

95 Madison Avenue (The Emmet Building)



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LOCATION

Borough of Manhattan
95 Madison Avenue (aka 89-95 Madison
Avenue; 26 East 29th Street)

LANDMARK TYPE

Individual

SIGNIFICANCE

No. 95 Madison Avenue is a 16-story Neo-Renaissance office building designed by Barney & Colt for Dr. Thomas Addis Emmet in 1912. Built to serve commercial tenants in the newly developed wholesale district north of Madison Square, the building's emphasis on verticality and its extravagant terra-cotta decoration are emblematic of the New York City skyscraper style at the turn of the 20th century.



Emmet Building
Library of Congress, 1913 (above)



Emmet Building
LPC, 2018 (left)

95 Madison Avenue (The Emmet Building)

(Aka 89-95 Madison Avenue; 26 East 29th Street)
Manhattan

Designation List 504 LP-2603

Built: 1912

Architect: Barney & Colt

Landmark Site: Borough of Manhattan, Tax Map
Block 858, Lot 58

On February 20, 2018, the Landmarks Preservation Commission held a public hearing on the proposed designation of 95 Madison Avenue (The Emmet Building) as a New York City Landmark and the proposed designation of the related Landmark Site (Public Hearing Item No. 2). The hearing had been duly advertised in accordance with the provisions of the law. Six people testified in favor of the proposed designation, including the building's owner and representatives of Community Board 5, the Historic Districts Council, the New York Landmarks Conservancy, the Society for the Architecture of the City, and the Twenty-Ninth Street Neighborhood Association. No one testified in opposition. The Commission also received two written submissions in support of the proposed designation, one from State Senator Liz Kreuger, Assembly Member Richard Gottfried, and Council Member Ben Kallos, and one from a representative of the Victorian Society of America Metro New York Chapter.

Summary

95 Madison Avenue (The Emmet Building)

This richly ornamented sixteen-story limestone and terra-cotta building, designed by Barney & Colt, was constructed between 1911 and 1912 for the prominent physician and collector Thomas Addis Emmet (1828-1919). Built to serve commercial tenants in the newly developed wholesale district north of Madison Square, the building's emphasis on verticality and its extravagant terra-cotta decoration are emblematic of the New York City skyscraper style at the turn of the 20th century.

A pioneering gynecological surgeon, Dr. Emmet occupied a town house at 89 Madison Avenue for almost half a century and acquired similar buildings at 91, 93, and 95 Madison Avenue for his medical practice. In the early 1900s, Dr. Emmet replaced the four old houses with this building. Primarily a commercial structure leased to tenants for wholesale showrooms, it also contained Dr. Emmet's elegant penthouse apartment designed to showcase his extensive library and collection of art and antiques. While it was common to have a janitor's apartment at the top of a commercial building it was thought that this was the first time in New York City that such an elaborate residential space was incorporated into a skyscraper.

The architects, John Stewart Barney (1869-1924) and Stockton Beekman Colt (1863-1937), were both Columbia graduates who had worked as draftsmen in the offices of George B. Post. Barney subsequently worked in partnership with Henry Otis Chapman from 1894 to 1910 and was well known for his medieval and Northern Renaissance Revival churches, hotels, and commercial buildings. Colt had

partnered with Trowbridge & Livingston from 1894 to 1897 before establishing an independent practice. The Emmet Building was probably the first work of Barney & Colt's partnership, which lasted until around 1922.

The design of the Emmet Building combines Early French Renaissance ornament with a Neo-Gothic vertical effect and state-of-the-art steel frame construction. Located on a corner site and almost square in plan, the building features a tripartite articulation with heavy corner bays framing three lighter four-window-wide center bays. The three-story base is faced with Indiana limestone with Italian marble revetments accenting the column shafts. Elaborate composite capitals, medieval figures surmounted by canopies, cartouches, and gargoyles also provide decorative interest on the lower stories. The upper stories are faced with terra cotta and feature a series of Gothic-inspired colonnades with clustered piers and shafts that rise unbroken from the fifth to the twelfth stories. The five-story crown is liberally encrusted with Renaissance motifs including baluster columns, elaborate cornices, foliate friezes, grotesques, console brackets, herms, and a mansard roof with stepped dormers. The building's striking facades have been sensitively maintained, and retain a high degree of historic integrity.

