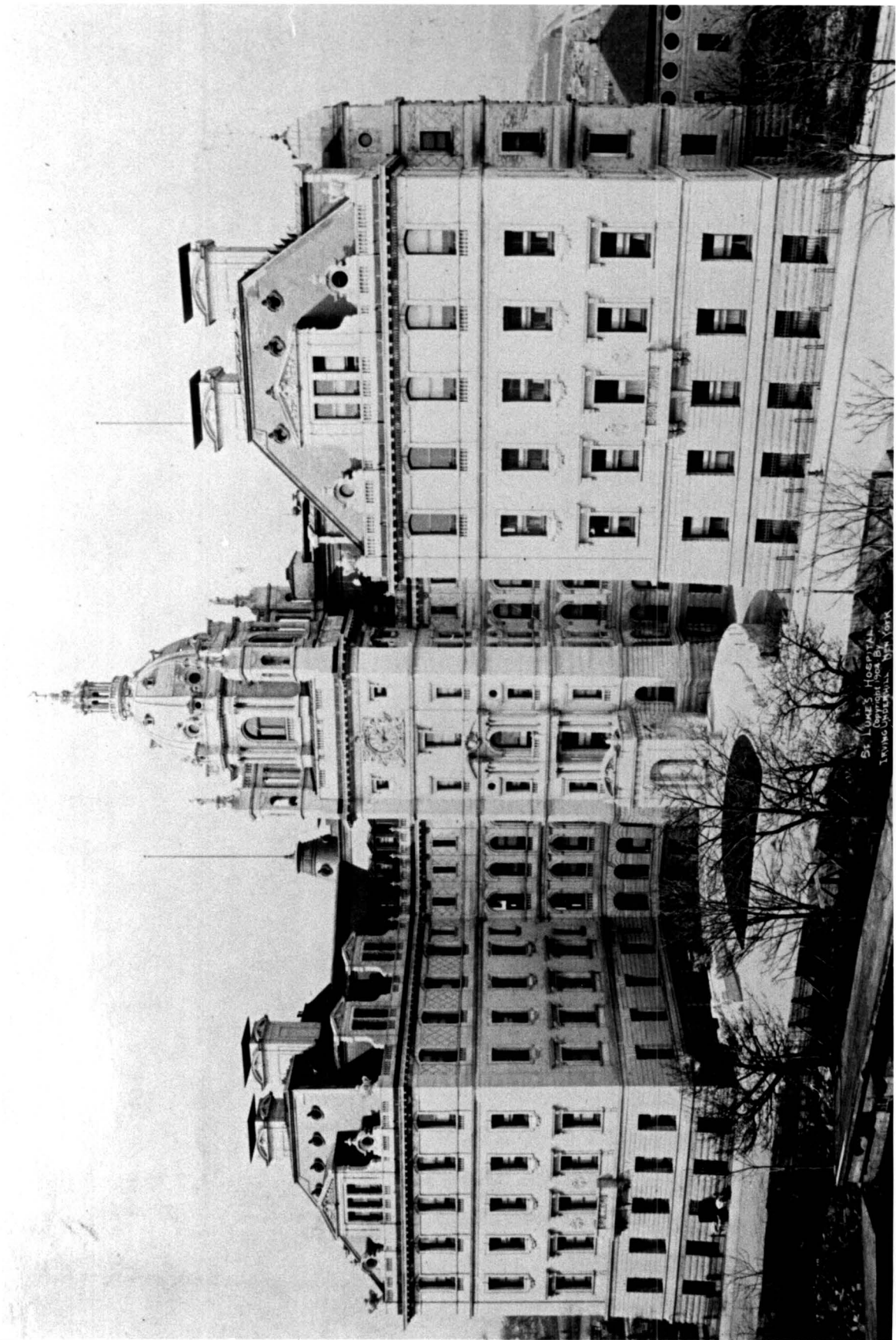
The Commission further finds that, among their important qualities, the Plant and Scrymser Pavilions for Private Patients (1904-06 and 1926-28) are two of the six surviving buildings of eight constructed to designs by architect Ernest Flagg at St. Luke's Hospital in Morningside Heights; that the Episcopal Church-affiliated St. Luke's, New York's fourth oldest hospital (1850) and formerly located (1858) on West 54th Street at Fifth Avenue, chose a block-long site in 1892 for a new complex next to the planned Cathedral of St. John the Divine; that the skillful design by the Beaux-Arts trained Flagg, a cousin of the wife of Cornelius Vanderbilt II, chairman of St. Luke's executive committee, was selected despite his having only started his practice and this being his first commission; that Flagg's plan featured nine handsome French Renaissance Revival style pavilions arranged symmetrically around a central, domed administrative pavilion, five of which were built in 1893-96 and clad in rusticated stone and buff-colored brick, with mansard roofs; that this scheme further developed the standard late-nineteenth-century pavilion scheme for American hospitals, an arrangement seen as functional and healthful in providing light and fresh air and isolating germs; that the Plant and Scrymser Pavilions, added to the east of the original complex, facing Morningside Park, provided facilities for wealthy private patients, helping to subsidize other hospital programs; that Margaret J. Plant, widow of Henry Bradley Plant, became a major philanthropist with the inheritance of her husband's fortune, earned mainly from Southern railroads, steamship lines, and hotels; that the Scrymser Pavilion was named for James Alexander Scrymser, a pioneer in the development of telegraph cable lines in the Western Hemisphere, whose legacy of over one million dollars was received by the hospital after the death of his widow Mary Catherine in 1926; and that the Plant and Scrymser Pavilions are among the significant institutional buildings that contributed to making Morningside Heights the "Acropolis" of Manhattan.

