

Rubbing of Lord's grave stone in Green-Wood Cemetery

**Deconstructing
James Brown Lord
A Monograph**

**Columbia University
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Richard Leonard Tobin**

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INTRODUCTION

The genesis of this thesis began in 2006 with the renovation of what is now known as The Grand Gallery located within the American Museum of Natural History (AMNH) campus and was predicated on the discovery of the floor plan for the structural analysis of the floor load for what was known at the time as the Foyer to the museum on West 79th Street circa 1902. On this drawing were taped the names of Charles Volz and James Brown Lord, no date nor title block are listed on the drawing. This was the second encounter after having previously worked on the renovation of James Brown Lord's Yorkville Branch Library at 222 East Seventy-ninth Street in 1986 in conjunction with Gwathmey Siegel and Associates; 'the first of the Carnegie Branch Libraries' built in New York City in 1902 for the New York Public Library (NYPL), Astor, Lenox and Tilden Foundations. Both sites were constructed posthumously to Lord, but were supervised and completed by Charles Volz, his 'associate'.

The curiosity aroused by seeing Lord's name once again and attached to this drawing raised the question who was this architect, what did he design, for whom and where did he build, and lastly, how was he involved at the AMNH? The enigma of who James Brown Lord was has herein culminated into a monograph of his works. The number of buildings that were designed and built by James Brown Lord, and those remaining structures of his designs now all mostly landmarked, were built in a little over a twenty-three year period from 1881 to 1904.

Although there is a dearth of first hand information regarding correspondence, drawings, and his writings, the case for James Brown Lord's legacy is primarily based upon the circumstantial evidence culled from the extant buildings of his designs, as well as the architectural journals, exhibition catalogues, post cards, and periodicals of his time

that commented upon society, its implications, and the respective social aspects of he and his wife's life.

One needed to keep a score card to unravel the family's, social, professional, political, religious, and business relationships of James Brown Lord and his ability to market himself and his work as an architect. The use of the 'social media' of his time, the printed word and the technologies of the late nineteenth century reprographics of wood etchings, photography, lithography, heliotype and photo lithography enabled him to promote, demonstrate, and legitimize the capabilities of his firm's designs as well as identifying his clientele without the reproach associated with the disdain of advertising. James Brown Lord was establishing himself within the fledgling community of the new professional men of architecture through the journals of his day. "By about 1890 it had a circulation of 7,500 – and most of the 8,070 architects or their firms listed in the US census of that year undoubtedly subscribed to the *American Architect and Building News*"(AABN). Editors also agreed that education and professional unity would do more to improve American architecture than any adherence to any style of theory. Consequently aesthetic questions were left aside until a majority of American architects were formally educated, charged a percentage fee and refused bribes."¹

When approaching the architecture of James Brown Lord, one must dispossess oneself of the 21st century and begin to un-layer the accretions of time, the philosophical attitudes, technology, values and mores of this and the Twentieth Century. Remove the HVAC systems of today and one is left with uncluttered courtyards designed for light and air where fan rooms and boiler rooms supplied ventilation and heat throughout, and striped fabric awnings over windows provided shade. Remove the architecture of the skyscraper within the city and one is left with a scale of buildings dominated by church

spires. Remove the automobile of today and one lived within a world full of roadsters, harness, and saddle horses that were ubiquitous to the city and where the fragrance of their time can still be experienced today along Central Park South. Electricity, lighting, the automobile, the telephone, typewriter, the use of such building materials as steel and the re-emergence of terra cotta were all in their nascent beginnings. The advancement of the rail system facilitated the move northward in Manhattan and the imminent escape from the city and industrialization to the country and what subsequently became the suburbs both planned and unplanned; first for those that first could afford to have a country house as well as a townhouse in the city, soon to be followed and emulated by those of lesser means. While this led the impetus to the development of the suburb, it now also could subtly reinforce class, ethnic, and religious affiliation as a criteria for where one lived whereas the landscape of the city, the separation of the classes could be measured geographically in city blocks but the gulf between the classes was immeasurable. Thus the market campaigns for the well heeled of 'Town and Country' lifestyles were emulated and were to be heeded.

This Manifest Destiny of Manhattan was not only the growth northward and outward beyond the city, but eventually skyward rendering an inherent pressure upon the constant development of the previous built environment. A building's life span in New York City in 1898 was from thirty to forty years.²

The real estate market provided developers and land speculators opportunities to maximize the revenue from a plot of land by either increasing the type and height of the building on a single plot of land or amassing contiguous plots of land and consequently the size of the overall building. This cell structure of a typical city lot contained within the grid was the primal building block of the early city. The architects' buildings were

their DNA in creating the city. Due to the rapid growth of the population of the city, there was a ready market for housing, new public buildings and commercial enterprises often tempered and constricted to the sporadic financial panics of Wall Street.³ The rural indigenous populations of the United States as well as immigrants were migrating to the city. Timing was everything.

Vast sums of wealth were now being amassed through the stock market, banking, oil, mining, railroads, manufacturing and other industries that remained mostly free from any government regulations. The federal personal income tax would not be enacted until 1913. Juries and the right to vote were solely comprised of men. In New York City in the 1880's, for every seven persons, only 1-3/4 could vote⁴. The expressions of one's wealth, attitudes, and hubris were now manifested in architecture and politics. The architect was the author that defined this in a variety of styles dependent upon the client's status and sophistication. In the commercial sector, steel frame construction liberated the architect from the previous limitations of load bearing masonry.

New York City reflected an architectural Darwinism where natural selection was supplanted by the ethnic, religious, and economic forces that came to define the aspirations of a society through their expressions in building. The organic nature of architecture coupled with the concept of establishing a legacy has intervened upon the natural life cycle of buildings through historic preservation and for those few designated buildings, the reiterations of the structure are redefined by its use, and yet, remind us of what once was. So true to this we may look at Lord's work without judgment and realize that indeed he performed accordingly that "The architect's job is to express his time by the architecture of his time"⁵. What this states about us and our society is totally another matter.



Fifth Avenue, New York City (Photo MCNY circa 1895)

As stated in Asa Briggs book, *Victorian Cities* the approach attempted herein is that the “Visual social history may recover something of the mood of the past.”⁶ This culminates in the last chapter as a monograph of Lord’s works. The dilemma of New York was defining itself as an American City, but in the Victorian era. The European influence in fashion, life style, and architecture ebbed and flowed between the two great epicenters of London and Paris. The rhythms of life and of society were far slower, but none the less packed with the idiosyncrasies of their time. What was perceived as the public face of the *bella figura* had its routines of the day. One’s position in society was often dependent upon where, when, and with whom one associated. Edith Wharton had keenly observed and wrote about this society in *The House of Mirth* which

“...emphasized the ideals of the world where conspicuousness passed for distinction, and the society column had become the roll call of fame.”⁷ Thus we find ourselves ensconced within the Gilded Age of Architecture and the cult of character which morphed into that of the Trusts and Corporations. It was a society in which promoted its own cultural perpetuation and yet at the same time its own inadvertent social change.⁸ Counterpoint to this wealth was the Social Gospel of the Christian faith and the Progressive Movement which addressed the needs of the less fortunate of society to the basic needs of literacy, housing, food, clothing, and medical care. It is into this world James Brown Lord was born on April 26, 1858. One steeped in a Christian faith, wealth, and into Herbert Spencer’s didactic, survival of the fittest.



James Brown Lord
(From : *The American Monthly Review Reviews*: August 1900)

OZYMANDIAS....."Look upon my works ye mighty and despair"

In an effort to try and understand James Brown Lord, this study begins at the end of his life for it is in his obituary that we may first glimpse at his life and accomplishments. On March 29, 1902, *The New York Times* reported that James Brown Lord, the "Well-Known Architect" and clubman after returning from Palm Beach, FL on his Doctor's advice, had undergone a serious operation and was reported to be dying at his home at 21 West Fifty-Fourth Street from a long suffering liver complaint. Death was imminent. Lord knew he needed to arrange his affairs, plans were to be completed, and funeral arrangements were to be decided. Lord died shortly thereafter on Sunday, June 1, 1902 for on the next day *The New York Times* published his obituary with the heading, "Death of James B. Lord - The Architect of the Court House for the Appellate Division."⁹ It would be this obituary and that of the *New-York Daily Tribune* that set the tone for all subsequent obituaries published in the *American Architect and Building News*, *The American Institute of Architects*, *The Architectural League of New York*, *Current History and Modern Culture*, and *Appleton's Cyclopaedia of Events for 1902*.

The New York Times' obituary for Lord consisted of four components that described the following: 1.) his family and club memberships, 2.) his education, training, and profession, 3.) his designs and what he had built and, 4.) lastly and oddly enough, a pending law suit involving his death being hastened due to the excavation by blasting of an adjacent building to his home at 21 West 54th Street.¹⁰

Common to all of the obituaries of this brief biography was that he came from note worthy stock on both sides of his grandparents and parents (Lord and Brown), his wife and her family, (Nicoll), that he was a member of several clubs including the Metropolitan, Union, Racquet, Players, Tuxedo, AIA, the National Academy of Design,

The Architectural League of New York, (Calumet) and The National Sculpture Society, that he was a graduate of Princeton College's class of 1879, a Director of the Mount Pleasant Mining Company, and that he had studied architecture with William Appleton Potter. *The New York Daily Tribune (NYDT)* had also described Lord as one of the foremost designers and architects in this country and who had a national reputation and had begun his active work in his profession in 1885.”¹¹ His noted buildings in these two obituaries included the much publicized and heralded Appellate Courthouse (at Madison Avenue), the two Delmonico's buildings (at Beaver Street and at Fifth Avenue and East 44th Street), the Hospital for the Insane at White Plains (Bloomingdale Asylum), the Hospital for Babies on the 'east side' (Amsterdam and West 61st Street), the first of the sixty-five libraries proposed by Carnegie for New York City at East 76th Street (the Yorkville Branch at East Seventy-ninth Street) wherein it was reported by *The Tribune (NYDT)* that he had made plans for sixteen of the other libraries proposed by the Carnegie gift to New York City. The *NYDT* went on to mention that had completed plans for a building on University Place for the Sailor's Snug Harbor, for the Studebaker Building at Longacre Square and was selected as the architect for the "Class of 79 Memorial Building at Princeton. He had also designed several residences in Tuxedo Park where he was any 'early pioneer' as well as many other buildings and residences in and around New York City for several prominent citizens.

It is herein noted that these two obituaries provided the mainstay of information of what we subsequently think and know about Lord as to his birth, education, and the buildings he designed. It is also noted that the veracity contained within these obituaries needed to be scrutinized and did not always bear the accuracy of what was written. One need to also realize that some of his published drawings reproduced in the architectural

journals of his era were never realized. However, as one delves deeper into the research of Lord, this only gives a starting point to look at the breadth of his business network, marketing and designs. As Paul Goldberger remarked, one had arrived when one had a house on Fifth Avenue, a wedding or funeral at Grace Church and to be interred at Green-Wood Cemetery. Lord was two for three as his last address was on West 54th Street, less than a minute's walk to Fifth Avenue.

On that late spring day on June 4, 1902, the *NYT* reported that Lord's funeral service at Grace Church was well attended. Of the fourteen pall bearers named and the thirty classmates from the Princeton College, along with his family and members of all the clubs he belonged to, one recognizes a pattern of friends, relatives, and patrons that he had designed and built for that were the mainstay of his client base in architecture.¹² Paul Tuckerman, Richard Mortimer, John Farr, J.F.D Lanier, Newbold Edgar, and Cornelius Cuyler Cuyler were all clients, classmates and friends, and now, all pall bearers. William A. Potter who was his mentor in architecture, also now served in that same capacity. As Cervantes stated, "Tell me thy companions and I will tell thee what thou art."

There at the junction of Oak and Hillock Avenues in the necropolis of Green-Wood Cemetery beneath the canopies of aged Tulip Trees is Edward Potter's Gothic Monument for the Brown family members lost at sea. Here we find Lord's grave, adjacent to the Gothic spire that lifts heavenward, where beneath this spire; the Steamer Arctic is frozen in time forever sinking while being watched over by four angels in perpetuity.¹³ Here James Brown Lord lies and it is herein this plot where the wellspring of his support from his family and connections in society provided him with the start and necessary patronage to build as an architect.



The Brown Memorial: Green Wood Cemetery, Steamer Arctic in 1854
Architect: Edward Tuckerman Potter (Photos R. L. Tobin. 2012)



Gravesite of James Brown Lord (Photo R. Tobin, 2012)

The quote is from a hymn purported to be his favorite from his school days at St. Paul's. Did Lord design this as his final project? One may only surmise. It is to noted that the year of his birth carved in stone is 1858 and not as many publications reported as 1859

“A ROSE BY ANY OTHER NAME”

James Brown Lord was born into a family whose connections in society were a potent cocktail and ready made recipe for success. Based upon his relatives, their matrimonial and business alliances, members of the Presbyterian and Episcopal Churches, and his numerous club memberships provided a ready and willing list of clients. His grandfathers, James Alexander Brown was the founder of the international banking firm of Brown Brothers and Company and Daniel Lord was the founder of the law firm of Lord Day and Lord in New York City. They were the patriarchs of their respective families and of their well noted firms in the professional world.

It was however the educated and professional offspring of the prolific Bishop Alonzo Potter that also played a major role in Lord’s life and his profession.



**The Potter Family (Potter Family Website)
Edward T. Potter, Howard Potter, William A Potter,
Henry Codman Potter (Bishop of the Episcopal Diocese of New York)**

The Potter and Brown families were well known to each other and related through marriage of the two Benedict sisters. These matrimonial alliances were often imitative to that of the holy Roman emperors, only now it was with the best connected, educated, and known families of the east coast promoting each other. More often than not your middle name was indicative of who your mother was or grandparents were, and in Lord's case had added cachet in both the legal and banking worlds. So too for the Potter family with the Bishop Alonzo Potter and his sons as architects, a bishop, a banker, a lawyer, a professor and inventor, an officer, and congressman.

James A. Brown's first wife, Louisa Kirkland Benedict was the daughter of the Reverend Joel T. Benedict of CT, and Bishop Alonzo Potter's second wife, Sarah Benedict was her sister. Brown's daughter, Mary Louisa Brown had married the Bishop's son, Howard Potter in 1849. Howard who in turn joined the Brown Shipley (London Office) and later had become a partner in the Brown Brothers and Company (BB&C) after running the Novelty Iron Company for his brother. Howard Potter was a lawyer and member on the founding Board for the American Museum of Natural History. Lord's other uncle, John Crosby Brown also a lawyer and partner in BB&C as well served on the Boards of such charitable organizations as The Metropolitan Museum of Art, The Society for the Improvement for the Conditions of the Poor, the Presbyterian Hospital, and the Union Theological Seminary. William Allan Butler, Lord's maternal grandmother's brother, was President of the Bar Association and a member on the Board of Trustees for the New York Public Library.

By the time James Brown Lord was eleven years old in 1869, both his grandfather, Daniel Lord and his father, James Couper Lord had both died. His mother, Margaretta Hunter Brown Lord and his three other siblings had moved to 38 East 37th

street of what was the family compound with her father, James A. Brown, and her older brother, John Crosby Brown and his wife Mary Adams.¹⁴ The influence of the Brown family on the young Lord and the proximity of such neighbors as J.P. Morgan, Charles Lanier, and Howard Potter on East 37th Street and later Chauncey Depew, John D. Rockefeller on West 54th Street as well as numerous others of society reflected upon his position in society, of who you and your families were, who your neighbors were, what church you attended, what schools you attended and in what neighborhood you lived. The two powerful ministries of the Reverend Parkhurst and Bishop Henry Codman Potter and their representational congregations of the Madison Square Presbyterian Church and Grace Church had provided a ready and known introduction to his future clientele.



Brown Residence Entrance at East 37th Street (Photo from MCNY) E.T. Potter, Architect

The Browns' residences at (36 and) 38 East 37th Street, the Brown Building at 59 Wall Street, and the Brown Memorial in Green-Wood Cemetery were all designed by Edward Tuckerman Potter, William Appleton. Potter's older half brother. It would be

Lord's uncles, James Crosby Brown, Howard Potter and (Great Uncle) William Allan Butler, that would help him early in his career as an architect, and it was Howard's other half brother, William Appleton Potter that would act as Lord's mentor in architecture.

Lord was hired as an assistant to William Potter at the Union Theological Society (UTS) sometime in 1881. While John A. Brown had donated \$300,000 toward the funding of six chairs at the UTS during the financial panic of 1873, the plans drawn up by R .M. Hunt at that time for an uptown campus in Harlem were never used since the building committee could not raise the necessary funds to purchase the land and build. By coincidence, Brown's son, John Crosby Brown had married the daughter of the Reverend Adams in 1864 who happened to be one of the chairs endowed at the UTS and whose son had later become the head there in the Twentieth century.

By the time the UTS was ready to relocate uptown to Park Avenue in 1880 from University Place, John Crosby Brown was on the executive committee there. Was it a mere coincidence that the architect William A. Potter who was selected to provide the new plans for the seminary also hired James Brown Lord as his apprentice (assistant)? Another donor and supporter of the UTS was Morris K. Jessup for whom the library at the there was named. Jessup was also on the boards of the Chamber of Commerce (as was James A. Brown), President of the AMNH and YMCA and knew well the Browns and the Potters¹⁵. It can be no great leap of faith that the young Lord naturally found a position and ready arrangement with William Potter. John Crosby Brown also happened to be on the executive committee of the Presbyterian Hospital when it came time for Lord to design the new million dollar hospital complex of building(s) at the Bloomingdale Asylum in White Plains in 1891. Again Brown's nephew went on to design and erect the three story addition to the Brown (BB&C) building at 59 Wall Street. In 1893, Lord,

Potter and Robertson as well as a few selected others were invited to submit designs for the new proposed million dollar St. Luke's Hospital on Morningside as "paid" participants of the competition. With Potter's older brother as the Bishop of St. John the Divine it appeared to have been no contest. Surprisingly at the competition for St John the Divine and now for the hospital neither were selected. While Lord's design submission for St Luke's hospital reflects heavily upon the influence of Potter and Robertson, it would be Ernest Flagg's design that carried the day perhaps with Vanderbilt's assistance. The New York Times however had praised Lord as one who "has also striven for a conformity to the cathedral plans (St. John the Divine) in a structure in the late Gothic, or French-Gothic style. The Buildings are compact, giving the appearance of one large building, and from the center springs a graceful tower."¹⁶

There were numerous family relations not only named Potter, Lord, Brown, Butler, Day, DeForest, Nicoll, Minturn but the business relationships in law and banking also were linked to Morgan, Lanier, Astor, Barney, and Jesup. It was a very small circle in a large world. As described by W.A. Butler about himself, "The family's social relations were largely among lawyers."¹⁷ So to they were to the Brown's, but the network in banking had a far reaching web that involved capital for shipping, insurance, merchants, railroads, oil, mining, iron foundries, real estate and an endless myriad of corporations, trusts and other industries that depended upon the need for capital investment. So it was for those that lived on or near East 37th street (Lanier, Brown, Potter, Morgan) between Fifth and Park Avenues. Lord had a ready entrée into this network of the well connected and appealed to those who were clawing there way up as well. Society's notion of old money versus that of the new class of the entrepreneurial nouveau riche was well established. Reputation was everything to these gate keepers.



The most fascinating character in this research was Lord's wife, Mary Townsend Nicoll. Descended from the first English Governor of New York, The Nicoll family had lived in the same neighborhood as the Browns' and Lord had attended St. Paul's Preparatory School in New Hampshire as did two of her older brothers De Lancey and Benjamin. Their family was descended from the stock of the early English settlers who lived on Long Island and Shelter Island. The Brown's were Irish Protestant and did not arrive to this country until the end of the 18th century.

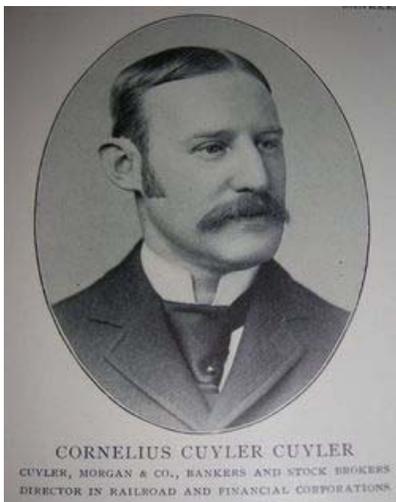
Mary Townsend Nicoll (Lord) Cuyler and soon to be Mrs. Thomas Fortune Ryan Circa 1917

In the Victorian period, one's fascination with ancestry was as important as one's identity. As Edmund Burke announced, "People will not look forward to posterity who never look backward to their ancestors."¹⁸

Lord's older sister, Grace Brown Lord in 1878 had married into the Nicoll family first by her marriage to Mary's older brother Benjamin Nicoll, an upper classmate of Lord's at Princeton and at St. Paul's. That following year, in June of 1879 when Lord should have graduated from Princeton, he had in turn married Mary Townsend Nicoll. Whether this marriage was for love or an arrangement of convenience between the two and their respective families is unclear, but the results were undeniable for "An intelligently contracted marriage in the gilded age could address two separate but equally compelling needs. A smart union would benefit everyone, accommodating both income and bloodlines; one enabled the future, one traded on the past."¹⁹

When researching the periodicals of that era, Mary Townsend Nicoll Lord was often included and mentioned in the press clippings in *Town Topics*, *The New York Times*' "What's Doing in Society", and the *Tuxedo News*. Whether she was as a bicyclist, balloonist, spectator at a murder trial, activist for clean streets, or hosting the opening of the Appellate Court House with her husband in December of 1899, the Lord's were mentioned in the press of the day. One can only speculate, but she appeared to have been a woman of independent thinking and was a great social asset to Lord's career as an architect. As reported in the *Utica Observer* of 1923, she was a member of the Four Hundred and was described as being "born to lead in a social way. She was entertaining and brilliant."²⁰ The fact remains that she was married three times in which all of her husbands had pre-deceased her. All were extremely wealthy and connected in society, and each successive suitor was wealthier than the previous husband. Lord had died of liver cancer in 1902 at the age of forty-four leaving her as a widow for the first time.

Her second husband whom she married in 1906, also happened to have been a



Cornelius Cuyler Cuyler

classmate and friend of Lord's at Princeton. Cornelius Cuyler Cuyler was President of the U.S. Mortgage and Trust Co. of NY and had come from a long line of prominent early settler's and elected officials in America. Cuyler was also the nephew of Morris K. Jesup. Cuyler served on the Boards of the American Museum of Natural History, the American Academy of Rome and was a Trustee of Princeton. He had commissioned Lord to design a memorial plaque for his brother, Theodore DeWitt Cuyler, Class of 1882, at Yale's Battell Chapel in the vestibule of the west hall. Cuyler

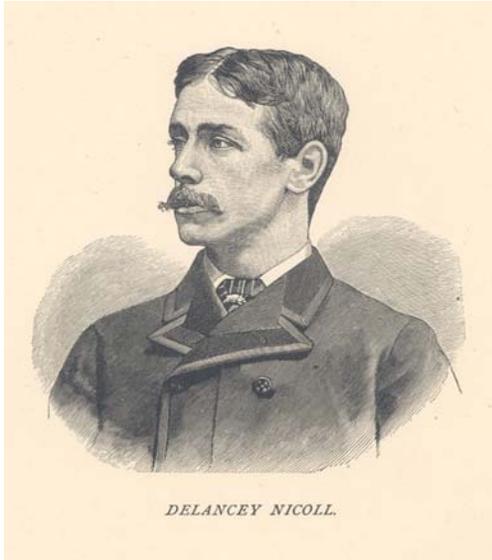
was instrumental in the building program of the Class of '79 Building at Princeton where Lord was purportedly selected as the architect for this project. Due to Lord's untimely death, it was designed by Benjamin Wistar Morris, the son of an Episcopal Bishop from Oregon and not Charles Volz. Cuyler was also the benefactor for Cuyler Hall at Princeton and was a donor to that institution where his grave may be found nearby the college. He was a friend of Woodrow Wilson and James Brown Lord. Tragically he died of head injuries he suffered when he was thrown from an automobile accident while touring in France with his wife in France in 1909. Wilson then President of Princeton purportedly had sent her a note sending his condolences on the loss of Cuyler's life. Mary Townsend Nicoll Lord Cuyler survived and now once again had found her self widowed.



Her last husband,
Thomas Fortune Ryan, noted philanthropist to the Catholic Church, was President of the American Tobacco Company as well as many other corporations, died of old age in 1928. It was reported that her position in

Thomas Fortune Ryan by Joaquin Sorolla y Bastida c. 1913

society had somewhat diminished when she had married Ryan just eleven days after Ryan's first wife had died in 1917. One of his son's who had publicly criticized the marriage was left only with his father's pearl studded buttons. She had inherited (12/54 parts of his fortune) or an estimated 44 million dollars in 1928 when Ryan died of old age. Mary Townsend Nicoll (Lord, Cuyler,) Ryan passed away in 1937.



Her older brother De Lancey Nicoll was a well noted lawyer and briefly a former District Attorney of New York City. He was never far from his sister's side. He too also hired his brother-in-law as an architect. The first of three buildings Lord would design for Nicoll was in 1883 for a five story apartment house on the corner of Broadway and 49th Street. Lord would also design his cottage at Tuxedo Park and residence at West 39th Street. De Lancey Nicoll was also a member and resident of Tuxedo Park, and had at one time or another represented both Lord and Ryan in litigation.



**Partial Elevation of DeLancey Nicoll's Cottage
(Tuxedo Park Library Building Inventory Collection)**

EDUCATION, TRAINING, AND THE PRACTICE OF AN ARCHITECT

James Brown Lord's early education is unknown except that he had attended St. Paul's Preparatory School in Concord, NH and had completed his studies there in 1875. This school founded in 1856 relied heavily upon the teaching of Greek and Latin along with translating such typical works as Caesar's *Commentaries*, Virgil's *Aeneid*, and Homer's *The Iliad*. In addition to this course work, were the required studies in the United States, Greek and Roman histories, Geography, English grammar and composition, and lastly Mathematics. Course requirements in Mathematics required the student to be proficient in simple written arithmetic, the metric system, algebra, and Euclid's geometry. Of course in this mix were the required attendance at daily chapel, bible classes and prayers. The preparatory school program for college consisted of the study of these subjects for a minimum of at least three years and followed the English School system starting in the third form.

If one were well off enough in the 19th century to receive an education as was James Brown Lord, the typical professions of choice were limited but would have been as a divine, doctor, or lawyer. With less than one third of the colleges in the U.S, the northeast contained more than half of the nation's schools of medicine, law, and theology.²¹ One cannot underestimate the influence of the Protestant sects of the Christian faith in establishing these earliest colleges in The United States and the curricula established therein which followed the traditional classical education that had been ongoing for centuries in the western world. The ongoing debate between religion and science would continue on these college campuses. However, new degrees and courses were being introduced as were new professions such as that in the fields of chemistry, mining, engineering, architecture, and library science.



The College of New Jersey, Class of 1879: (Photo from Princeton University) Freshman Class, 1875

On Wednesday, September 8, 1875, James Brown Lord began his education at the College of New Jersey at Princeton and resided in Room #14 of South Middle Entry Reunion Hall for the next three years.²² As a student and one of the 121 entering freshman class of 1879, his classmates included the future President of the United States, Thomas (Woodrow) Wilson, William Earle Dodge, Cleveland Houdley Dodge, John A Stewart Jr., Ward McAllister, Robert Harris McCarter, Cyrus McCormick Jr., John Farr, and Cornelius Cuyler Cuyler. Upperclassmen and alumnus included Henry Fairfield Osborn, future director at the American Museum of Natural History as well as his future brother in laws Benjamin Nicoll and Delancey Nicoll.

In 1875, to the all white protestant male class, diversity at the College of New Jersey meant what city and state in the Union were you from, and what Christian sect or denomination and affiliation where you: a Methodist, Episcopalian, Quaker, Calvinist, Baptist, Lutheran or Presbyterian.

Within the annual Catalogue(s) of the College of New Jersey from 1875 through 1880, are the names of students enrolled by class, their college address residence, course requirements, class schedules, faculty, trustees, and other information pertaining to the college calendar year.

The first two years of Lord's education at college were steeped in the classics of Latin and Greek, as well as French, English, and mathematics. Course work in mathematics included algebra, geometry, trigonometry, analytical geometry, and spherical trigonometry. Anatomy and Physiology, and Natural History completed his course of studies for this time period. Again, attendance at chapel and reading of the bible were mandatory and required of the student.

Although listed as a graduate of Princeton University by the New York Times and the AIA as all other of his obituaries in 1902, there is no record of his attending school or graduating in the year 1879. This is corroborated by the annual *Catalogue of the College of New Jersey for the Academical Year 1878-1879* in which his name is absent from the senior class list of students. He is also not listed in the *General Catalog of Princeton University 1746-1906* that identified the professors, trustees, honorary degree recipients and graduates of Princeton. In fact when one looks at the record catalogue of the same, a relative named George Deforest Lord Day occupies his room at Reunion Hall in 1878-1879. James Brown Lord never attended College his senior year. While listed as a

student in the fall of his junior year, in all probability withdrew from college due to the death of his maternal grandfather, James Alexander Brown on November 1, 1877. His sister Grace Brown Lord had married later in 1878 to Benjamin Nicoll, and in what was to be his senior year; he had married Mary Townsend Nicoll on June 3, 1879.

Although architectural programs were extant at MIT, Columbia University, University of Illinois and Cornell, the College of New Jersey just began offering a Bachelor of Architecture degree briefly in 1877 until 1880 under the guidance of Edward Delano Lindsey who was also listed as the Curator of Building and Grounds for the College. There is no record, nor indication that James Brown Lord had entered this program as listed in the course catalogues for those years.

In the meantime while he was at school, the partnership of William A. Potter and Robert H. Robertson Architects were in the midst of designing and building several structures in the Princeton area as well on the college campus including Witherspoon Hall, Church of the Seven Presidents, the Princeton Hotel, Stuart Hall, and Alexander Hall. All had been either designed or built around this time.