Building Description

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The 16-story Emmet Building is nearly square in plan and occupies a prominent corner site, with primary facades on Madison Avenue and East 29th Street. Both façades are organized with heavy corner bays and three lighter inner bays, and divided vertically in a tripartite configuration. The building consists of a three-story base with wide-spaced Corinthian columns, a ten-story middle section with a pattern of projecting vertical pilasters with recessed metal spandrels, and an elaborate crown consisting of two stories set within an ornamented three-bay arcade, an attic story, and a steep mansard roof. A series of six projecting cornices demarcate the building's sections horizontally. The three-story base is clad in limestone, and the upper floors are faced with terra cotta, as are all of the projecting sculptures and other decorative details. The attic story is faced with red brick in between terra-cotta window surrounds. The mansard roof was originally covered in red tile, although this has since been replaced. The decoration is largely done in the Early French Renaissance style, with some Gothic elements as well, such as the narrow medieval humans and gargoyles positioned under canopies on the fourth and thirteenth stories, and along the large arcades. The uninterrupted pilasters running from the fifth to the twelfth stories also give the Emmet Building an emphasis on verticality similar to the Neo-Gothic skyscraper style then in vogue in New York City.

The Corinthian columns at the ground level are made of green marble and inlaid with vertical lines of limestone, which connect to the limestone facing of the base and the corner piers. Large cast-

iron spandrels with scroll and shield motifs are positioned horizontally between these columns. Elaborate composite capitals, medieval figures, cartouche motifs, canopies, and gargoyles also provide decorative interest on the lower stories. Vertical pilasters run uninterrupted to the upper arcades, and these top five stories and the attic are extravagantly decorated with a variety of Renaissance motifs, including elaborate cornices, foliate friezes, and a mansard roof with stepped dormers. The building retains its original metal-clad kalemlein one-over-one sash windows, as well as many of the original kalemlein transoms and copper louvres on the ground-floor storefronts.

The main building entrance is positioned on the far south side of the Madison Avenue façade; a secondary entrance is located on the easternmost edge of the East 29th Street facade. There are two entrances to the first-floor store, one located just to the north of the main building entrance on Madison Avenue, and another on the northwestern side of the Madison Avenue façade. The ground-floor storefronts on both sides of the building are original, with the exception of the corner storefront entrance bay.

Alterations: The corner entrance to the ground-floor store on the Madison Avenue facade is a replacement (this bay was originally identical to westernmost one on the 29th street façade); doors at both building entrances are non-historic replacements; transom with number plate above the main building entrance doors is a non-historic replacement; the ground-floor storefront just north of the main entrance on Madison Avenue originally had a projecting vestibule that has been removed; roof replaced; topmost projecting terra-cotta cornice replaced; steel-reinforcements installed on other cornices; minor reconstruction of terra-cotta decoration on lower floors; minor exterior masonry repair; two windows replaced with vents on

thirteenth floor, one on each of the two visible facades.

Site History

95 Madison Avenue (The Emmet Building)

History of Madison Square North

The Emmet Building is located in the Madison Square North neighborhood, which along with its namesake park during the 19th century. Madison Square Park had its origins in the so-called Commissioner's Plan of 1811, which divided Manhattan into a rectangular grid of streets north of 14th Street. The plan set aside specific areas as markets and parks, including a parade ground named for President James Madison that encompassed 23rd to 34th streets between Third and Seventh avenues. By 1847, the parade ground was reduced to its current size, running from 23rd to 26th streets between Madison and Fifth avenues, and turned into a public park. Madison Avenue itself was constructed during the 1840s, providing a break between the wide distance between Park and Fifth avenues.¹

