

MIDDLETON S. AND EMILIE NEILSON BURRILL HOUSE,

36 East 38th Street, Manhattan

Built, c. 1862; façade redesigned 1902-03, Francis L. B. Hoppin & Terence Koen, architects

Landmark Site: Borough of Manhattan Tax Map Block 867, Lot 45

On March 24, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Middleton S. and Emilie Neilson Burrill House and the proposed designation of the related Landmark Site (Item No. 3). The hearing was duly advertised according to provisions of law. Four witnesses spoke in favor of designation, including representatives of the Historic Districts Council, the Society for the Architecture of the City, the Municipal Arts Society and the Metropolitan Chapter of the Victorian Society of America.

Summary

In 1902-03 the prominent architectural firm of Hoppin & Koen remodeled a c.1862 brownstone row house to create this impressive Beaux Arts style mansion for Middleton S. Burrill and his wife Emilie Neilson Burrill. Burrill, a socially prominent attorney and businessman who was the first mentor of the famed Wall Street financier Bernard Baruch, purchased the house in 1901 and hired Hoppin & Koen to alter the house by adding an elegant Beaux Arts style facade, which combines elements derived from French and English 17th and 18th century sources. Hoppin & Koen designed several significant public installations, but also were known for their design of elaborate country houses.

The Burrill house features a two-story limestone base with arched openings at the parlor level that is surmounted by a balustrade resting on massive console brackets. The Philadelphia brick and limestone-trimmed upper stories display ornate molded window enframements, with the second story having pedimented window frames enriched with console brackets, dentils, and guttae, and the third story having eared surrounds with prominent keystones and projecting sills. The richly embellished entablature above the third story combines limestone moldings and frieze panels with elaborate console brackets and a modillioned cornice that is capped by a copper balustrade. The mansard roof has elaborate copper dormers capped by round-arched pediments.

The Burrills left the house in 1929 after which it was used as a rooming house in until 1945, when the property was sold by the trustees of the Burrill estate and converted into apartments and a medical office. The Middleton S. and Emilie Neilson Burrill House remains an impressive example of a Beaux Arts style row house in the Murray Hill section of Manhattan.



DESCRIPTION AND ANALYSIS

The Development of Murray Hill and East 38th Street¹

Prior to the arrival of the European fur traders and Dutch West India Company, Manhattan and much of the modern-day tri-state area was populated by bands of Lenape Indians. The Lenape traveled from one encampment to another with the changes of the seasons. Fishing camps were occupied in the summer and inland camps were used during the fall and winter for harvesting crops and hunting. The main trails ran the length of Manhattan from the Battery to Inwood following the course of Broadway adjacent to present-day City Hall Park before veering east toward the area now known as Foley Square. It then ran north traversing modern-day Fifth and Park Avenues in the vicinity of Murray Hill. In 1626, Dutch West India Company Director Peter Minuit “purchased” the island from the Lenape for sixty guilders worth of trade goods.²

Under the English colonial government in the mid-18th century the area then known as Incleberg³ was leased to some of the city’s prominent residents; including Robert Murray (1721-1786) a Scottish-born merchant and ship owner for whom the Murray Hill neighborhood is named. His leasehold was a wedge-shaped parcel of more than twenty-nine acres that extended roughly from just south of present-day East 33rd Street to present-day East 38th Street and was bounded on the west by the Middle Road, near present-day Madison Avenue, and on the east by the Eastern Post Road, near present-day Lexington Avenue.⁴ Murray’s property was dominated by a gentle rise where, roughly at the intersection of present-day East 37th Street and Park Avenue, he erected a mansion prior to 1762.⁵

An active member of the Society of Friends or Quakers, Murray left instructions that upon his death in 1786 a certain bequest be “put out at interest” to be applied to the Friends School and that another be held until the society built a room for the Meeting House to accommodate women’s meetings. Murray was also interested in the manumission of slaves and the safety and welfare of those liberated. In his will he left a bequest to the society for the promoting the manumission of slaves to establish a free school for African-American children.⁶ Robert Murray’s real estate holdings at the time of his death were bequeathed to his children.

As the population centers of Manhattan were expanding outward, the state legislature, in 1807, established a commission made of Gouverneur Morris, State Surveyor Simeon De Witt and merchant John Rutherford to plan for the city’s growth. The commissioners established the street grid of twelve north-south avenues intersected by 155 east-west streets. Critical to the development of Murray Hill were the openings of Lexington Avenue and Madison Avenues to 42nd Street in 1833 and 1836 respectively and the closing of the Eastern Post Road between East 31st Street and East 42nd Street in 1848 at which time the Common Council conveyed the land to adjoining property owners.⁷

In preparation for the eventual development of their holdings, the Murray heirs in 1847 drew up restrictive covenants that would run with the land to prevent commercial and industrial development. Purchasers of the lots within the Murray estate could construct only brick or stone dwellings of at least two stories “with the ordinary yard appurtenances,” domestic stables and churches.⁸ Industrial uses were prohibited.