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 Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital (now St. Luke's-Roosevelt Hospital Center), 401 West 113th Street and 400 West 114th Street (aka 30-34 Morningside Drive), Borough of Manhattan, and designates Manhattan Tax Map Block 1866, Lot 1 in part and adjacent fence, consisting of the property bounded by a line beginning at the southeasternmost corner of the stone base of the yard fence at the southeastern corner of the lot, extending northerly along the easternmost edge of said stone base and a line extending northerly to the northeastern corner of the lot, westerly along part of the northern lot line to a point on a line extending northerly from the westernmost edge of the Scrymser Pavilion, southerly along said line and the westernmost edge of the Scrymser Pavilion to the southwesternmost corner of the Scrymser Pavilion, easterly along part of the southernmost edge of the Scrymser Pavilion, southerly along the westernmost edge of the covered passageway of the rear courtyard, westerly along part of the northernmost edge of the Plant Pavilion, southerly along

the westernmost edge of the main portion of the Plant Pavilion (excluding the western wing of the Plant Pavilion) and southerly to a point on a line extending westerly from the southernmost edge of the stone base of the Plant Pavilion's areaway fence, and easterly along said line and the southernmost edge of said stone base and the stone base of the eastern yard fence, to the point of beginning, as its Landmark Site.

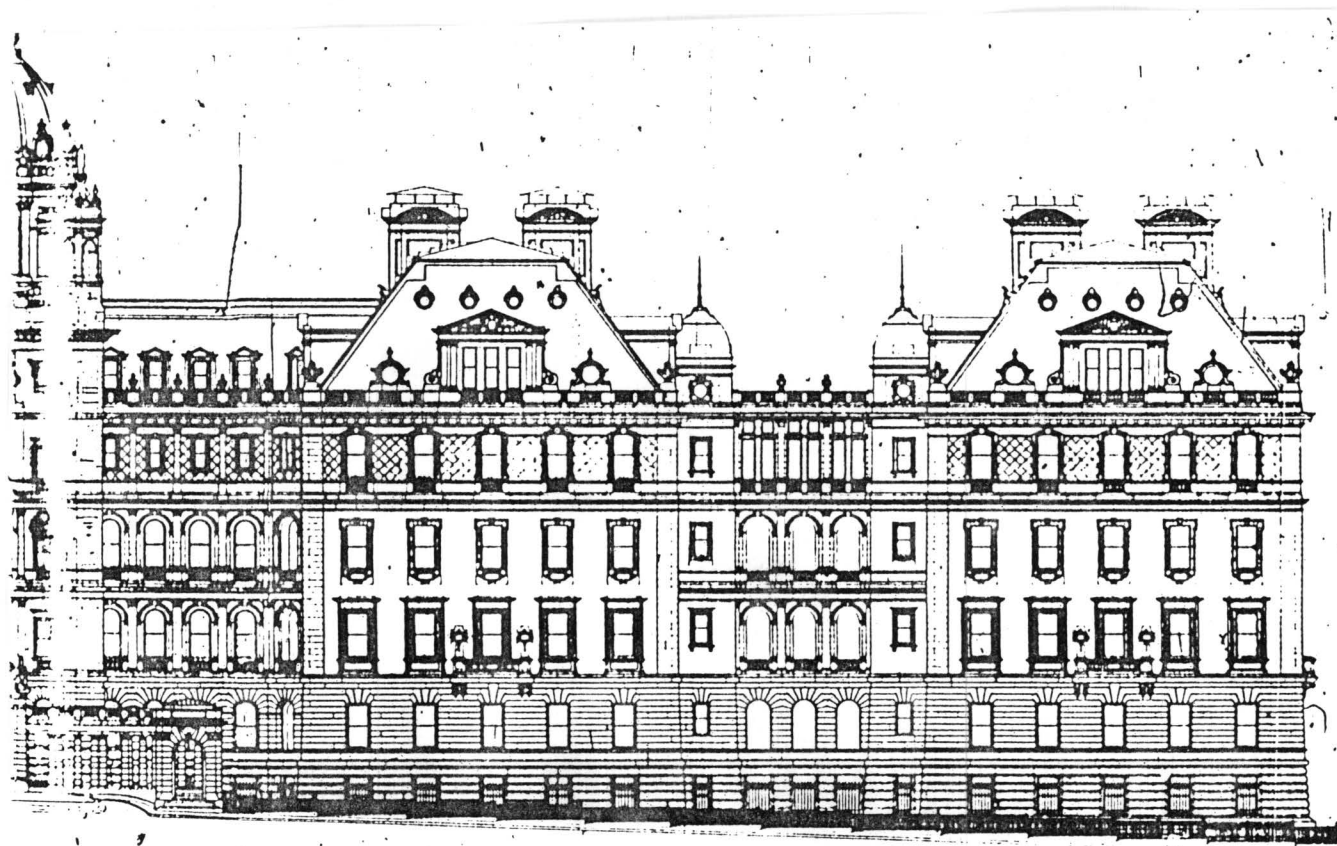


St. Luke's Hospital (1854-58, John W. Ritch), West 54th Street and Fifth Avenue
Source: Rev. J.F. Richmond, *New York and Its Institutions 1609-1871* (1871)



St. Luke's Hospital

Source: Irving Underhill (1904), Library of Congress



Rendering of St. Luke's Hospital, indicating southeast pavilion (right), site of later Plant Pavilion
Source: *Brickbuilder* (Feb. 1896)



Plant Pavilion for Private Patients

Source: St. Luke's Hospital, *Annual Report* (1906)

SAINT-LUKE'S HOSPITAL.

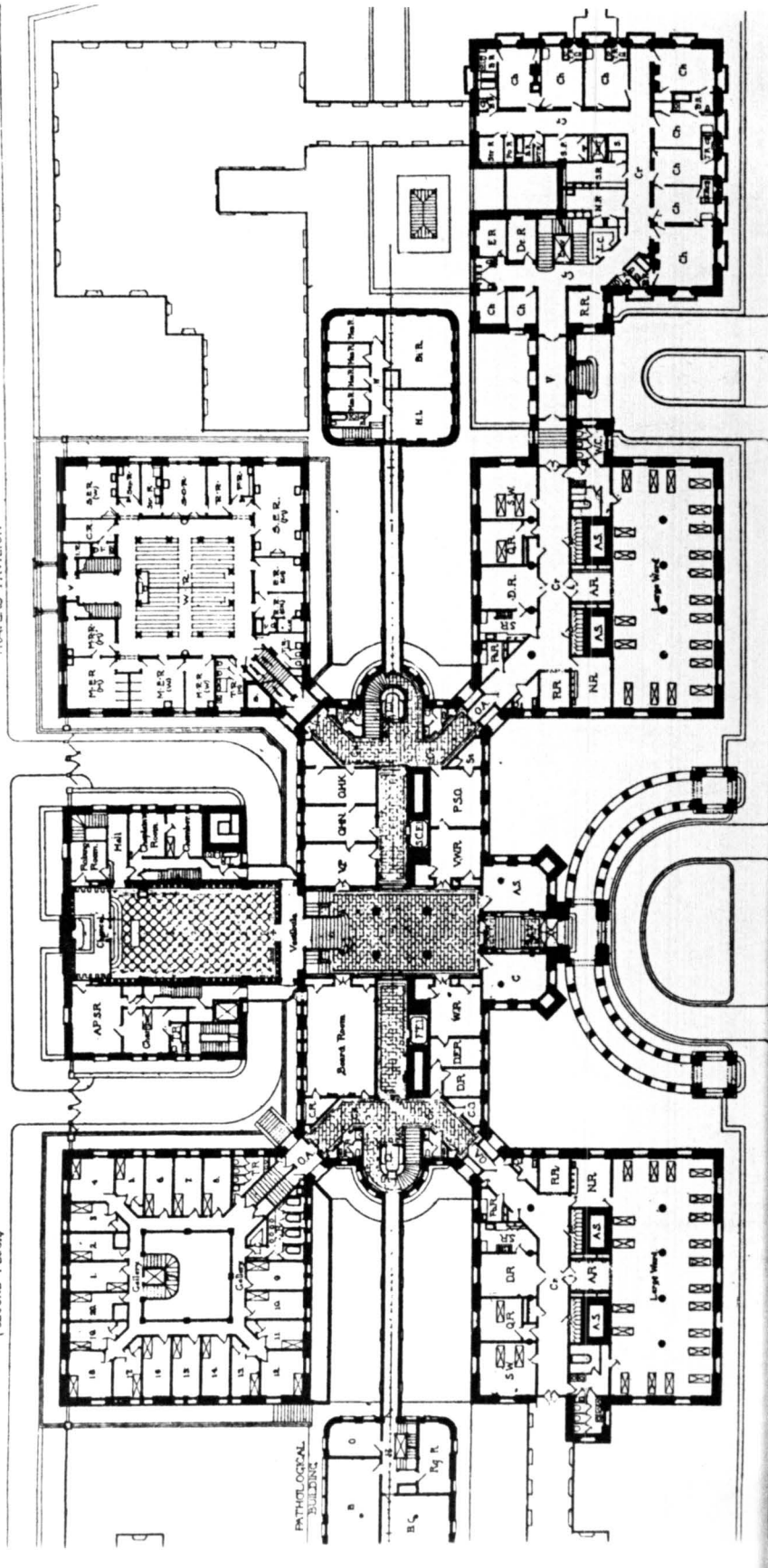
NEW YORK ERNEST FLAGG, ARCHITECT.