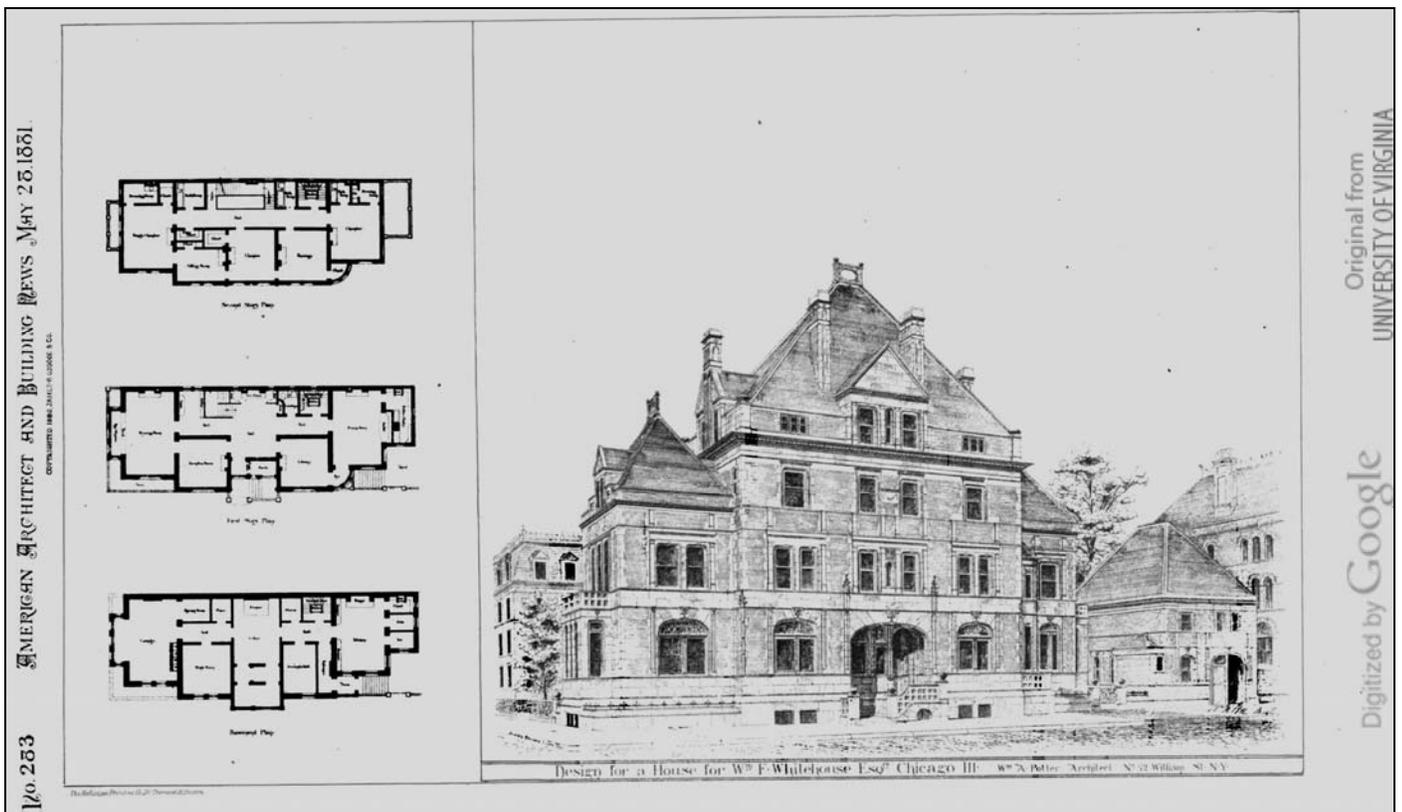
Again there is no indication that demonstrated any professional connection between James Brown Lord and the architects. Is it possible that he may have worked with them? The 1880 census in New York City listed James Brown Lord as married and living on East 37th Street, but listed no profession. In 1881, his son James Couper Lord was born. Perhaps this was the impetus for his choice of profession in architecture having known both of the two Potter brothers and their architectural commissions with the Brown Family in lieu of his family businesses of banking, law, or mining.



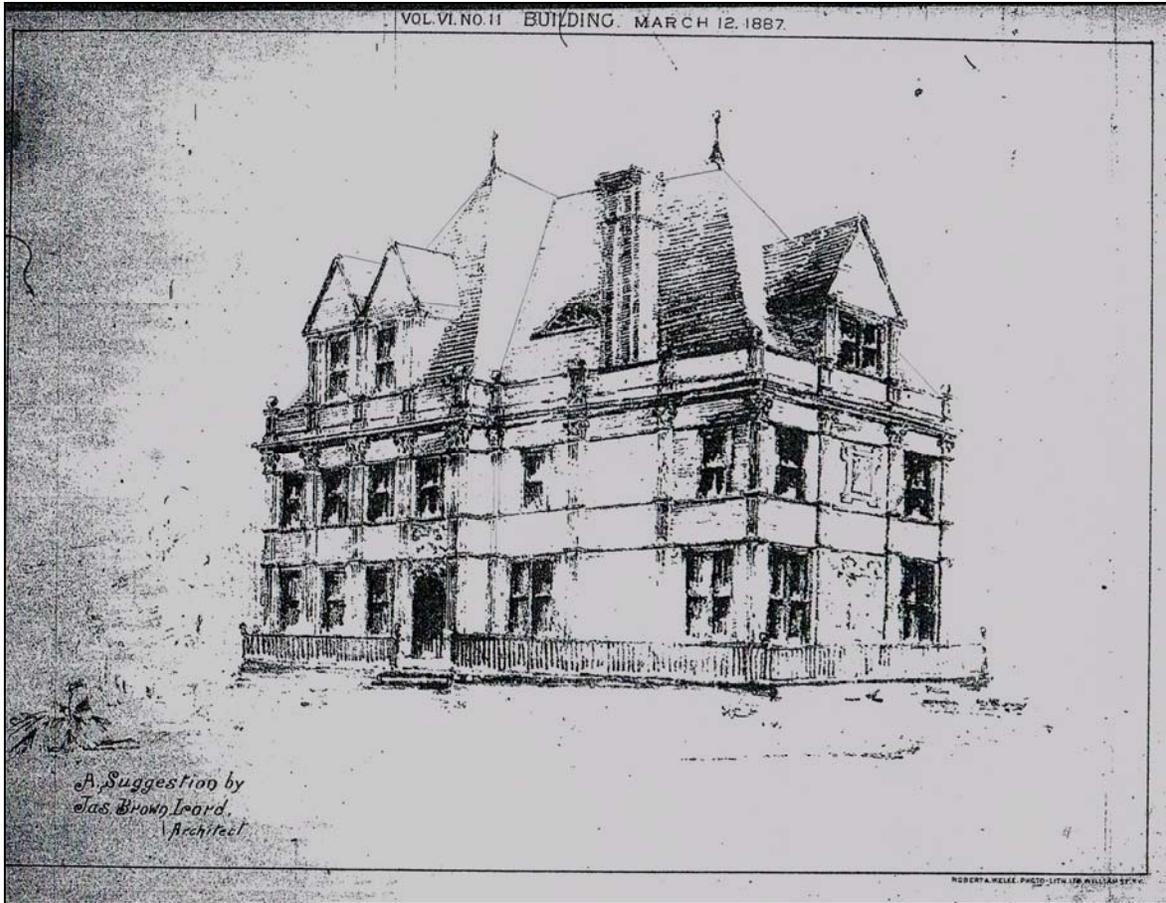
Union Theological Seminary. Architect Wm. Potter, Jas. Brown Lord, Assistant (Photo from MCNY)

What happened in these intervening years between 1877 and 1881 is unclear but James Brown Lord, appeared magically on the scene as an assistant to William Potter in 1881. He was generously given partial credit in the design and build out of the Union Theological Seminary on Park Avenue. This was reaffirmed as much by Montgomery Schuyler in his article regarding the loss of the National Academy of Design and its façade being incorporated into the Catholic Church of Our Lady of Lourdes in which he also laments about the loss of the Seminary. Presumably James Brown Lord “was heavily involved” in the housing that was erected adjacent to the Union Theological Seminary on Park Avenue on Sixty-ninth and Seventieth Streets and built as late as 1885 with William A Potter²³

As espoused in the *AABN*, “The training of the architect in his ability to work up a set of plans and specifications as well as working drawings in addition to the supervision of the construction of a building under an architect for one year were the rudiments for his practical training and promotion to the rank of architect.” The earliest indication of Lord’s work under Potter’s mentorship besides the UTS was as the delineator for the Wm. F. Whitehouse residence in Chicago, IL published in May of 1881. Here Lord’s name can be found within the curb at the lower left corner of the perspective portion of the drawing.



AABN: May 25, 1881. Residence of Wm. F. Whitehouse, Arch. Wm. A. Potter, Del. Jas. Brown Lord



AB: March 12, 1887 “A Suggestion” Jas. Brown Lord Architect

Lord’s training with Potter was based upon the Anglo traditions of an apprenticeship as was a lawyer, mason, or other skilled craft or learned practice. As William Potter had apprenticed with his older half brother Edward T. Potter, he who in turned had worked and apprenticed with George Post. Both Potters had graduated from Union College where their father and older brother maintained a powerful influence and presence.

It was in housing that Lord’s early training started especially with large scale alterations to existing residences and later on his own in the development of new upscale tenement apartment houses. As H.V.B. Magonglie had stated in Pencil Points “Many are simply crowded out commercially or physically without clients and or friends to give

them the necessary start in life.”²⁴ . Here Lord had no problems. What is apparent is that Lord was published in the *American Architect and Building News* as early as August of 1882 and continues through 1883 without mention or credit to William A. Potter. Lord was also listed as an architect in the *Real Estate Record and Building Guide* and in the *Engineering Record* as early as June 1, 1881 albeit only for the alterations to the residences of his uncle, Howard Potter and for his cousin, Wm. A. Butler Jr .

Members of the architectural profession and the society in which they swam was quite small in New York City. The relationships amongst William A. Potter, Robert H. Robertson and James Brown Lord was life long and it is here one should look to for the early influences in his designs. Lord’s initial offices were located at 121 East 23rd Street, the same address as Robertson’s and A.J. Manning until all had later moved to 160 Fifth Avenue, known as the Mohawk Building in 1893. Coincidentally, this building was designed by Robertson and remains standing at the corner of Fifth Avenue and West 20th Street. While The Mohawk building was designed for woolen merchandise and display at the lower floors, its upper four floors of offices were designed for professionals and in which many notable architects, contractors, building manufacturers’ representatives made their home. What is interesting, is this intersection and clustering of these professions that maintained offices therein the fields of design, construction and manufacturing (material men). In 1901, the architects that had their offices there included McKim, Mead, and White, R.H. Robertson, Wm. Potter, Evarts Tracy, Edward York, Phillip Sawyer, Wm. Kendall, Terrence Koen, Francis Hoppin, Charles Caldwell, Frank Goodwillie, (Charles Volz). The builders Norcross Brothers, I. Hopper and Sons, Lord & Burnham Conservatories, Perth Amboy Terra Cotta, and the magazine *Architect* were all located

there at one time. It appears that at least collectively that this group of professionals imitated the business practices of a vertical holding company.

Why Lord was not included in the Columbian Exposition in Chicago is unknown but appears to have been conceived and run by members who had either attended or graduated from the Ecole des Beaux-Arts. The number of architects that had risen through the ranks of an apprenticeship were fairly much excluded from the show.

Lord was involved in at least three architectural competitions in which his experiences had led to him signing in 1897 what amounted to be “A Gentlemen’s Agreement” with several other architects against entering architectural competitions.²⁵ Interestingly this agreement also emulated the business practices of limiting or restricting competition as did the oil, steel and railroad industries. In this agreement, the architect was to be compensated for his costs, an outside “professional” (architect) was on the selection committee, and finally that a member of those invited architects to propose plans had an individual selected from their group to have a vote on the selection committee as well.²⁶ . The irony of this anti competitive agreement was Lord’s election as a member for the Class of 1902 for the Architectural League of New York was on the selection committee for competition.

Lord was a member of the Architectural League of New York and elected to the American Institute of Architects in 1887. He would have the honor of becoming a Fellow of the AIA in 1894 which coincides with the numerous design drawings that Lord had published in 1893 in the *AABN*. The AIA basic principle was “To promote the artistic, scientific, and practical perfection of its members.” It also strove to regulate the fee structure at 5% and put in place ethical standards of practice. To give this some economic perspective, the average yearly wage in the New York metropolitan area from the United

States census in 1880 was \$437. In 1891 Lord's fee just for the design for the Bloomingdale Asylum in White Plains was 2 ½%, or \$35,000 based upon a \$1.4 Million construction cost estimate.²⁷

The other major influence in Lord's professional career was Bruce Price and at times, Lord's work was somewhat imitative of Price's early residences.²⁸ James Brown Lord had a close social and working relationship with Price as both were members of the Calumet Club and as architects, residents, and members of Tuxedo Park While Ernest Bowditch was the landscape architect and planner for laying out the park roadways, and the water and sewage systems, it was purported that Price was the lead architect designing and building most of the early cottages for the developer Pierre Lorillard when both went to survey what was to become Tuxedo Park in 1885. However, it would be Lord who would design Lorillard's first residence at Tuxedo Park, the first St. Mary's Chapel and several of the other early cottages at the Park. In *The Daily Graphic* issued on the eve of St Patrick's Day in 1889, Lord was ascribed to have designed over half of the twenty four cottages built there to date. It was this relationship with Price that blossomed into the unequivocal support and reciprocation in not only recommending Lord for the Appellate Court House at Madison Avenue, but complimenting the design of the building in his review for the Appellate Court in 1898. The practice of log rolling, favoritism and nepotism was rife and everywhere in politics, business, and even in architecture.

What started out as an exclusive seasonal (autumn) retreat at Tuxedo Park for hunting, fishing, and other 'healthy' outdoor activities soon became a year round residence. Other sorts of gala events and sports for the elite shortly followed while the earliest cottages disappeared and exponentially morphed into large estates. This was one of the earliest gated communities exclusive of being that as a fortification or as an island

within the United States. Its exclusivity was even compared to that of the Biblical text of it being easier to pass a camel through the eye of a needle than to get in through the Gates of Tuxedo Park as an uninvited guest.

As a development, Tuxedo Park was promoted and well represented in the architectural journals and periodicals between the years of 1886 and 1904. In 1889 *The Daily Graphic* printed photographs and drawings depicting its early progress and the rigors of its rules and regulations. It also mentions that of the twenty-eight cottages completed as of that date, over half of them were designed by Lord. In 1897, the *New York Times* proclaimed that Tuxedo Park ‘has grown to be considered the representative country club of America. Perhaps its greatest charm is its formal informality.’ With this came photographs of the entrance gate, lakes, selected residences and the list of its club members.

The final aspect to Lord’s career as an architect was the men that he had working for him in his office. The earliest mention of Lord’s association and partnership with any other architect besides that of Potter and Robertson was a by line in the *RERBG* in 1889 for William Strom of which little of anything else is mentioned.

It would be the German trained architect Charles Volz who studied at the Polytechnic in Stuttgart that was his associate for twelve years and became his partner in 1899 and his successor in July 1902 as indicated on his AIA application in 1908. Volz brought to Lord’s office a technical education (engineering) that was integrated with architecture and was exemplified in the execution of the power plants for the American Museum of Natural History and at the Bloomingdale Asylum at White Plains and Delmonico’s at Beaver Street. Interestingly, Lord’s business dramatically changed due to

the number of building types that came into his office after 1890. One could reasonably question the quantum leap in Lord's design capabilities from his residences in 1889 to that of who was behind the new Delmonico's at William and Beaver Street built in 1891. Could this be attributable to Volz's presence in Lord's office. Steel frame construction, elevators, dynamos for electricity, ventilation all now required for new commercial type of buildings. Volz would go on to design residences and loft buildings that were twelve to sixteen floors in height after Lord's death and eventually formed his own partnership with his son later where their offices were ultimately located on Fulton Street in Brooklyn, NY.

The case for Charles Volz was that his name appears below the letterhead mast of Lord's stationery in 1898 and indicated that he was more than a mere office assistant but an associate²⁹ However, Volz's access to Lord's world of social connections was severely curtailed when Lord died in June of 1902. For in July of 1902 in the *RERBG* was found the notice that "Mrs. Lord announces that the office of James Brown Lord at No.160 Fifth Avenue will be continued under the supervision of Charles Volz."³⁰ What this business arrangement between Lord's widow and Volz is unclear since there were several projects outstanding that had been designed but yet built. Were Lord's fees part of the estate as indicated in an earlier letter and were there other clients and designs out there that were ready to be poached or usurped by other architects such as the '79 Memorial Building at Princeton or the purported sixteen other library designs for the Carnegie Libraries? Volz would continue to promote himself as Lord's successor to the business, but while working with Lord, he considered himself as an associate. Volz in turn also has several buildings that have survived as well as landmarked; the 36th Precinct Police Station at 830 Washington Avenue in the Morrisania section of the Bronx and the

south west wing of (building #7) the American Museum of Natural History are two of these structures. He had designed the Van Buren Building at the corner of 15th Street and Fifth Avenue on Union Square and Outwater's residence in Riverdale, what used to be the Shakespeare Bookstore at the SW corner of 81st Street and Broadway for Morris K. Jesup, the loft building at 34-36 West 32nd Street, the loft building at 81 Nassau Street, and 17-19 Irving Place in New York City are all extant. Volz's last project in Manhattan was completed in the early 1920's and essentially ended when the Great Depression arrived.



42nd Precinct Police Station, Bronx, NY: Architect Charles Volz, Built circa 1904
Photo: *Bronx Historic Preservation Project*; Report of the Bronx Borough President, 2008

Frank Goodwillie who studied architecture at CCNY and at MIT '89 worked with Lord and Volz from 1894 to 1900.³¹ As H.V.B. Magonigle asked in *Pencil Points*, "Who was the architect, the men that designed the building in the office or the man who signed the drawings?" It is within this question that one can approach Lord early in his career, for it was the entrepreneurial aspect of architecture, a sort of agent and not his particular

ability to design or solve design problems. If one reviews his works as well as others in the profession in the publications of that era, certain sophistication begins to appear after 1890. Elevations with sections and plans were now drawn in lieu of the earlier presentation washes and perspective drawings that were previously provided by such illustrators, artists, architects and delineators as Hughson Hawley, J. N. Hutchins, T. Rockwood Cutler, Henry Neu, James King James, and Wm. F. Protz; all of whom were employed at one time or another by Lord. The early artistic representations and the later technical aspects of architectural drawings and plans were a result of the growth of the profession academically. All were initially trying to protect the intellectual property of their designs, but all were looking at each others works. As Vitruvius reminds us about the nature of ourselves and of architecture in building....”And since they were of an imitative and teachable nature, they would point out to each other the results of their building, boasting of the novelties in it, and thus, with their natural gifts sharpened by emulation, their standards improved daily.”³² So to all the latest technical advances and creature comforts in plumbing, electricity and heating were promoted in each new development. Magonigle also expressed a similar design process what it was like when working for the architect Charles Haight when he wrote “ Like everyone else, he cribbed freely and when the original source of one of his designs was discovered, the men would say too bad the old man has been anticipated again.”³³ Lord had traveled to Europe at least three times and one of those trips was to Paris. It did not hurt to look into the architecture of other cities for his work began to take on a classical nature after 1896. Was this effect of the Columbian Exposition and his travels to Europe, the number of Beaux Arts Architects at 160 Fifth Avenue and, or to Frank Goodwillie’s presence in his office?

Timothy Rockwood Cutler had also worked for Lord in some capacity since there are a few published illustrations with his signature as the delineator. Cutler had advertised his practice in both Dobbs Ferry on Hudson, NY and in Jacksonville, FL where he advertised to design and build inexpensive housing for warm climates in 1887. What T.R. Cutler's formal training in architecture was, is unknown.

Lord had designed for such renovations between \$25,000 and \$35,000 respectively for A.J. Leith's residence near Madison Avenue and commercially for Delmonico's Lunch Counter and Bar at 341 Broadway. The depicted sideboard and lunch counter were likely built from those renovations as depicted. Lord had considered himself both as designer and architect as he was listed in *A Brief Biography of Men in the State of New York*. Due to the international nature of the Brown Brother's banking business and their location at Wall Street, Lord probably also knew well the proprietors of the Delmonico's Restaurants as he did for the judges at the Appellate Court. This renovation pre-dated the design and construction of the landmarked Delmonico's at the junction of William and Beaver Street which opened in July of 1891, and later, the Delmonico's restaurant located at Fifth Avenue and East 44th Street which opened in November of 1897 and now demolished. A.J. Leith became a Director of US Steel in 1898 and also knew Lord probably through his association with J. P. Morgan.

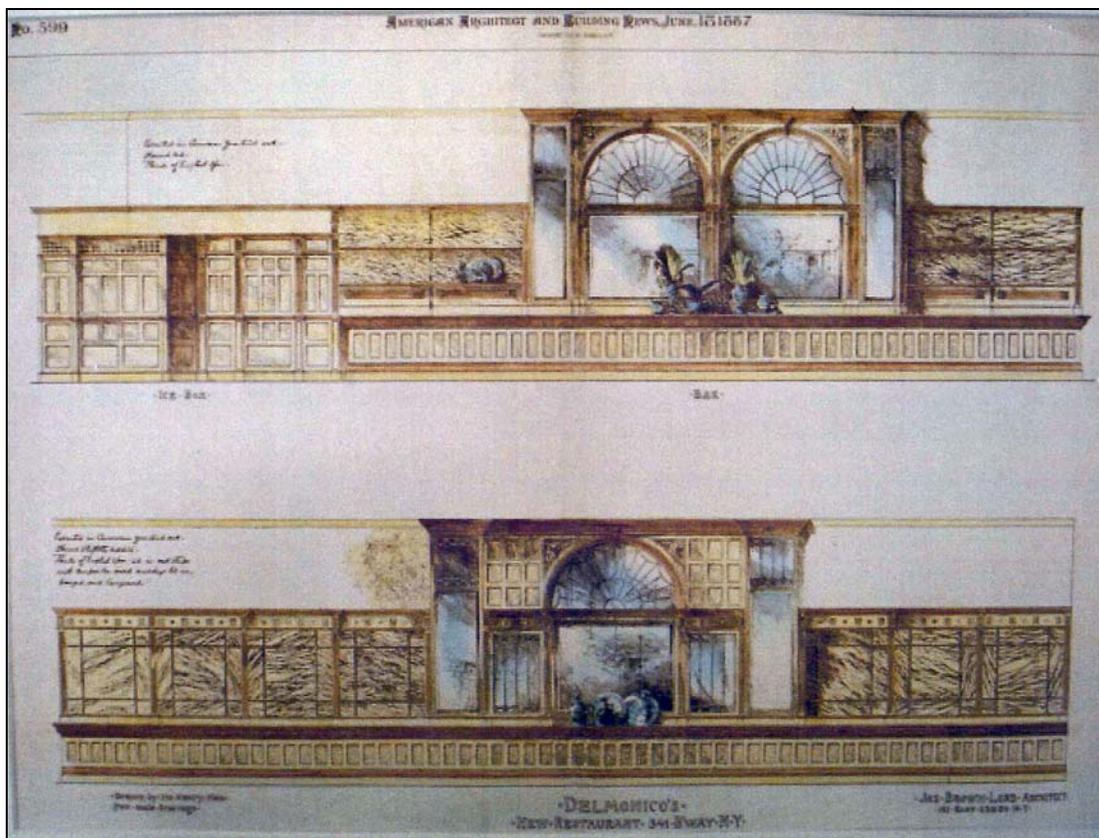
Lord's ability to complete a project on time was evidenced at the Bloomingdale Asylum given that the construction of the Hospital complex continued on despite the Homestead Steel Strike. The construction of the NYFCL at the Bloomingdale Branch library took six months from start to finish to complete which met both budget and schedule.

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AB: April 21, 1888. A. J. Leith became a director of U.S. Steel in 1898



AABN: June 15, 1887. 341 Broadway, Delmonico's Lunch Counter and Bar

ADVOCATUS DIABOLI

Deciphering and reading between the lines of Lord's obituaries, the descriptions of projects listed in the *RERBG*, his extant structures and the graphic evidence of his designs, sketches and suggestions, and once built projects, one may determine for themselves the legacy of Lord's talent.

Although every publication had Lord listed as a Princeton graduate of the class of '79, Lord had never completed his education at Princeton and had at best attended three years between 1875 and 1878.³⁴ Perhaps this was misconstrued when he was listed as a member of the Princeton Class of '79 which permitted membership to the club if you had only attended the school, and then assumed that he had indeed graduated.

What the exact date of when Lord's apprenticeship started and ended with William A. Potter is unclear but in 1881 the design and construction of the Union Theological Seminary (UTS) began and was completed and opened in September of 1884. What this working arrangement and apprenticeship between the two consisted of is unknown but through 1885 Lord's name was submitted with Potter's for the building permits in the final build out of the housing for the seminary on the N.S. of East 69th street, and the S.S of East 70th Street between 4th (Park) Avenue and Lexington Avenue.

From the *RERBG*, Lord was listed as the architect of record as early as of June 1881 for two small renovations for \$1,500 each for Howard Potter and Wm. A. Butler Jr. Later and more prominently, Lord's designs were published in the August and November 1882 issues of the *AABN* as the architect of record again for two town houses for his Uncle, Howard Potter and for four suburban row houses in Yonkers for his Great Uncle Wm. A. Butler. He was also listed as the architect for the previous mentioned sites as

well as the development of an eight story bachelor apartment house at 30-32 West 35th Street in the *RERBG* ³⁵

As the grandson of two prominent New York City families, Lord was launched into the business (and practice) of architecture. While the press clippings lauded Lord for his ability to get work on his own accord and that ‘he achieved great success almost from the time he began active work in his profession’, the truth be told was his family, friends and societal connections were mostly his client base throughout his life. If one reviewed the *Clubmen of New York* published in 1893 and cross referenced his clients, this network becomes readily apparent through his numerous club memberships.

Lord’s college education was considerably more than most of his peers had received that were in the field of architecture, but it was his apprenticeship and training with Potter that defined him as the architect he would become. From that rite of passage of a draughtsman to architect was an arduous course and dependent upon one’s capabilities to not only to design, but also to direct and supervise the construction trades was also critical. Of course this was all done at the client’s expense for a fee and therefore this was a business and profession combined. Throughout the years of his practice, Lord was often given commissions for renovations and alterations prior to being awarded work for new buildings. In each case for Howard Potter, William A Butler, C. T. Barney, Delmonico’s’ and the Appellate Court House all had trial runs in renovations. Was this a test to his capabilities prior to receiving commissions for more complicated projects, or just an outgrowth of having known and worked with him?

As described in Wood’s dissertation, it was the architect’s primary concern to conceive and to guide design and construction; the client, builder and mechanic were all

to defer to their professional expertise. Counterintuitive to this was for the builder to reserve means and methods of construction while taking direction from the architect. As Charles Rollinson Lamb wrote, ‘that architecture was a profession, building a trade, and that the two must never mix in the same person’. Unfortunately this attitude does a disservice to the profession of architecture; for one’s ability to design and have the capability of understanding of construction methodologies could eliminate the sometimes adversarial relationships of client, contractor and architect on projects and remove the shifting alliances between parties as evidenced in Sartre’s *No Exit*.

In the build out of the three story addition (plus one story concealed as a vault) to the Brown Building on Wall Street in 1891, John Crosby Brown wrote “Almost for the first time in the construction of a New York Building, supporting columns of rolled iron were used. The use of these columns was considered such an experiment that neither the architect nor the builder was willing to assume the responsibility and the owners had to be content with the gurantee of the makers, The Phoenix Iron Company.”³⁶ Brown was a little late in this assertion of the use of iron as a column, but after all, his nephew as the architect, and David H. King Jr. the builder and future developer of the King Model Houses wanted nothing to do with this liability.

In the excavation for the new Delmonico’s Restaurant at East 44th Street and Fifth Avenue in 1897, the general contractor had undermined the adjacent wall of the Sanitarium on East 45th Street and the Building Department was called in when their walls began to bulge. No wonder Lord was perturbed when DeWitt was excavating his site at 27 West 54th Street near to his home at 21 West 54th Street prior to his death. DeWitt had an injunction served against him to cease blasting rock for his foundations courtesy of Delancey Nicoll. The *AABN* had faulted the Sanitarium stating that one

should have their own rights to digging on one's own land and that it was basically the Sanitarium's fault for not allowing the contractor into their building to shore it up. One can only surmise that the underpinning in sections and sheeting methods were not employed for the uptown Delmonico's.

What took eight drawings to build the Yorkville Branch Library in 1902, today would take over one hundred and ten drawings. The development of the mechanical systems in today's structures is nearly sixty percent of the construction cost while in 1898 it was less than 2% at the NYFCL at the Bloomingdale Branch. To say that one who came from and had access to 'high' society had an easier chance to promote themselves as an architect when the architectural profession was still developing is no understatement. Lord continued to use certain architectural devices and a pastiche of geometric massing of forms and spacing that he had readily learned from Potter until Lord's office showed a dramatic departure from this tradition beginning with the design for the Appellate Court House in 1896 and followed by NYFCL built as the Bloomingdale Branch in 1898 and that with NYPL's Yorkville Branch Library in 1902.

Lord primarily was a residential architect that utilized a series of design devices that were often repeated in his architecture as others did such as multi-paned windows, 'Philadelphia' pressed brick, quoins, upper story timber framing, finials, decorative wrought iron grilles, decorative terra cotta features, roof cresting and railings, decorative pressed metal banding at the cornice and string courses. In 1891, something had dramatically changed. Lord moved into the commercial sector with the renovation of the Grosvenor Hotel at Fifth Avenue and East 10th Street, the previously mentioned Brown Brothers Building on Wall Street and most significantly, the new Delmonico's Restaurant at the intersection of Beaver and William Streets. Again decorative wrought iron, exterior

electric light torcheres, decorative terra cotta spandrels panels, circular window surrounds with foliates and later, adopted the classical language of columns, scrolls, consoles, brackets, architraves and other such embellishments as did most other architects did after the Columbia Exposition. What is telling is suddenly Lord is using steel frame construction, elevators, and electric dynamos. Something he would not have learned from Potter in his apprenticeship.

Lord's apparent meteoric rise and quantum leap from primarily a residential architect and developer to that of a commercial designer of more complex and larger institutional and commercial projects is akin to the transformation of the tradesmen who today leaves Ireland as a laborer and arrives at the JFK International airport as a finish carpenter. It requires the necessary ingredients of some knowledge, access, and opportunity, and most importantly, ability, or more importantly in Lord's case, that ability to recognize talent. As Magonigle wrote " Is the man who signs the work a trained designer or merely an employer of talent-a kind of broker ³⁷

Perhaps it is even more telling when Lord later in his career was quoted in expressing his views regarding competitions and the effects it has regarding the design of the Appellate Court House.

" I had the opportunity, of which I availed myself, of selecting the painters and sculptors for the court house without competition, and here I must strike what may be to you a discordant note; I detest competitions. I believe that in all art work they are utterly wrong- in my opinion they are the degradation of every art profession they enter into. At times they may serve as the incubators of stillborn genius; but I have yet to live to see any building born of competition completed from its birthday plans, and I have yet to see the best results of American Architecture evolved from any set of drawings selected by means of a competition. The point I wish to emphasize can be illustrated by this- that when each of the artists was informed of his selection the effect was most noticeable-his enthusiasm was aroused to the utmost when he clearly understood he had been selected and was not to be forced into a competition.