With businesses hemming in the neighborhood on all sides, the land protected by the Murray Hill restrictions became increasingly valuable and consequently more and more of an upper class enclave developed during the early 1900s.⁹ The area gained a number of notable residents at the turn of the century, these included newlyweds Eleanor and Franklin Delano Roosevelt.¹⁰ The area was also home to noted illustrator Charles Dana Gibson, creator of the Gibson Girl, the turn-of-the-century visual idea of American womanhood. Architect William H.

Delano, of the firm Delano & Aldrich worked and lived in the neighborhood, residing there until his death in 1960.¹¹

By the mid-1920s, legal efforts to enforce the restrictive covenants failed; as a result several of the older rowhouses were converted from single family homes to rooming houses and apartments. In 1924 the first apartment building was constructed, on Park Avenue and 38th Street, paving the way for future construction. By the 1930s a number of businesses had begun to move into the area, and many of the single family dwellings were converted to multiple dwellings and office spaces. In addition to doctors who owned homes in the area many may have had offices there. Noted designer Norman Bel Geddes had his office at 128 East 37th Street in the early 1930s.¹²

Today Murray Hill survives as a cohesive enclave creating a distinct sense of place, marked by classically-styled New York City rowhouses from the 1850s through the 1910s.

Construction and Subsequent History of 36 East 38th Street

At the outset of the Civil War in the spring of 1861 the New York economy faced a downturn as normal patterns of business, particularly trade with the southern states, were disrupted by the hostilities. By 1862 the economy of New York had rebounded as the need to finance the war and to supply the army with uniforms and materiel brought unparalleled business opportunities to the region. With the Mississippi closed to steamboats and Confederate ports blockaded, western-grown wheat, corn, and cattle destined for foreign ports were shipped via the Great Lakes and Erie Canal to New York. New York's railroads witnessed large increases in freight tonnage and passenger usage. Shipyards in Brooklyn and New York were busy filling orders for the navy and merchant shippers and the city's foundries were similarly busy filling orders for iron-cladding for the ships, gun carriages, and mortars as well as tools and parts for heavy machinery. As businessmen and workers flocked to the city, more housing of all classes was needed and housing construction resumed in the city.¹³

Murray Hill, protected by its covenants and provided with convenient access to transportation, was one of the areas attractive to the growing ranks of businessmen. In 1859 Charles Fox (1817-1879), a wealthy shipping merchant and former City Alderman,¹⁴ purchased three lots on East 38th Street for development. By 1862 the lots were covered by three four-story brownstone rowhouses. Richard Poillon, a partner in the firm of C & R. Poillon shipbuilders, and his wife Mary purchased No. 36 East 38th Street.¹⁵

Richard Poillon was born in 1817 in New York City, and learned his profession in the shipyard owned by his father. In 1845, he and his brother Cornelius opened an office at 224 South Street where they also had their loft, lumberyard and saw mill. By the 1860s the brothers had purchased the first of many shipyards on Bridge Street in Brooklyn where, during the Civil War, they built ferry boats and steamships for civilian firms and gunboats, like the USS *Winona* and the blockade steamer USS *New Berne*, for the Navy. Following the war the Poillon shipyards continued to turn out steamers and naval vessels, including the Japanese war ships *Capron* and *Kuroda* in 1872. However, during the post-war period a greater number of commissions were for pilot boats and yachts.¹⁶ With the death of Cornelius in 1881, James Poillon and his cousin (or nephew) Richard Pease joined Richard in the firm and within a year a second facility was purchased in the Gowanus Basin at the end of Clinton Street in 1882. After Richard Poillon died in 1891 the firm was overseen by the next generation until it ceased operation in 1904 by which time C & R Poillon had launched more than 175 vessels.¹⁷

Richard Poillon appears to have had a lifelong interest in education. In the 1850s and 60s he served as a school trustee in the city's Seventh Ward and later as a member of the library

committee of the Apprentices' Library of the General Society of Mechanics and Tradesmen. Toward the end of his life he was an officer of Webb's Academy and Home for Shipbuilders, a charitable and educational institution that had been founded by William Henry Webb and incorporated in 1889.¹⁸

No. 36 East 38th continued to be the home of Mary Poillon until her own death in 1901. At that time, her executors sold the property to Middleton S. Burrill and his wife Emilie N. Burrill.¹⁹