VANDERBILT PAVILION
(NURSES HOME)
(SECOND FLOOR)

CHAPEL PAVILION
(SECOND FLOOR)

TRAVERS PAVILION

FUTURE PAVILION



Plan of St. Luke's Hospital, with Plant Pavilion (lower right)
Source: St. Luke's Hospital, Annual Report (1928)



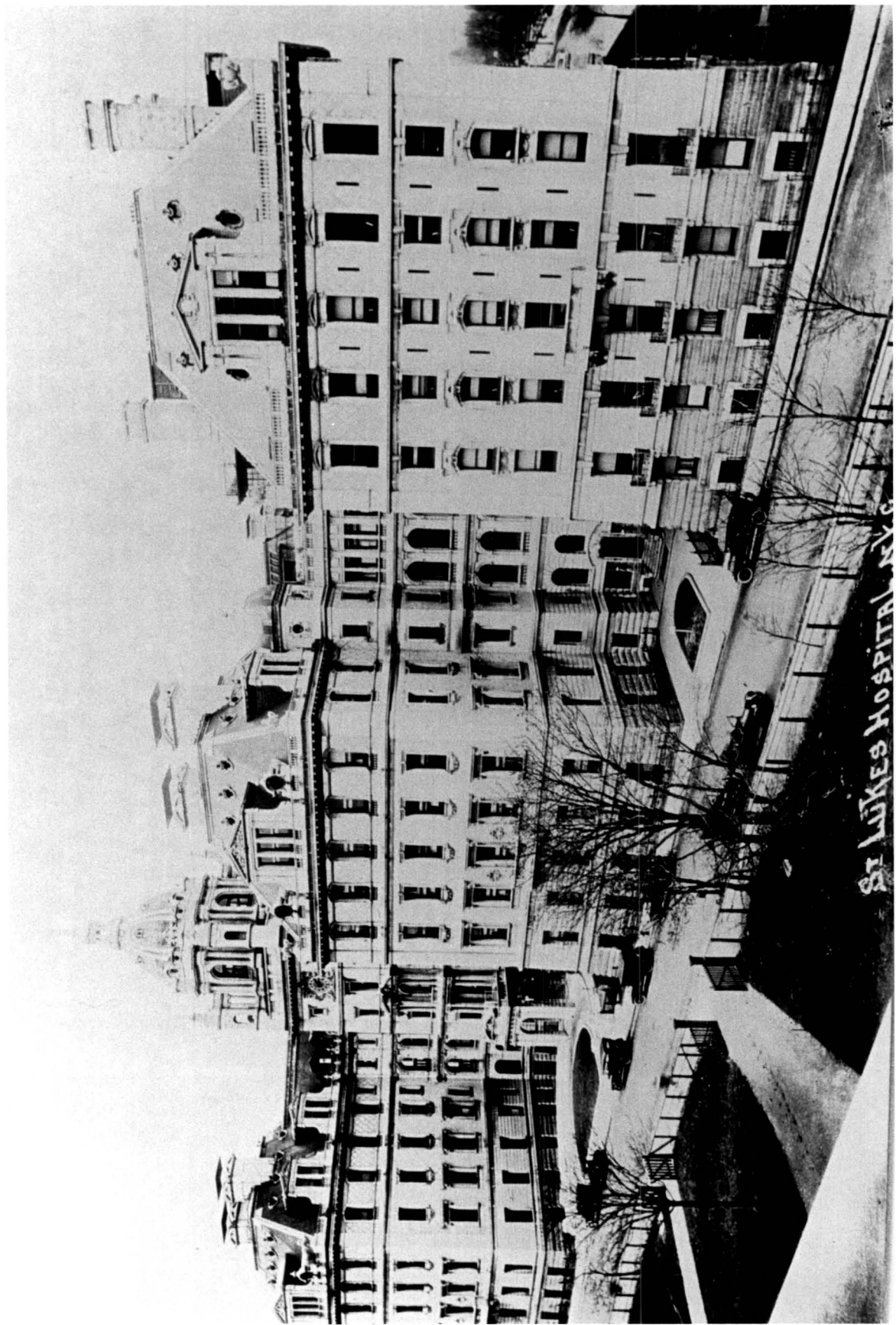
ST. JOHN'S CATHEDRAL & ST. LUKE'S HOSPITAL. C. 1910.
COURTESY 1906, BY
IRVING UNDERHILL, 18 FINE PLATE N.Y.