We must all recognize that there is such a thing as the artistic temperament, and to get the best that such a temperament can give, you must always extend your supreme confidence, and this, I think is largely the success of the work accomplished in this

building. Had the element of competition been brought in, the mercenary, not the artistic spirit would have been aroused, and no such result as have been achieved would have been possible.”³⁸

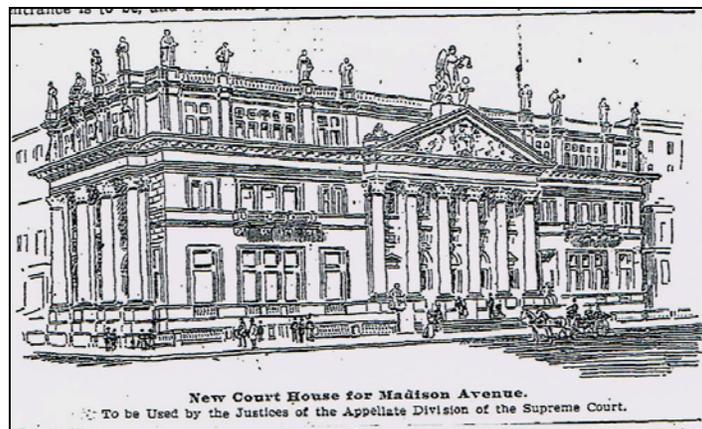
Perhaps this critic saw through this stance of non competition for he summed up Lord’s position and responded as follows:

‘It is to be hoped that Mr. Lord’s contention may never prevail in this country, where the influence of favoritism and political pulls might further endanger the acquirement of the best artistic products possible.’³⁹

Did the critic personally know Lord? Lord was ‘0 for 3’ in architectural competitions, but more often than not, was just so well connected that he was given commissions to design. Lord’s philosophy and principle modus operandi was the Brown Brothers Banking philosophy, work with “confidence, absolute confidence”

That James Brown Lord was a society architect and a developer, there is no doubt. Considering the number of clubs that Lord belonged to, his social obligations must have left little time for office work. He predominantly designed, built and promoted Tuxedo Park residences for the wealthy where most of his work remains today, but also designed and built in the tri-state area including Long Island, Manhattan, Ardsley on Hudson, Rye, Westchester (Country Club), NY and Orange, NJ. Three other location were for Mrs. S. K. Henning’s proposed cottage in Bar Harbor, ME in 1893, for the Phelps Williams estate in Stonington CT and two residences in Scott’s Circle, Washington, DC for Captain Thomas O. Selfridge Jr. in 1889. Most of these residences were built in areas of developments as private enclaves for the well to do and to reside with like minded society and do not represent the democratic ideals of a society. If one were to look at the King’s model housing broadside and read about the advantages of purchasing a house there as well as the broadside for the Brown Brothers Building addition, or even Tuxedo Park, all were connected with real estate development and speculation at the end of the 19th

century and the marketability of holding or increasing land values while maintaining one's status. The fact that King was the general contractor (builder) for the 4 story addition to 59 Wall Street and for the new Delmonico's Restaurant at William and Beaver Streets in turn hired Lord as one of the three architects to design the King Row Houses was no mere coincidence. What is curious was the broadside promotion of Lord's row houses on the cover leaf and the graphic presentations of interior rooms more often than not featured Lord's designs and not that of Stanford White or Bruce Price. His design and completion of the classically appointed Appellate Court House merged sculpture, painting and architecture as promoted by the City Beautiful Movement and the Municipal Arts Society. *Harper's Weekly, Century, Outlook, Architect, AABN, NYT, The American Monthly Review of Reviews, and Art Critic and Collector* all reviewed and praised the architect and court house to the point that one proffered that this young



NYT: July 1, 1896

architect promises to become the American Palladio is high praise considering that Lord is not a Parisian trained architect like most of his contemporaries.⁴⁰

Some criticisms decried its opulence, the site selection and the scale from its 'L' shaped lot, but generally agreed and praised its overall success. Other less flattering comments ranged from that it was a pedestal for sculpture and picture frame for painting

to one comparing it to a mantle full of bottles where all you wanted to do was take a “strong right arm across” and clear off all of them (statues). Of a latter day judgment, the original selection of the marble has all ready been replaced. What is to happen to the statuary in a century or two may become like the fate of the Elgin marbles. Material selection in building construction has a life expectancy as well. The question remains is its sustainability.

Most of Lord’s work may sometimes be viewed as often imitative of other architects. A pastiche of familiar geometric forms reconfigured to appear as something else or new. All current references for the Appellate Court House and the Yorkville Library reference Palladio as the source for inspiration of the design. Could it have been another building somewhat closer or another source or individual trained in classical proportions and elements that developed these drawings for Lord in his office? The Mohawk building was replete with men familiar with the classical style as probably was Goodwillie who had worked for Lord. One must recognize that Lord headed and represented himself as the architect of record but within his office, as that of a Renaissance studio, also contained other architects who worked there as well.

What is the legacy of our times and the insistence to preserve as much as possible through special legislation for preservation; or that a clothing manufacturer would capitalize on a style of living in which a cultural bias is still reflected to this day. We continue to turn out McMansions on golf courses by the thousands based upon these formulae for developments long ago established at the end of the 19th century. For certain we shall never build this way again and sadly the craft of the plasterer, mill worker, decorative painter, mason and other skilled trades is under siege and rapidly disappearing. That what was built is no longer sustainable due to size and the inefficiencies of the

power consumption required to heat and cool these ‘white elephants’ and the staff required to clean and maintain them is worthy of consideration. The ‘cottage’ designed by Lord for Pierre Lorillard had sleeping chambers for nineteen servants. Lord only had six servants at the 1900 census at Tuxedo Park, a Scottish cook and a German parlor maid were two of these. Who knew how many they had in the city?

The family photograph of the well known stage actor John Drew and this family on the porch of Kyalami (Lord’s design) could almost be mistaken for an ad for Tommy Hilfiger, Ralph Lauren, J. Crew or Brook’s Brothers. It is considered that Lord’s first cousin, James Brown Potter was responsible for the Tuxedo. A cynical approach to this is the marketing for clothing is similar to that for architecture and housing. It is about one’s life style after all. Both conceal what’s underneath or within while presenting the external facade



The Actor John Drew and Family at Kyalami c.1902 (MCNY)

What is this persistence of memory? Is it the desire to preserve the Anglo aspect as to the origins in the founding of this country to the exclusion of others or more likely

mirrors just the way things were? The proliferation of house museums in the United States is similar to what has happened in England when the large estate became unsustainable, they become out of date and are either razed or mysteriously consumed by fire, they morph into a hotel/bed and breakfast, or lastly become a museum. It is a cautionary tale for today's architects and clients for that once was and what could be imagined by the architect and builder, and the carbon footprint required.

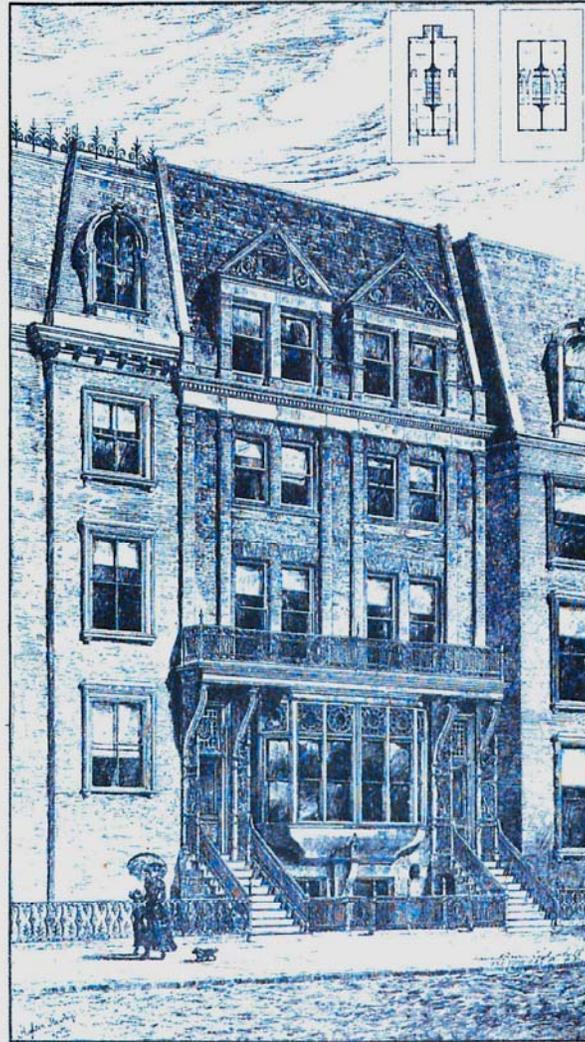
Within this social fabric of Lord's life and his connections in New York City, one is made aware of the fact that architecture is not created in a vacuum. It is a dialogue with the existing architecture of its time and is often in response to this contextual built space. Woven into the tapestry of his life was the national and local historical backdrop of the Civil War, the Reconstruction of the Union, the Philadelphia Centennial in 1876, the Blizzard in New York City of 1888, the Homestead Steel strike of 1892, the Financial Panics of 1873, 1893, and 1897, the Columbian Exposition of 1893, the Spanish American War of 1898, and the rapid population explosion and growth of New York City in just over a forty year period. It was the era of the entrepreneurial spirit. Lord's designs reflected this desire to aspire and achieve that social realm where now the client too was also published for their good sense in hiring the architect. Lord was an architect that was designing for the well to do and not for the unwashed masses as represented in Jacob Riis's book *How the Other Half Lives*. Tennis, golf, polo, horse racing, and yachting were not sports for the mainstream and still are shrouded with that air of exclusivity.

The conundrum of Lord's ancestral Anglo Protestant heritage and the search for an American national identity in the arts and architecture was at issue. Lord looked to this building tradition in architecture first through the eyes of Potter (and Robertson) and later with his education in the Classics of Western Civilization that eventually led back to the

architecture of that of the Renaissance as a source for inspiration or imitation.⁴¹ Lord's training stylistically stemmed from the medieval constructs of timber framing, masonry and stucco (wattle and daub) under Potter but in all probability it was Volz and Goodwillie who were familiar with the vocabulary of the classical language of architecture as well as with that of steel frame construction and other modern conveniences of elevators, heating, ventilation, and electricity.

Architecture requires patronage whether it is from the church, family, friends, or other political and social connections. Behind the backdrop of Lord's architecture was the attitude, in Tom Wolfe's words "the Masters of the Universe". To describe this better yet was the Latin inscription '*Deus Amici et Nos*' (God, Our Friends and Ourselves). Lord naturally came from a family of wealth as did his patrons, and his designs for the interior as well as exterior of such residences would 'express his time by the architecture of his time.'⁴² His was a world of exclusivity, Gentlemen's Agreements and the log rolling that propelled him to the forefront as the leaders and tastemakers of the late nineteenth century and his clientele demanded as much from him to express this. In addition to his family's connections, the numerous clubs and organizations that Lord belonged to indicated that his network was extensive, and very well given time, a national reputation could have been established. He certainly rubbed shoulders with all the right contacts.

The following images depict his first three published designs followed by other residential images that may be construed of what Lord may have used as sources for his designs and inspiration followed by his crowning achievement, the Appellate Court House at Madison Square and his conversion to that of the Renaissance Revival.



Two houses built on 31 ft. - At 37th Street and Park Ave N.Y. for Howard Potter Esq. Architect.

Digitized by Google

Original from
UNIVERSITY OF VIRGINIA

AABN: August 19, 1882

Two Houses built on 31' - At 37th Street and Park Avenue NY for Howard Potter (uncle)
Philadelphia pressed brick, and CT brownstone with terra cotta in the gables.

Delineator: Hughson Hawley



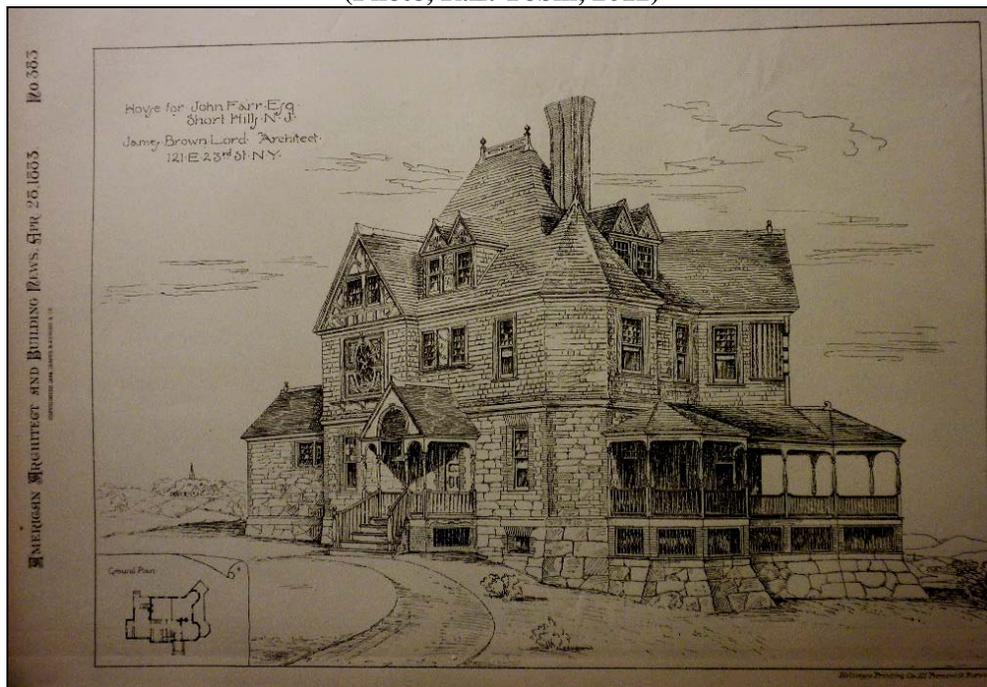
AABN: November 4, 1882
Four Suburban Houses, Yonkers, NY for Wm. A. Butler and J.C. Bell

These Houses will be built of Collabaugh Brick and terra cotta. Bay windows and attic story, open timber and shingle work costing about \$20,000

Wm. A. Butler was Lord's maternal grandmother's brother and who in turn was related to Thomas Kirkbride, M.D. author of the design of the Kirkbride Plan for Mental Institutions and incorporated into Lord's design for the new Bloomingdale Asylum in White Plains, NY in 1891



(Photo, R.L. Tobin, 2012)

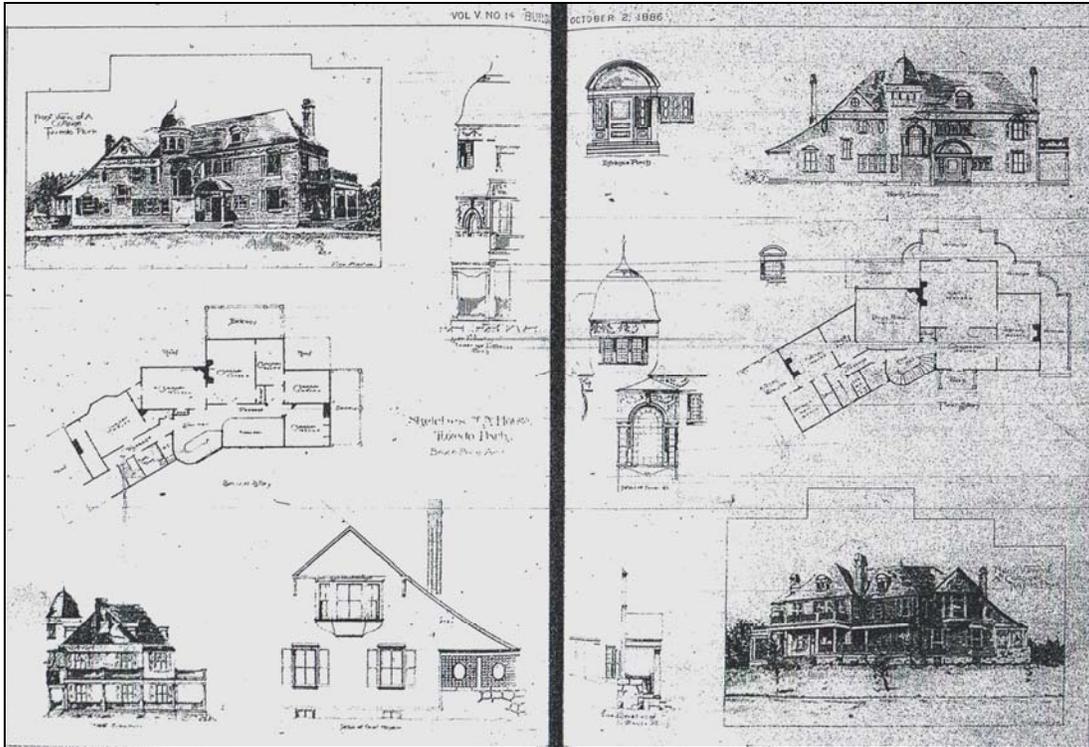


AABN: August 26, 1883

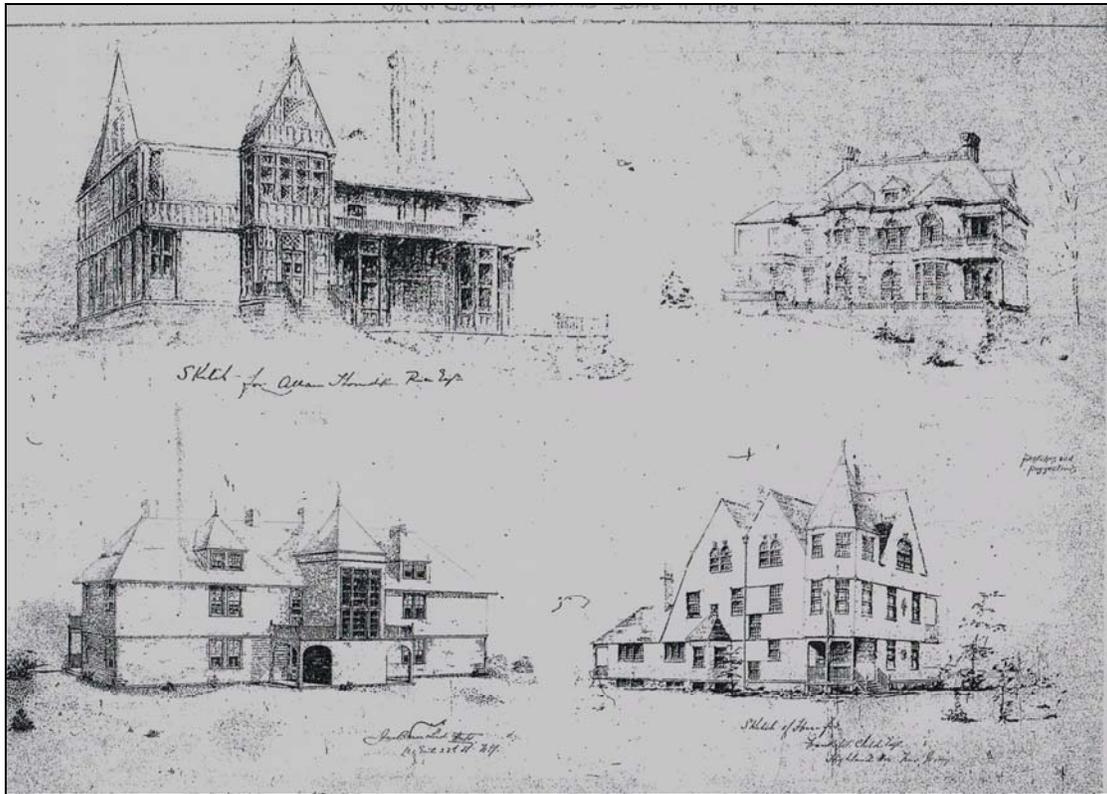
John Farr Residence, 54 Western Drive, Short Hills, NJ.

Lord's classmate while at Princeton, Estimated cost \$10,000

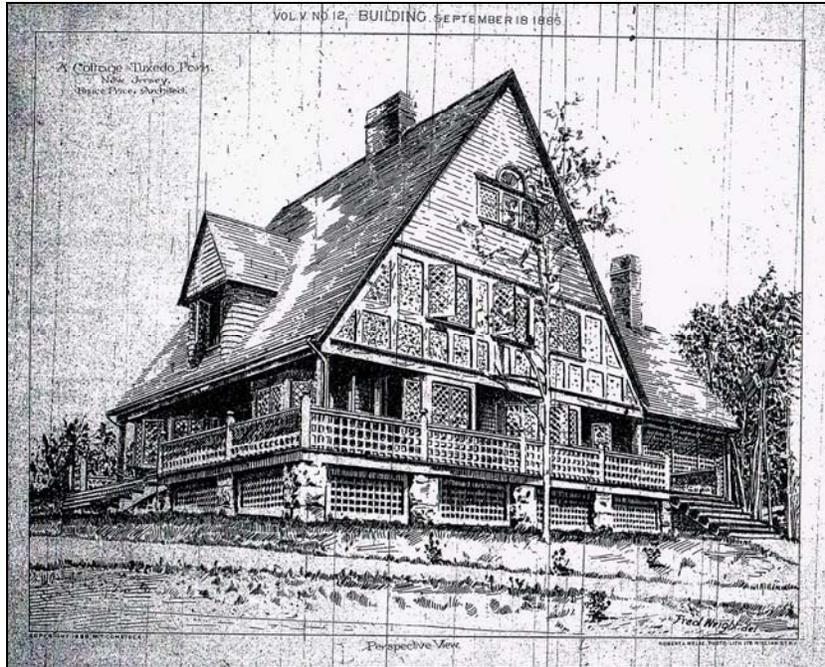
Built of gray stone with Philadelphia pressed brick, quoins to all window and door openings and angles of building up to the second story. superstructure frame and shingle.



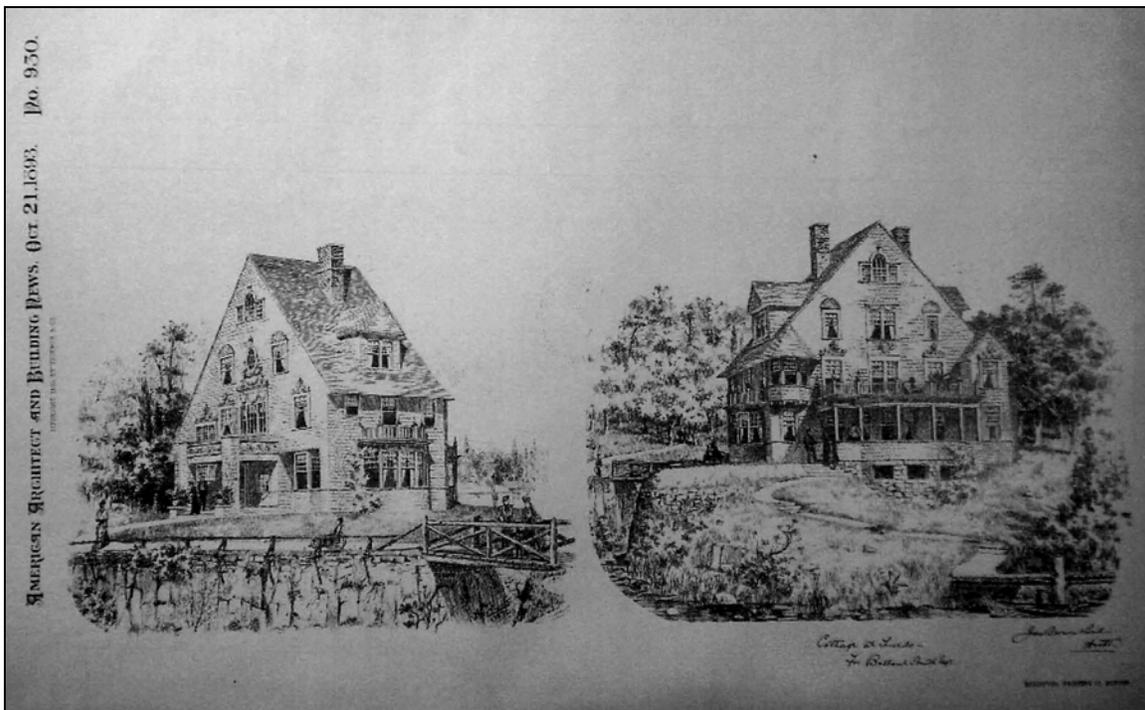
AB: October 2, 1886 Tuxedo Park: Bruce Price, Architect



AB: June 11, 1888, Jas. Brown Lord Architect



AB:Cottage: September 18, 1886. Bruce Price, Architect, Tuxedo Park



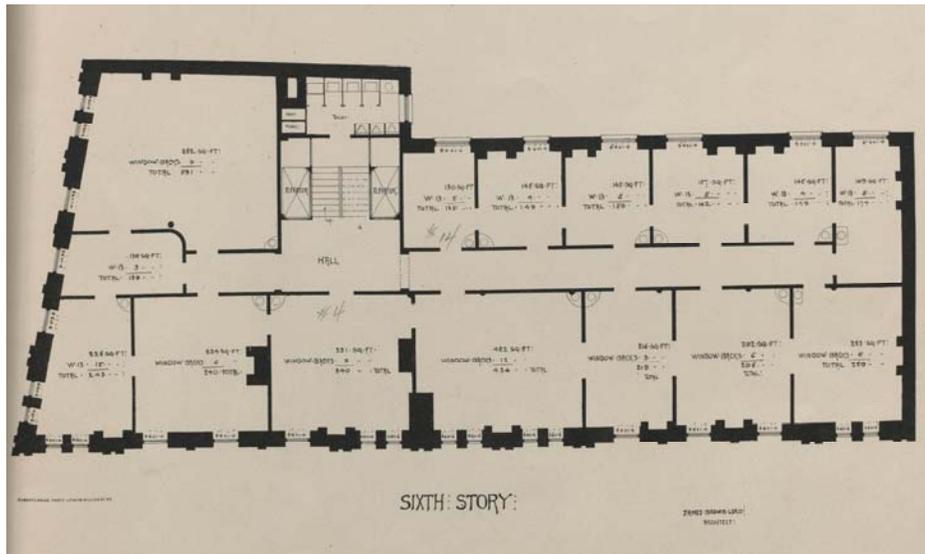
AABN October 21, 1893: Ballard Smith residence, Tuxedo Park

The Monumental Gable or A Frame Roof: 'Brookside Water'



(Courtesy of the Winterthur Library)
 The Brown Brothers Building at 59 Wall Street

The Cable Building c. 1908 (MCNY)
 Corner of Broad and Wall Streets



Floor Plan Brown Brothers Building (Courtesy of the Winterthur Library)

The Appellate Court House



The Appellate Court House at Madison Square circa 1900 (MCNY, Irving Underhill)



The NY State (Court) House in Albany, Built circa 1842-3 (NY State Website) Henry Rector, Arch.

SUB ROSA

Returning to the site and genesis of this thesis at the American Museum of Natural History and finding the names of Lord and Volz taped to the floor plan of the Foyer, and the subsequent research that ensued, resolved the initial conflict first encountered when reading Lord's obituary of what appeared to be his effortless meteoric rise as an architect. A final examination of what Lord designed and built reveals a slightly more nuanced approach in which he had the benefit of Potter and Robertson's experience up until about 1886 and not the apparent immediacy of being in practice on his own as early as 1881 as indicated in the RERBG. When one reviews his residences as published in the *AABN* in 1882, the *AB* in 1887 and 1888, and the Daily Graphic in 1889, they mostly appear awkward and unsophisticated.

What lies under (or beneath) the rose, or what the sub text of Lord's career was and the methodology to restore the AMNH Grand Gallery mosaic floor, parallel each and both utilized the Italian technique of *spoglie* or to undress that what which we know in each case. First to look at Lord's clients, friends, family and works, and for the (mosaic) floor beneath the acrylic thin set terrazzo overlay was to peer into the remnants of Lord's life works and its implications. (See Appendix A for AMNH Grand Gallery Renovation)

The *Advocatus Dei* ironically for Lord's status as an architect of standing remains to his credit, the case for the early Branch Libraries at Bloomingdale and Yorkville, the Appellate Court House and Delmonico's in New York City all justly deserve merit and contribute to what Lord's legacy is today. In addition, the designs and finishes of Lord's interiors may well also have played an instrumental part in the development of the noted interior designer Dorothy Draper. She was the daughter of Paul Tuckerman who was a

close friend of Lord and had lived in at least two of Lord's designed residences at Tuxedo Park.

Standing in the Foyer of the AMNH prior to the renovation of what was to be The Grand Gallery of Cady, Berg and See's Central Pavilion at the AMNH, at first impression, reading the architecture of the Gallery, the remnant of a classically inspired interior appeared incomplete and totally inconsistent with the Romanesque exterior design of the building's West 79th Street elevation built between the years of 1890-92. On the museum's campus of over twenty-six buildings, this building is the centerpiece of the West 77th Street Romanesque façade and what was to be the first and only of the four pavilions to be constructed as designed by them. For the next thirty years, this was the main entrance to the museum and the Grand Gallery which presaged Henry Russel Pope's twin coupled columns of a neo classical entrance of Roosevelt Memorial Hall on Central Park West in 1935.

The subsequent modifications and other accretions of time had detracted from the bones of Volz's (Lord's) intended classical design of the Foyer. The coffered ceiling beam moldings were never installed, the niches for the statuary busts of noted scientists were removed and the decorative elements of the sculptural niches were covered over and plastered. The scoring of the plaster walls that were to imitate Caen stone are mostly obscured with the numerous campaigns of patching and repainting the Grand Gallery.

As with any cultural institution whether as a museum or library that has or maintains collections, the impetus for expansion is always to collect more. This dynamic set the engine for expansion at the AMNH; if we build it, they will continue to collect and fill it. After researching the archives of the museum photographs, drawings, annual reports, and subsequently performing several probes, it surfaced that the hall was an

attempt at a sublime design to represent the universe. The bronze inlaid sun at the center of the gallery was surrounded by the bronze zodiac inlays. Radiating out from this circle were inlaid stone mosaic stars of ever diminishing size to the perimeter of the Gallery's walls which formed an ellipse. At the perimeter of this ellipse were placed the meteorites in some fixed heavenly gravitational dance about the sun. This was the AMNH's remnant of an early dream to have a Hall for Astronomy.

Sometime between the years of 1895 and 1902, when Jesup sent funding for the relief and rescue of Robert Peary's expedition for a route to the North Pole, and his subsequent discovery of the three Greenland meteorites (the tent, the woman, and the dog), the idea had developed to display the museum's collection of meteorites at the Foyer. Peary's subsequent discovery and the soon to be acquisition of these meteorites needed a venue to be displayed.⁴³ The choice of the geometric shape of the Foyer to that of an ellipse may have been in response to the orbits of the planets about the sun or even to that of Halley's comet's elliptical orbit and as the parent body of two known meteor showers which was due to return in 1910.

The extant concrete pylon in the basement off the corridor beneath the Grand Gallery floor is a silent reminder of what was the structural support for the largest meteorite ever to be exhibited indoors weighing 32 Tons. It was Volz's structural analysis and a testament to a simple solution of what was necessary to support this weight. The only clue to seeing Lord and Volz's name linked in public together were in the publications and only after Lord's death in 1902 as with the first of the Carnegie Libraries in New York City, and a few of the subsequent residences designed by Lord to be built at Tuxedo Park. Volz would continue to invoke Lord's name after his death in 1902 and claimed to be his 'successor'. Volz was listed as a partner by Francis in 1899⁴⁴

Whether James Brown was involved with the design of the Grand Gallery or not, it appears to have his fingerprints left behind through his associate, Charles Volz who had earlier designed the power plant in 1900, and later, Building #7 (the corner return form West 79th Street) in 1906 on Columbus Avenue in the manner of Cady, Berg, and See. The design for the interior renovation of the Foyer was designed circa 1902-3 and built in 1904 after Lord's death.

How Volz and Lord were associated with the AMNH was set in motion when in April of 1893, James Brown Lord was appointed as the architect for the Parks Department by Paul Dana. Lord's task was to review for the Park, the AMNH's future building additions which were to be designed by Cady Berg and See at the Manhattan Square Park.⁴⁵ Lord's former classmates from Princeton, Henry Fairfield Osborn was to become director at the AMNH as was Cornelius Cuyler Cuyler appointed to be on the Board by his Uncle, Morris K. Jesup, President of the AMNH. Charles Lanier was the Treasurer of the AMNH and father to James Lanier, Lord's classmate and client for a residence on Long Island. Interestingly the AMNH remains as it was in Lord's time, a place where scientific values are often utilized by others into future commercial values and opportunities as it was in the Gilded Age and as is of today.



