

## Duke House and the Making of Modern New York

# Brill Studies in Architectural and Urban History

*Editors-in-Chief*

Cor Wagenaar

*(Delft University of Technology and University of Groningen)*

*Editorial Board*

Carla Keyvanian *(Auburn University)*

Johan Lagai *(Ghent University)*

Ian Morley *(Chinese University of Hongkong)*

Reinout Rutte *(Delft University of Technology)*

Nancy Stieber *(University of Massachusetts, Boston)*

Bohdan Tscherkes *(Lviv Polytechnic National University)*

VOLUME 2

The titles published in this series are listed at [brill.com/auh](http://brill.com/auh)

# Duke House and the Making of Modern New York

*Lives and Afterlives of a Fifth Avenue Mansion*

*Edited by*

Jean-Louis Cohen

Daniella Berman

Jon Ritter



BRILL

LEIDEN | BOSTON

Cover illustration: Horace Trumbauer, with Julian Francis Abele. James B. Duke House, 1909–12. Watercolor by Jules Guerin, 1909. From *Yearbook of the Annual Architectural Exhibition, American Institute of Architects, Philadelphia Chapter* (Philadelphia: Chapter, 1910). Free Library of Philadelphia, Art Department.

The Library of Congress Cataloging-in-Publication Data is available online at <https://catalog.loc.gov>  
LC record available at <https://lccn.loc.gov/2022040193>

Typeface for the Latin, Greek, and Cyrillic scripts: “Brill”. See and download: [brill.com/brill-typeface](https://brill.com/brill-typeface).

ISSN 2589-4412

ISBN 978-90-04-52103-2 (hardback)

ISBN 978-90-04-52112-4 (e-book)

Copyright 2023 by Jean-Louis Cohen, Daniella Berman, Jon Ritter. Published by Koninklijke Brill nv, Leiden, The Netherlands.

Koninklijke Brill nv incorporates the imprints Brill, Brill Nijhoff, Brill Hotei, Brill Schöningh, Brill Fink, Brill mentis, Vandenhoeck & Ruprecht, Böhlau, V&R unipress and Wageningen Academic.

Koninklijke Brill nv reserves the right to protect this publication against unauthorized use. Requests for re-use and/or translations must be addressed to Koninklijke Brill nv via [brill.com](https://brill.com) or [copyright.com](https://copyright.com).

This book is printed on acid-free paper and produced in a sustainable manner.

# Contents

Acknowledgments	VII
Contributors	x
Introduction	1
<i>Jean-Louis Cohen, Daniella Berman, and Jon Ritter</i>	
Portfolio: Duke House	19
Maps: Mansions on the Upper East Side	31
1 The City Beautiful, Zoning, and Preservation on New York's Upper East Side	39
<i>Jon Ritter</i>	
2 A "Gilded Stall" for the Progressive Era: Fabricating Aristocracy on Fifth Avenue	69
<i>Matthew Worsnick</i>	
3 Building in "Splendid Style": Duke House and the Development of the Cook Block	91
<i>Alisa Chiles</i>	
4 Beaux-Arts Architects and Their Mansions	117
<i>Isabelle Gournay</i>	
5 Mr. Duke Builds His Dream House	151
<i>Mosette Broderick</i>	
6 "Good Taste" and the Making of Duke House: Francophilia, Architecture, and Adaptation	183
<i>Daniella Berman</i>	
7 Commissioning Interiors: Carlhian and Duveen at Duke House	229
<i>Grace Chuang</i>	
8 Dukes to Profs: Robert Venturi's <i>primum opus</i> on 78th Street	259
<i>Jean-Louis Cohen</i>	

9	Renovation and Illumination: Richard Kelly at the Institute	291
	<i>Christie Mitchell</i>	
10	Preservation on the Cook Block: An Architect's Perspective	315
	<i>Theodore Prudon</i>	
	Select Bibliography	339
	List of Illustrations	351
	Index of Persons and Organizations	365
	Index of Buildings and Places	371

## Acknowledgments

This volume has unfolded over a period of ten years, from the research on the James B. Duke House to publication. We wish to express our gratitude to all of the individuals and institutions who have made this transmutation, and all the intermediary steps, possible.