Middleton Shoolbread Burrill (1858-1933) a socially prominent lawyer, whose lineage dates back to the beginning of the nation,²⁰ was born in New York and was the descendant of several prominent American families, including the Burrills of Massachusetts and the Middletons and Draytons of South Carolina.²¹ Middleton was one of four sons and a daughter of John Ebenezer Burrill of South Carolina and Louisa Marie Vermilye Burrill.²² His father John was one of the founders of the New York Bar Association and for a time one of its officers.²³ After graduating from Harvard in 1879, Middleton attended Columbia Law School and was admitted to the bar in 1881.²⁴ From 1884 on, he was a member of the law firm Burrill, Zabriskie and Burrill. Within a few years he met and married Emilie Neilson of Far Rockaway.²⁵ Burrill was a mentor of Bernard Baruch at the early period of the latter's career at the brokerage firm of A. A. Houseman.²⁶ Middleton Burrill was a member of several prominent clubs: he was an officer of the Rockaway Hunt Union Club, and belonged to the Knickerbocker, Piping Rock, Garden City Golf, Brook, and Harvard clubs. He also belonged to the Sons of the Revolution.²⁷ The Burrills maintained homes in Nassau County as well as Manhattan,²⁸ and built a large Palladian-inspired estate, "Jericho Farm," designed by John Russell Pope c. 1906 in Jericho, Long Island. Since 1953, the Burrill estate has housed the Meadow Brook Club.²⁹

The house the Burrills purchased on East 38th Street in Manhattan was a four-story brick house with brownstone facing. They originally planned to add a two-story and basement brick addition at the rear, replacing what already existed. Evidently still insufficient for their needs, the application was amended three times in the summer of 1902 to add rooms above the roof of the main building, but most significantly to build an entirely new front on the building, creating the house's present Beaux Arts style appearance.³⁰

The Design of the Middleton S. and Emilie Neilson Burrill House

The Middleton S. and Emilie Neilson Burrill House is a remarkably intact example of the Beaux-Arts aesthetic. During the late 19th and early 20th centuries American architects, influenced by the principles of the French Ecole des Beaux-Arts and the popularity of the "Great White City"—the 1893 World's Columbian Exposition in Chicago—based designs on interpretations of Renaissance and neo-Classical prototypes. In part, Academic Classicism and the Beaux-Arts styles were popularized as a means to create an architecture characterized by order, clarity, and sobriety, qualities considered appropriate to the democratic ideals of the expanding nation. In making historical associations, American architects drew parallels between their own culture and the American neo-classical past, and the enlightened Greco-Roman and Renaissance civilizations.³¹

The style was first applied to public structures such as courthouses including the Bronx Borough Courthouse (East 161st Street and Third Avenue), libraries, such as the, New York Public Library at (5th Ave and 42nd Street), museums, such as the Metropolitan Museum of Art, and later to elaborate private residences that spoke of the owners' stature and place in society. No. 36 East 38th Street, the home redesigned for Middleton S. and Emilie Neilson Burrill, exhibits many of the aesthetic qualities attributed to the style, combined with elements derived

from French and English 17th and 18th century sources. It has a two-story heavily-rusticated limestone base with arched openings at the parlor level that is surmounted by a balustrade resting on massive console brackets. The Philadelphia brick and limestone-trimmed upper stories feature elaborate molded window enframements, with the second story having pedimented window frames enriched with console brackets, dentils, and guttae, and the third story having eared surrounds with prominent keystones and projecting sills. The richly embellished entablature above the third story windows combines limestone moldings and frieze panels with elaborate console brackets and a modillioned cornice which is capped by a copper balustrade. The mansard roof has elaborate copper dormers capped by round-arched pediments. The Adamesque basement entrance is a later alteration.

Hoppin & Koen³²

Francis Laurens Vinton Hoppin (1866-1941) was born in Providence, Rhode Island the son of Washington Hoppin, a prominent physician and caricaturist, and Louise Claire (Vinton) Hoppin. He received his early education in the Providence public schools, later transferring to the Trinity Military Institute in upstate New York. He attended Brown University and studied architecture at Massachusetts Institute of Technology from 1884-1886 before traveling to Paris to further his studies. He returned to the United States and worked in his brother's Providence firm, Hoppin, Read & Hoppin in 1890-91 before moving to New York where he joined the firm of McKim, Mead & White as a draftsman. There he met Terence A. Koen (1858-1923), a fellow draftsman, who had joined the firm in 1880. In 1894 Hoppin and Koen formed a partnership and went into practice for themselves. The firm was responsible for designing the Fire Company No. 65 at 33 West 43rd (1897-98) and former New York Police Headquarters at 240 Centre Street (1909), both designated New York City landmarks, as well as numerous townhouses including the individually designated James F. D. and Harriet Lanier House at 123 East 35th Street (1901-03) a designated New York City landmark, and several country estates on Long Island, New Jersey and Massachusetts including "The Mount" for the author Edith Wharton in Lenox, Massachusetts. Shortly after Koen died in 1923 Hoppin retired and devoted himself to painting.³³

Subsequent History

During the 1900s J. P. Morgan and other Murray Hill residents financed court challenges to prevent potential commercial development in the neighborhood. By the mid-1920s, however, the Morgan family failed in its legal efforts to enforce the Murray Hill restrictions, and a number of the older row houses in the district were converted to rooming houses and apartments.³⁴ Middleton S. Burrill and his family moved out of 36 East 38 and into an apartment at 720 Park Avenue c. late 1929.³⁵ He resided there until his death in 1933.³⁶