St. Luke's Hospital with Plant Pavilion, Cathedral of St. John the Divine, and Morningside Park
Source: Irving Underhill (1906), Library of Congress



CATHEDRAL OF ST. JOHN THE DIVINE
Morningside Park
Copyright 1910 By Irving Underhill, New York

St. Luke's Hospital with Plant Pavilion, Cathedral of St. John the Divine, and Morningside Park
Source: Irving Underhill (1910), Library of Congress



St. Luke's Hospital with Plant Pavilion (right)
Source: St. Luke's Hospital Archives



Plant Pavilion for Private Patients
Source: St. Luke's Hospital Archives



St. Luke's Hospital with Plant Pavilion (right)
Source: St. Luke's Hospital Archives



Plant Pavilion, West 113 Street facade
Photo: Carl Forster



Plant Pavilion

Photo: Carl Forster



Plant Pavilion

Photo: Carl Forster



Plant Pavilion, upper portion
Photo: Carl Forster



HENRY BRADLEY PLANT

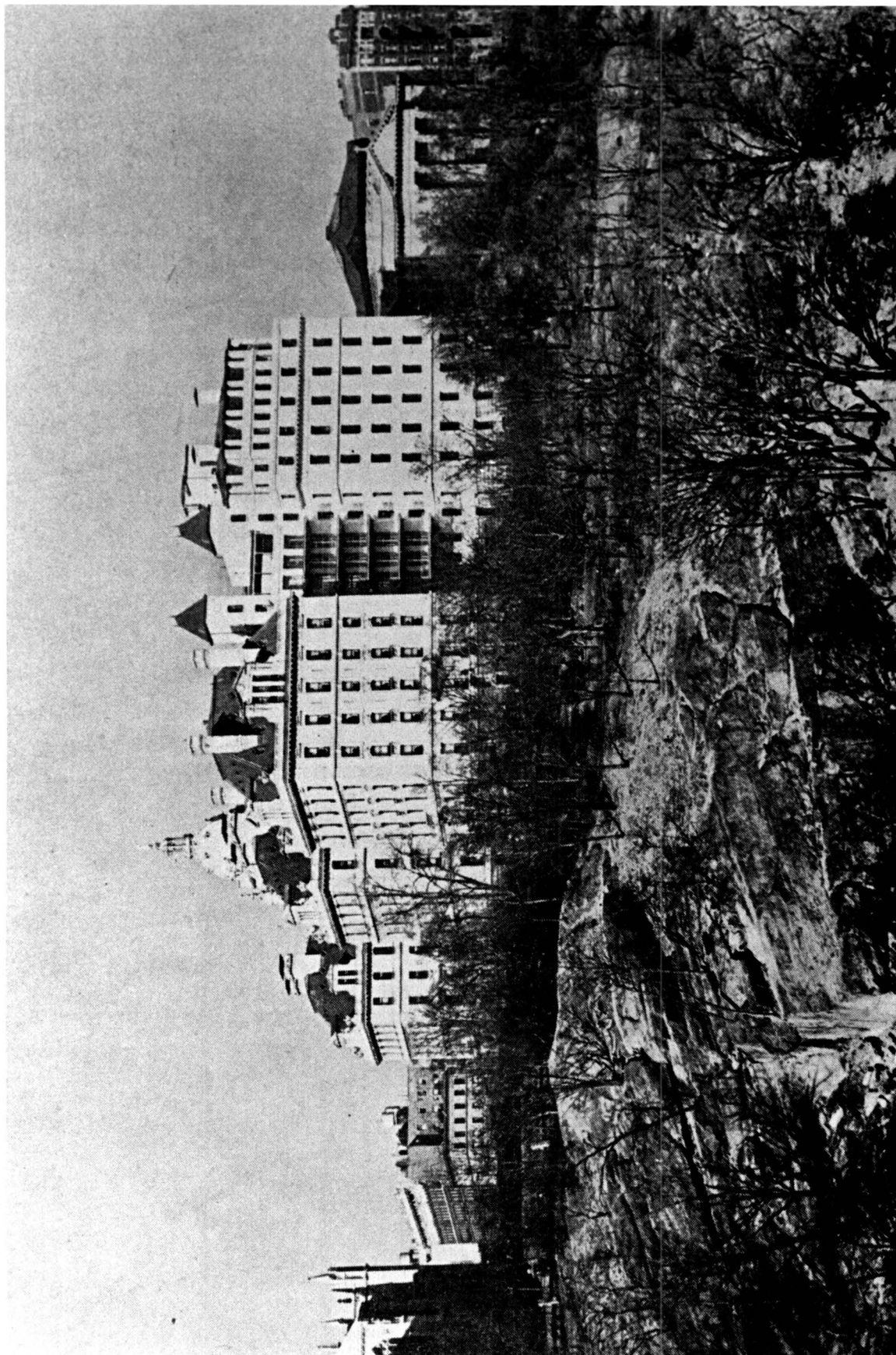


JAMES ALEXANDER SCRYMSER



MARY CATHERINE
PRIME SCRYMSER

Source (upper and lower left): Moses King, *Notable New Yorkers of 1896-1899* (1899)
Source (lower right): St. Luke's Hospital Archives



Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital
Source: St. Luke's Hospital, *Annual Report* (1927)