Restored Mosaic Star (photo R.L. Tobin)



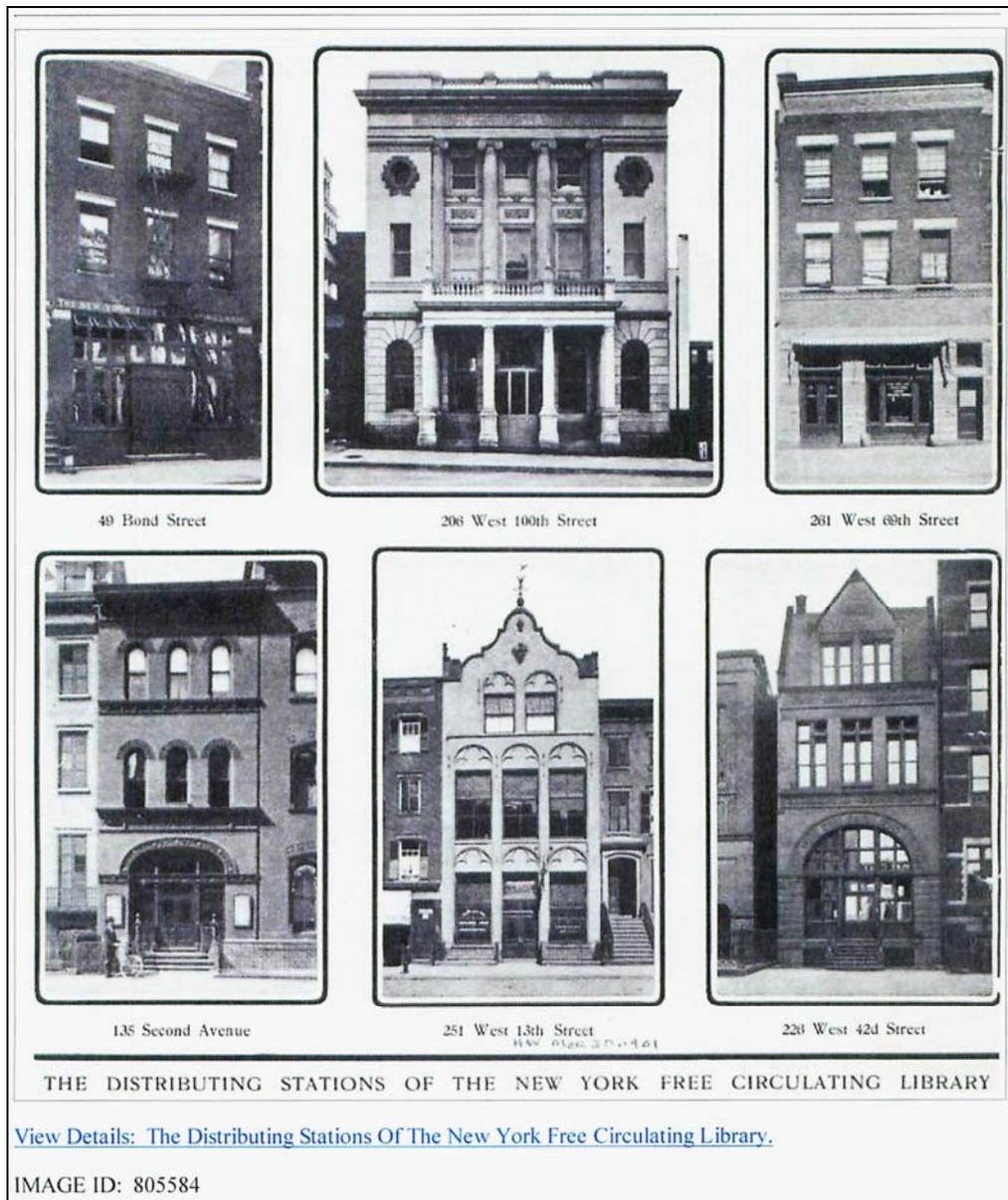
AMNH Photo circa 1909, The Foyer (Grand Gallery)



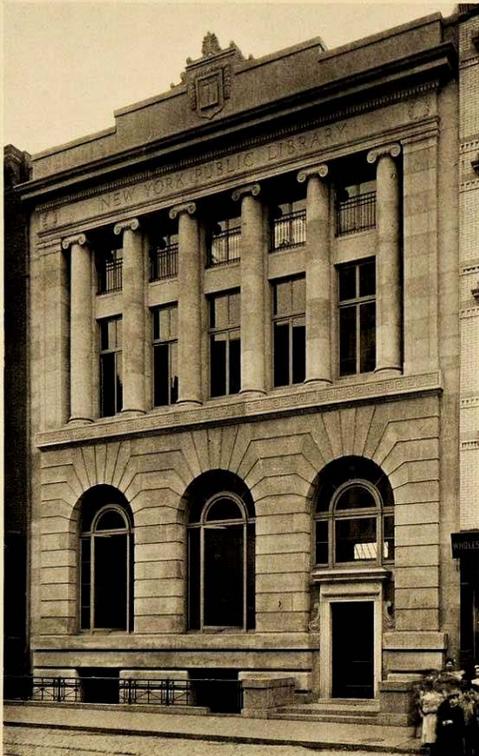
AMNH Photo Collection: Exhibition of the Haida Canoe replete with 19 Plaster Cast Figures
This exhibition of the Canoe was moved to what is now the Grand Gallery in the early 1960's⁴⁶

In the New York Tribune's obituary for Lord and the subsequent publications in *Current History and Modern Culture*, August 1902, and in *Appleton's Cyclopaedia of Events for 1902* tantalizing mentions that "He was the architect for the first Carnegie Library, and he had made plans for sixteen of the other sixty-five libraries." In reality, it was the New York Free Circulating Library hiring Lord that provided the impetus for the design of the mid block branch library prototype that was later adopted by the Architect's Advisory Board for the Carnegie Libraries in New York City. Lord has been defined as an architect working in the beaux arts tradition with a practice in New York City. This was clearly a departure for Lord and his training with William Potter. The Bloomingdale and Yorkville Branch libraries set the standard and utilized the classical language of the Renaissance.⁴⁷

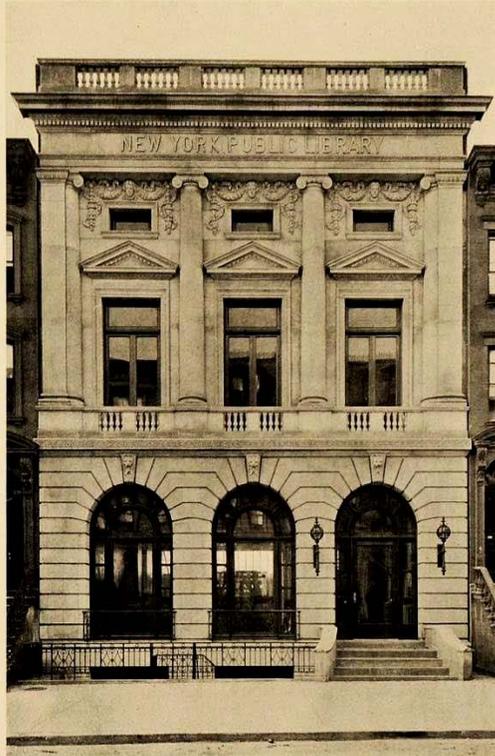
On December 12, 1900, the six libraries of the NYFCL merged with the NYPL. Other library systems would shortly follow. Andrew Carnegie's letter of March 12, 1901 offered the sum of 5.2 million dollars to John S. Billings, Director of the NYPL for the construction of sixty-five libraries throughout Greater New York City which in terms of population was second only to London. As a parallel between the library sciences and architecture, both were setting guidelines for these new professions. Arthur E. Bostwick who was director of the lending libraries for the NYFCL and then the NYPL went on to describe the process of designing and building a library from the Librarian's perspective and set the building program for years to come. The efficacy and importance of the lending library was established once the circulation numbers and accounting of readership was established. New York City would pay .10 for every book circulated. Such were the accounting principles established behind the business of libraries providing the concept of self improvement through reading.



**Top Center: Lord's Bloomingdale Library at 206 West 100th Street,
The New York Free Circulating Library
(From The NYPL Collection)**



2 East Broadway. McKim, Mead & White, Architects.



222 East 79th Street. James Brown Lord, Chas. Volz, Architect.

THE FIRST OF THE NEW YORK CARNEGIE LIBRARIES.

Chatham Square Library: 1903
McKim, Mead & White

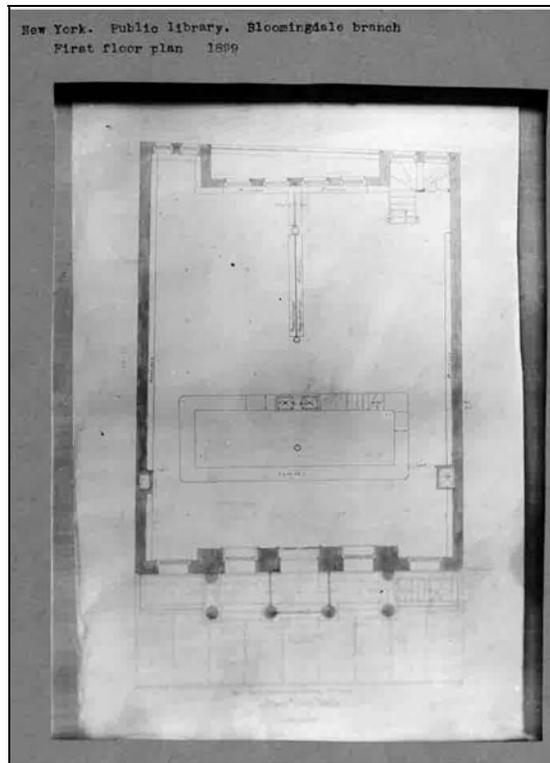
Yorkville Library; 1902
James Brown Lord, Charles Volz

ARCHITECTURE: 1903

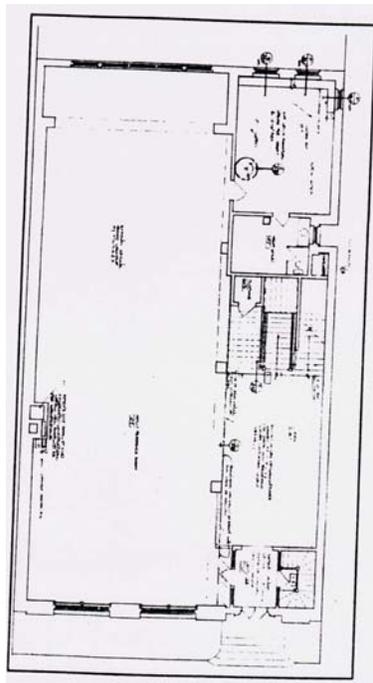
The similarities shown in the choice of the exterior design are unmistakable and the exterior façade design initially worked out in the New York Free Circulating Library for the Bloomingdale and Yorkville Branch Libraries by Lord were continued to be utilized by succeeding architectural firms. All were built on a double lot with the entrance to one side as preferred by the librarians. As designed initially, a rusticated ashlar limestone first story, three bays in width, the meeting room was typically located in the basement followed by the main reading room and stacks on the first floor, the children's

room on the second floor, the circulation room on the third floor and the custodian's live in quarters on the top (partial fourth) floor to the rear of the building. All the mid block Carnegie Libraries in New York City were a variation upon a theme akin to Mozart's variations of K 265-300e. Scale, proportion, rhythm, color, and repetition in architecture were synthesized to create a harmonic similarity into a recognizable brand of a civic building, that being the mid block Branch Library. The early use of the Ionic columns in the *piano nobile* as evidenced in the Bloomingdale and Yorkville Branch libraries by Lord were continued in the McKim, Mead, and White's Chatham Branch Library and Carrere and Hastings' Riverside Branch Library.

Due to Lord's death in June of 1902, was it possible that the Architect's Advisory Board incorporated Lord's (Volz) other designs? Who knows if Lord's remaining plans for the other libraries were ever used. One could speculate over the similarity of the libraries as designed by Lord or just as equally well the Architect's Advisory Board could have been just as responsible for the overall design process.⁴⁸ McKim Mead and White as well as Lord and Volz both had their offices in the same building at 160 Fifth Avenue. Was Volz's police station in the Bronx built in 1904 reflective of the design that McKim, Mead, and White utilized in 1905 at the Mott Haven Library in the Bronx? Unfortunately these questions to date remain unanswered. (See Appendix B to review the first few Carnegie Libraries designed by the Architect's Advisory Board). Walter Cook of Babb Cook and Willard spoke that based upon some Italian precedent... "the original type has in some cases been followed from a very respective distance so that it does not seem to me that any excessive uniformity is to found, rather it may be difficult to avoid a too great variety of appearance."⁴⁹



**NYFCL Bloomingdale Plan (Center Entrance)
(From NYPL Collection)**



St. Agnes Branch Library: Babb Cook and Willard, Architects

Entrance to side with main stair orientated to one side.

(From *The Architecture of Literacy*)

CONCLUSION

When undertaking this thesis initially, the thinking here was another society architect born to the manor, and the road was paved for to him to succeed. Most of his designs were average and typical for his time and his rise to some acclaim almost miraculous. It is contended herein that Lord's success was the business aspect of architecture and his ability to not only receive commissions for work but to execute this work in a timely fashion while Volz and Goodwillie developed the technical aspects of design and the beaux arts idiom respectively in his office. However, in defense of Lord, it was he that signed the drawings and the men in his office worked for him. Jules Guerin's depiction of the Appellate Court House in the magazines of *Century* or the fact the Delmonico's is ingrained within the culture of American cuisine, are the elements of the everyday experience that transcend its use and takes onto a historic and sometimes mythic status.⁵⁰ Just as the Haida Canoe was elevated from the floor of the Grand Gallery at the AMNH, it was no longer an exhibition but now an objet d'art. It is herein Lord archives his status as an architect with these two buildings as well as for the 'first' Carnegie Library in New York City with the remote possibility that he may have influenced the design of the first sixteen of the other sixty-five libraries. Another aspect to Lord's ability were his interior designs and the possibility that his designs for the Tuckerman residences may have somehow influenced their daughter, the interior designer, Dorothy Draper

Of all the hyperbole that is written about architecture, one must realize that it is sculptural and three dimensional form and while looking at photographs and writing about theoretical aspects of architecture that border from the sublime to the absurd, architecture must be experienced; in seeing the building, its scale, its materials, how it

functions, and what are the relationships to the street and of its interior spaces as one moves through it. Architecture and our relationship to it is personal, yet it stands for all the public to view and be judged. The fact remains that we shall rarely, if ever again, construct a building in this manner again due to the labor intensive skilled trades, and the ever changing building technologies to circumvent these costs. The size of these residences are also indictment against any hope of sustainability without a staff of servants to operate and maintain this carbon footprint, and the energy costs to heat and cool these structures are excessive.

We must remind ourselves that the origins of the word architect stems from the Greek *arkhiekton* which means master builder, not one who designs, but that as a builder who knows how to construct and erect a structure. In the nineteenth century, the bifurcation of architecture's applied building science and the design aspect and art were separated and often not integrated. While music and dance transcend the moment, it vanishes once played lest recorded. One may always revisit a painting, a piece of sculpture or a building. The persistence of this memory is ever changing while architecture is rooted in place and often rubs up against the architecture of the past as well as what was, is, and yet what may be built in its adjacencies in an ever changing landscape of time. These structures from different eras often leave a disjointed picture of the streetscape. The architect and the dynamic of the present lets us glimpse at a slice of time to see what was designed in harmony or as an antithesis to what either preceded or existed to what was built and in some case what may be anticipated..

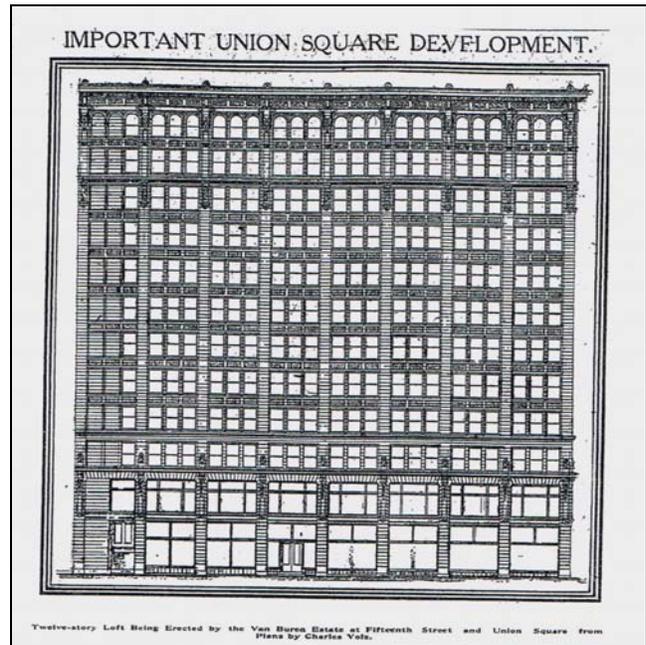
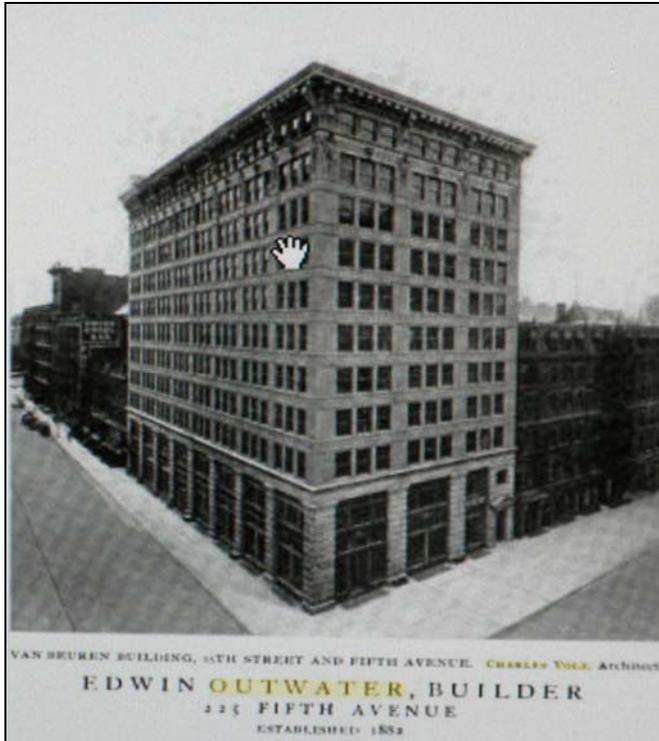
James Brown Lord died at the peak of his career at the age of forty four. What appears today as a premature death, statistically was well within the life expectancy of someone born in the 1850's in the United States.⁵¹ If one compared the longevity of

Frank Lloyd Wright's career with that of James Brown Lord, it was three times as long. .
What if Lord had lived a longer life, who knows what commissions he would have continued to have received or what direction stylistically he would have developed or who was in his office. Certainly his designs would have appeared as part of the early high rise buildings of the Twentieth Century as indicated in the style of loft buildings being erected by his firm such as the Studebaker Building which was to be carried on later by Volz.



The Studebaker Building 1902 – 2004 (Photo from NYC-Architecture.com)

A building mostly obscured its entire life by signage demonstrates its prime location in Longacre Square (Times Square) and its' scale to other buildings at the turn of the Twentieth Century

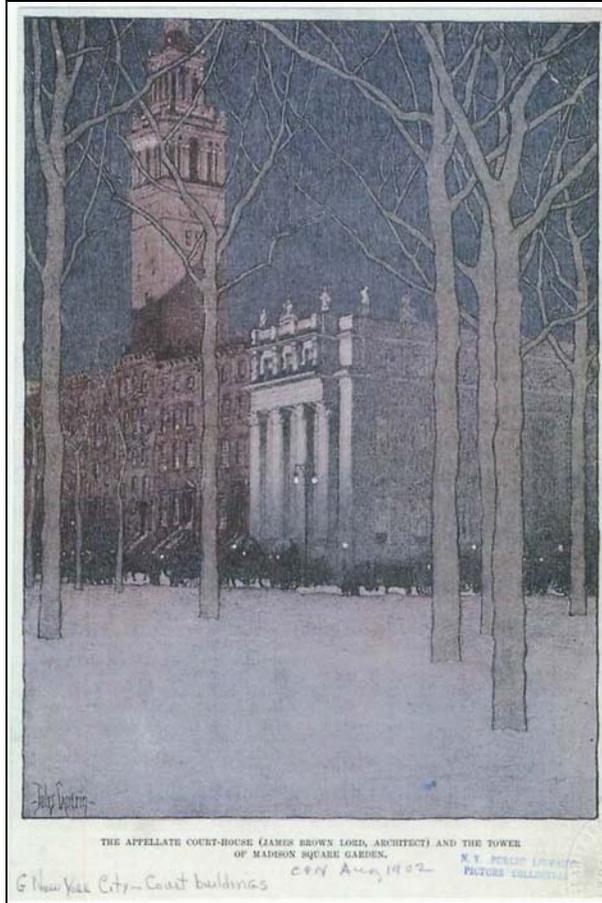


NYT: April 16, 1911: Architect, Charles Volz

At the intersection the renovation of the Grand Gallery at the AMNH , Volz, Lord and the Haida canoe stands Holden Caulfield from *Catcher in the Rye* reminding us that,

“Then you’d pass by this long, long Indian war canoe, about as long as three goddam Cadillacs in a row, with about twenty Indians in it, some of them paddling, some of them just standing around looking tough, and they all had war paint all over their faces...Boy, that museum was full of glass cases.... The best thing though, in that museum was that everything always stayed right where it was. Nobody’d move. You could go there a hundred thousand times, and that Eskimo would still be just finished catching those two fish, the birds would still be on their way south....Nobody’d be different. The only thing that would be different would be you”⁵²

What we must realize are that buildings and cultural institutions do change, but only what appears to be at a glacial pace. Perhaps Lord’s view of what he imagined and envisioned may now further be understood through his architecture and the examination of the oeuvre of his portfolio of what was proposed, designed and built as follows, and that which “betray his likes and dislikes, his aesthetic traditions and tendencies, and the limitations both of his training and point of view.”⁵³

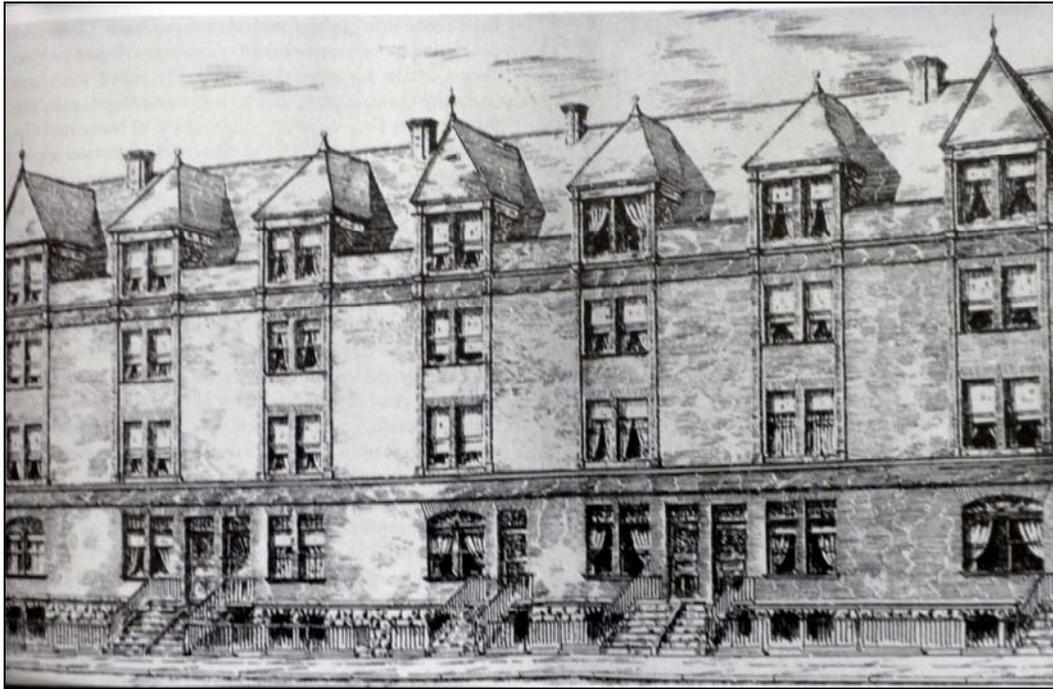


From the picture collection of the NYPL: artist depiction by Jules Guerin



Delmonico's at Night (From the picture collection of the NYPL)

Residential Buildings: C.T. Barney's Row Houses



AABN 1886: C.T. Barney, 147-159 West 74th Street (also built at 156-168th West 75th Street)

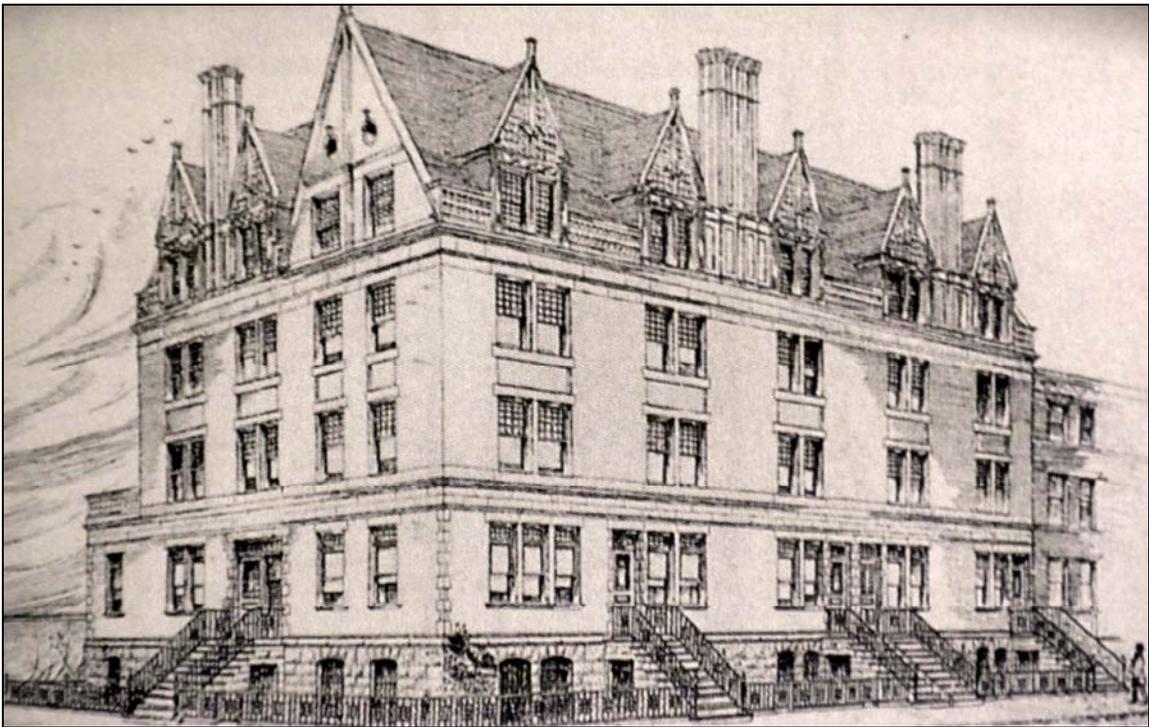


**West 74th Street (Photo R.L. Tobin, 2012)
Remnant of remaining row houses at West 74th Street**

Residential Buildings

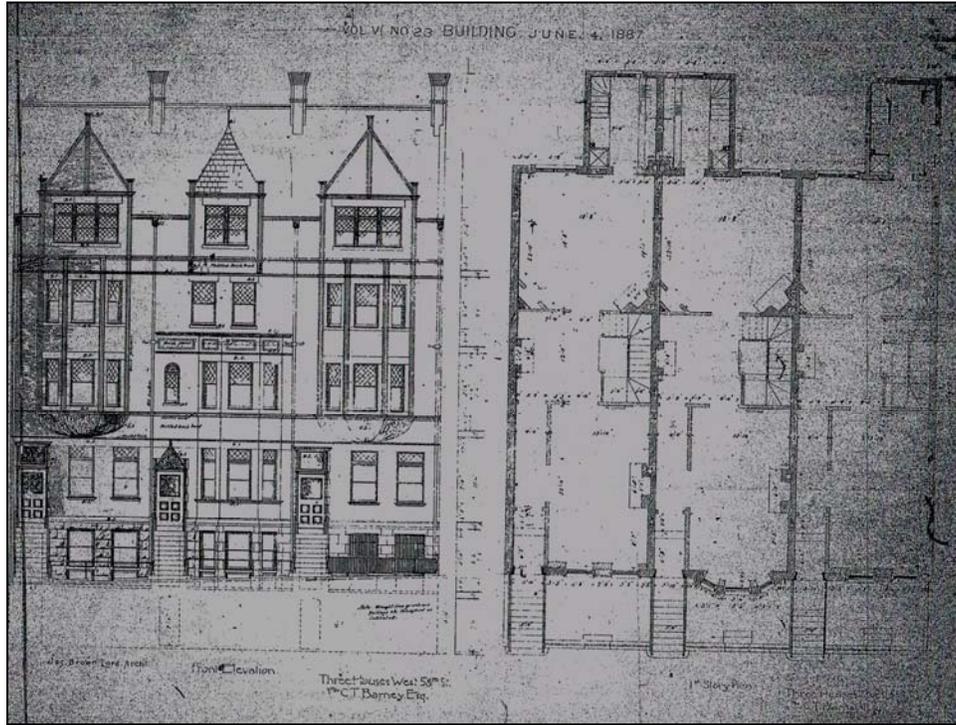


AABN: November 4, 1882 (Printed color version)
Four Suburban Houses, Yonkers , NY for Wm. A Butler and J.C. Bell

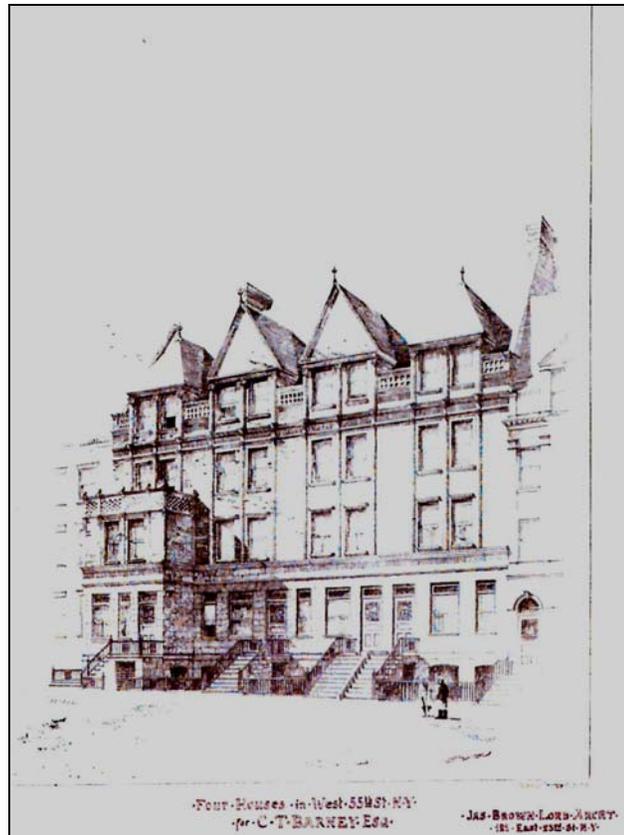
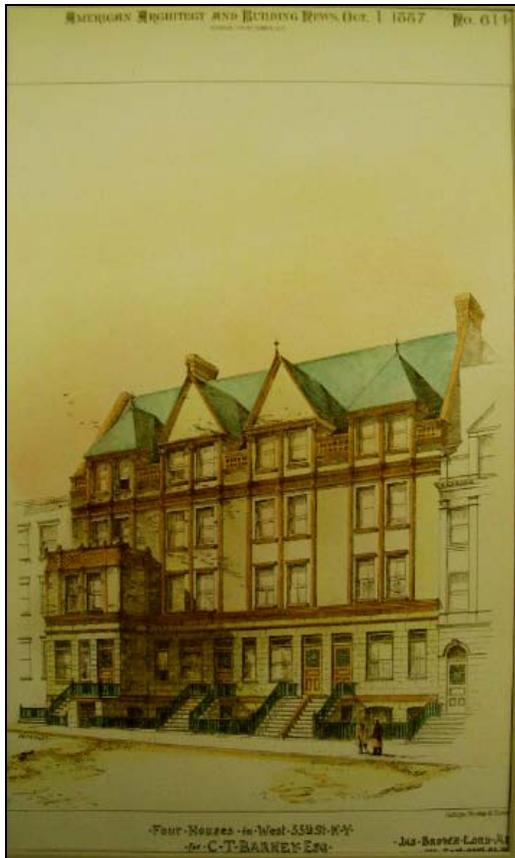