The house was leased to Mrs. Lena Tateosian³⁷ in the late 1930s, and was converted to apartments and furnished rooms. In 1945 the trustees in charge of the Burrill estate sold the property to Guaranty Trust Company. In 1945 the house was sold the property to Irving Greenberg of Greengriff Realty Corporation, he owned the property until 1972.³⁸ A short time after the sale of 36 East 38th Street alterations began. A 1946 alteration by architect Sidney Daub, converted the building to class-A apartments.³⁹

Description

The Burrill House is four-and-one-half stories tall and three bays wide. The base contains a granite stoop with curve at bottom, with historic ornamental iron balustrades, cast-iron railing

and finials, with wrought-iron framing, terminated on the east by non-historic concrete post, followed by non-historic wrought-iron gate and newel posts, terminated on the far-east side of the facade by non-historic concrete post. A sunken areaway with non-historic slate tile is also used for the retaining wall; three non-historic flower boxes rest on the retaining wall. A non-historic metal hatch is located at the far left of the areaway.

The basement is clad in rusticated limestone. The historic windows were replaced with a single window with non-historic metal grille. The built out entrance foyer of rusticated concrete is part of the 1946-49 alteration; it features an entrance with fluted pilasters and lintel with bas-relief panel in the Adamesque style, non-historic paneled wood door with fanlight, and non-historic wall lamps.

The first story features a heavily rusticated limestone facade with arched entrance and fenestration with molded keystones, a limestone balcony supported on stone beams with an ornamental iron balustrade, and non-historic flower boxes supported on masonry blocks on the interior of balustrade. Some of the stone beams were removed at the time the basement entrance was built out. Historic French doors in the two windows were replaced with multiple-light windows in an unusual pattern, and the transoms were replaced with solid panels pierced with two louvered vents on the east and an air conditioner unit on the west.

Above the first story is a limestone balcony with a stone balustrade supported on massive scrolled limestone brackets. The second and third stories are faced with Philadelphia brick, with the second story fenestration having full limestone window surrounds with pediments supported on stylized brackets, with possibly historic wood single-light French doors with single light transoms. The glass in two of the transoms is cut to accommodate air conditioners. The third story fenestration features shouldered architraves with bracketed sills and prominent keystones, with possibly historic wood, triple-light French doors except at the western window, which has been replaced with a one-over-one double-hung window.

The cornice above the third story consists of a limestone crown supported on massive scrolled limestone brackets and modillions, dentil bands followed by egg-and-dart molding, and brick and stone frieze panels with a copper balustrade above the cornice.

The building is crowned by a mansard copper roof with three copper dormers having segmental-arched pediments, with paneled pilasters and supported by scrolled brackets. Two of the historic windows have been replaced: the eastern-most window was replaced by a non-historic single sash window and the second window replaced with a one-over-one double-hung window. The western-most window is possibly a historic casement window. Brick party walls extend above the level of the adjoining houses. The chimney may have been replaced.

Rear Facade: The rear facade is three bays wide, four stories in height and is L-shaped in plan. The main house is partially obscured by a brick wall that is one story in height; it is anchored to the historic portion of the L-shaped rear segment of the building. The wall obscures the basement level of the main house from view. The western-most portion of the first through fourth floors is partially obscured by the historic portion of the L-shaped rear segment of the building. The first floor of the main house contains three sets of multi-light wood-and-glass double doors with multi-light transoms; the central transom contains an air-conditioner unit. The small second story balcony and iron railing are supported by a metal eye-beam that is anchored to the brick facade at this level. Windows at this level have historic features including casements with wood framing, transoms, and under-lights. The transom has been altered to accommodate an air-conditioner unit. The third and fourth stories contain one-over-one double-hung windows with stone lintels and sills, crowned by a wood fascia board with a denticulated cornice and simple stone molding. The fifth floor is a later addition that is set back from the main facade,

creating a small balcony and with the cornice serving as a parapet with iron railings. The windows and flanking brick party walls are partially visible at this level. Pronged chimney pipes are visible at the roofline.

No. 36 East 38th Street is L-shaped in plan. The historic rear facade of the ell is constructed of brick, is two bays wide and two stories in height, with a chimney that extends one story above the roof line, with a non-historic metal chimney pipe. The second story of the ell contains a bay window that faces east, clad in metal, with non-historic iron fencing on top; the windows are obscured from view.

Report prepared by
Theresa C. Noonan and Marianne
Percival
Research Department

NOTES

¹ Adapted from: Landmarks Preservation Commission, *Murray Hill Historic District Designation Report (MHHD)* (LP-2102) (New York: City of New York, 2002) prepared by Gale Harris; Landmarks Preservation Commission, *Murray Hill Historic District Extensions Designation Report (MHHD Ext.)* (LP-2140) (New York: City of New York, 2004) prepared by Gale Harris; Landmarks Preservation Commission, *NOHO Historic District Extension Designation Report* (LP-2287) (New York: City of New York, 2008) prepared by Marianne S. Percival and Katie Horak; "Mrs. Murray Had A Farm..." *Herald Bicentennial Supplement*, July 2, 1976, 12; Kenneth Jackson, ed., *The Encyclopedia of New York City* (New York: Yale University Press, 1995).

² Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 5-23; Historian R. P. Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied by the Reckgawawanc. The native American "system of land tenure was that of occupancy for the needs of a group" and that those sales that the Europeans deemed outright transfers of property were to the Native Americans closer to leases or joint tenancy contracts where they still had rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975), 7, 14-15; Robert Steven Grumet, *Native American Place Names In New York City* (New York: Museum of the City of New York, 1981), 69.

³ Inclenberg was the name of the rise since referred to as Murray Hill. The name is believed to be a variation of the Dutch Engelenberg a prominence near Zutphen, the Netherlands. LPC, *MHHD*, 7-8.

⁴ The Middle Road paralleled Broadway beginning at Fourth, now Park, Avenue just south of 29th Street then running north to meet Fifth Avenue at East 41st Street. The slightly curving Eastern Post Road ran parallel with modern-day Lexington Avenue before veering east toward modern-day Third Avenue north of 37th Street. I. N. Phelps Stokes, *The Iconography of Manhattan 1498-1909*, VI, (New York: Robert H. Dodd, 1928), VI, pl. 84B-c.

⁵ It is interesting to note that in 1764, and again in 1770, Murray and others who had leased property in Inclenberg petitioned the city for relief from the expected rents claiming that it was higher than the annual value of the land. Murray's original 21 year lease was finally extended to 35 years in 1771. New York City, *Minutes of the Common Council of the City of New York, 1675-1776* (New York: Dodd Mead, 1905), VI, 378-380; VII, 214, 270, 272.

⁶ New York (County). Surrogates Court, *Abstracts of Wills on File in the Surrogates Office, City of New York*, (New York: New-York Historical Society, 1906), XIV, 31-33. (Original Wills Liber 39, p. 187)

⁷ I. N. Phelps Stokes, VI, 1928, 596-7; LPC, *MHHD*, 8.

⁸ Anita Pins, *An Historic District in Murray Hill*, (NY: Murray Hill Committee, 1977), 70-71.

⁹ LPC, *MHHD*, 30.

¹⁰ The Roosevelts occupied the house at 125 East 36th Street from 1905-1908. LPC, *MHHD*, 32.

¹¹ LPC, *MHHD*, 32.

¹² LPC, *MHHD*, Ext., 5.

¹³ LPC, *MHHD*, 18.

¹⁴ At the end of the Civil War, Fox and some investors founded the South Side Railroad Company to provide rail service to the towns along the south shore of Long Island. Fox served as president from 1867 to 1873. In that year the railroad was sold to a Boston bank and its routes later incorporated into the Long Island Rail Road. Vincent Seyfried, *The Long Island Rail Road: A Comprehensive History, Part One: South Side Rail Road of Long Island* (n. p., 1961).

¹⁵ New York County, Office of the Register, Deed Liber 802, p. 131 (Dec. 1, 1859); New York City Department of Taxation, Assessments of the 21 Ward, 1862; United States Federal Census, 1860, New York Ward 7 District 3, New York, New York, Roll M653_792; Page: 322; Image: 329; Family History Library Film: 803792; Trow's New York Directory, 1861/62; *Manual of the Corporation of the City of New York*, (New York: D. T. Valentine, 1853, 1855) 44, 55. It is unclear when exactly the houses were completed. Later agreements regarding party walls between the three supports the theory that they were built by a single developer, Fox, however, the conveyance between Fox and Poillon is dated May of 1861. New York County, Office of the Register, Deed Liber 842, p. 63 (May 27, 1861), Deed Liber 1092, p. 246 (May 29, 1869) and Deed Liber 80, p. 405 (February 8, 1902).

¹⁶ Among the yachts built by Poillon were *Sappho* (1867), an America's Cup defender, and the schooner *Coronet* (1885).

¹⁷ Nannette Poillon McCoy, "The Shipyards of C & R. Poillon," *Coronet Chronicle* (Spring 2005), 4-5. (http://www.iyrs.org/portals/0/uploads/documents/public/pdf/restorationquarterly_spring2005.pdf, January 7, 2009); *ibid*, "C&R Poillon: 19th Century Brooklyn Shipbuilders," *By-the-Sea: The On-Line Boating Magazine* (November, 2002), <http://www.by-the-sea.com/articles/poillon.html>.

¹⁸ Journal of the Board of Education of the City of New York, 1857 (NY: William C. Bryant & Co, 1857), 229; *Documents of the Board of Education of the City of New York for the Year Ending December 31, 1861* (New York: W. M. C. Bryant & Co., 1861), 113; *Annual Report of the State Engineer & Surveyor of the State of New York and of the Tabulations and Deductions from the Reports of the Rail Road Corporations for the Year Ending September 30, 1869* (Albany: Argus Co, 1870), 802; *Manual of the Corporation of the City of New York*, (NY: Common Council, 1869), 483; W. W. Pasko, ed. *Old New York: A Journal Relating to the History and Antiquities of New York City*, (New York: W. W. Pasko, 1890), I, 307-308.