The seminar “Architecture and Interior Decoration in 1900 New York; the Case of Duke House,” imagined and taught by Jean-Louis Cohen at the Institute of Fine Arts in the fall of 2012, allowed for an initial exploration of the ideas developed in this book. Through the generosity of the Doris Duke Charitable Foundation, Daniella Berman, Elizabeth Buhe, Grace Chuang, Laura Dickey Corey, Kat Koh, Schuyler Swartout, and Matthew Worsnick conducted archival research that grounded the course, and served as a genesis for some of the contributions here. Institute students Jennifer Gimblett, Carley Groobman, Sarah Ickow, Lauren Johnson, Sarah Lampen, Abigail Lapin, Shannon Ness, Amy Russo, Rachel Stekso, and Rachel Wilf also wrote papers for the seminar. Guest presentations were given by Norbert Baer, Jon Ritter, and Charlotte Vignon.

In February 2013, a symposium coordinated by Yaelle Amir celebrated the 75th anniversary of the Institute of Fine Arts, including an exploration of Duke House and its neighbors. Papers considering different facets of the architecture, urban planning, and collecting practices of the period were given by Daniella Berman, Elizabeth Buhe, Alisa Chiles, Grace Chuang, Jennifer Gimblett, Lauren Johnson, Christie Mitchell, Shannon Ness, and Matthew Worsnick. The scope of the conversation was expanded by Isabelle Gournay, Theodore Prudon, and Charlotte Vignon, who has since published an essential volume on the Duveen Brothers.

Despite the energy and support for the seminar and symposium by Patricia Rubin, the director of the Institute at that time, the publication was shelved for a number of years until the arrival of Rubin's successor. In 2017, Christine Poggi took the initiative of applying for a Faculty Forum Grant funded by New York University's provost, proposing to produce the book as a collaborative venture between the Institute of Fine Arts and the NYU Department of Art History. This led to the creation of an editorial team composed of a professor and then-doctoral candidate from the Institute (Cohen and Berman) and a professor from the Department (Ritter) and to a renewal of the project.

We are delighted to acknowledge the support and assistance we have received along the way from many colleagues and friends to arrive at the volume in your hands (or on your screen). We are grateful to Victoria Newhouse and to the Doris Duke Charitable Foundation for their support of the book's production. At Brill, Cor Wagenaar, the director of a new collection focused on architecture, acquisition editor Liesbeth Hugenholtz, and production editor Gera van Bedaf were decisive and supportive partners—we thank them warmly. Magda Nakassis undertook sensitive copy-editing that greatly enhanced the final version of the manuscript. David Luljak thoughtfully compiled the index, and Jodi Simpson meticulously proofread the volume. Daniella Berman managed the project until its final phase, when Josephine English Cook took over, coordinating the editorial process and illustration program and, along with Sam Robert Gus Woodward, the clearance of image rights. We are indebted to them for this indispensable work. José C. Hernandez's expertly rendered maps offer readers a visual overview of our subject that complements the texts. Mosette Broderick's expertise was crucial to ensuring the rigorous accuracy of these maps. The efforts of this expanded editorial team were essential to shaping the pages that follow.

At New York University, the funding of the research for reproduction rights and the acquisition of images was facilitated by Caroline Dinshaw and Una Chauduri, Deans of Humanities, while at the Department of Art History support was provided by chairs Dennis Geronimus and Edward Sullivan, Administrator Peggy Coon, and Visual Resources Administrator Akeem Flavors. At the Institute of Fine Arts, the budget of the project was managed by Jennifer Chung and Lisa McGhie, while Sarah Higby and Joseph Moffett handled the acquisition of external funds. Librarian Lori Salmon, Manager of Digital Media and Computer Services Jenni Rodda, photographer Nita Lee Roberts, and Professor Marvin Trachtenberg also offered important guidance, for which we are grateful.

The editors and the contributors thank all the institutions and the individuals who provided the illustration files and granted the reproduction permissions: Barry Cenower at Acanthus Press; Nancy Hadley at the American Institute of Architects; Andrea Mihalovic at VAGA/Artists Rights Society; Barbara Elam at the Bard Graduate Center Library; Colleen Layton at the Chicago History Museum; Katherine M. Prater and Meredith A. Self at Columbia University's Avery Architectural and Fine Arts Library; Valerie Gillispie and Katie Henningsen at Duke University's David M. Rubenstein Rare Book & Manuscript Library; Maristella Casciato and Tracey Schuster at the Getty Research Institute; Jennifer Lanman at Indiana University; Richard Bruce at the Louise Bourgeois Studio; Lauren Robinson at the Museum of the City of New