AABN Feb. 1, 1886: Eliza S. Higgins. West 130th Street and 7th Avenue (Demolished)

Residential Buildings: C.T. Barney Row Houses

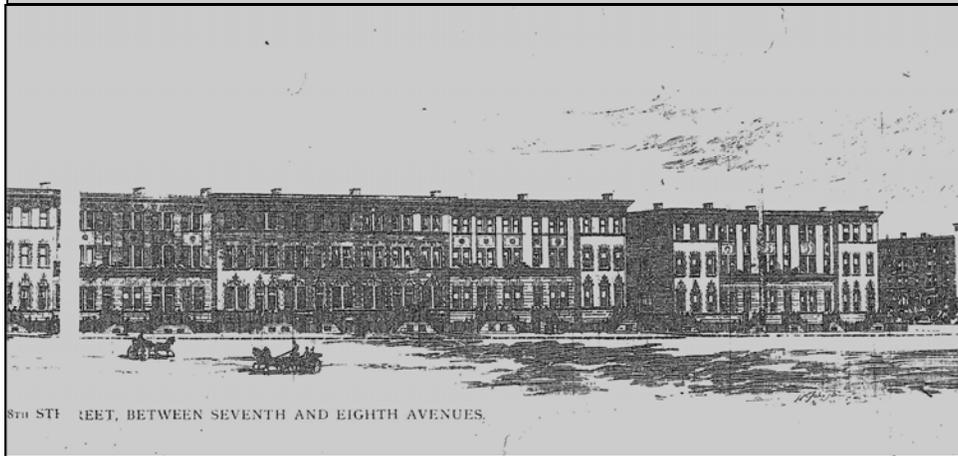
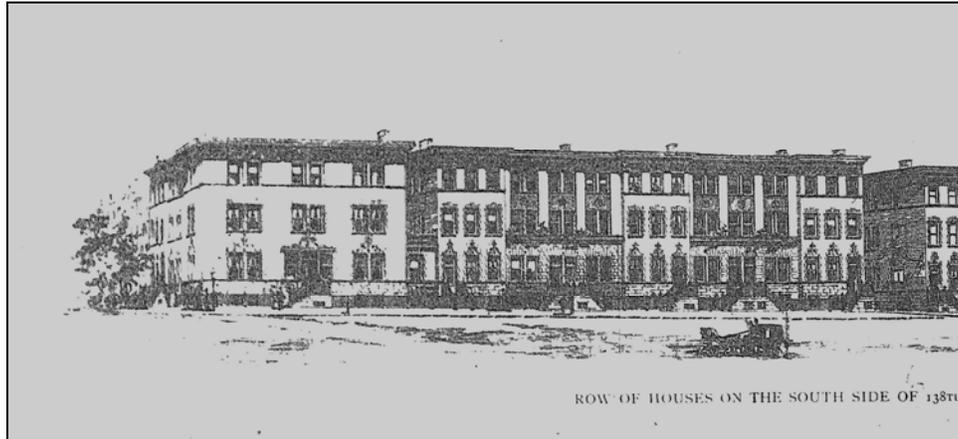


AB: C.T. Barney: West 55th Street, June 4, 1887



AABN: October 1, 1887. C.T. Barney, W. 55th St. (gelatin color and black and white print)

Residential Buildings: King's Model Row Houses

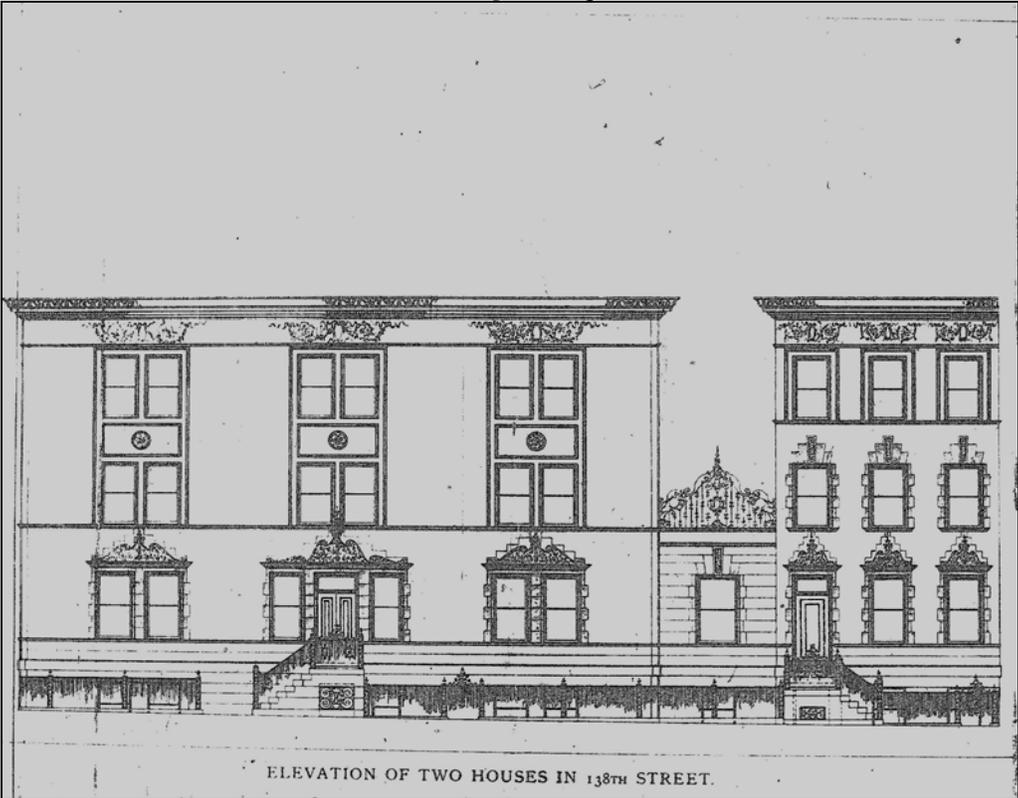


W. 138th St. King's Model Houses (From Columbia University Avery Collection)



King Model Houses: (MCNY c. early 1970's)

Residential Buildings: King Model Houses

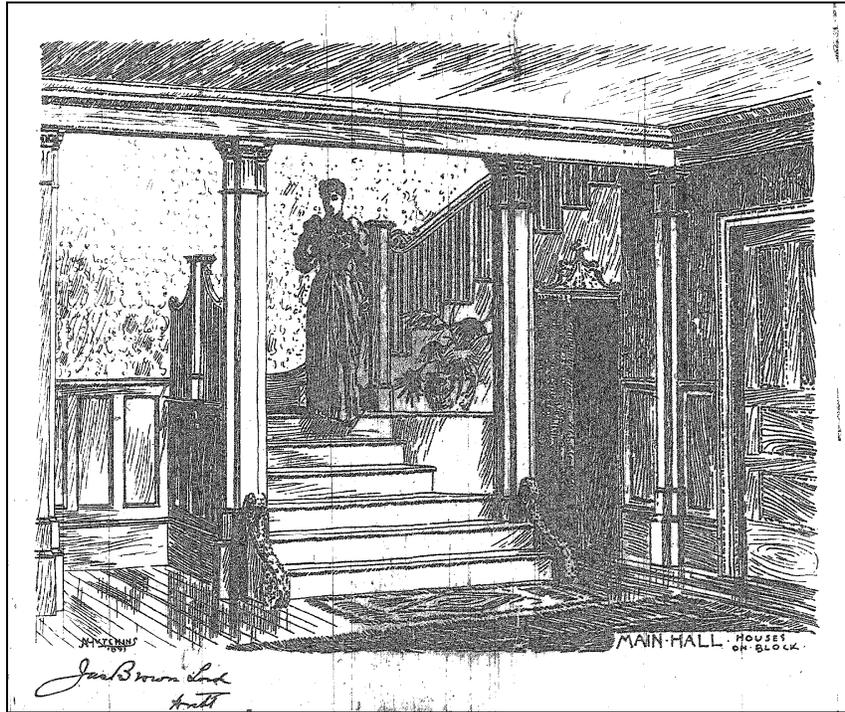


King Model Houses (From Columbia University Avery Collection)

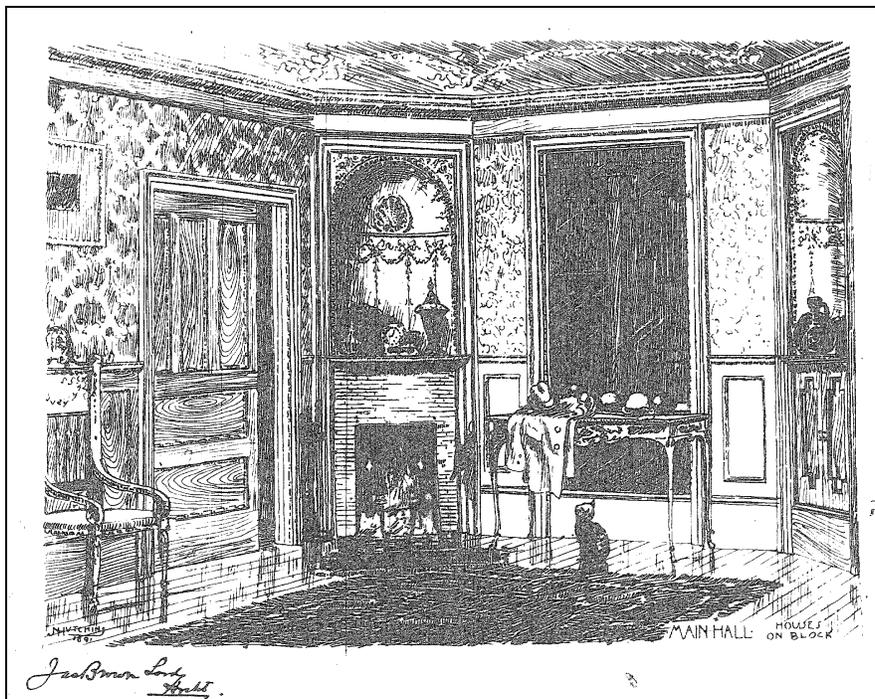


West 138th St. (Photo R.L. Tobin, 2012)

Residential Buildings: King's Model Row Houses

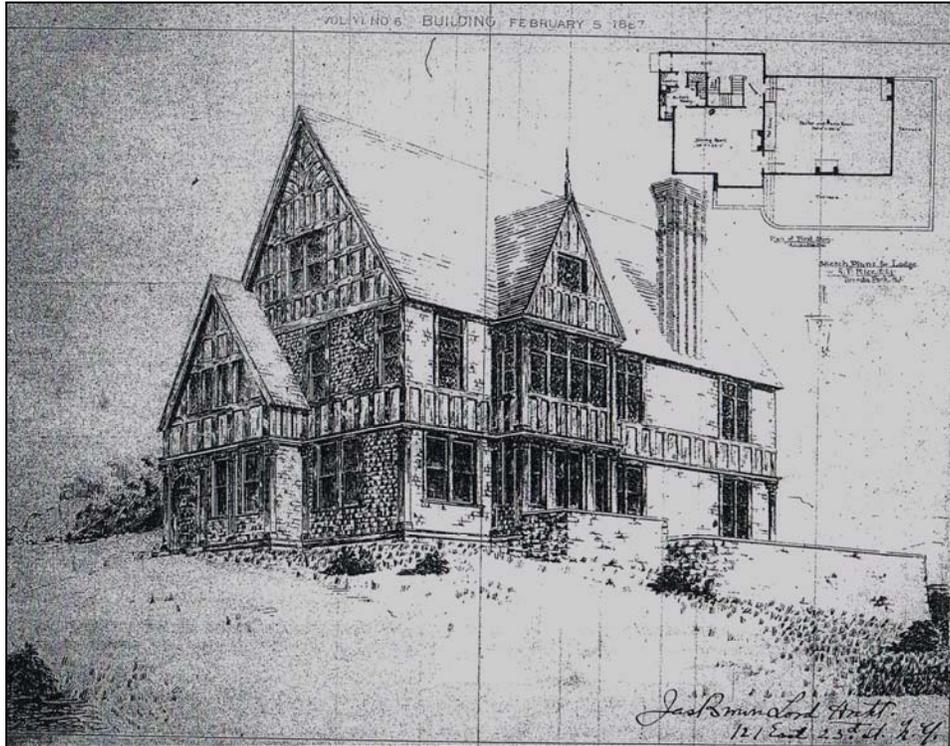


Interior of Main Hall (From Columbia University Avery Collection)

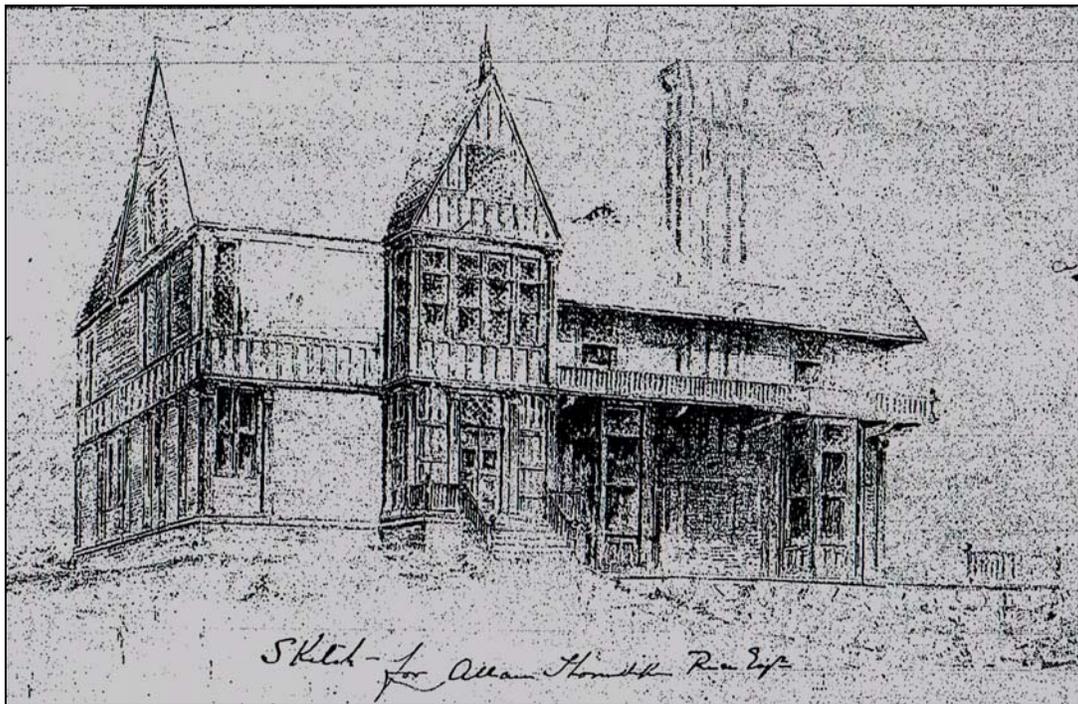


Interior (From Columbia University Avery Collection)

Residential: Tuxedo Park

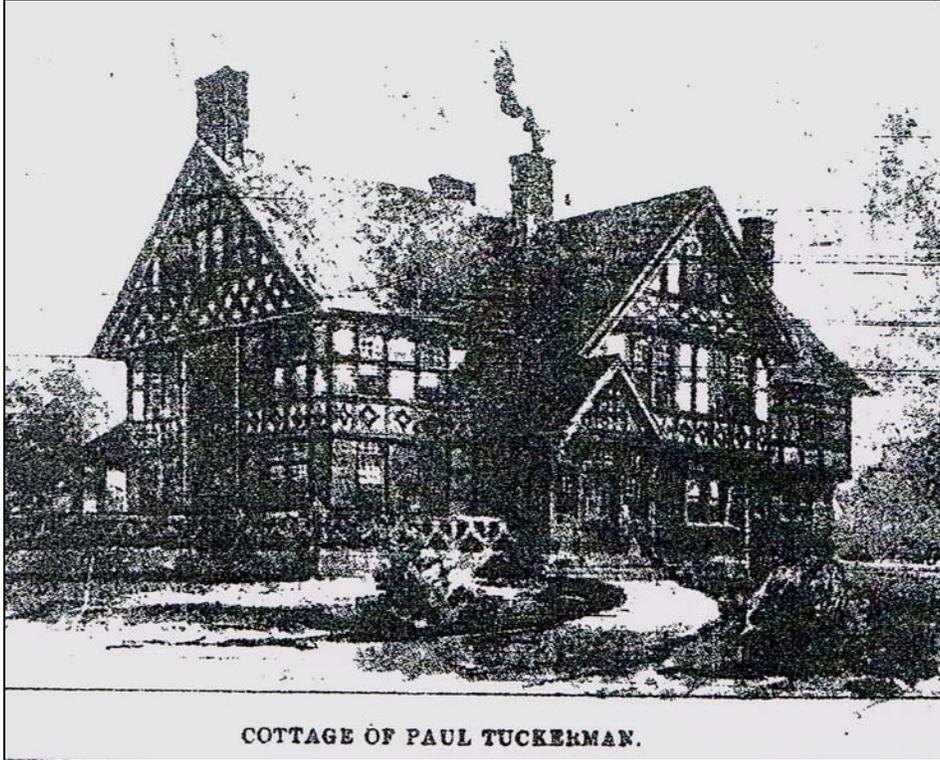


**AB: February 5, 1887
Lodge for A.T. Rice Esq. Tuxedo Park**



**AB: June 11, 1888, Jas. Brown Lord Architect
Sketch for Allan Thorndike Rice owner, publisher, and editor of the *North American Review*.
Appointed minister to Russia but died prior to appointment in 1889**

Residential: Tuxedo Park



NY Daily Graphic: March 1889. Attributed to Jas. Brown Lord



First Tuckerman Cottage
(From *Tuxedo Park, The Historic Houses*: photograph by James Blecker)

Residential: Tuxedo Park



**AABN: September 10, 1887 House for Pierre Lorillard
Cost Estimated at \$35,000: Had rooms for nineteen servants**



(From the Tuxedo Library collection) Formerly the Lorrillard Residence

Residential: Tuxedo Park

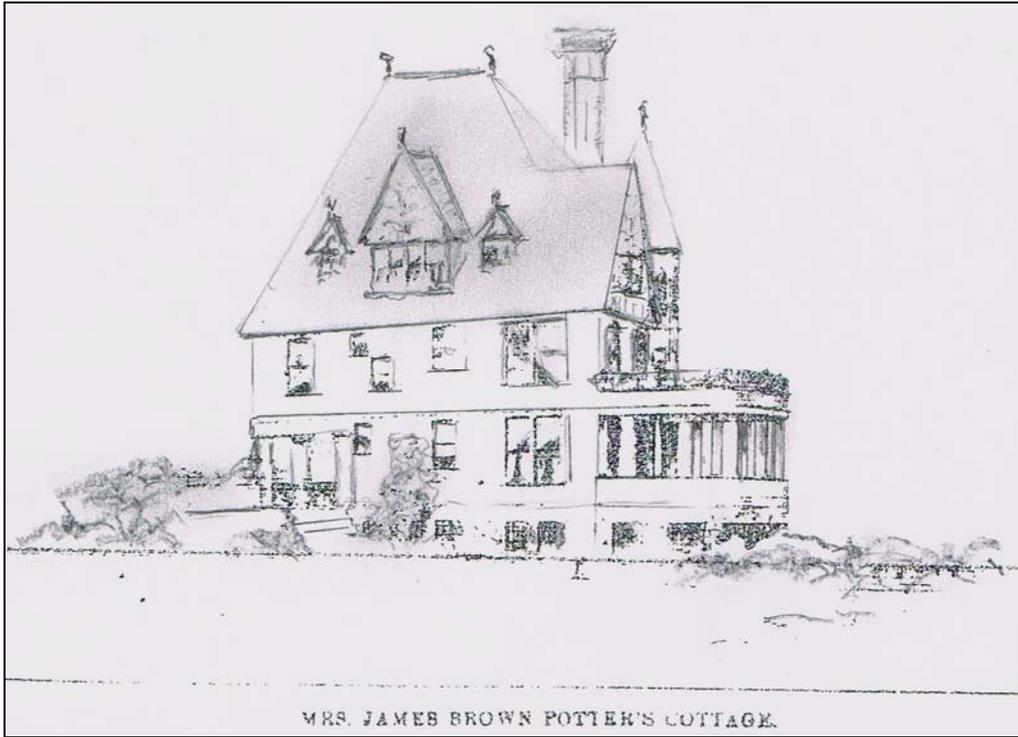


**Lord's Carriage House for Pierre Lorillard
(From The Tuxedo Park Library Building Inventory Collection)**

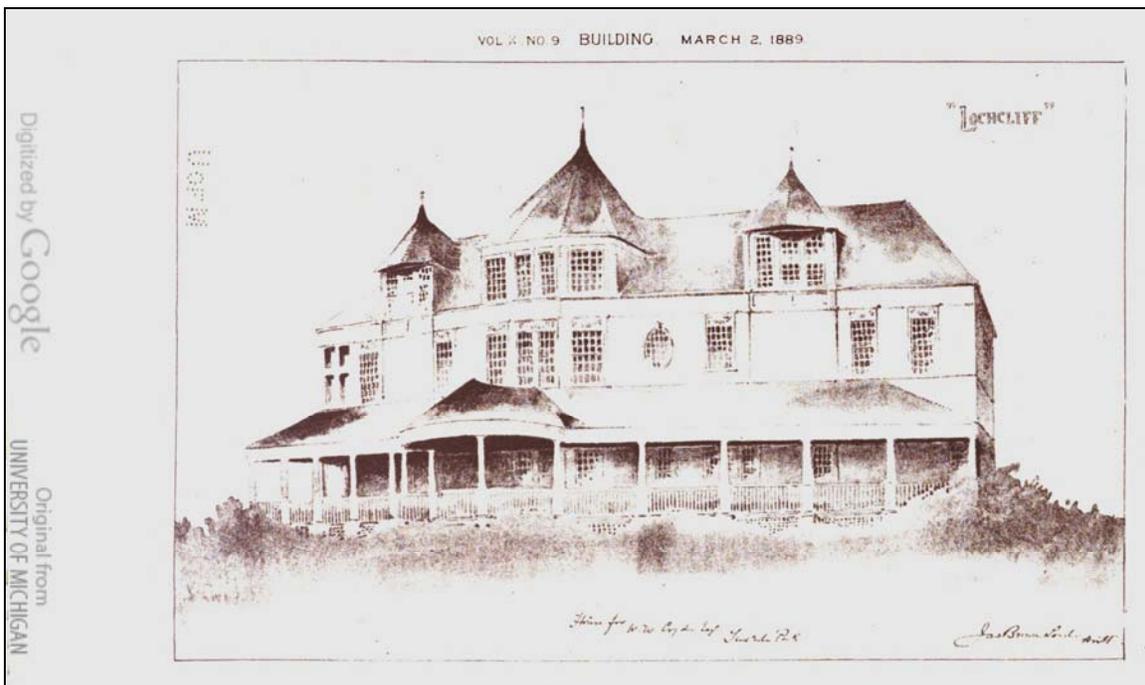


**Warren and Wetmore's renovation of carriage house
(From *Tuxedo Park, The Historic Houses*: photograph by James Blecker)**

Residential: Tuxedo Park



MRS. JAMES BROWN POTTER'S COTTAGE.
Jas. Brown Lord Architect, Tuxedo Park, NY
The Daily Graphic March 16, 1889
Purported to be painted in light colors



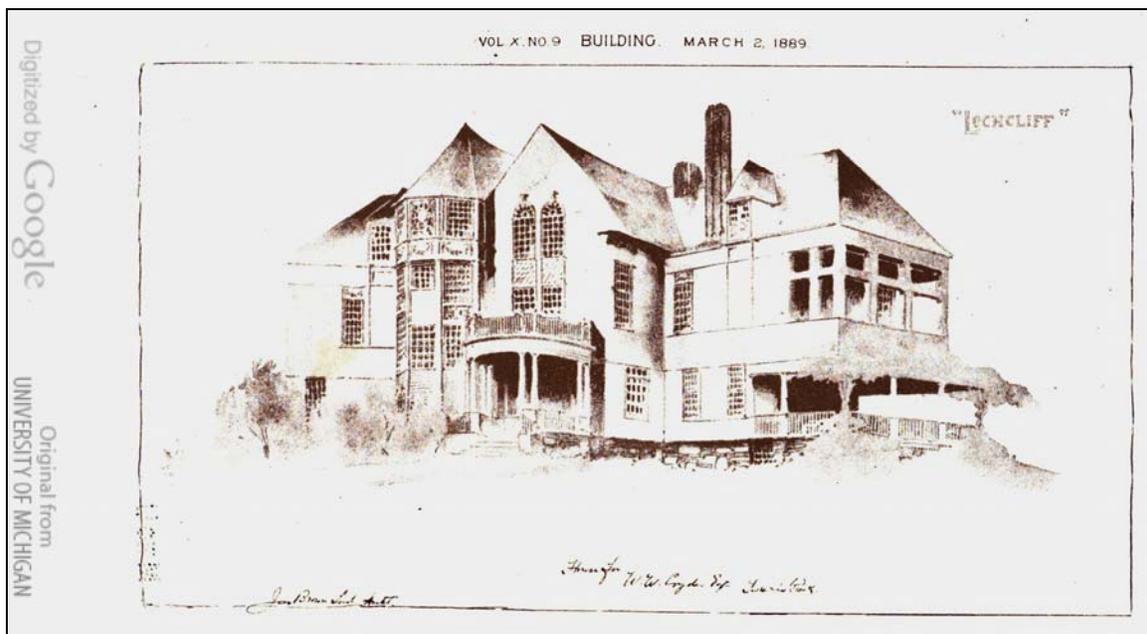
AABN, March 2, 1889. "Lochcliff" (lake side elevation)

Residential: Tuxedo Park



Lochcliff

**Section showing detail of shingle patterns and decorative scroll panels.
(From Tuxedo Park Library Building Inventory)**



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Original from
UNIVERSITY OF MICHIGAN

VOL. X. NO. 9 BUILDING. MARCH 2, 1889

"LOCHCLIFF"

Designed by W. W. Cryder, Esq. New York

John B. Brown, Architect

**AB: March 2, 1889 Residence for W.W. Cryder "Lochcliff"
Built on a stone foundation with multi-paned fenestration, shingle cladding, and
purportedly to be only one room deep**

Residential: Tuxedo Park



AABN: Oct. 21, 1893, Color Print version of Smith Cottage



Ballard Smith Residence
(From *Tuxedo Park, The Historic Houses*: photo by James Bleecker)

Residential: Tuxedo Park

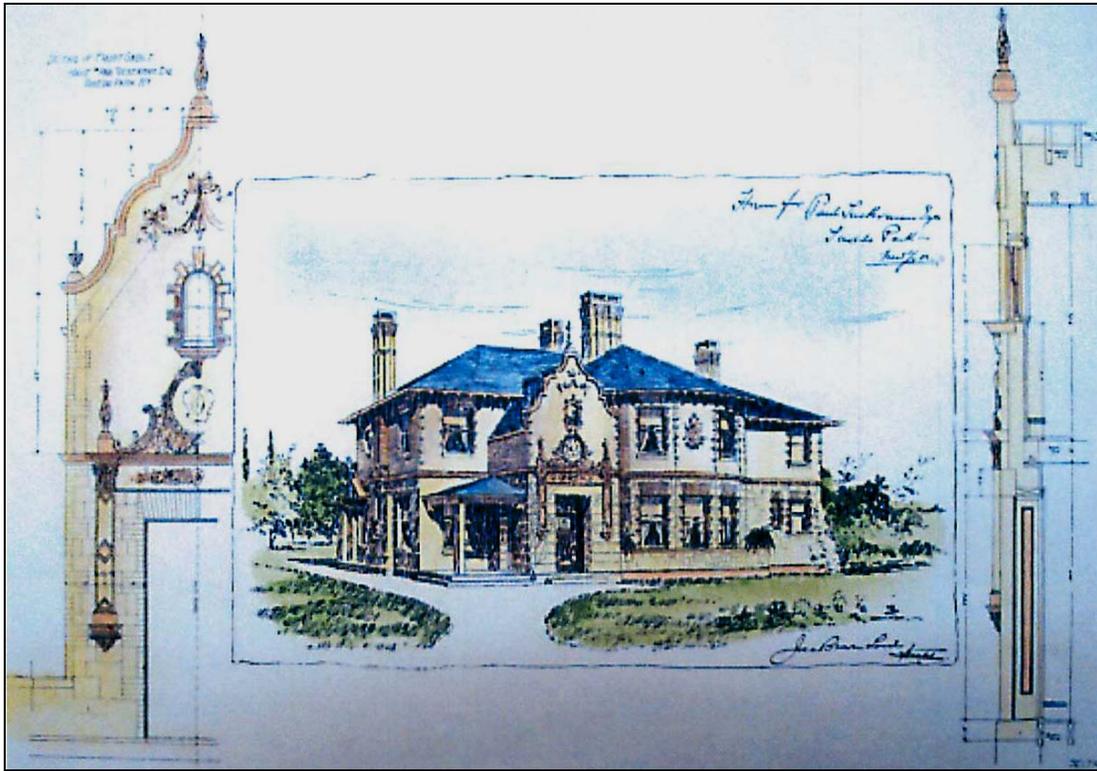


Ballard Smith Residence (MCNY) circa 1905



(From the Tuxedo Park Library Building Inventory Collection) circa 1974

Residential: Tuxedo Park



AABN, Sept, 23, 1893. Second Residence built for Paul Tuckerman at Tuxedo Park



(From *Tuxedo Park, The Historic Houses*: photo by James Blecker)

Residential: Tuxedo Park



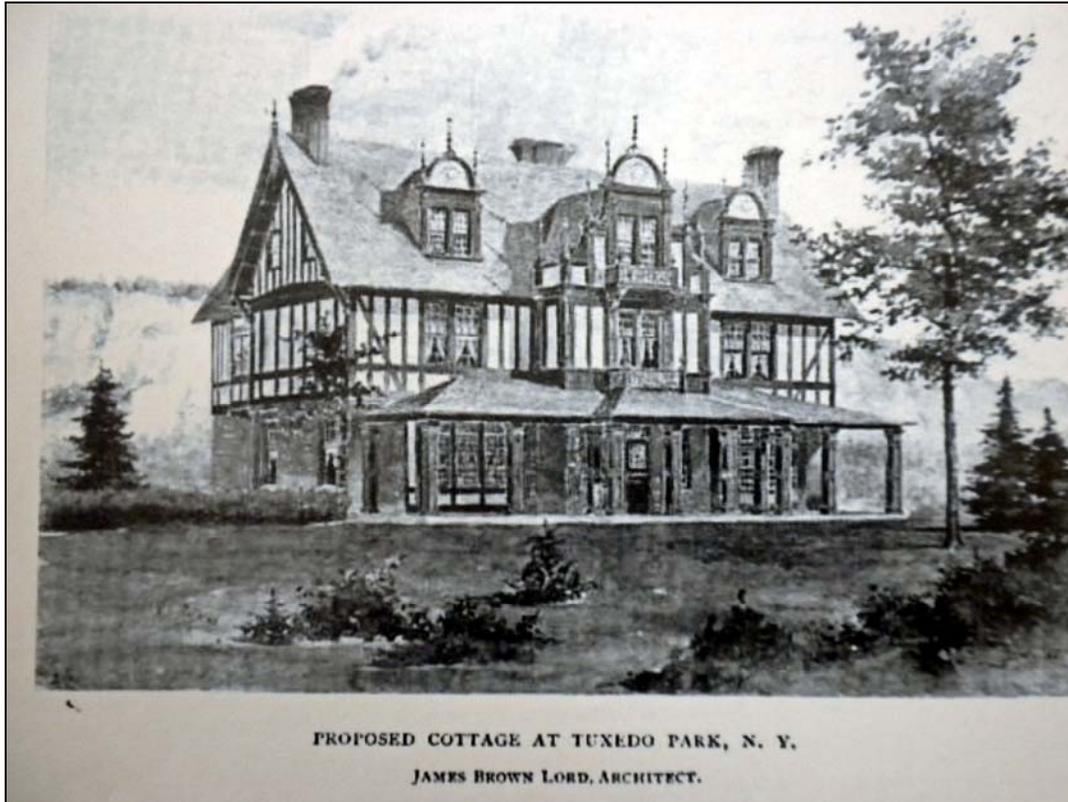
Formerly J. W. Henning residence in Tuxedo Park (Photo from Southeby's Realty website)



J.W Henning's Carriage House Attributed to Jas. Brown Lord
(Photo from Southeby's Realty website)

Lord had designed a town house in New York City for Henning as well as the cottage at Bar Harbor for S.K. Henning in 1893 and was most likely Henning's entre' into Tuxedo Park and membership through Lord's influence.