The city's attention was drawn to midtown in the middle of the 19th century. Roads were improved, a new transit tunnel was built between 33rd and 42nd Street on Park Avenue, and the 1853 World's Fair took place in Bryant Park. The streets surrounding Madison Square became a residential enclave for the city's elites and upper middle classes.² The majority of these residences were four- or five-story brick or brownstone-fronted buildings in the popular Italianate style, characterized by projecting pediments and cornices, and broad stoops leading to the parlor floor entryways. These houses lined Fifth Avenue, Madison Square, and the side streets, usually maintaining a uniform setback interrupted only by an occasional church or

commercial structure.³

As New York City's population pushed northward after the Civil War, an increasing number of commercial buildings were constructed along the streets just north of Madison Square Park, as well as a mix of other enterprises, like shops, theatres, restaurants, and hotels.⁴ The neighborhood's most famous building during the late 19th century was Madison Square Garden, located on the east side of Madison Avenue between 26th and 27th streets.⁵ P. T. Barnum, the famed circus impresario, converted a former railroad depot into a "Great Hippodrome" in 1874, and during the next six years, the building served various purposes, including as a concert hall. In 1880, that building was condemned and Barnum developed plans to construct another ambitious entertainment complex on the site. In 1887, the site was acquired by the Madison Square Amusement Company and the architects McKim, Mead & White designed a pale yellow brick Spanish Renaissance style building that opened in 1890. The new Madison Square Garden incorporated two theaters, a restaurant and ballroom, as well as a cafe and roof garden, with a 341-foot-high apartment tower that was modeled on the Giralda in Seville, Spain. The complex helped put Madison Square on the skyline, and spurred further interest in the neighborhood as a center of both business and leisure.

The scale and density of the neighborhood around Madison Square increased after 1890. The new tall office buildings, such as the 21-story Flatiron Building (1902-1903) reflected both the development of the skyscraper as a distinct building type, and the gradual emergence of Madison Square North as an important mercantile district.⁶ Retailers such as Macy's and B. Altman's moved into the 34th Street and Fifth Avenue corridor, and merchants followed their clients to midtown. By 1910 the blocks between 23rd and 30th streets between Lexington and Seventh avenues were dominated by

the wholesale industry.⁷ The infrastructure of the new midtown district represented for businesses an appealing improvement on that found below 14th Street. Streets were better paved, there were more garage and stabling facilities, and trucks could make more efficient deliveries.⁸ New subway lines, bridges, and rail terminals made midtown more reachable for commuters and visitors from the outer boroughs and New Jersey, and the ports on Manhattan's west side gave businesses easy access to global shipping markets. Lower Madison Avenue in particular was positioned to take advantage of these connections because of its location near two subway routes at Park Avenue and Broadway, as well as a crosstown trolley on East 28th and 29th streets.⁹

Skyscrapers in New York City

At the turn of the 20th century, the form of the New York City "skyscraper" was largely set, dictated by innovations such as the elevator and steel construction, and by ever-increasing real estate values.¹⁰ These components had combined to produce buildings as tall as the technology would allow, becoming, as Cass Gilbert called them, "machine[s] that make the land pay."¹¹ Aesthetically, skyscrapers around 1900 tended to adopt the classical Beaux-Arts style and base-shaft-capital configuration seen at the 1893 Columbian Exposition and encouraged by the City Beautiful movement, although a new emphasis on Gothic verticality would soon enter the lexicon, such as in Gilbert's West Street Building (1907, a designated New York City landmark).¹²

In the developing commercial centers north of Union Square, the standard skyscraper form, in which height was the foremost requirement, gave way to an adaptation which prioritized the open offices and natural light needed by the wholesale industry. The Emmet Building is a quintessential example of this new commercial style, described in

detail in *Architectural Record* in 1910.¹³ These loft and office buildings were usually twelve to eighteen stories tall, and had higher ceilings and floor plates interrupted by fewer columns than those located below 14th Street. To insure adequate natural light, the buildings had large windows and rear light courts, and were often located on corner sites. To differentiate the buildings among their neighbors, heavy corner elements were emphasized, and their crowns were distinguished with decorative cornices and elaborate terra-cotta ornamentation. As would be the case in the Emmet Building, modern features were provided for tenants, such as separate freight entrances and elevators, mail chutes in each loft, automatic sprinkler systems, and "filtered air."¹⁴ These revisions to the New York City skyscraper style suited the specific types of wholesale businesses that came to dominate the Madison Square North neighborhood as it shifted from a residential district to a commercial one.