Scrymser Pavilion

Photo: Carl Forster



Strymser Pavilion

Photo: Carl Forster



Scrymser Pavilion, upper portion
Photo: Carl Forster



Scrymser Pavilion, west facade
Photo: Carl Forster

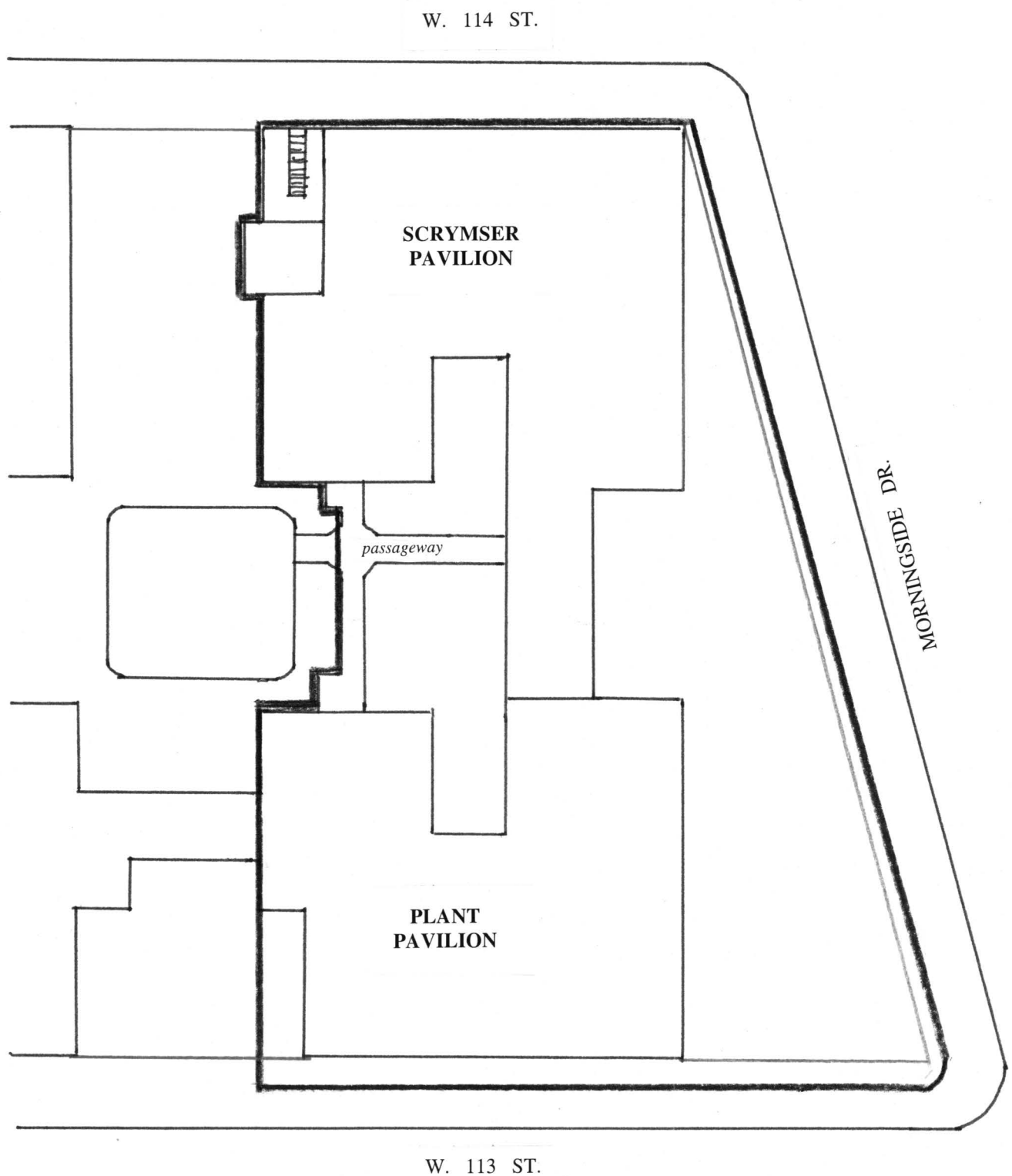


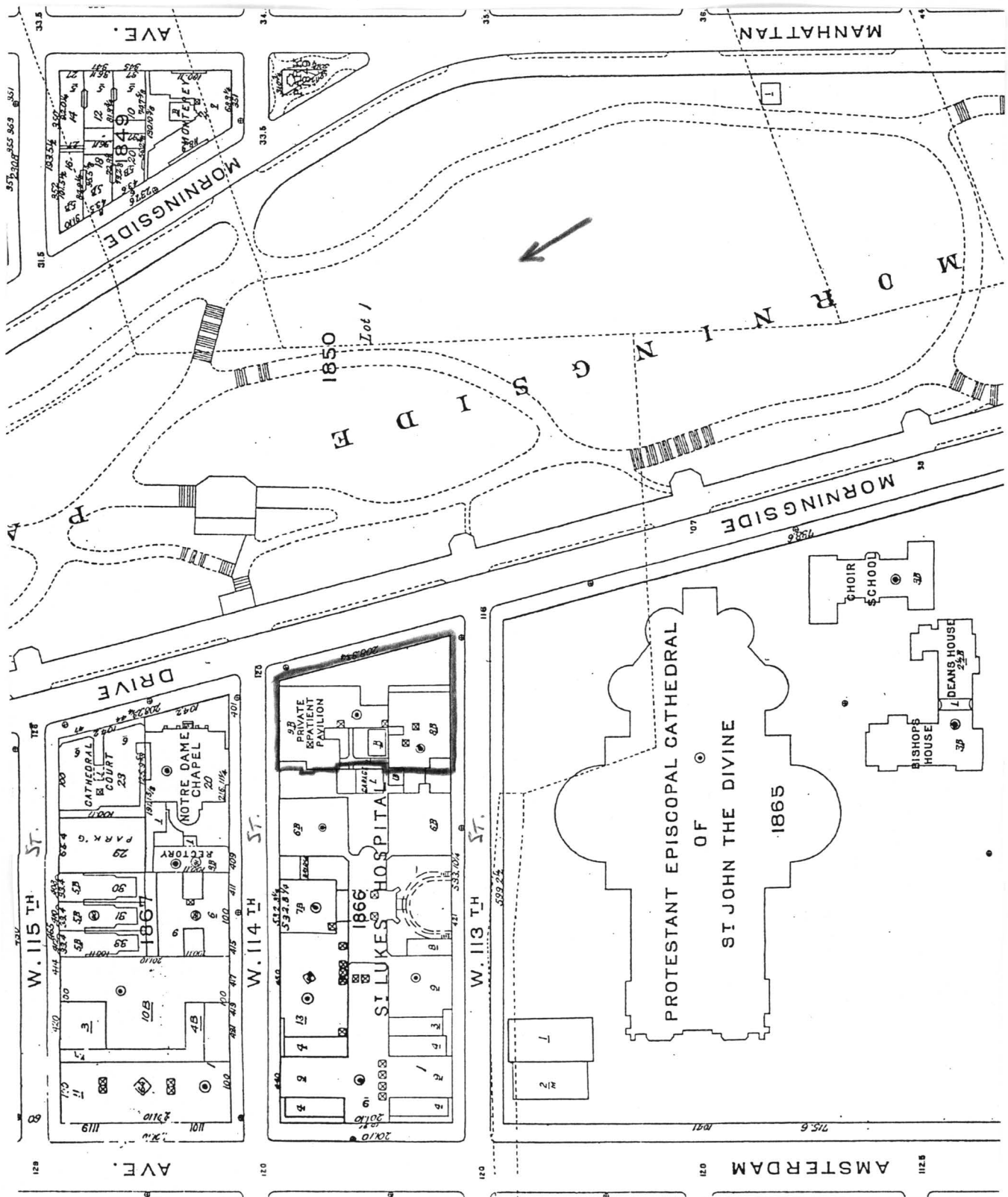
Scrymser Pavilion, upper portion
Photos: Carl Forster