¹⁹ "Richard Poillon," *New York Times*, July 6, 1891; "Died," *New York Times*, July 2, 1901, 7; New York County, Office of the Registrar, Section 3, Deed Liber 80, p. 278, (Dec. 20, 1901).

²⁰ Ruth Burell-Brown, *the Burrell/Burrill Genealogy*, (Baltimore: Gateway Press, 1990), 492.

²¹ The first Burrills arrived in Lynn, Massachusetts in 1630, Burrill's great-great-grandfather Ebenezer Burrill (1762-1839) served on the Massachusetts Governor's Council. Middleton Burrill was also related to two prominent South Carolinian families, the Middletons and Draytons. His great-great-grandfather Thomas Middleton was a brother of Arthur Middleton (1742-1787), a signer of the Declaration of Independence.

²² Sandra Vermilyea Todd, *Vermilyea Genealogy Seventh Generation*, 606, www.vermilyeafamilyreunion.com/pdf/VBook2010/Generation7.pdf.

²³ "The Memorial Book" *Annual Report of the American Bar Association*, (New York: American Bar Association, 1897), 100; the John E. Burrill Fund: Gift through Mr. Middleton S. Burrill, to bear his father's name and the income to be devoted to the purchase of books. Established 1896 \$ 9,800; "Trust Funds," *The Association of the Bar of the City of New York, Annual Report 1917*, (New York: American Bar Association, 1917), 95.

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- ²⁴ *Annual Report of the American Bar Association*, (New York: American Bar Association, 1900), 622; www.vermilyeafamilyreunion.com/pdf/VBook2010/Generation7.pdf.
- ²⁵ "Who's Who in New York, 1909, Society Topics of the Week," *New York Times*, November 22, 1885, 3; "M. S. Burrill Dies; A Retired Lawyer," *New York Times*, May 13, 1933, 13.
- ²⁶ "Baruch, Wall Street Broker at 21, Became an Adviser and a Friend of Presidents," *New York Times*, June 21, 1965, 16; Director of U. S. Rubber, Valleyland Co. Vice President and Director. *Directory of Directors of the City of New York*, (New York: Directory of Directors Company 1915), 97.
- ²⁷ *Social Register, New York 1897*, (New York: Social Register Association, 1896), 463; *Ibid*, 25.
- ²⁸ The Burrills' appeared to have their primary residence in Lawrence (Nassau County) per directories in 1887 before moving to 104 East 35th Street c. 1889, J. F. Trow, *Trow's New York City Directory* (New York: Harvard University, 1886/87, 1888/89).
- ²⁹ R. B. McKay, et al. *Long Island Country Houses and Their Architects, 1860-194*. (New York: Society for the Preservation of Long Island Antiquities and W. W. Norton, 1997), 360; Herbert Croly, "Recent Works of John Russell Pope" *Architectural Record*, 29, (June 1911), 478-483.
- ³⁰ New York Department of Buildings, ALT 450-1902, April 11, 1902, amended July 14, July 21, and August 4, 1902.
- ³¹ Richard Guy Wilson, "The Great Civilization," *The American Renaissance, 1876-1917* (New York: Knopf Publishing Group, 1979), 11-16.
- ³² Adapted from: Landmarks Preservation Commission, *Former Police Headquarters Building Designation Report* (LP-0999) (New York: City of New York, September 26, 1978) prepared by Research Staff, 2; "Col. Hoppin, 74 Architect and Painter, Dead," *New York Times*, September 10, 1941.
- ³³ LPC Architect files.
- ³⁴ LPC, *MHHD*, 33.
- ³⁵ Manhattan Telephone Directory (Winter 1929/30).
- ³⁶ *Ibid*, 25.
- ³⁷ "Midtown Leasing Takes New Spurt," *New York Times*, Jun 18, 1932, 26. Lena Tateosian lived at 121 E 40th street and a L. Tateosian provided furnished rooms at 47 W 70. NY Telephone Directories, 1929/30; Alt 4011-1936 fire retard halls and extension roofs; bathrooms; CO conversion to apartment (basement) and furnished rooms basement to penthouse, architect: A. J. Simberg.
- ³⁸ New York County, Office of the Register, Deed Liber 4332, p. 170 (Jan 16, 1945); Trustees of Middleton S. Burrill sell property to Greengriff Realty Corp clients of Harold Greenberg. "Homes Purchased on the East Side," *New York Times* Jan 18, 1945, 24.
- ³⁹ Alt. 783-1946 conversion to class-A apartments (interior alterations – partitions and bathrooms); CO: Basement and first floor: doctor's office and apartment on each; 4 apartments (each) 2-4th floors; 1 apartment in the penthouse. Sidney Daub, architect. Probably at this time that the basement is reconfigured. No drawings in file; main file not found at DOB.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that the Middleton S. and Emilie Neilson Burrill House has a special character, and a special historical and aesthetic interest and value as a part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities: that in 1902-03 the prominent architectural firm of Hoppin & Koen remodeled a c.1862 brownstone row house to create this impressive Beaux Arts-style mansion for Middleton S. Burrill and his wife Emilie Neilson Burrill; that Burrill, a socially prominent attorney and businessman who was the first mentor of the famed Wall Street financier Bernard Baruch, purchased the house in 1901 and hired Hoppin & Koen to alter the house by adding an elegant Beaux Arts style facade, which combines elements derived from French and English 17th and 18th century sources; that Hoppin & Koen designed several significant public installations, but also were known for their design of elaborate country houses; that the Burrill house features a two-story limestone base with arched openings at the parlor level that is surmounted by a balustrade resting on massive console brackets; that the Philadelphia brick and limestone-trimmed upper stories display ornate molded window enframements, with the second story having pedimented window frames enriched with console brackets, dentils, and guttae, and the third story having eared surrounds with prominent keystones and projecting sills; that the richly embellished entablature above the third story combines limestone moldings and frieze panels with elaborate console brackets and a modillioned cornice that is capped by a copper balustrade; that the mansard roof has elaborate copper dormers capped by round-arched pediments; that the Burrills left the house in 1929 after which it was leased to a Mrs. Lena Tateosian who operated this property as a rooming house in the 1930s; that in 1945 the property was sold by the trustees of the Burrill estate and the house was converted into apartments and a medical office; that the Middleton S. and Emilie Neilson Burrill House remains an impressive example of Beaux Arts-style row house in the Murray Hill section of Manhattan.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York, and Chapter 3 of Title 25 of the Administrative Code of the City Of New York, the Landmarks Preservation designates as a Landmark the Middleton S. and Emily Neilson Burrill House, 36 East 38th Street, Borough of Manhattan and designates Tax Map Block 867, Lot 4, Borough of Manhattan as its Landmark Site.