Dr. Thomas Addis Emmet

Dr. Thomas Addis Emmet was born in Virginia in 1828, his father born in Ireland and his mother in Bermuda. Emmet was a grandson of the Irish patriot and well-known American lawyer also named Thomas Addis Emmet. Dr. Emmet himself was a lifelong collector of Irish literature and memorabilia, and after his retirement in the early 20th century would publish several books and articles on Irish history.¹⁵ Dr. Emmet attended medical school in Philadelphia, and moved to New York City in 1849, where he was a resident at a hospital on Ward's Island and began practicing as a gynecologist at the city's new Woman's Hospital in 1855.¹⁶ The Woman's Hospital had been incorporated in 1853 by a number of wealthy New York women to function as a service to the urban poor, and was directed by Dr. J. Marion Sims in a rented town house located at 83 Madison Avenue. Dr. Emmet was hired to serve

as the hospital's chief gynecological surgeon, while at the same time establishing his own private practice, which he would run for the next 50 years. Dr. Emmet was an innovator in the field, becoming nationally recognized for his plastic surgery techniques for childbirth-related injuries, and published the first modern gynecology textbook, *The Principles and Practice of Gynecology*, in 1879.¹⁷ Woman's Hospital's 30 beds were filled almost as soon as it opened on Madison Avenue, and in 1867, the hospital moved uptown to a larger facility on Lexington Avenue and 50th Street. In the early 20th century Woman's Hospital moved to 110th Street and Amsterdam Avenue and eventually merged with St. Luke's and Roosevelt Hospitals.¹⁸

History of 89-95 Madison Avenue

Shortly after Woman's Hospital left Madison Avenue, Dr. Emmet decided to stay in practice on the same block, moving his personal residence to a town house at 89 Madison Avenue by 1872, and in the early 1880s acquiring 91, 93, and 95 Madison Avenue for a medical office and inpatient surgical practice.¹⁹ Dr. Emmet made several alterations to his residence at 89 Madison Avenue over the next 30 years, including adding a fifth story in 1880, and two rear extensions in 1883 and 1908.²⁰ This latter extension was designed by Stockton Beekman Colt, the same architect who would join forces with John Stewart Barney for the Emmet Building commission a few years later. 91, 93, and 95 Madison Avenue also underwent various alterations and extensions at Dr. Emmet's direction, and upon his retirement at the turn of the 20th century, these houses were used as rental properties and boarding houses.²¹ Dr. Emmet thus became familiar with real estate development and local architecture firms well before he decided to create a development company himself.

In addition to the four houses Dr. Emmet owned at 89 to 95 Madison Avenue, in May of 1910,

he purchased the next town house further east on 29th Street (26 East 29th Street), thus expanding his plot to approximately 100 by 100 feet square.²² The next year, when Dr. Emmet was 84 years old, he formed the Thomas Addis Emmet Realty Company, serving as president and appointing his two sons as directors. In August of 1911, the company officially purchased Dr. Emmet's lot consisting of the five properties, 89 to 95 Madison Avenue and 26 East 29th Street, and a large loft development project was announced.²³ Dr. Emmet planned to tear down these five town houses and erect in their place a large commercial structure of more than twelve stories, for the price of about \$500,000.²⁴ By November the architecture firm of Barney & Colt had been commissioned and the project was expanded to sixteen stories, including a penthouse apartment for Dr. Emmet and his family.²⁵