Strymser Pavilion, southern wing
Photos: Carl Forster

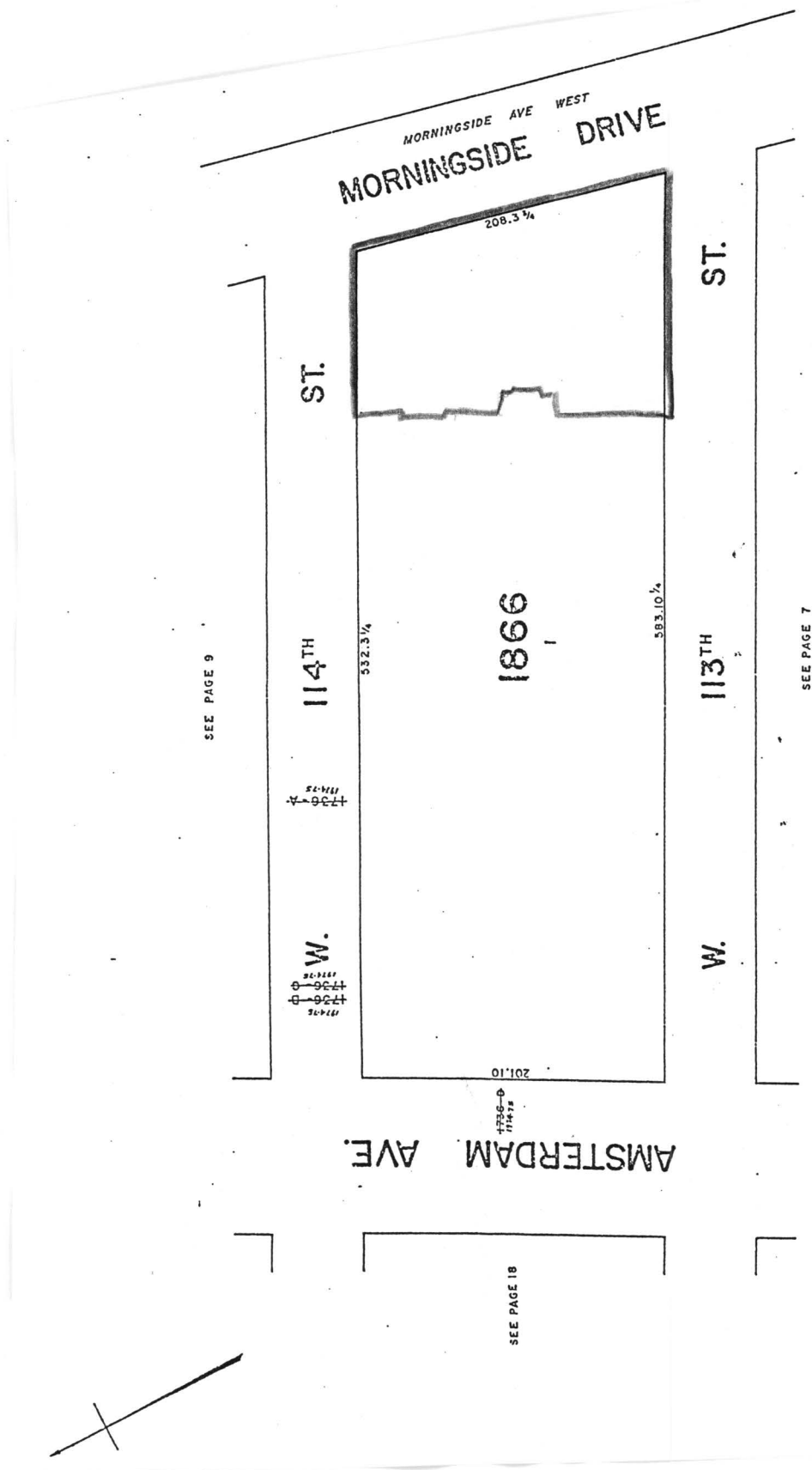
Landmark Site: PLANT and SCRYMSER PAVILIONS for PRIVATE PATIENTS, ST. LUKE'S HOSPITAL (now St. Luke's-Roosevelt Hospital Center)
401 West 113th Street and 400 West 114th Street (aka 30-34 Morningside Drive), Manhattan.





Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital (now St. Luke's-Roosevelt Hospital Center)

Source: Sanborn, *Manhattan Land Book* (2000-2001), pl. 127



Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital (now St. Luke's-Roosevelt Hospital Center

Landmark Site: Manhattan Tax Map Block 1866, Lot 1 in part

Source: Dept. of Finance, City Surveyor, Tax Map