Residential: Tuxedo Park



The Annual Exhibition Catalogue of the Architectural League of New York, 1896



**Postcard of St. Mary's Episcopal Church and Parish House,
Wm. A. Potter: Architect of Church (to the right) Built in 1891
Jas. Brown Lord Architect of the Parish House (to the left) Built in 1897**

Residential: Tuxedo Park



St Mary's Episcopal Parish House. J. B. Lord, Architect. built 1897 (photo R.L. Tobin 2012)



**St. Mary's Parish House, Chris Sonne TP Historian (photo R.L. Tobin 2012)
Side Elevation**

Residential: Tuxedo Park



Wurts, Photo.

RESIDENCE, CHARLES LIVINGSTON HYDE, TUXEDO PARK, N. Y. (See page 410 for plans.)

James Brown Lord, Architect.

416

ARCHITECTURE.

Digitized by Google

Original from
PRINCETON UNIVERSITY

Architecture: Charles Livingston Hyde Residence 1900 (destroyed by fire)



Wurts, Photo.

HALL, RESIDENCE, CHARLES LIVINGSTON HYDE, TUXEDO PARK, N. Y.

James Brown Lord, Architect.

414

ARCHITECTURE.

Digitized by Google

Original from
PRINCETON UNIVERSITY

Charles Livingston Hyde Residence Entrance Hall (from *Architecture*)

Residential: Tuxedo Park



Waltz Photo

DINING ROOM, RESIDENCE, CHARLES LIVINGSTON HYDE, TUXEDO PARK, N. Y.

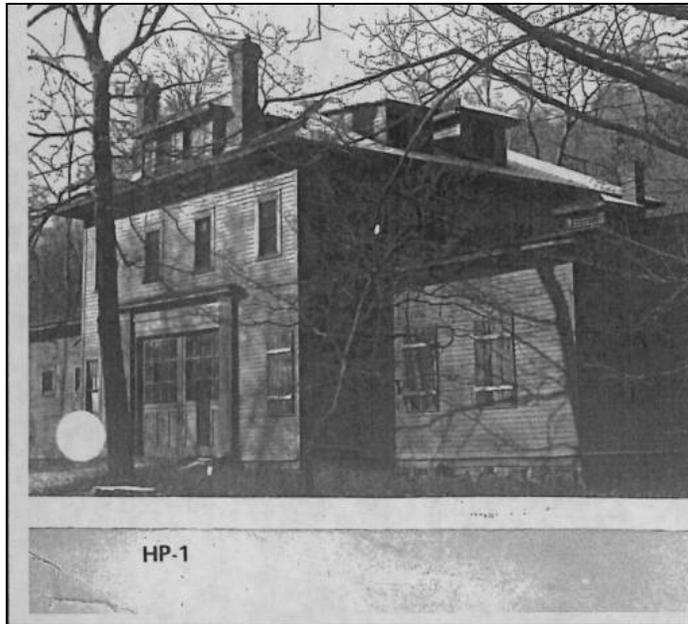
James Board Lee, Architect

412

ARCHITECTURE

47

The Hyde Dining Room



HP-1

The Hyde Stable (Tuxedo Park Library Collection Building Inventory)

Residential: Tuxedo Park



Leroy King Estate (MCNY) circa 1901



Leroy King Estate (Photo from Southeby's Real Estate website) circa 2010

Residential: Tuxedo Park



Residence built for Leroy Edgar Newbold circa 1900.
This residence was described as being designed for Richard Sibley in the RERBG
(From *Tuxedo Park, The Historic Houses*:(photograph by James Bleecker)

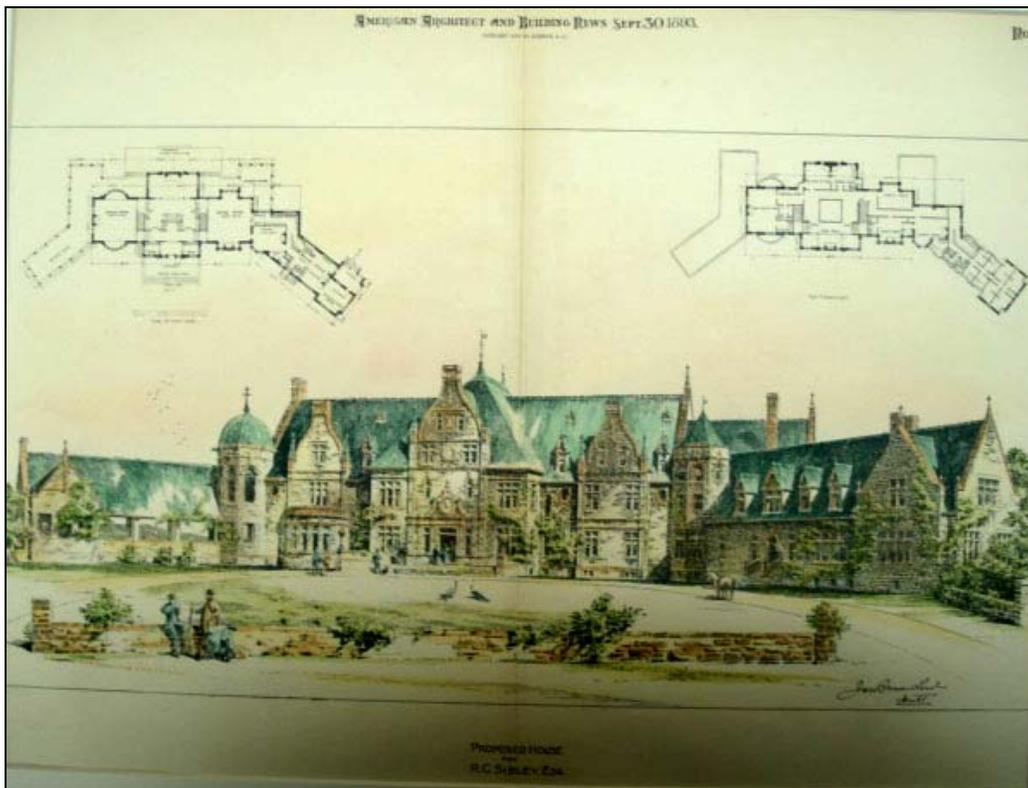


Architecture, 1903: J. Henry Smith Residence, Lord, Volz Architects

Residential: Tuxedo Park



Tuckerman's 3rd Residence Built circa 1900 attributed to Jas. B. Lord



AABN: September 30, 1893 Proposed House for R.C. Sibley. Jas. Brown Lord, Architect. (Head of The Whisky Trust)

Location and if ever built undetermined but has elements related to Tuckerman estate.



AABN: September 30, 1893 'Terrace Front' house for Richard Sibley

Tuxedo Park Bachelor's Annex to Club house



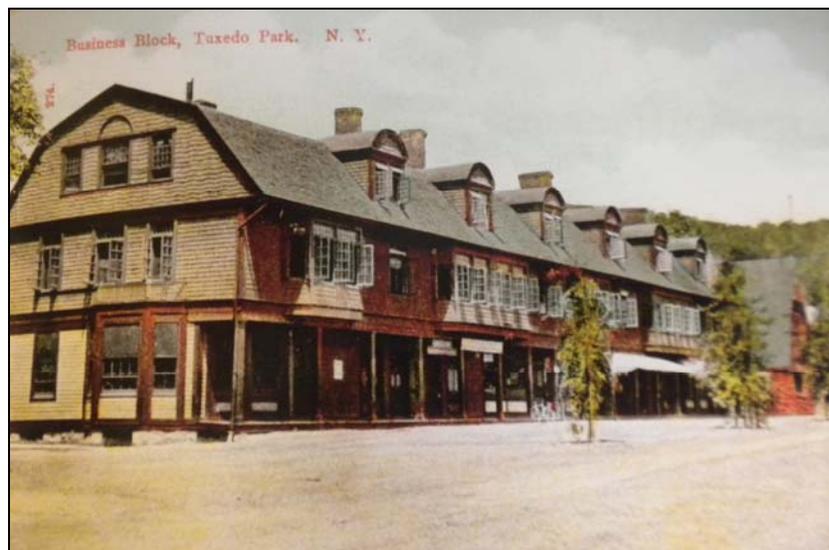
AABN: October 15, 1887 "Annex to Club House"

Tuxedo Park



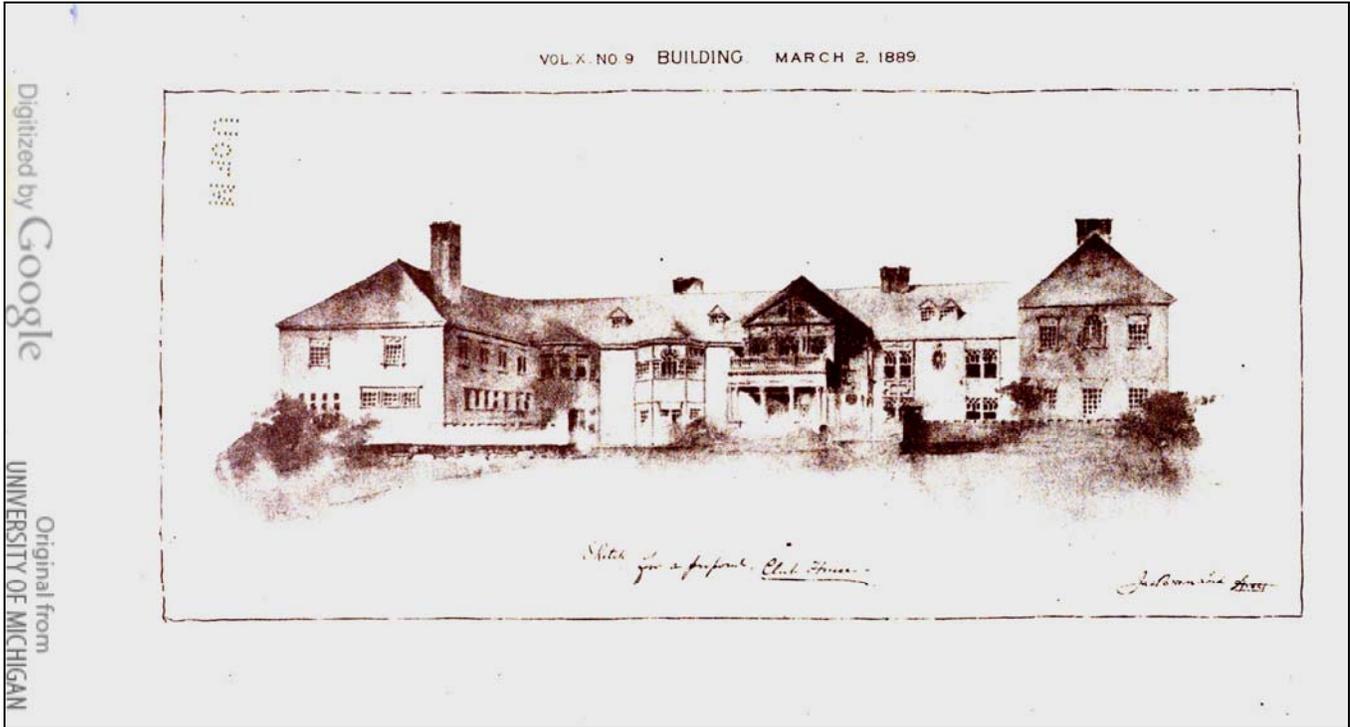
Housing constructed for skilled labor to build Tuxedo Park: Price/Lord?

As reported in the *New York Daily Graphic* on March 16, 1889 of the twenty-eight cottages designed and built inside Tuxedo Park, half of them were designed by James Brown Lord. In addition to what was built inside the park, other buildings such as worker housing, chapel, a train station, commercial shops and library were needed. Lord had designed and built the first chapel and conceivably some of the worker housing and the commercial strip which bears some resemblance to the Meadow Club in Long Island

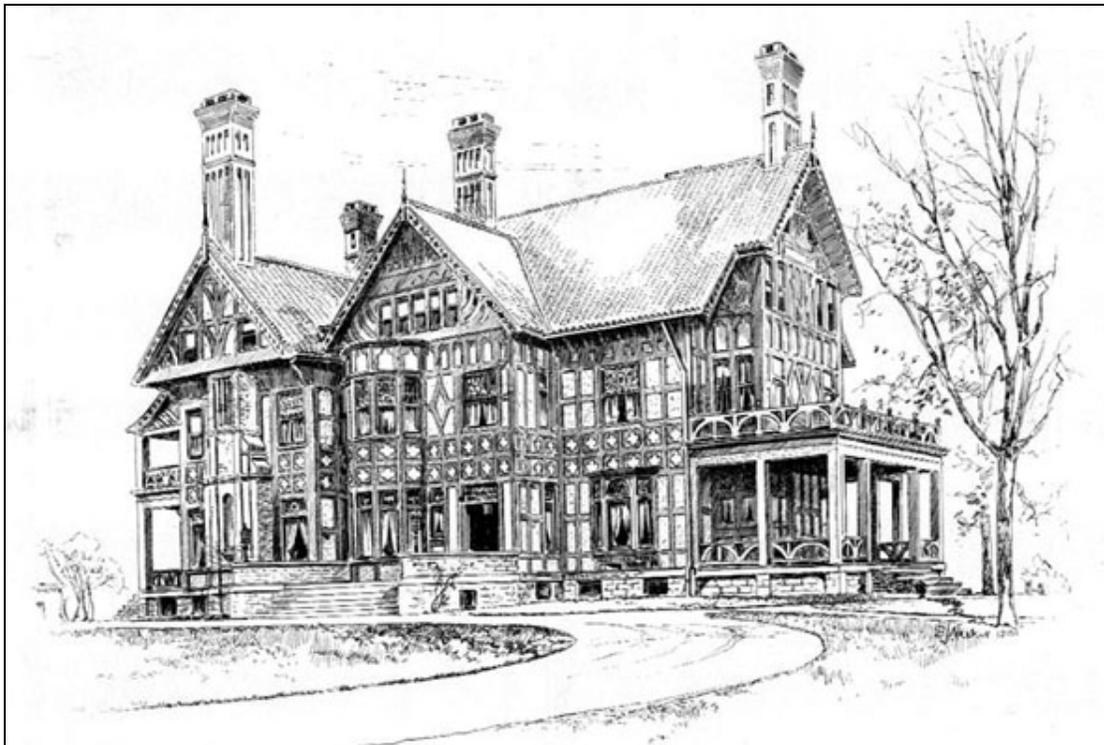


Business Block 1903, (From the Tuxedo Park Library Collection) (demolished)

Proposed Club House



AB March 2, 1889: Sketch for a Proposed Club House by Lord: site location not identified.

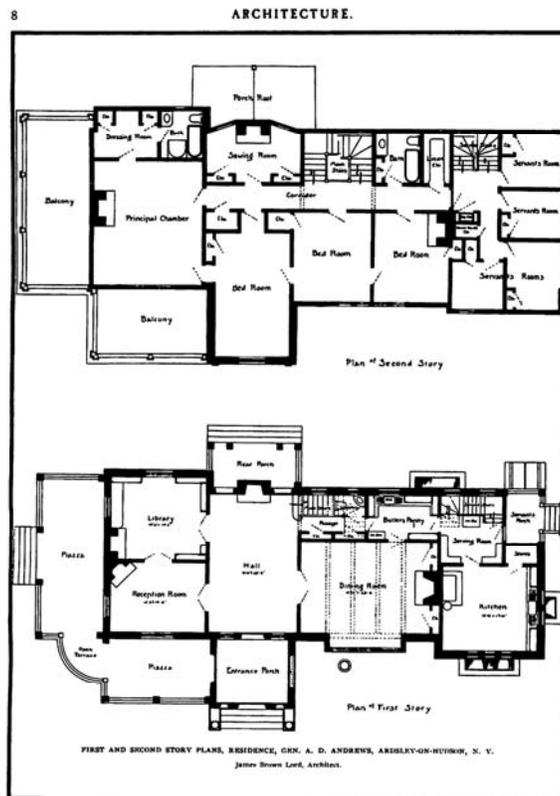


Morristown, NJ: Jas. Brown Lord, Architect Mother's residence?
Engineering Record 1892

Residential: Ardsley on Hudson, NY



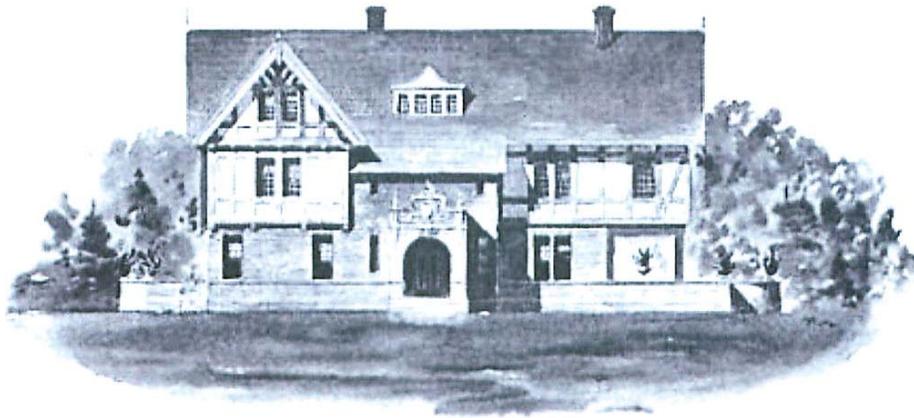
General Andrews' Residence



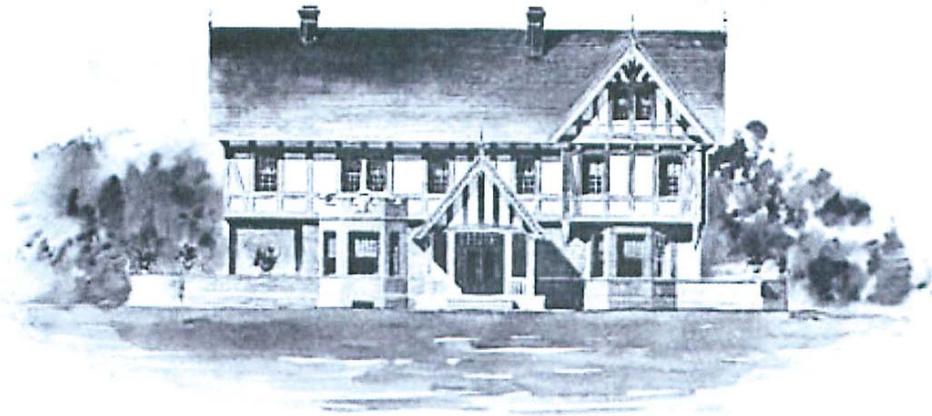
Plans for General Andrews' Residence

Ardley on Hudson, NY

PAUL ROSSO'S COTTAGE
AT
ARDSLEY ON HUDSON



PAUL ROSSO'S COTTAGE
AT
ARDSLEY ON HUDSON



COTTAGES AT ARDSLEY-ON-HUDSON.
James Brown Lord, Architect.

The Meadow Club, Long Island, NY



Lawn Tennis at the Meadow Club circa 1908

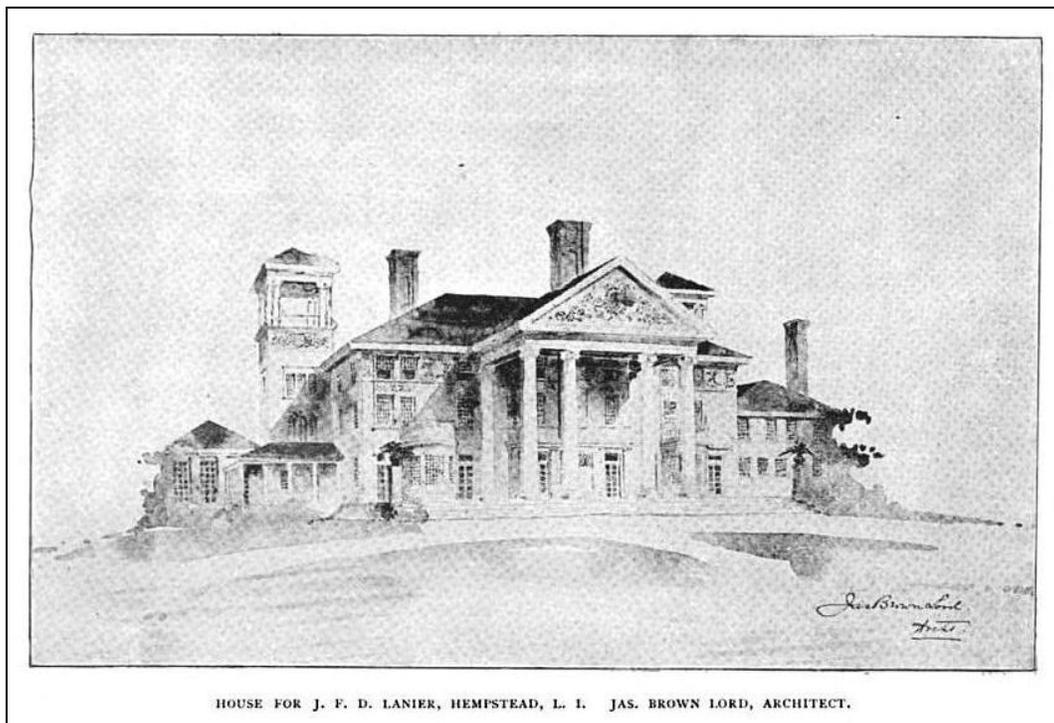


**Meadow Club South Hampton: James Brown Lord Architect. Colonial Revival, Club Founded in 1887.
(From the Boston Public Library Tichnor Brothers Collection)**

Long Island

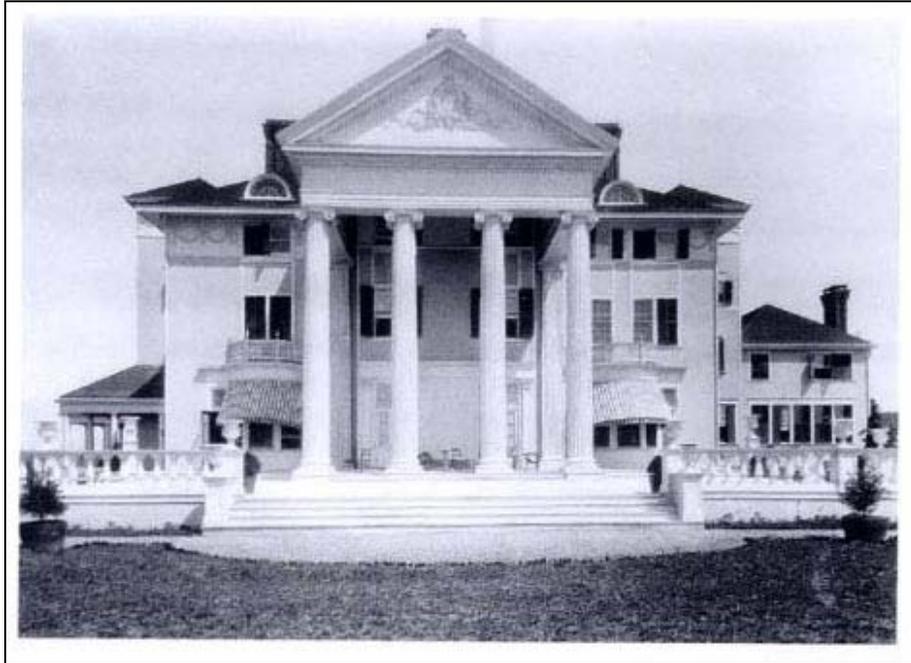


AB: March 2, 1889 Sketch of House for J.F.D. Lanier



NY Architectural League J.F.D. Lanier Estate, Princeton Classmate, Banker. Circa 1891

Long Island



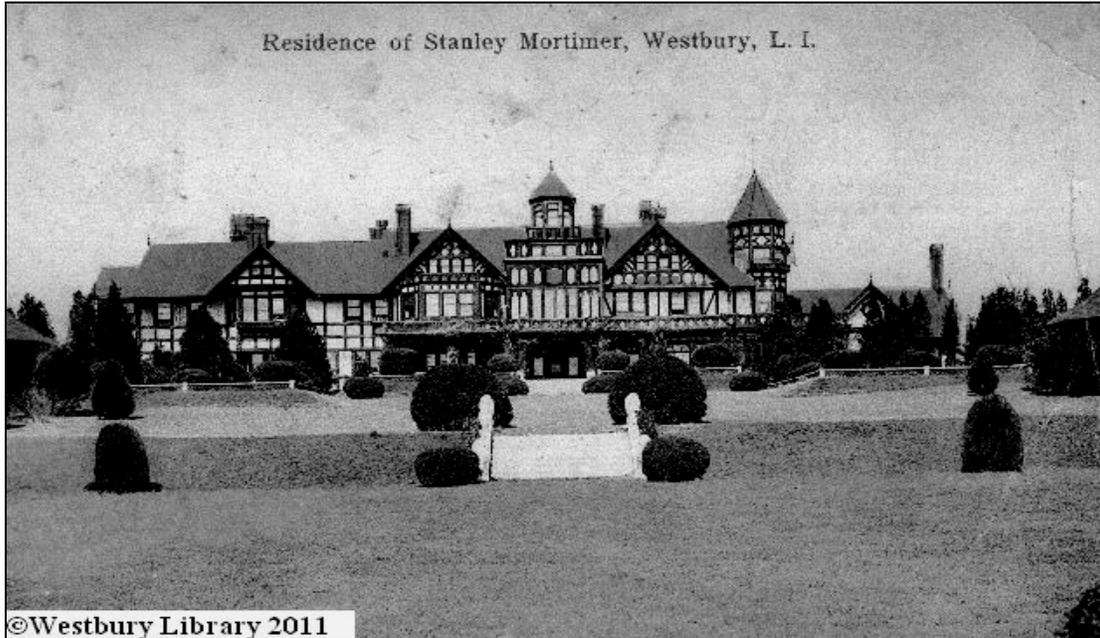
Elevation J.F.D. Lanier Estate. Demolished
(From *Long Island Country Houses and Their Architects 1860-1940*)



Main Entrance Elevation J.F.D. Lanier Estate
(From *Long Island Country Houses and Their Architects 1860-1940*)

Lanier's father was a partner in banking with J.P. Morgan and was part of the Corsair Club. Both men were part of the Board of Trustees at the AMNH.