Architects Barney & Colt

The architects John Stewart Barney and Stockton Beekman Colt were both born in the tri-state area and attended Columbia University. Barney pursued further studies at the Ecole de Beaux-Arts in Paris and eventually paired up back in New York City with Henry Otis Chapman, forming the firm of Barney & Chapman. Colt worked for George B. Post before becoming a partner of Trowbridge & Livingston in the mid-1890s. Colt went on to work independently as an architect of large Manhattan residences and commercial buildings, and Barney & Chapman distinguished themselves in an array of office building, hotel, and church commissions, such as the Gothic Revival Church of the Holy Trinity on East 88th Street built in 1896-1897 (a designated New York City Landmark).²⁶

Both Barney and Colt were well established during the first decade of the 20th century. Colt won acclaim in 1905 for the fireproof tall office building he designed at 299 Broadway called the Barclay

Building, while in 1907 Barney published an article in *Architectural Record* regarding the adoption of Ecole des Beaux Arts methods in America, arguing that Americans should create their own national architecture based on a fuller understanding of building program than the French educational process allowed.²⁷ Barney was already familiar with the neighborhood north of Madison Square, having designed (with Chapman) the Revillon Building, a ten-story store and office building located at 13-15 West 28th Street in 1895-96.²⁸ In 1911, shortly before beginning work on the Emmet Building commission (or perhaps in anticipation of the project), Barney & Colt joined together in partnership, with offices located at 40 West 38th Street.²⁹

The Emmet Building

Construction began on the Emmet Building in 1912, with the Cauldwell-Wingate Company serving as general contractors, and the steel frame built by the Alfred E. Norton Company.³⁰ The facade of the Emmet Building is covered with terra-cotta carvings and complicated decorative motifs located at the entrances, along the multiple cornices, and at the dormers and roofline. The three-story limestone base is decorated with two-story tall Corinthian pilasters inlaid with green marble, as well as large cast-iron spandrels with scroll and shield patterns. The upper stories are faced with terra cotta and feature a series of Gothic-inspired colonnades with clustered piers and shafts that rise unbroken from the fifth to the twelfth stories.

The architects embraced the most current aspects of the contemporary New York City skyscraper style, placing a firm emphasis on verticality and marking their building's place within the city skyline with an extraordinarily lavish rooftop decorative program. The five-story crown is liberally encrusted with Renaissance motifs including baluster

columns, elaborate cornices, foliate friezes, grotesques, console brackets, herms, and a mansard roof with stepped dormers. Although most of the details are early French Renaissance in style, the overall appearance of the building's Gothic vertical effects are similar to Cass Gilbert's Woolworth Building, which was built the same year.³¹

The Emmet Building was organized into three parts, with a base, shaft, and capital that demarcated the different functions of the office building. The three-story base contained the street level store and offices of a single firm, with private elevators, staircases, and access to basement storage. The middle shaft section contained identical floors for offices and showrooms, and the top floor with elaborate decoration contained a penthouse residence for Dr. Emmet and his family.³² The use of terra cotta was notable at the time for its larger-than-standard pieces that tested the limits of the sculptors and the material. The profusion of ornament convincingly fit the style and scale of the building, even though it served primarily as a decorative veneer for the fireproof steel framework.³³

One of the most distinctive features of the Emmet Building was the sixteenth-floor penthouse apartment included for Dr. Emmet and his family. This penthouse was much publicized at the time of the building's construction, and was apparently the first instance of a residence located at the top of a tall commercial building in New York. Aside from a small building superintendent's quarters, the entire sixteenth floor was given over to living spaces and outdoor roof gardens for Dr. Emmet, his son J. Duncan Emmet and daughter-in-law, and an Irish housekeeper.³⁴ The penthouse suite consisted of a study, library, dining and breakfast rooms, a conservatory, bedrooms, kitchens, servants' quarters, and a swimming pool. The rooms opened up onto a garden filled with flowering plants, pergolas, fountains and a solarium; balconies off the parlor and

library offered expansive views to the north and south across Manhattan.³⁵ The penthouse's interior decoration was apparently the height of luxury, including custom-built mahogany furniture, displays of Dr. Emmet's personal collection of rare books and paintings, and a wide Italianate entry hall.³⁶ After Dr. Emmet died at the age of 92 in 1919, the roof garden was enclosed and the penthouse apartment was converted into additional office space for lease, redesigned with essentially the same open floor plan as the other fifteen floors.³⁷