York; Martino Stierli and Hannah Kim at the Museum of Modern Art; Eleanor Gillers at the New-York Historical Society; Janet Bunde and Anastasia Chiu at New York University; Kristen Costa at the Newport Restoration Foundation; Jonathan Hoppe at the Philadelphia Museum of Art; Graham Stetler at Princeton University's Marquand Library; Solenn Nieto at the Université de Bordeaux; William Whitaker and Heather Isbell Schumacher at the Architectural Archives of the University of Pennsylvania's Stuart Weitzman School of Design; Rodney Cook Jr. and Thomas Luebke at the U.S. Commission of Fine Arts; Addison Kelly at US Lighting Consultants; and Genevieve Coyle and Jessica Quagliaroli at Yale University Library's Manuscripts and Archives division. For their kind assistance, we are also grateful to Heather Adams, Kaylee Alexander, Jennifer Baker, Glenn Castellano, Craig Lee, Jessica Orzulak, Gilles Ragot, Sidney Ritter, Mary Samouelian, Rebecca Williams, Charlotte Vignon, and the staffs of the Special Collections reading room at the Getty Research Institute, of The Metropolitan Museum of Art's Thomas J. Watson Library, of the David M. Rubenstein Rare Book & Manuscript Library, and of the Architectural Archives of the University of Pennsylvania's Stuart Weitzman School of Design.

In addition to all the persons mentioned, Alisa Chiles thanks the staff of the New York City Department of Finance. Isabelle Gournay thanks Suzanne Noruschate, Stephen T. Moskey, and Cynthia Field. Grace Chuang thanks Charissa Bremer-David, Kee Il Choi Jr., Jonathan Hay, Margot Nishimura, and Rebecca Tilles. Christie Mitchell thanks Susan Chore at The Frick Collection's Art Reference Library Archives, and Michelle Donnelly at Yale University's Sterling Memorial Library. Theodore Prudon wishes to express his gratitude to the late Aso O. Tavitian.

*Daniella Berman, Jean-Louis Cohen, and Jon Ritter*  
Editors

## Contributors

### *Daniella Berman*

is an art historian and curator specializing in eighteenth- and nineteenth-century art. Trained at New York University's Institute of Fine Arts, Berman has contributed to various exhibitions and publications, including *Jacques Louis David: Radical Draftsman* (The Metropolitan Museum of Art, 2022).

### *Mosette Broderick*

is Clinical Professor in the Department of Art History, Urban Design and Architecture at New York University. Broderick is also Director of Urban Design and Architecture Studies; Director of the M.A. in Historical and Sustainable Architecture, London; and Director of the Urban Design in London Summer Program at New York University.

### *Alisa Chiles*

is Assistant Curator of European Decorative Arts and Sculpture at the Philadelphia Museum of Art, where she oversees the collection of decorative arts after 1700. She specialized in modern architecture and decorative arts during her graduate studies at New York University's Institute of Fine Arts and the University of Pennsylvania.

### *Grace Chuang*

is an art historian specializing in European decorative arts and interior decoration of the long eighteenth century and their echoes in the Gilded Age. Holding graduate degrees from the Bard Graduate Center and New York University's Institute of Fine Arts, Chuang has published on furniture and tapestries.

### *Jean-Louis Cohen*

is the Sheldon H. Solow Professor in the History of Architecture at New York University's Institute of Fine Arts. Trained as an architect and an art historian in Paris, Cohen has curated many exhibitions and published more than forty books.

### *Isabelle Gournay*

is Emerita at the School of Architecture, Planning, and Preservation, University of Maryland, and has written extensively on Franco-American topics and planned communities. Trained as an architect in Paris, Gournay co-edited *Paris on the Potomac: The French Influence on the Architecture and Art of Washington, D.C.* (2007) and is working on a book on Beaux-Arts trained architects in North America.

*Christie Mitchell*

is a cultural worker and contemporary art curator. Mitchell currently serves as the Executive Director of the Athenaeum Music and Arts Library, an organization providing arts and music resources, exhibitions, art classes, and year-round concerts and public programs to the San Diego community.

*Theodore Prudon*

practices architecture in New York City and teaches in the graduate program for historic preservation at Columbia University. Prudon is a fellow of the American Institute of Architecture and the founding president of Docomomo US.

*Jon Ritter*

is Clinical Professor in the Department of Art History, Urban Design and Architecture at New York University. President of the Society of Architectural Historian's New York Chapter, Ritter holds a doctorate from New York University's Institute of Fine Arts.

*Matthew Worsnick*

teaches history of architecture and design at Vanderbilt University. Worsnick holds a doctorate from New York University's Institute of Fine Arts and a Master of Architecture from Columbia University. Worsnick's scholarship examines the built environments of contested territories and the roles of art and architecture in the mental mapping of urban and post-conflict spaces.