Long Island



Residence for Stanley Mortimer at Roslyn. Built circa 1893: Demolished



Stanley Mortimer: Roslyn, Long Island. Architectural League 1893

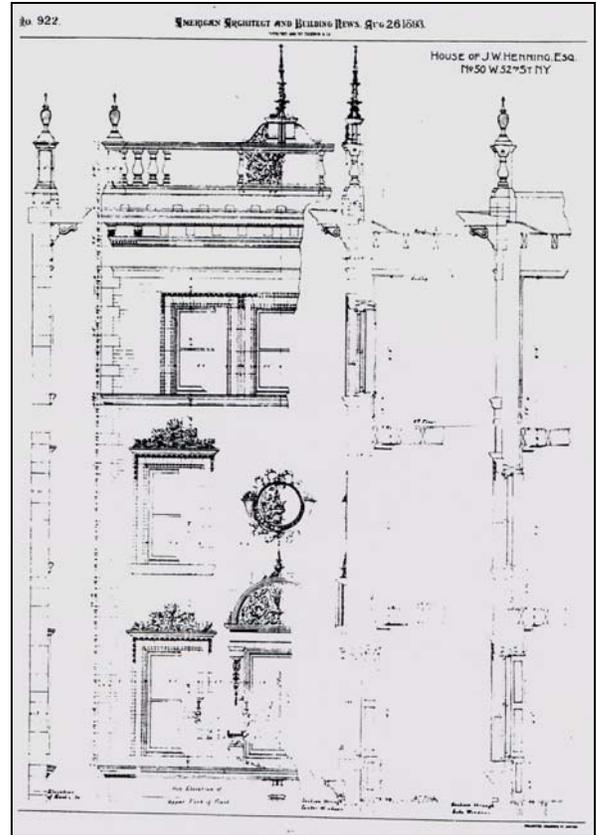
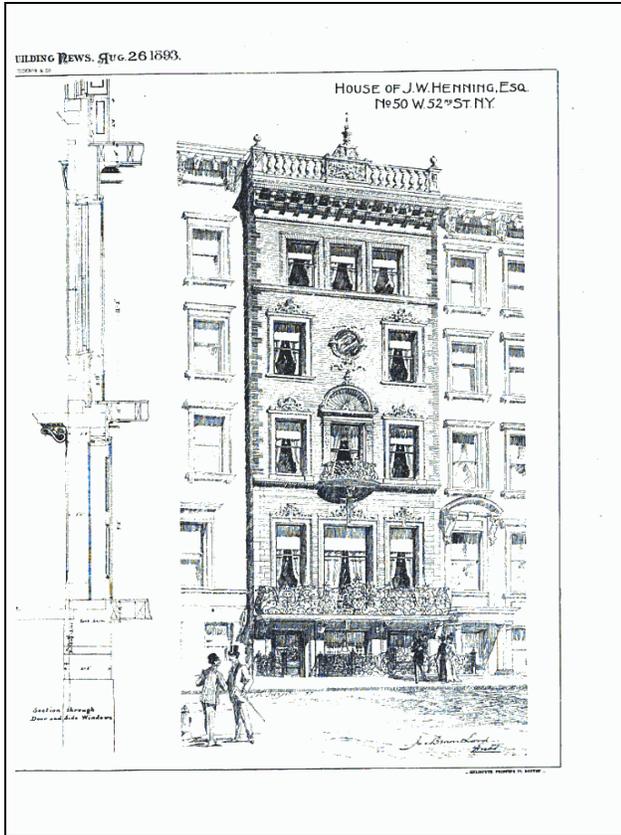
Long Island



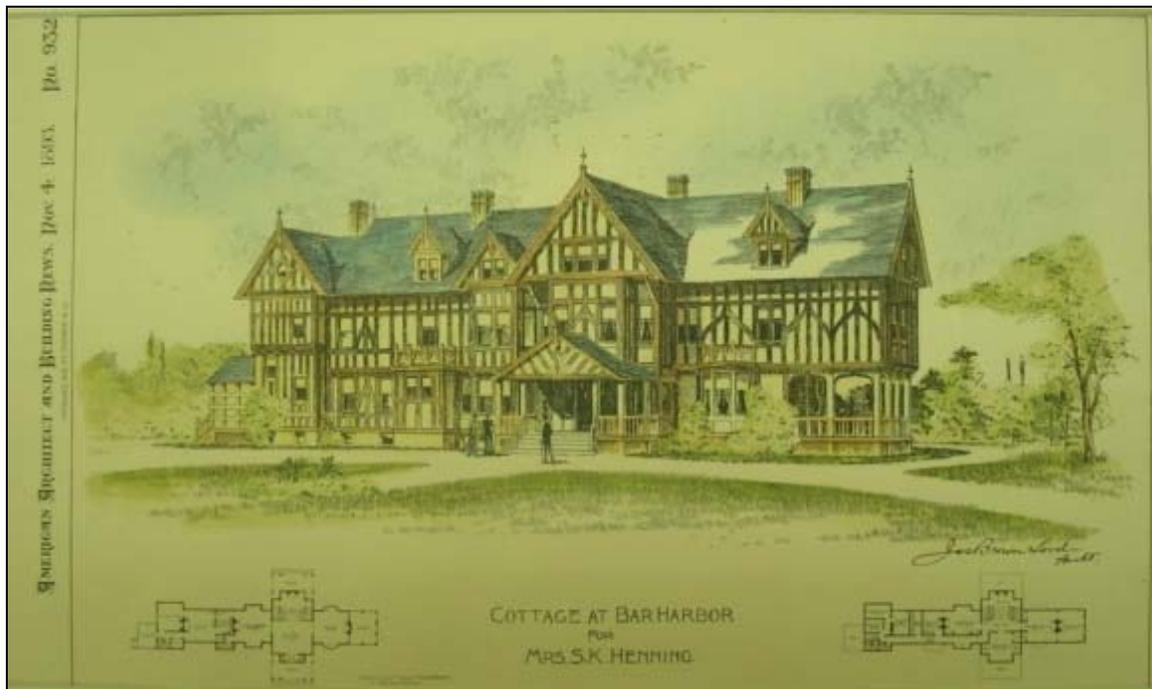
Architecture: John Drew's residence 'Kyalami' Built Circa 1901



Front Elevation: Post Card of Drew's Residence (demolished)

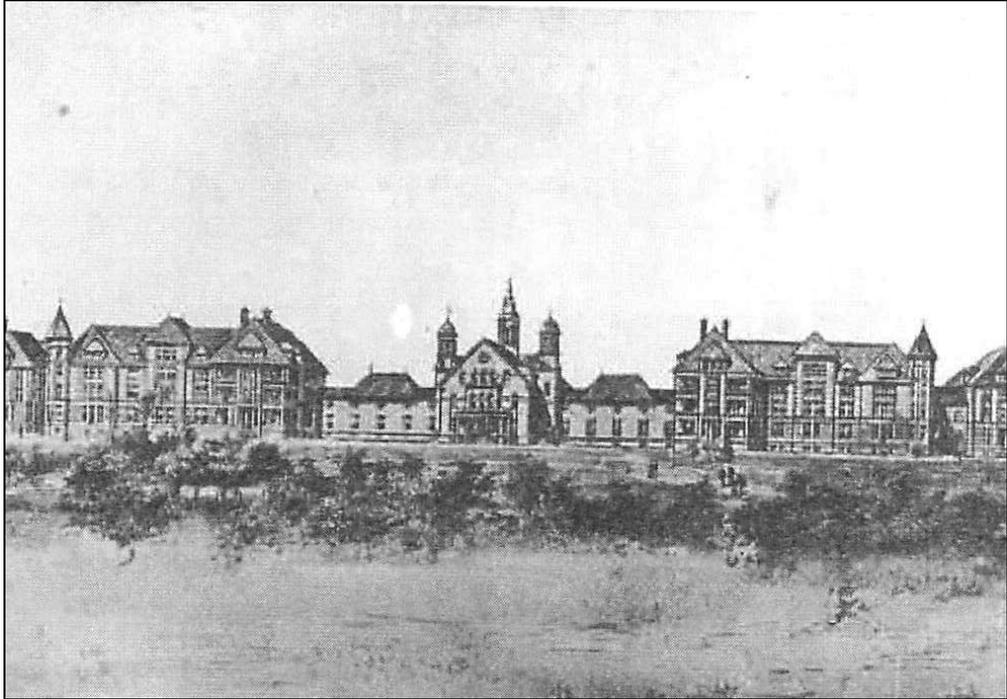


Elevation, details, and sections of J. W. Henning Townhouse at 50 West 52nd Street. AABN: 1893



Cottage at Bar Harbor for Mrs. S.K. Henning AABN: Nov. 4, 1893

Health Care Facilities: Bloomingdale Asylum, White Plains, NY: 1891-1896



Elevation: Courtesy of the NY Presbyterian/Weill Cornell Medical College



Aerial View

**Courtesy of the NY Presbyterian/Weill Cornell Medical College
Based upon the Kirkbride Plan . Cost of construction of the hospital at \$1.4 Million**

Health Care Facilities: Bloomingdale Asylum, White Plains, NY: 1891-1896



Bloomingdale Asylum, early 1900's (From Flickr –Yahoo website)



Bloomingdale Asylum: (photo R.L. Tobin, 2012)

Health Care Facilities: Bloomingdale Asylum, White Plains, NY: 1891-1896



**Bloomingdale Asylum: (photo R.L. Tobin 2012)
Banker's Villa**



The Engineering Record: 1892

Health Care Facilities: Bloomingdale Asylum, White Plains, NY: 1891-1896

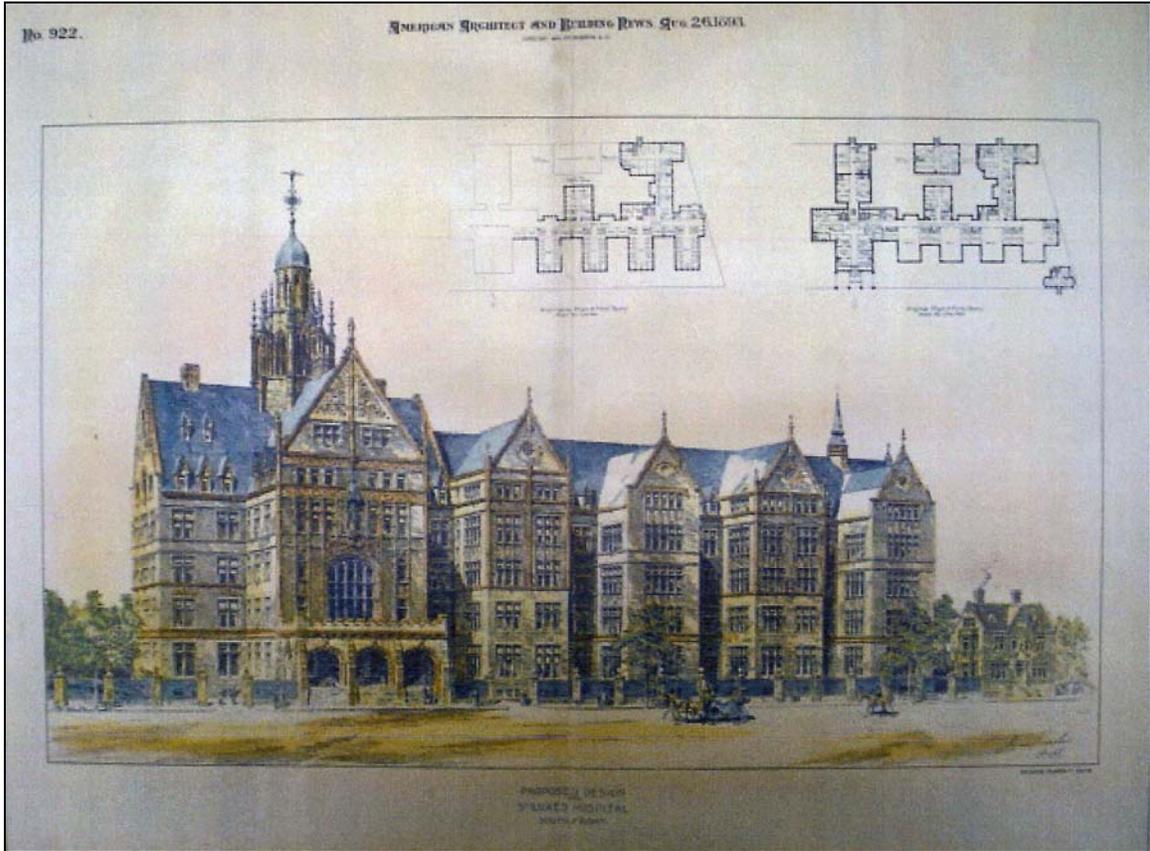


**Bloomingdale Asylum: (photo R.L. Tobin 2012)
James Brown Villa**

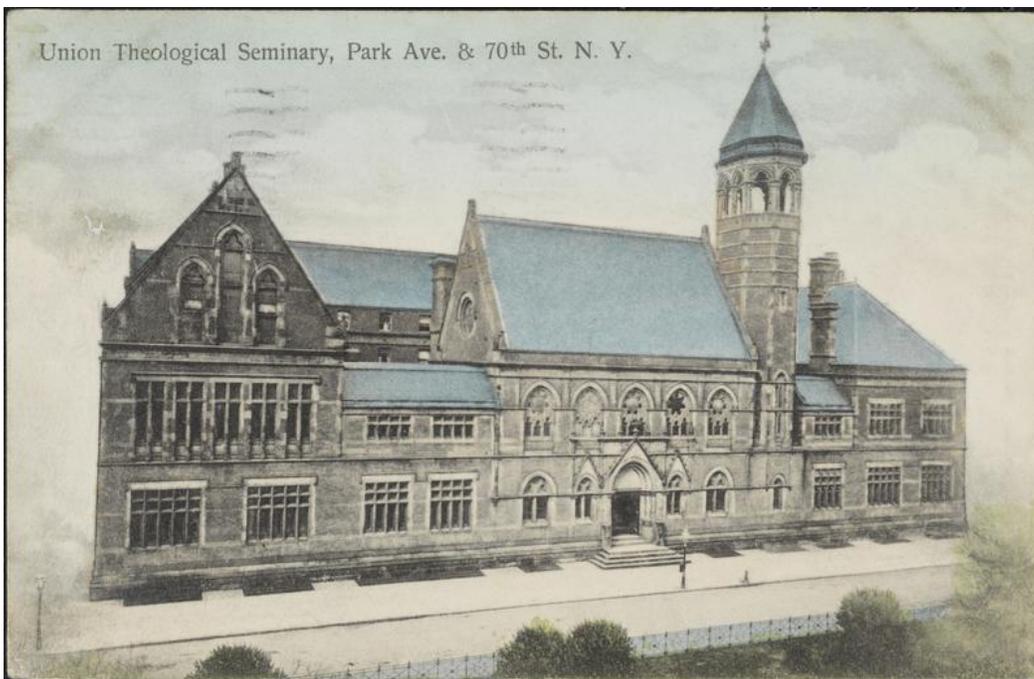


**Courtesy of the NY Presbyterian/Weill Cornell Medical College
James Brown Villa**

Health Care Facilities: Proposed Design Competition for St. Luke's Hospital



AABN : August 1893. St Luke's Hospital Proposed Design Competition by Jas. B. Lord



Wm. A. Potter, Architect, Jas. B Lord as assistant: UTS Completed in 1884

Health Care Facilities: The New York Infant's Asylum (Hospital)



Erected 1901 at West 61st & Amsterdam. James Brown Lord, Architect (MCNY)

The original design program required a four story brick structure hospital at an estimated cost of \$100,000 in 1900. It was to be constructed so that three more stories may be added to it if more room is required at any future time. Given the date and Lord's imminent death in 1902, Charles Volz probably was responsible for the additional three floors. *Note Bene:* the brick color change above the fourth story.

Commercial Buildings: Brown Brothers Building



**The Brown Brothers and Co. Building at 59 Wall St. Architect Edward T. Potter Built 1865
(MCNY) Demolished**

Commercial Buildings: Brown Brothers Building

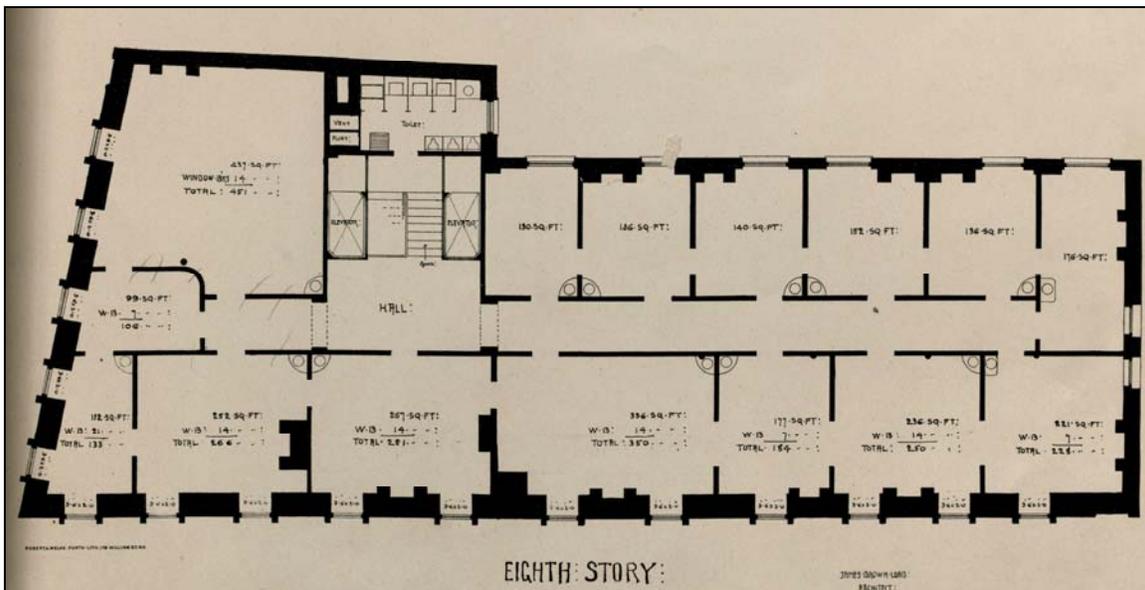


**Proposed addition to the Brown Brothers and Co. Building at 59 Wall Street.
Courtesy of the Winterthur Library Collection**

Commercial Buildings: Brown Brothers Building



**Additions to the Brown Brothers and Co. Building at 59 Wall Street.
Hanover and Wall Street Elevations
Courtesy of the Winterthur Library Collection**



**Additions to the Brown Brothers and Co. Building at 59 Wall Street.
Courtesy of the Winterthur Library Collection**

Commercial Buildings: Brown Brothers Building



The New York Office

From *One Hundred Years in Banking* by John Crosby Brown

THE ENLARGED "BROWN" BUILDING.

Situated on the South-east corner of Wall and Hanover Streets, New York.

This office building has a frontage of 57 feet 8 inches on Wall Street and 125 feet 8 inches on Hanover Street, is eight stories high and of strictly fireproof construction, having iron columns, girders, and floor beams; terra cotta floor arches, partitions and wall furring. The front is of marble, trim of cabinet finish hardwood. All offices are amply lighted and unusually well ventilated, as they are supplied with open fireplaces.

The toilet rooms containing the waterclosets, urinals, etc., are especially arranged with exhaust ventilating flues.

There are two high-speed hydraulic elevators, and a complete steam plant, with boilers outside of building, furnishing ample heat by direct radiation.

Gas and electric light throughout.

The fifth story is devoted to storage for lawyers' and other valuable papers, with safe deposit vault.

The entrance is on Wall Street, and about level with the street, is spacious and leads to a large staircase, handsomely finished in marble, and the swift-running elevators furnish easy access to the upper stories.

Open fireplaces on all stories.

Architect—Jas. Brown Lord.
Builder—D. H. King, Jr.
For further information apply to

HORACE S. ELY, 63 Cedar Street.

Courtesy of the Winterthur Library Collection
Booklet promoting The Brown Brothers Building Addition and Renovation of 1891

Commercial Buildings: Renovation of The Grosvenor Hotel, 1891

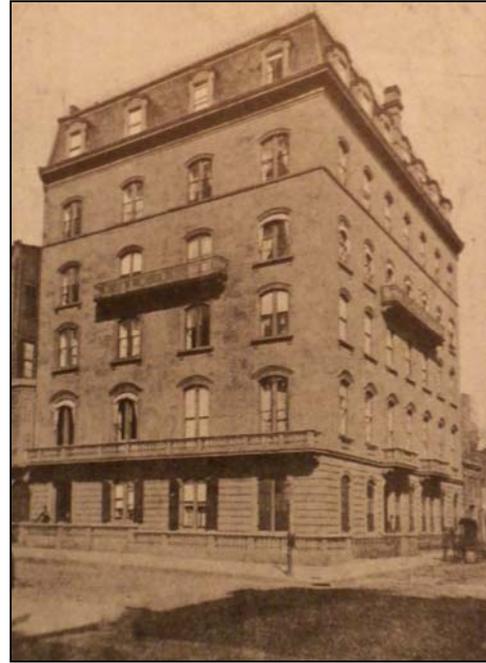


Grosvenor Apartment Hotel

(Photo from MCNY)

Renovated 1891. Demolished

Alterations by James Brown Lord



Grosvenor Apartment Hotel

(Photo From NY 1880, R. Stern et alia)

Circa 1870's

Architect: Detlef Lienau, Built 1872

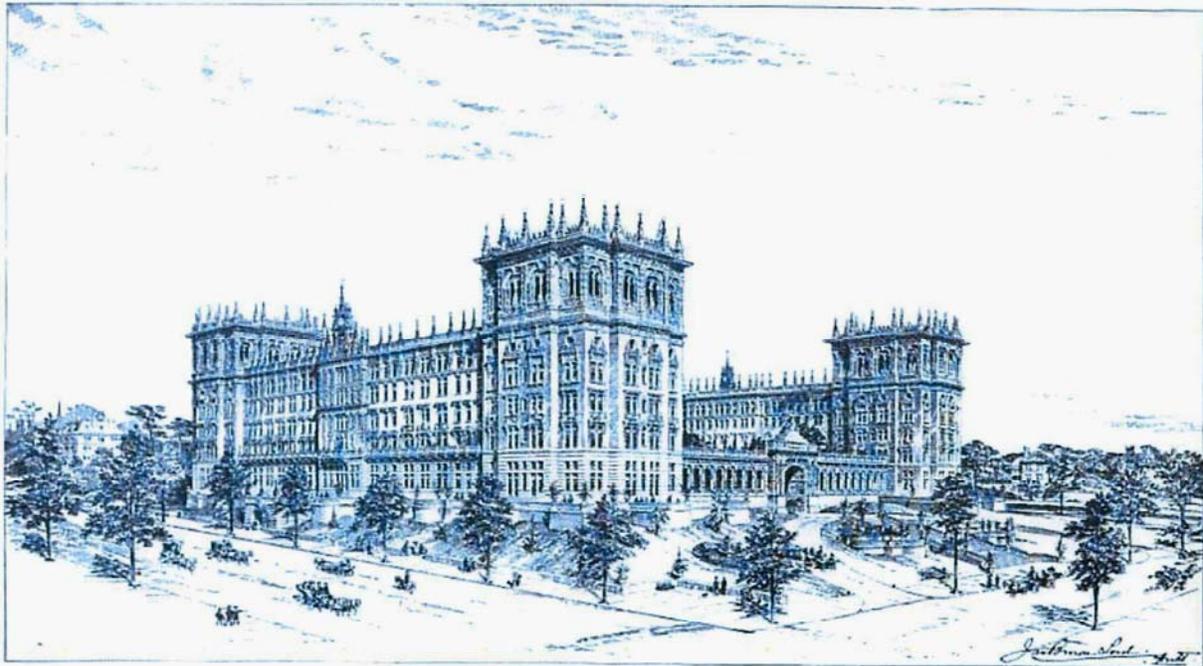
The \$80,000 renovation of the “luxury” Grosvenor Hotel at East 10th Street and Fifth Avenue was designed by James Brown Lord in 1891. Detlef Lienau was the original architect in 1872. Note the addition of the balconies, the change in the window fenestration to a rectilinear shape and to a double hung sash, one over one. In addition to interior plumbing fit out for this apartment house, there appears to be the elimination of the mansard roof and an increase in the depth of the cornice. Another entrance to the building was also created on Fifth Avenue. It is difficult to discern but there is another story above the sixth floor, but is difficult to read in this photograph to the left.

Commercial Buildings: Delmonico's at William and Beaver Streets, 1891



**Delmonico's at Beaver and William Streets (photo R. L. Tobin, 2012)
Missing balustrade at top of the building. Designed and built in 1891**

Commercial Buildings: Proposed Hotel, 1894



DESIGN FOR PROPOSED HOTEL.
JAMES BROWN LORD, ARCHITECT.

“Design For A Proposed Hotel” The Architectural League of New York, 1894

Lord’s inspiration may have been the Houses of Parliament and Highclere Castle in England; both were designed by Sir Charles Barry in the nineteenth century. In lieu of the medieval crockets and or finals that one finds on the tops of such buildings, Lord incorporated exterior light torches which in daytime would give the appearance of such but have the advantage at night of the exterior illumination of the building. It appears that this ambitious attempt to design a hotel of such size was never realized, but certain of the design elements of this hotel were then again incorporated into the new uptown Delmonico’s Restaurant at East 44th Street and Fifth Avenue in 1897. In lieu of stone this building was clad in terra cotta and brick supplied by The New York Architectural Terra-Cotta Company and advertised in the *Brickbuilder* and other periodicals of the day.

Commercial Buildings: Delmonico's at Fifth Avenue and East 44th Street, 1897



Delmonico's Uptown Restaurant, The Architectural League of New York , 1897



Interior view: Dining Room: Delmonico's Restaurant 5th Avenue and East 44th Street (MCNY)
“The Hall itself is of old rose color, cream and gold in harmonious blending and the walls are of old rose and silk panels alternating within panels of looking glass, which reflecting the dining tables and diners seemed to multiply indefinitely the proportions of the Hall and of the attendance.”
NY Times Nov. 24, 1897.

Commercial Buildings: Delmonico's at Fifth Avenue and East 44th Street, 1897



Delmonico's at East 44th and Fifth Avenue: (MCNY) Demolished.

Commercial Buildings: Delmonico's at Fifth Avenue and East 44th Street, 1897



Delmonico's at 44th and Fifth Avenue Interior Garden Room; Top Floor (MCNY)



Delmonico's at 44th and Fifth Avenue, Interior (MCNY)

Commercial Buildings: Loft for Sailor's Snug Harbor



**Nos. 9 and 11 University Place: Sailors Snug Harbor, Circa 1901, James Brown Lord
(Photograph from MCNY Collection)**

Six story brick and terra cotta store and lofts. Estimated cost \$100,000, Filed in 1900 with the NYC DOB, Lot size 82.6 x 77. Status: Demolished

Charles Volz also designed the loft building for Sailors Snug Harbor at Nos. 5 and 7 University Place: Demolished

Commercial Buildings: The Studebaker Building at Long Acre Square



**The Studebaker Building at Broadway and West 47th Street.
Times Square: Demolished 2004**

From The Ryerson and Burnham Archives: Archival Image Collection: The Inland Architect

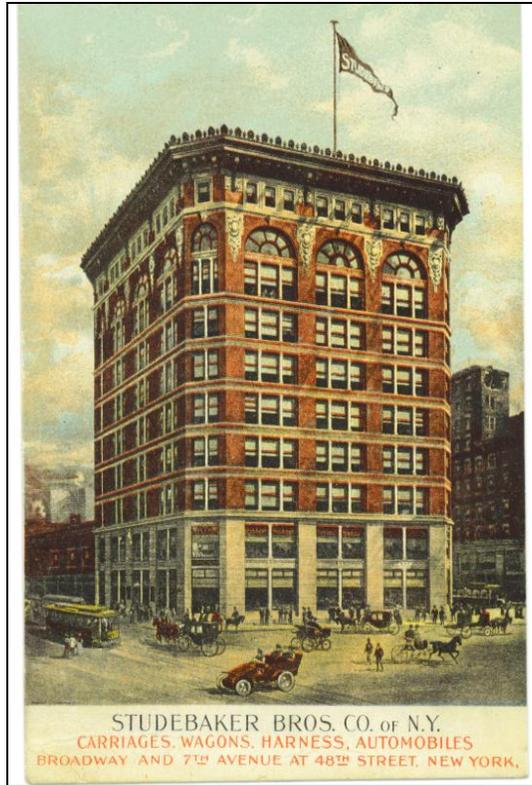
**Filed in 1902 for the Cossit Land Co. this brick and stone (terra cotta) 10 story
factory was rented and known as the Studebaker Building.**

Lot size 104.5 x 112.6 x113.8. Estimated cost \$325,000

Commercial Buildings: The Studebaker Building at Long Acre Square



This building became unrecognizable in the late Twentieth Century due to the amount of large scale advertising the covered its exterior façade and roof but at that time indicated the direction in which Lord was heading stylistically and commercially. This building was demolished in 2004



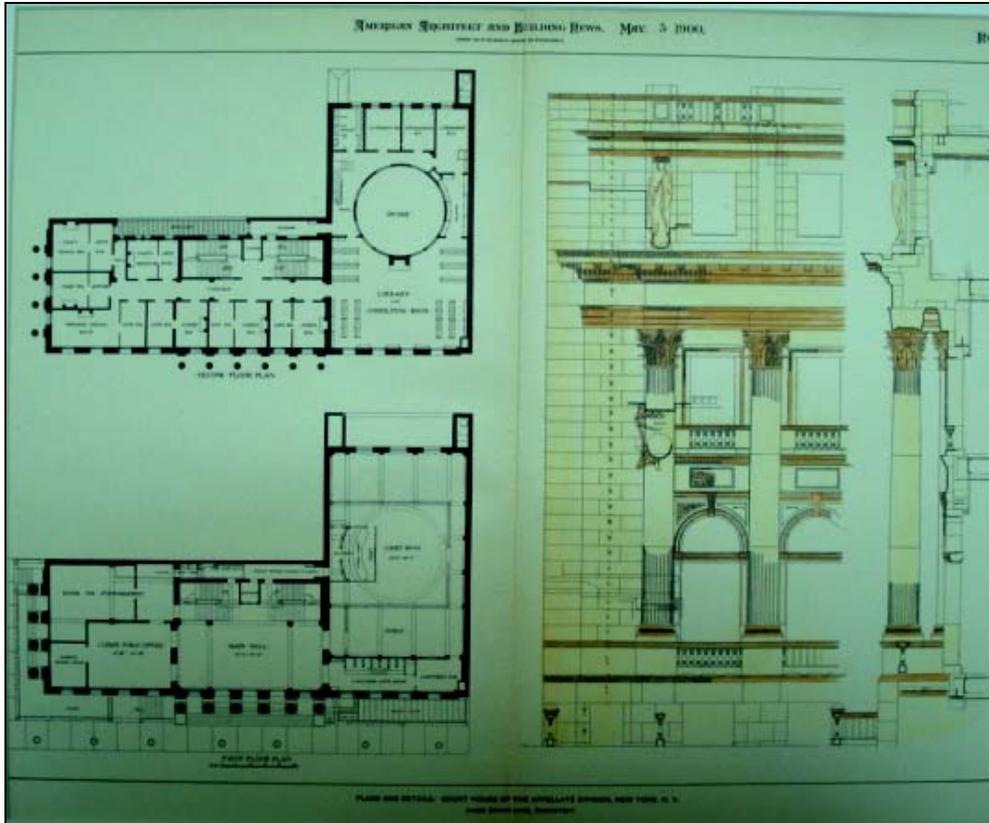
Miscellaneous Projects



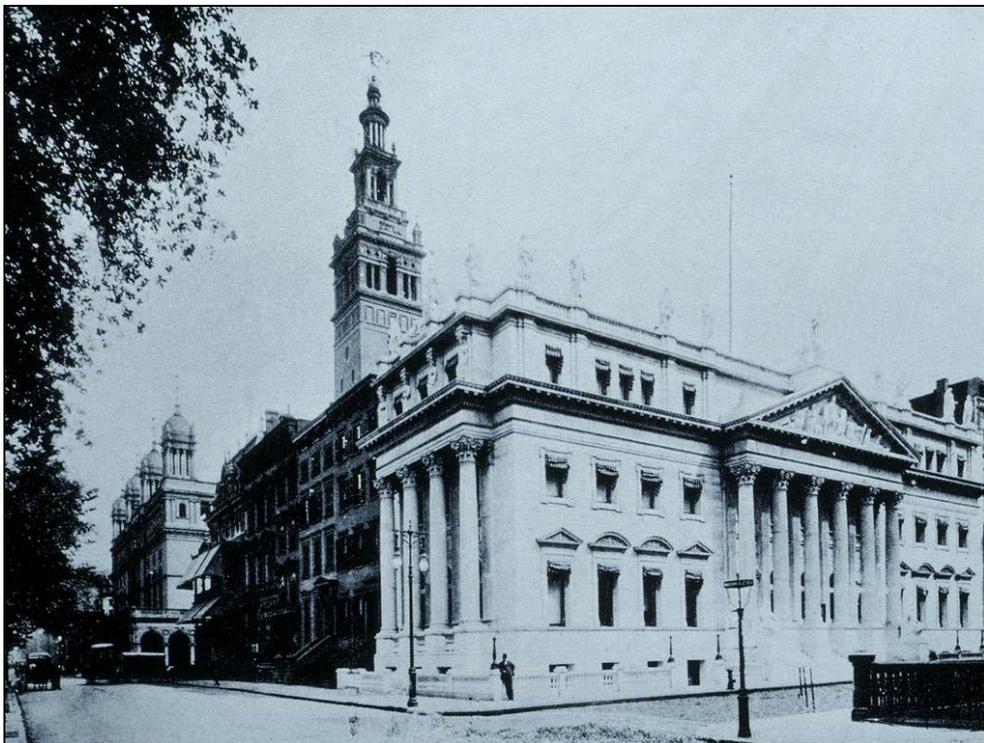
Ferris Thompson Gates: Princeton University : Circa 1892. Demolished



**Chester A. Arthur: Pedestal Design by Lord
Madison Square Park (1899)
Civic Architecture: The Appellate Court House, 1896-1900**



AABN: May 5, 1900. The Appellate Court House



**The Appellate Court House (Photo MCNY) Scale of neighborhood in early 20th Century
Civic Architecture: The Appellate Court House, 1896-1900**



Copyright, Wurts, Photo.

James Brown Lord, Architect.

MAIN ENTRANCE, COURT HOUSE, APPELLATE DIVISION SUPREME COURT, TWENTY-FIFTH STREET AND MADISON AVENUE, NEW YORK.