The Emmet Building's wide-set columns and extra high ceilings were key components of the building's marketing materials, as was the structure's fireproofing and advanced electrical and HVAC systems, all concealed within the building's attic story.³⁸ Since no manufacturing was allowed in the Emmet building, tenants would also suffer far less air and noise pollution and would supposedly have lower insurance rates than their garment industry colleagues further west in Chelsea.³⁹

Even before the building opened in October of 1912, the building was nearly at full capacity.⁴⁰ Aside from Dr. Emmet himself in the penthouse, the first tenants of the Emmet Building were primarily silk companies, who moved their offices and showrooms north from their previous district along Broome Street in Soho. These included Read & Lovatt Manufacturing Company, H.L. Gwalter & Co., Alfred H. Goldstone, F. Strahler & Co., and the Oriental Silk Printing Co. A silk exchange operated by the Silk Association of America also leased space in the Emmet Building, now at the heart of the new midtown textile industry.⁴¹ For the wholesale textile businesses and showrooms with offices at the Emmet Building, the natural light and flexibility of the open floor plans offered an advantage over the relatively cramped office spaces of Lower Manhattan. Tenants in other industries also found space there, including a rug importer, a small advertising agency, and

government and nonprofit entities such as the New York State Department of Labor and the North American Civic League for Immigrants.⁴²

Conclusion

For more than a century, the Emmet Building has continued to function as an office building for the changing commercial tenants of Madison Square North, and still retains a high degree of historic integrity. The building's Neo-Renaissance decoration and Neo-Gothic vertical effects are emblematic of the skyscraper style in New York City shortly after the turn of the 20th century. Designed by Barney & Colt for the prominent gynecologist Dr. Thomas Addis Emmet, 95 Madison Avenue represents a significant moment in the evolution of tall office buildings serving the wholesale industry in the Madison Square North Neighborhood.

Report researched and written by

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Research Department

Endnotes

¹ *Historical Sketch of Madison Square* (New York: Meriden Monographs No. 1, 1894), 7-8.

² Stephen Jenkins, *The Greatest Street in the World: The Story of Broadway, Old and New, from Bowling Green to Albany*, (New York and London: G. P. Putnam's Sons, 1911), 238; John Tauranac, "Madison Avenue," in *The Encyclopedia of New York City*, ed. Kenneth T. Jackson, 2nd ed. (New Haven: Yale University Press, 2010), 779; *Historical Sketch of Madison Square* (New York: Meriden Monographs No. 1, 1894), 17-18, 27-30.

³ Landmarks Preservation Commission (LPC), *Madison Square North Historic District (LP-2097)* (New York: City of New York, 2001), prepared by Matthew A. Postal, 5-6.

⁴ "Real Estate as an Investment," *Real Estate Record and Guide (RERG)* (December 18, 1909): 1084-1086.

⁵ LPC, *Madison Square North Historic District*, 13; *Historical Sketch of Madison Square*, 33-38.

⁶ "LPC, *Madison Square North Historic District*, 16-17.

⁷ "The Future of the Middle District," *RERG* (December 18, 1909): 1086-1087; "Existing Conditions in the Middle District," *RERG* (December 18, 1909): 1087-1090; The shift of Madison Avenue to the mercantile trade is also noted in the press about the Emmet Building specifically, such as in "The Real Estate Field: Big Commercial Structure Projected for Madison Avenue by Dr. Thomas Addis Emmet," *New York Times (NYT)* (August 1, 1911), p. 14.

⁸ "A New Idea in Loft Buildings: The New Up-town Mercantile District," *RERG* (October 24, 1908): 777; (October 31, 1908): 841.

⁹ "Model Loft and Office Buildings Between 15th and 33rd Streets," *New-York Tribune* (January 4, 1914), p. C2; the 28th-29th street trolley was horse-drawn until 1910, when electric batteries began to power the line's cars.