Robert Tierney, Chair

Pablo E. Vengoechea, Vice-Chair

Stephen F. Byrns, Diana Chapin, Joan Gerner, Roberta Brandes Gratz,

Margery Perlmutter, Elizabeth Ryan, Commissioners



Middleton S. and Emilie Neilson Burrill House

36 East 38th Street

Borough of Manhattan

Tax Map Block 867, Lot 45

Photo: Christopher D. Brazee, 2009



Details
Middleton S. and Emilie Neilson Burrill House
Photos: Christopher D. Brazee, 2009





Details
Middleton S. and Emilie Neilson Burrill House
Photo: Theresa C. Noonan, 2010



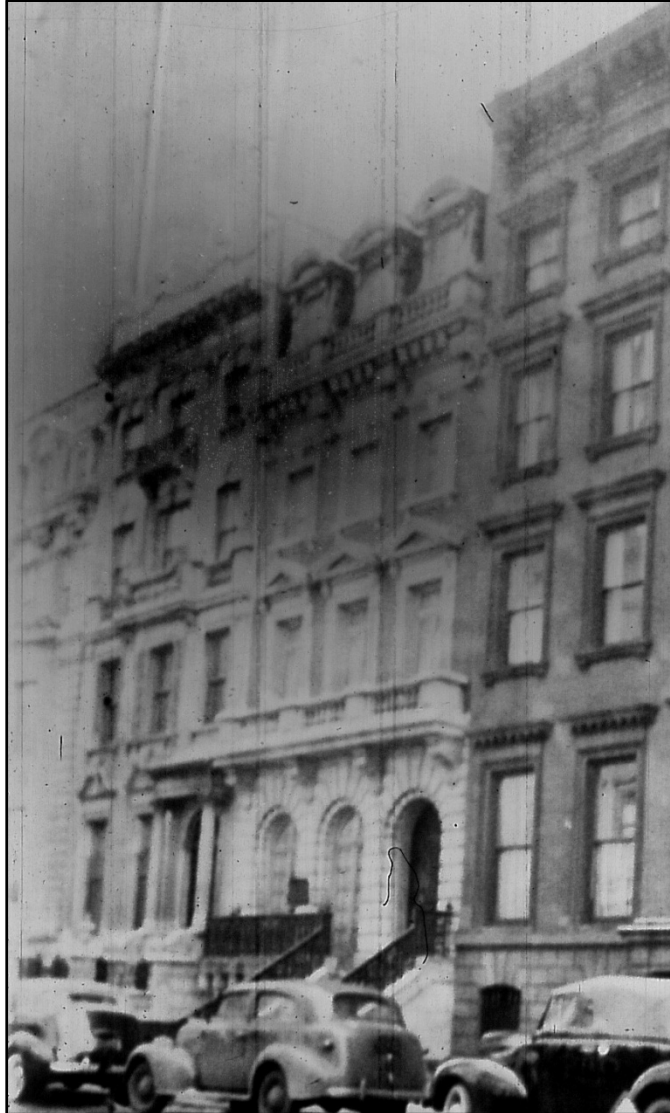
Detail
Middleton S. and Emilie Neilson Burrill House
Photo: Christopher D. Brazee, 2010