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Original from
PRINCETON UNIVERSITY

Main Entrance depicting some of the sculpture by French, Ruckstuhl, Bitter at alia

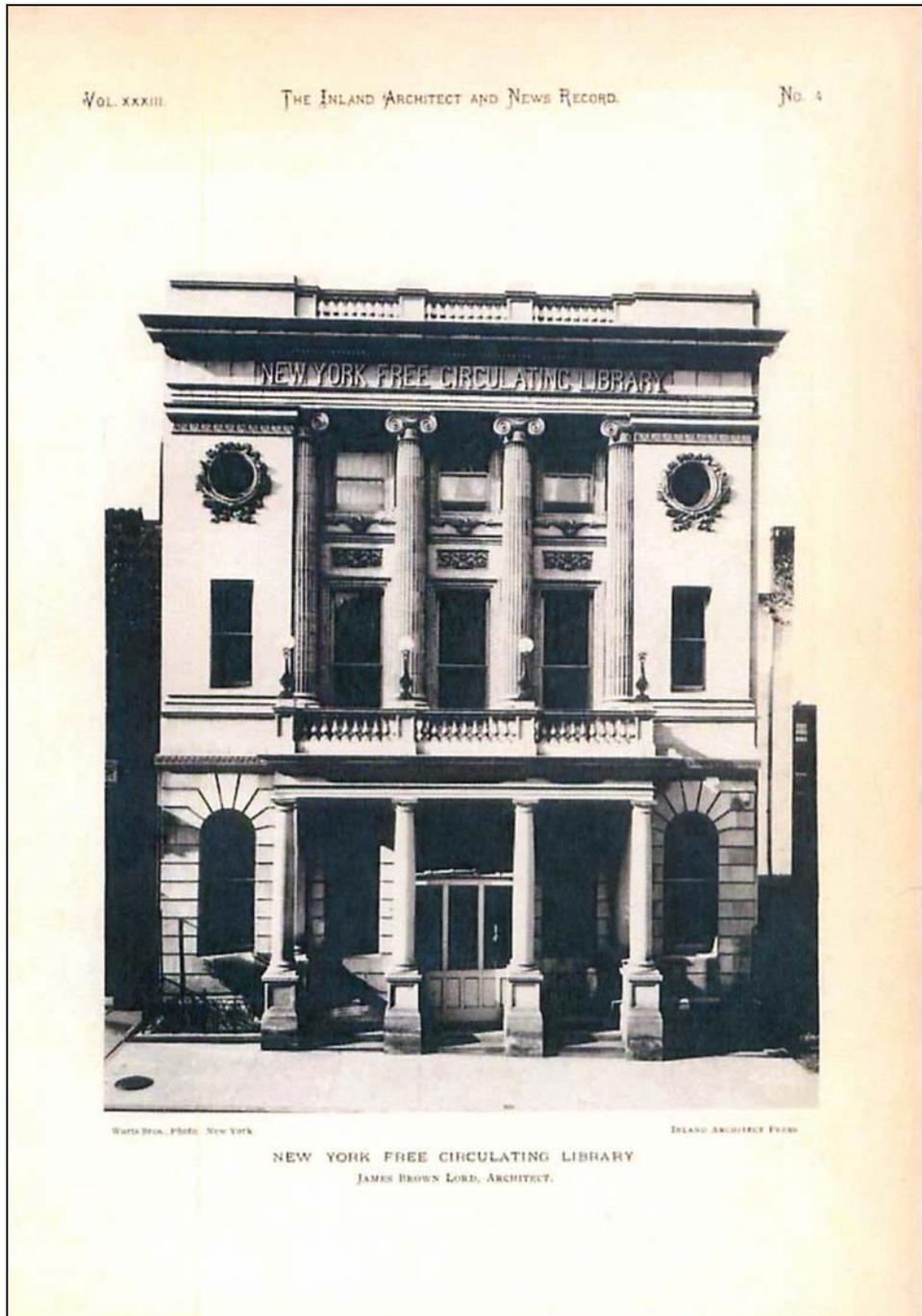
Civic Architecture: The Appellate Court House, 1896-1900



COURT ROOM, EAST SIDE, COURT HOUSE, APPELLATE DIVISION SUPREME COURT, 25TH ST. AND MADISON AVE., NEW YORK.
Copyright, G. B. Windsor. James Brown Lord, Architect.

According to Henry Hope Reed's opinion of the Appellate Court House as 'the epitome of the academic tradition in the arts at the turn of the century', the question begs to be asked and is perhaps unanswerable at this time, who in Lord's office was trained in the academic tradition, Volz, Goodwillie, or someone else at 160 Fifth Avenue that may have shopped out to McKim, Mead, and White or one of the other architectural firms located there?

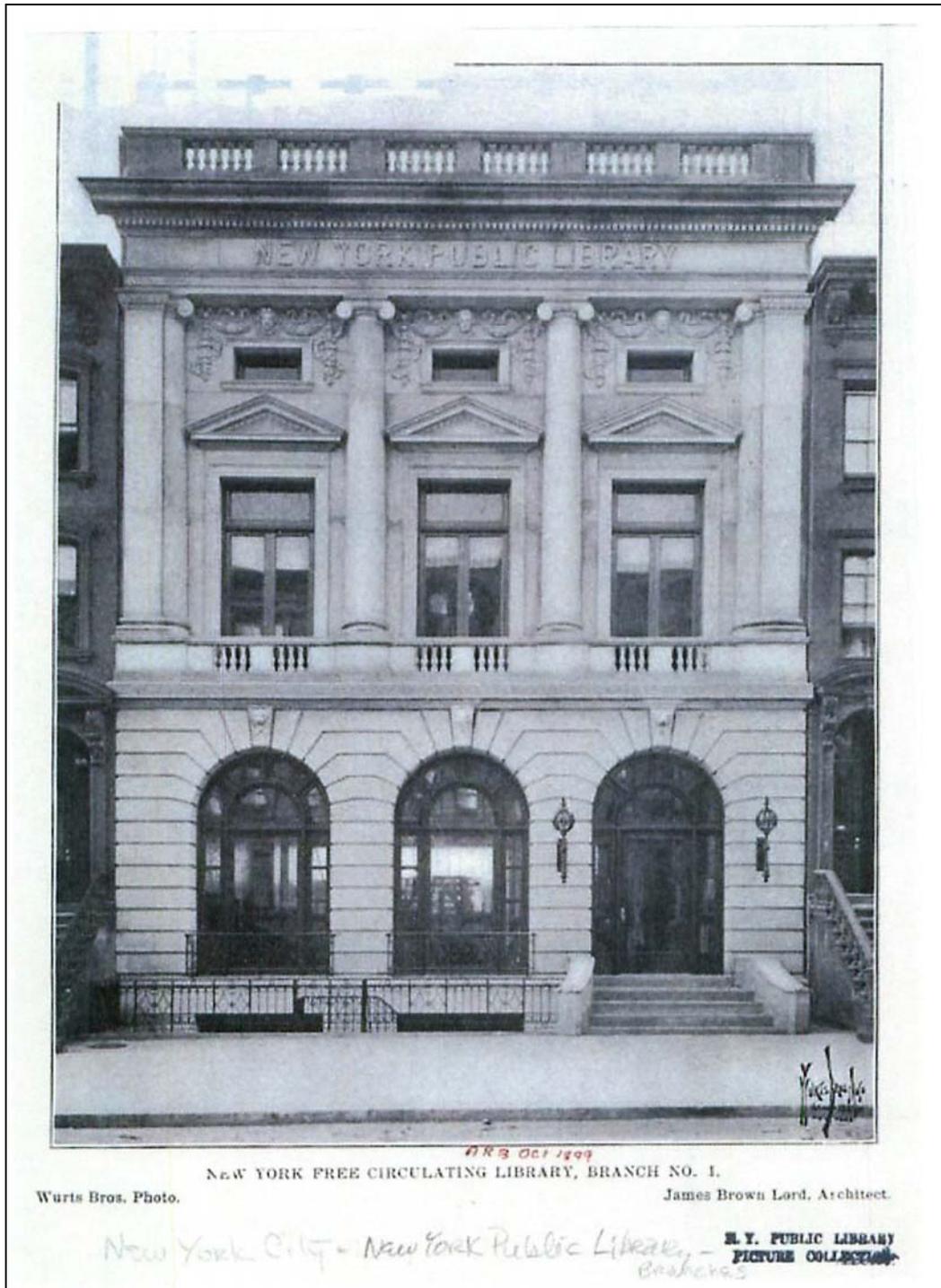
Civic Architecture: The Bloomingdale Branch: New York Free Circulating Library



**NYCFL: Bloomingdale Library: James Brown Lord Architect
Opened November 1898 (Inland Architect)**

From The Ryerson and Burnham Archives: Archival Image Collection (Wurtz Bros.)

**Civic Architecture: The Yorkville Branch Library
New York Free Circulating Library
The New York Public Library**



The Yorkville Branch Library. Completed December 1902
Also known as the first of the (sixty-five) Carnegie Branch Libraries to be built in
Greater New York City and the first for the NYPL
From The NYPL Photographic Collection Archives: (Wurtz Bros.)

ENDNOTES

¹ Mary Norman Woods, *The First American Journals, The Profession's Voice, Journal of the Society of Architectural Historians*. p. 117.

² *The Brick Builder* vol. vii April 4, 1898 p.72 "The Short life of our buildings is not due to the inadaptability so much as to the inner nature of our constructive methods." i.e. load bearing masonry

³ George Waring Jr. Editor. *Report on the Social Statistics of Cities (for the Metropolis of NYC)* , *Department of the Interior Census Office*. 1886.

⁴ Moses King, *Handbook of New York*. 1892.

⁵ H.V.B Magoniglie, *Pencil Points*. Nov. 1934.p.351.

⁶ Asa Briggs *Victorian Cities*. p54

⁷ Edith Wharton, *The House of Mirth* p. 229

⁸ Gregory H Singleton. *Protestant Voluntary Organizations and the Shaping of Victorian America*

⁹ Just how well Lord was connected was that his grandfather's law firm of Lord, Day, and Lord were legal counsel for the New York Times up until the publication of the Pentagon Papers in the mid 1970s' when they resigned from representing the newspaper due to a disagreement over the editorial policy of the publication of these papers. The firm disbanded in the 1990's. Lord's other grandfather was the founding partner of Brown Brothers and Harriman Banking an international banking business and still operating today. The Brown Brother's Building is still on Wall Street but has been recently sold.

¹⁰ Delmonico's excavation causing the adjacent building's foundation wall to bulge. Elden DeWitt was sued by DeLancey Nicoll on behalf of Lord to stop blasting and excavation of his new home adjacent to Lord's residence on 54th street

¹¹ *New-York Daily Tribune*, June 1, 1902, p.12.

¹² *New York Times*, June 5, 1902 listed the following pallbearers: Dr. Polk, Dr. W. G. Thompson, Newbold Edgar. H.S. Van Duser, M.S. Peton, John Farr, J.S. Stewart Jr., C.C. Cuyler, R.H. McCarter, J.F Lanier, Richard Mortimer, Paul Tuckerman, Herbert Pell, W. A. Potter

¹³ The Steamer Arctic accidentally collided with the Vesta in a fog 70 miles off the coast of Newfoundland and sank in the Atlantic Ocean in 1854 carrying several members of the Brown Family. The site contained the gravesites for the patriarch of the family James Alexander Brown, his two wives being a Benedict and Coe, his son John Crosby Brown (son) and wife, Mary Adams, Howard Potter and his wife Mary Louisa Brown (daughter) Margarreta Brown Lord(daughter) James Brown Lord and William Brown Lord

(grandsons). It is to be noted for record that James Brown Lord was born April 26, 1858 which would have made him Forty-four at the time of his death

¹⁴ The Morgan Residence was originally owned by Phelps Dodge and was renovated by R.H. Robertson for Morgan and the residence still remains at the corner of Madison Avenue and East 37th street and was renovated in 1991-2 by Voorsanger and Mills.

¹⁵ The Banking firm of Cuyler, Morgan and Jesup. C.C.Cuyler's Uncle by marriage was Morris K. Jesup.

¹⁶ *New York Times*, " St Luke's New Hospital" August 17, 1892

¹⁷ William Allan Butler, *A Retrospect of Forty Years 1825-1865*, p 393. Butler and Lord's maternal grandmother were brother and sister and also in turn related to Dr. Thomas Kirkbride the proponent of the Kirkbride design for mental institutions

¹⁸ Mary Elizabeth Brown. *The Descendents of J. A. Brown*. 1917

¹⁹ Claridge, Laura *Emily Post: Daughter of the Gilded Age Mistress of American Manners*

²⁰ The Utica Observer 1923

²¹ Roger Geiger, *College Education in the 19th Century*.

²² *The Catalogue for the College of New Jersey for the Academical Career 1875-76 and The General Catalogue of Princeton University 1746-1906*. The College changed its name to Princeton in 1896

²³ *New York on the Rise, Architectural Renderings by Hughson Hawley*. This Student Housing drawing by Hawley at the UTS was reviewed at an exhibition of the Boston Architectural Club in 1886 and commented upon in the March 13, 1886 AA&BN Journal

²⁴ H.V.B. Magoniglie. *Architect: All Around Architecture*. July 1, 1896. p.345

²⁵ *The Real Estate Record & Building Guide*, April 5, 1890 "Cyrus W. Eidlitz has been selected as the architect for the new racquet and tennis club in competition with Messrs James Brown Lord, Alfred A. Thorp and Charles T. Matthews, the last being awarded \$150 by the committee for excellence in design."

It is further noted herein that Ernest Flagg's Design for St. Luke's Hospital was chosen over Lord's design even though Bishop Henry Codman Potter was part of the selection committee. Potter had shown no favor to his younger brother William either who had previously submitted plans for the Church along with R.H. Robertson. Flagg's mentor Vanderbilt had donated \$500,000 to resolve the excavation of the site for St. John the Divine and perhaps this was the quid pro quo that came later. 1) the three story addition to the Bank building at 40-42 Wall Street with R.H. Robertson, 2) St Luke's Hospital at Morningside Heights for which he was paid the sum of \$400 for entering, and 3) The New York Racquet and Tennis Club of which he was a member

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- ²⁶ AA&BNp 52. May 15, 1897. Geo. Post, McKim Mead and White, Bruce Price,, R.H. Robertson, Jas. Brown Lord, R.H. Hunt, Carere and Hastings, Babb Cook and Willard, Chas C Haight, Edw. H. Kendall, Rossiter and Wright, Beno and Clark, Renwick, Aspinwall, and Owen, Clinton and Russell, Henry Rutgers Marshall, H.J. Hardenbaugh, R.W. Gibbon, Geo. Keister. Non Competition Agreement
- ²⁷ Letter to Bloomingdale Asylum regarding 1-1/2% fee negotiation for Construction Superintendence. Cornell-Weill Presbyterian Hospital Collection. April 29, 1892
- ²⁸ Samuel Graybill, *Bruce Price Architect*. Bruce Price was the father of Emily Post of Etiquette fame who had married a nephew of George Post, the engineer and architect. And so the circle is complete from the Potter's studying with Post, then Lord and Price working together and Price's daughter's marriage to a nephew of George Post.
- ²⁹ Charles Volz Application to the AIA in 1908
- ³⁰ Real Estate Record and Building Guide, July 1902. Mrs. James Brown Lord announces that Charles Volz will continue the work of James Brown Lord
- ³¹ *The National Cyclopedia of American Biography*. p.260
- ³² Vitruvius. *The Ten Books of Architecture, Origin of the Dwelling House*. p. 39
- ³³ Magoniglie *Pencil Points*. Nov. 1934p. 335
- ³⁴ The College of New Jersey Academical Catalogue(s) from 1875 through 1880 and the Genral Catalogue of Princeton 1746-1906
- ³⁵ The development of this site by the LLC of the Brownstone Bachelor Apartment House Co. consisted of James Brown Lord, James Breese, H.S. Van Duzer, Francis R. Appeleton and S.P. Tuck(erman?) estimated construction cost of \$190,000 for an 8 story building.
- ³⁶ John Crosby Brown. *A Hundred Tears of Merchant Banking*. p. 229.
- ³⁷ H.V.B Magoniglie. *Pencil Points, The Upper Ground Being Essays in Criticism*. June 1914, Vol. XV no.6.
- ³⁸ *The Collector and Art Critic* " Vol. 2 No. 7. Feb. 1, 1900 pp. 115-120
- ³⁹ Ibid, p 116
- ⁴⁰ Ernest Knaufft, *The American Monthly Review of Reviews, The New Appellate Court-House in New York City*. August 1900. p.195. What Knaufft further writes that Lord was an American Architect trained in New York City and that his foreign travels informed him of this classical language in architecture.

⁴¹ Jacob Burkhardt. *The Renaissance* published in 1869 coined the term and period and depicted that City States of the Italian peninsula in the quattro cento looked back to the Glory of Rome for their source of inspiration. A number of American architects looked back to England after the Philadelphia Centennial and then onto Rome thanks to the influence of the Ecole des Beaux Arts and the Columbian Exposition of 1893.

⁴² Op cit, Magonigle p 351

⁴³ In 1897 Peary removed the three meteorites from Greenland and returned to the Brooklyn navy yard along with 6 live Eskimos (Inuit) on board, the SS Hope. Upon docking over 20,000 visitors came to see the Inuit at .25/per head. For a more visceral sense of the attitudes of nineteenth century Western civilization and science to other indigenous peoples, the reader is directed to the tragic story of Minik and his book *Please Can I Have My Father Back*.

⁴⁴ Dennis Steadman Francis. *Architects in Practice in New York City 1840-1900*. For the Committee for the Preservation of Architectural Records, 1979

⁴⁵ Minutes of The Parks Department, April 1893.

⁴⁶ The original scope of work in 2006 was to relocate the Haida canoe back to the Hall of Northwest Coast Indians and renovate the Foyer, (Memorial Hall), now renamed the Grand Gallery. Part of this scope was to replace the acrylic terrazzo floor with a new terrazzo floor until it was discovered that the possibility existed to come up with a method to remove the 3/8" thin set acrylic terrazzo coating from the marble mosaic floor. The difficulty in this was that it was over 5,000 square feet of mosaic floor and how could one determine the existing condition beneath the thin set terrazzo flooring with the exception of the telltale cracks within the floor. The acrylic terrazzo surface needed to be removed from the existing Carrera mosaic floor in order to assess the existing condition. In addition, there was a need to match missing sections of the mosaic floor as well as the missing marble wainscot. The most efficacious method adopted was to use a chipping gun with a flat chisel at an oblique angle and chip away. It took two weeks of work at night. While one could not discern the crystallization of the mosaic being stunned it did telltale at the vestibule with the Tennessee Pink marble. The Men's restroom at the basement was used as a ready source for materials to replace damaged and missing stone and tesserae

⁴⁷ *The Real Estate Record and Building Guide* of July 27, 1901 had described that the Yorkville Library for the NYFCL had the plans by J.B. Lord for a 3 story building with basement.. The Architect's Advisory Committee at that time for the NYPL Branch Libraries established on September 30, 1901 consisted of the troika architects of McKim, Hastings, and Cook. Their recommendation was to utilize the architectural firms of McKim, Mead & White, Carrere & Hastings, and Babb, Cook & Willard and later became the Architect's Advisory Board for the Carnegie Libraries in Greater New York City.

⁴⁸ As part of the Architect's Advisory Board Agreement with Carnegie for designing the sixty-five new libraries for Greater New York City, Lord's design of the Yorkville Library for the New York Free Circulating Library had been designed and was to be excluded as one of the new sites unless the NYPL Trustees requested this. The architect's fees were to be on a sliding scale of 5% of the construction cost for the first library, 4 ½% for the second library, and 3½% for the remainder to be designed.

⁴⁹ Theodore Koch. *A Book of Carnegie Libraries*. p.36. Cook continues to state that the requirement that every library building should advertise itself as such by having a reading room near enough to the sidewalk level for passers by to look as it were a show room and see the readers,

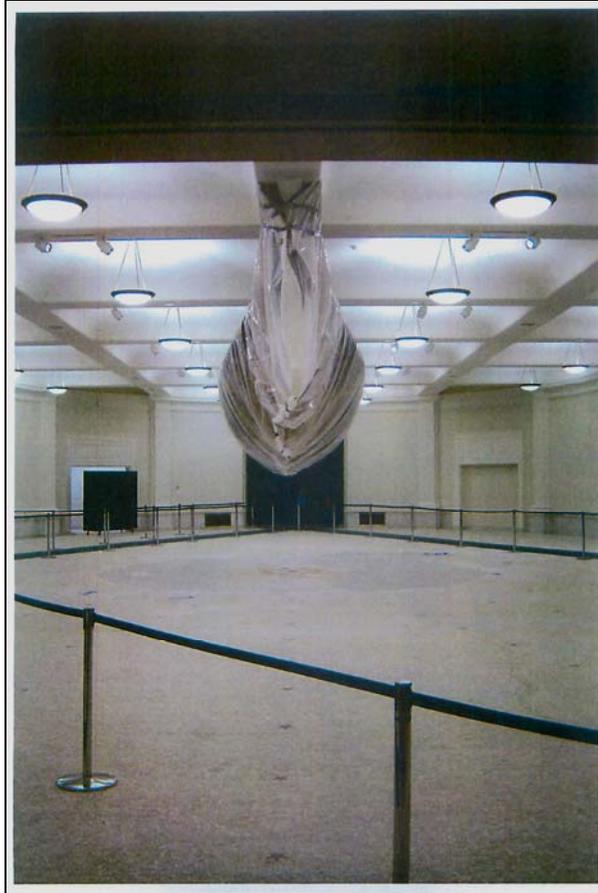
⁵⁰ After the criticism of the 'artistic confusion' of murals and sculpture at the Library of Congress, Lord endeavored to control this by forming an oversight committee for the murals and sculpture at the Appellate Court House. Cass Gilbert in 1907 would take a page from Lord at The Essex County Court House in Newark. Gilbert utilized a system in which each painter was given a separate courtroom and the overall scheme was controlled by Edwin Blashfield instead of stacking the painters within one courtroom as was done at the Appellate Court House.

⁵¹ Niall Ferguson, *Civilization*. While statistically there was a high infant mortality rate in the 19th century, Life expectancy for one born in 1850 was 40 years of age and if born in 1900 was 47.6 years of age

⁵² J. D. Salinger. *Catcher in the Rye* p.120

⁵³ Desmond, Harry W, and Crolly, Herbert. *Stately Homes in America*, D. Appleton and Co. NY, 1903. P.8

APPENDIX A: SUB ROSA
The American Museum of Natural History



The Haida Canoe (still wrapped) suspended from the ceiling (Photo R.L. Tobin)

Apparently a compass needle now without coordinates. The zodiac markers unfortunately were not replicated due to the museum's concern about the confusion between astronomy and astrology.

APPENDIX A: SUB ROSA
The American Museum of Natural History



**Original stenciled painting of The Foyer circa 1892: Cady, Berg, and See
Terra cotta book tile infill to create ellipse circa 1904, Charles Volz/J.B. Lord
Framed out for Sculptural Bust Niche
(photo R.L. Tobin)**



**Original existing plaster decorative air vent concealed above the coffered ceiling, circa 1892
(photo R.L. Tobin 2006)**

APPENDIX A: SUB ROSA
The American Museum of Natural History

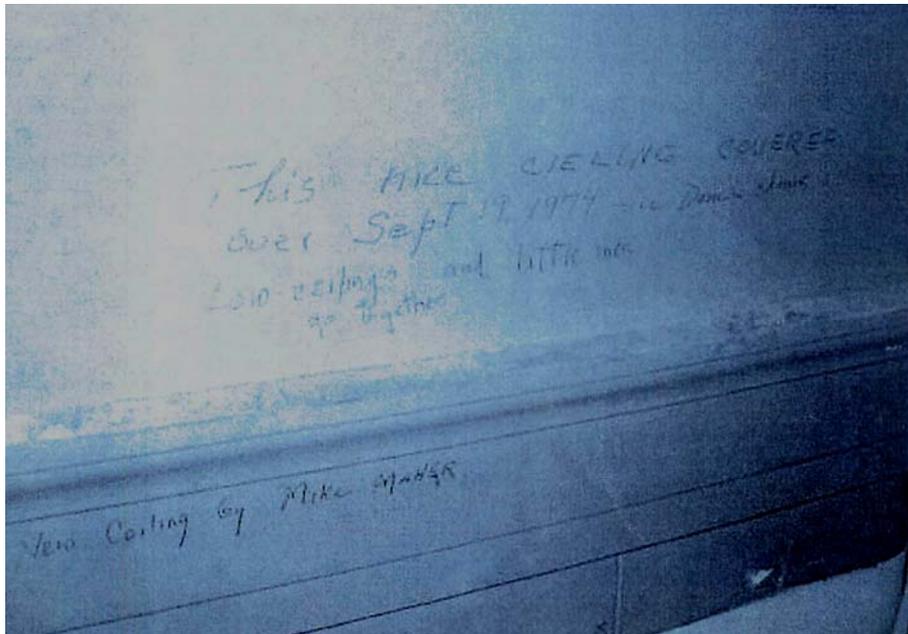


From the Photographic Collection at AMNH



Plaster restoration of vestibule ceiling

(photos R. L. Tobin 2006)



“This nice ceiling covered over on September Error! Main Document Only.9, 1974 by Dennis James(?). Low ceilings and little men go together.New Ceiling by Mike Maher” (photo R.L. Tobin 2006)

Inscription found when the dropped acoustic tile ceiling was removed in 2006 at the vestibule to the Foyer (Grand Gallery)

APPENDIX A: SUB ROSA
The American Museum of Natural History



Missing Wainscoting Panels (Photo R.L. Tobin 2006)



Bridge supports for dance floor deck to install acoustic plaster at ceiling (R.L. Tobin 2006)

APPENDIX A: SUB ROSA
The American Museum of Natural History



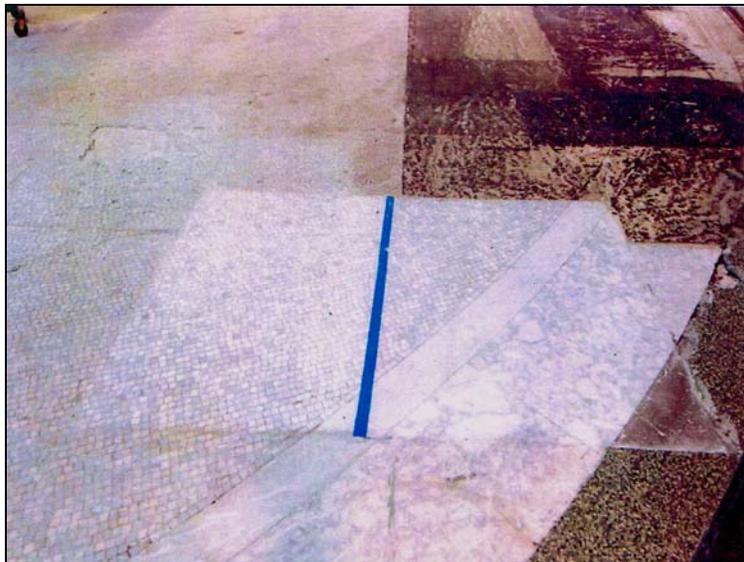
Top coat: 3/8" thin set acrylic terrazzo installed over mosaic floor in 1974. (Photo R.L.Tobin 2006)



Obverse side of mosaic floor. (Photo R.L.Tobin 2006)



Section through thin set acrylic terrazzo and mosaic tile (Photo R.L.Tobin 2006)



Remnant area of mock up of mosaic floor that was grouted, honed and sealed after the removal of thin set terrazzo (Photo R.L.Tobin 2006)

APPENDIX A: SUB ROSA
The American Museum of Natural History



**1902 electrical conduit run beneath floor at Grand Gallery
(photo R.L. Tobin 2006)**



Repair of section of mosaic floor with missing Zodiac insert (Photo R.L.Tobin 2006)

APPENDIX B: SUB ROSA
The New York Public Library

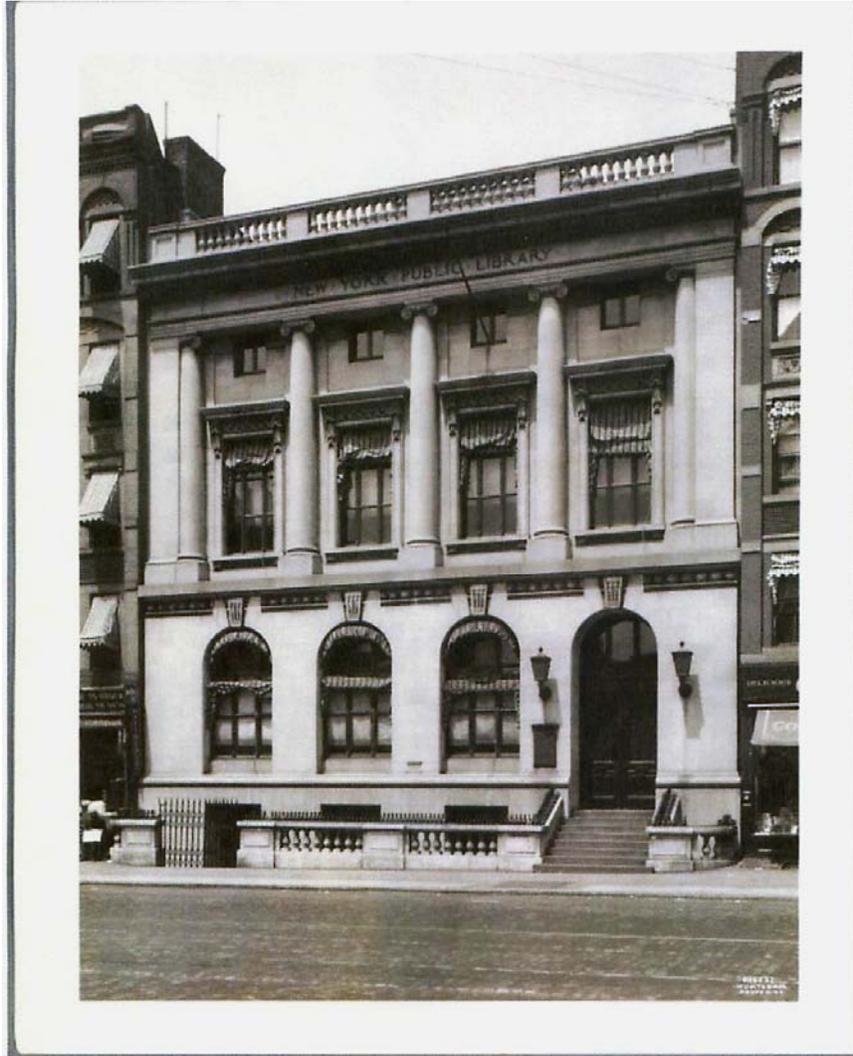
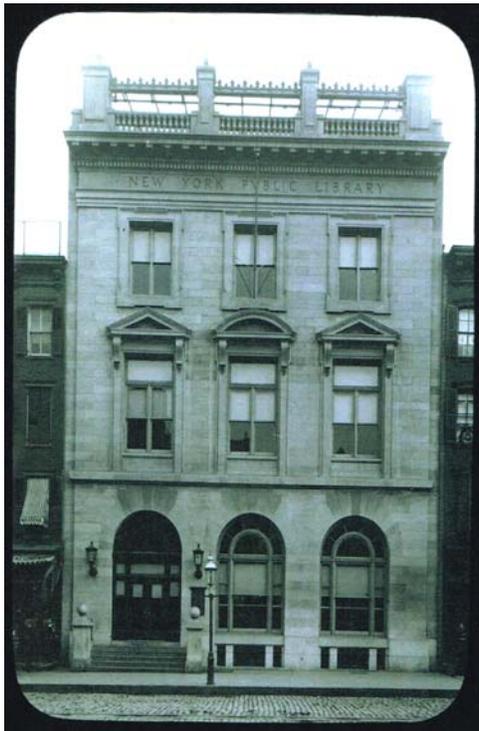
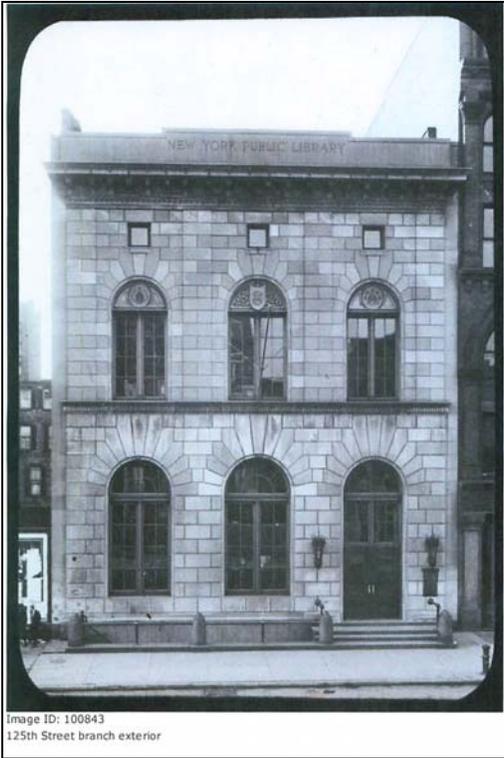


Image ID: 1558392
190 Amsterdam Avenue (West 68th Street - West 69th Street) ["Riverside Branch, NYPL"]

Carrere and Hastings, Architects: the NYPL Riverside Branch Library (Demolished)

APPENDIX B: SUB ROSA
The New York Public Library
Variations Upon a Theme (From The NYPL Photographic Collection)



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