¹⁰ Montgomery Schuyler, "The Sky-scraper Up to Date," *Architectural Record* 8 (January-March 1899): 231-260.

¹¹ Cass Gilbert, "The Financial Importance of Rapid Building," *Engineering Record* 41 (June 30, 1900): 624.

¹² LPC, *Madison Square North Historic District*, 16-17. For more on skyscrapers in New York City, see: Sarah Bradford Landau and Carl Condit, *Rise of the New York Skyscraper 1865-1913* (New Haven and London: Yale University Press, 1996).

¹³ A. C. David, "The New Architecture," *Architectural Record* 28, no. 6 (December 1910), 388-403.

¹⁴ LPC, *Madison Square North Historic District*, 20-21; "A New Idea in Loft Buildings," 841.

¹⁵ "Dr. Emmet Left over \$1,000,000," *NYT* (March 12, 1919), p. 9.

¹⁶ United States Census, 1910; "Reminisces of Dr. Thomas Addis Emmet," *Medical News* (November 18, 1905): 961-968.

¹⁷ "Dr. Emmet Left over \$1,000,000," *NYT* (March 12, 1919), p. 9.

¹⁸ James Riddle Goffe, "In Memoriam, Thomas Addis Emmet 1828-1919," *Transac. of the Amer. Gynecological Soc.* v.44 (1919); James Pratt Marr, *Pioneer Surgeons of the Woman's Hospital the lives of Sims, Emmet, Peaslee, and Thomas* (1957); "History of the Department," Obstetrics and Gynecology, St. Luke's-Roosevelt Hospital Center," <http://www.nywomenshealth.com/history-obstetrics-gynecology-st-lukes-roosevelt-hospital-new-york.htm>.

¹⁹ *New York City Directory*, 1872.

²⁰ *RERG* (May 22, 1880): 500; *RERG* (July 14, 1883): 519; *RERG* (January 18, 1908): 129.

²¹ *RERG* (June 13, 1885): 698; *RERG* (June 27, 1891): 1045; *RERG* (March 20, 1880): 271; *RERG* (May 15, 1880): 466; *RERG* (June 18, 1881): 633; *RERG* (January 18, 1908): 129 *RERG* (November 30, 1907): 905; *RERG* (May 28, 1910): 1160.

²² *RERG* (May 28, 1910): 1160.

²³ "Madison Avenue Plot Transferred," *NYT* (August 9, 1911), p. 13.

²⁴ "The Real Estate Field: Big Commercial Structure Projected for Madison Avenue by Dr. Thomas Addis Emmet," *NYT* (August 1, 1911), p. 14.

²⁵ "Latest Madison Avenue Building," *RERG* (November 4, 1911): 680; "Plans Filed for New Construction," *RERG* (November 4, 1911): 682.

²⁶ LPC, *Holy Trinity Church and St. Christopher House (LP-0446)* (New York: City of New York, 1967).

²⁷ "The Barclay Building – greatest advance in the elimination of combustible materials," *American Architecture and Building News* 82, no. 1452 (October 24, 1903): 32.; J. Stewart Barney, "The Ecole des Beaux Arts, Its Influence on Our Architecture," *Architectural Record* 22, no. 5 (November 1907): 333-342.

²⁸ LPC, *Madison Square North Historic District*, 18.

²⁹ *REG* (June 17, 1911): 1158. Barney & Colt worked together for about ten years.

³⁰ “Emmet Building’s Attractive Design,” *The Sun* (April 21, 1912), p. 67.

³¹ “Emmet Building’s Attractive Design,” *The Sun* (April 21, 1912), p. 67; Alfred Pommer and Joyce Pommer, *Exploring Manhattan’s Murray Hill* (Charleston, SC: The History Press, 2013).

³² “Sky Parlors,” *The Edison Monthly* 5, no. 10-11 (April 1913): 379-381.

³³ These features are noted in: “The Emmet Building, New York City,” *The Brickbuilder* 21 (1912): 325-329.