Middleton S. and Emilie Neilson Burrill House
Detail

Photo: Christopher D. Brazee, 2010



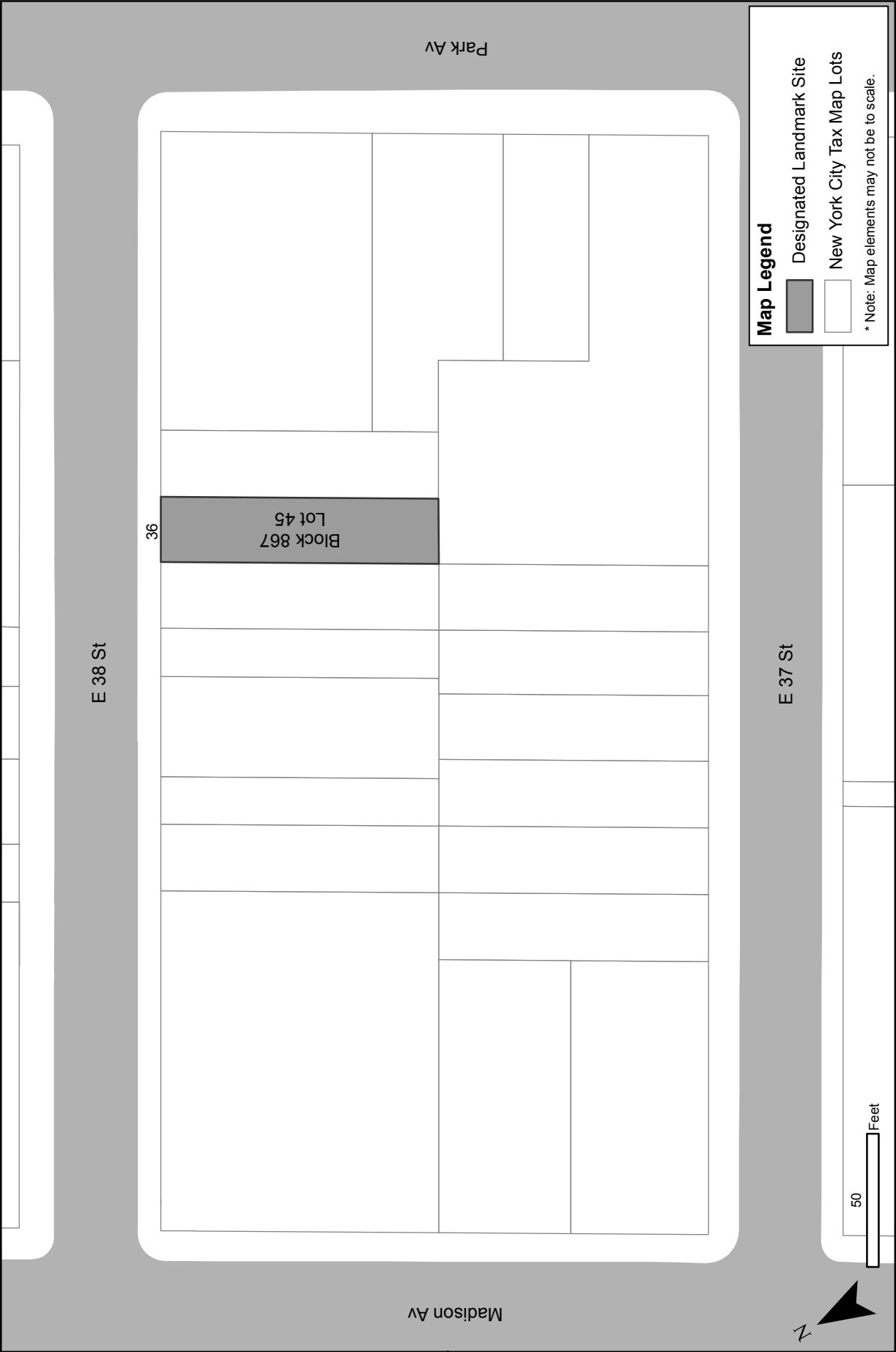
Middleton S. and Emilie Neilson Burrill House

New York City Dept. of Taxes Photo c.1939

Photo Source: NYC, Dept. of Records and Information Services, Municipal Archive



Middleton S. and Emilie Neilson Burrill House
South facade detail
Photo: Theresa C. Noonan, 2010



MIDDLETON S. AND EMILIE NEILSON BURRILL HOUSE (LP-2326), 36 East 38 Street.
Landmark Site: Borough of Manhattan, Tax Map Block 867, Lot 45.

Designated: July 27, 2010