³⁴ “Apartments on Top of 16-Story Loft,” *NYT* (April 21, 1912), p. XX2.

³⁵ “Sky Parlors,” *The Edison Monthly* 5, no. 10-11 (April 1913): 379-381.

³⁶ “Emmet Building’s Attractive Design,” *The Sun* (April 21, 1912), p. 67.

³⁷ “Model Loft and Office Buildings Between 15th and 33rd Streets,” p. C2.

³⁸ “Sky Parlors,” *The Edison Monthly* 5, no. 10-11 (April 1913): 379-381.

³⁹ Advertisement for the Emmet Building, *NYT* (September 17, 1912), p. 19.

⁴⁰ “Model Loft and Office Buildings Between 15th and 33rd Streets,” p. C2; “Model Store, Loft and Office Centres,” *New-York Tribune* (February 18, 1912), p. B5; “New Emmet Building,” *New-York Tribune* (June 16, 1912), p. B7; Advertisement for the Emmet Building, *NYT* (September 17, 1912), p. 19.

⁴¹ “The Real Estate Field,” *NYT* (July 13, 1912), 13; “The Read & Lovatt Manufacturing Co. Lease Uptown Quarters,” *American Silk Journal* 31 (1912): 66; “New Home for the Silk Association of America,” *New-York Tribune* (July 13, 1912), 12; “Leases,” *REG* (July 27, 1912): 160; “Leases,” *REG* (August 10, 1912): 256; *REG* (November 2, 1912): 810.

⁴² “Leases,” *REG* (November 30, 1912): 1006; “Leases,” *REG* (October 5, 1912): 620; “Leases,” *REG* (March 1, 1913): 466; *New-York Tribune* (February 16, 1913), B9.

Findings and Designation

95 Madison Avenue (The Emmet Building)

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that 95 Madison Avenue (The Emmet Building) has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and culture characteristics of New York City.

The Commission further finds that, among its important qualities, the Emmet Building was constructed in 1912, designed by Barney & Colt for Dr. Thomas Addis Emmet, a prominent physician who developed the building on the site of his former residence and medical practice; that the building is 16 stories tall, with Neo-Renaissance decoration and Neo-Gothic verticality characteristic of the early 20th-century skyscraper style in New York City; that the Emmet Building is an outstanding example of the commercial architecture built to serve the wholesale furniture and textile industries just north of Madison Square Park; that the Emmet Building consisted of fifteen floors of open commercial space that could be adapted to tenants' needs for offices and showrooms, and a lavish top-floor residence and roof garden for Dr. Emmet; that the steel-frame building is clad in limestone on the first three floors and terra cotta on the upper floors; that the decoration of the Emmet Building combines Early French Renaissance ornament with a strong vertical effect created by pilasters running uninterrupted from the fifth to the twelfth stories; that the green marble columns at the ground level are inlaid with vertical lines of limestone, which connect to the limestone facing of

the three-story base; that elaborate composite capitals, medieval figures, canopies, and gargoyles also provide decorative interest on the lower stories, while the upper five stories and attic level are encrusted with Renaissance motifs, including monumental arcaded windows, elaborate cornices, foliate friezes, and a mansard roof with dormers; that the Emmet Building's extravagant decoration and overarching verticality were meant to distinguish it within the city's newest business district; that at the time of its completion, the Emmet Building was a unique example of an office building developed by an individual with his own residential space included.

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 95 Madison Avenue (The Emmet Building), Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 858, Lot 58 as its Landmark Site.

Meenakshi Srinivasan, Chair

Wellington Chen
Michael Devonshire
Michael Goldblum
Anne Holford-Smith
Jeanne Lutfy
Adi Shamir-Baron
Commissioners



**Emmet Building, 95 Madison
Avenue, LPC, 2018**



**Emmet Building, East 29th
Street, LPC, 2018**



Emmet Building, LPC, 2018



Emmet Building, Madison Avenue, LPC, 2018



Emmet Building, East 29th Street, LPC, 2018



