

MADISON BELMONT BUILDING, FIRST FLOOR INTERIOR, consisting of the main lobby space and the fixtures and components of this space, including but not limited to, wall, ceiling and floor surfaces, entrance and vestibule doors, grilles, bronze friezes and ornament, lighting fixtures, elevator doors, mailbox, interior doors, clock, fire command box, radiators, and elevator sign, 181-183 Madison Avenue (aka 31 East 33rd Street and 44-46 East 34th Street), Manhattan. Built: 1924-25; architects: Warren & Wetmore.

Landmark Site: Borough of Manhattan Tax Map Block 863, Lot 60.

On July 26, 2011, the Landmarks Preservation Commission held a Public Hearing on the proposed designation as a Landmark of the Madison Belmont Building, First Floor Interior and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. There were three speakers in favor of designation including a representative of the owner and representatives of the Historic Districts Council and the Society for the Architecture of the City. There were no speakers in opposition.

Summary

The first floor interior lobby of the Madison Belmont Building is a rare, intact and ornate Eclectic Revival style space designed as part of the original construction of the building in 1924-25. The room is finished with a mixture of fine materials, including a variety of marbles and bronze and has a multi-colored, barrel-vaulted ceiling painted in classically-inspired designs. Reached via the main entrance and vestibule on 34th Street, it serves the Madison Belmont Building, an L-shaped structure running south to 33rd Street and east to Madison Avenue, which was designed by the prominent architectural firm of Warren & Wetmore, with ironwork in the Art Deco style by Edgar Brandt, French iron master. The building was constructed by the Merchants & Manufacturers Exchange of New York to house showrooms and offices for silk companies in the newly formed Silk District of mid-town Manhattan. Although the exterior of the Madison Belmont Building has many elements that reflect newly emerging modern ideas in architecture, the interior lobby is more traditional and uses a variety of motifs inspired by ancient Greece, Rome and Egypt. The walls are faced with framed marble panels highlighted by bronze figures of gods and mythological creatures, suggestive of ancient Roman mural paintings found in Pompeii, while specific motifs such as lotus flowers and a variety of sphinx figures derive from ancient Egypt. The metalwork, including the wall figures and the various bronze doors, was created by Edgar Brandt's French workshop and shipped to New York for installation. The ceiling is slightly coved, with painted designs highlighted by low relief plaster details, including laurel leaves framing the rondelles. The central areas are enhanced by several large mythological figures, including the goddess Leda (known as a skilled weaver) riding a swan and holding various silk spinning implements. The design and materials of the building's lobby immediately give visitors an impression of great luxury and refinement, a desirable effect for those originally shopping for fine silk goods. It continues to serve as an elegant and unique entrance for its current tenants.



DESCRIPTION AND ANALYSIS

Silk District¹

The “Silk District” of Manhattan developed in the early 1920s as sales and design businesses related to silk manufacturing moved to or constructed buildings near the intersection of 34th Street and Madison Avenue. Previously most of these companies had been located near Fourth Avenue between 18th and 20th streets. A confluence of real estate activities led to this change.

In the late 19th century this section had been developed with mansions surrounded by lawns and fences for wealthy New Yorkers. The well-known residents of the area included the Phelps family who had a house facing Madison Avenue between 36th and 37th Streets (later purchased by J.P. Morgan), Pierre Lorillard, Jr. who lived at the southwest corner of Madison Avenue and 34th Street and August Belmont who resided across Madison Avenue.² Early in the 20th century retail establishments began to move north from Ladies Mile changing the character of all the adjoining areas. An incursion of commercial buildings began, including the R.H. Macy department store which moved to 34th Street and Broadway in 1901-02, B. Altman’s to 34th and Fifth Avenue in 1905-6, and Tiffany & Company to Fifth and 37th Street in 1903-6, as well as a large office structure, the Cameron Building, constructed on the northeast corner of 34th Street and Madison Avenue.³ By 1907, the *Real Estate Record & Guide* reported that “all the blocks between Fifth and Sixth Avenues on Murray Hill are being invaded by retail houses, such as silversmiths, tailors, dressmakers, milliners, etc.”⁴ These developments hastened the relocation of many people with private homes to areas further north. The change was also spurred by the construction of Pennsylvania Station and the elevated trains and subways that ran along Sixth Avenue and Third Avenue, making this central area easily accessible by a variety of transportation and thus appealing to business interests.

New York aided this transition by widening Madison Avenue between 23rd and 41st Streets by 5 feet on each side to relieve traffic congestion in the area. *The New York Times* reported that “Madison Avenue has finally come into its own and may now take its place alongside of Fifth Avenue as Fifth Avenue’s running mate and as a close second in importance as a business thoroughfare.”⁵

By 1924, numerous silk companies were relocating to this area. *The New York Times* listed several businesses, including Schoolhouse & Co. that moved to Madison and 39th Street, L. O. Thompson & Co. moving to 244 Madison Avenue and a new building under construction on Madison Avenue, near 40th Street to be called the “Silk Building,” to house only “concerns in the silk and fabric industry.”⁶ Central to the new district were two new structures on the corner of Madison Avenue and 34th Street being planned specifically for businesses related to the silk industry. At the southwestern corner the Belding Brothers purchased a plot for the construction of a 16-story building and across Madison Avenue, on the southeastern corner, Robert M. Catts was building a 17-story structure that would house the showrooms of the Cheney Silk Company in its first three floors.

Robert M. Catts and the Merchants & Manufacturers Exchange of New York⁷

Robert M. Catts was a prominent and successful real estate developer in New York. He began his career as president of the Ritz Realty Corporation and later became president of the Merchants & Manufacturers Exchange of New York. He bought, developed and sold several large buildings in the vicinity of Park, Lexington and Madison Avenues during the 1910s and

20s before declaring bankruptcy in 1927. One of his more successful efforts was the Madison Belmont Building which was planned in 1924 and constructed in 1924-25. In June, 1924 Catt's development company purchased several lots (lots 28, and 57-61, now combined to become lot 60) at the corner of 34th Street and Madison Avenue, including two that extended south to 33rd Street.⁸ At the time, these lots were occupied by a series of small taxpayers. By August, Catts had secured a 21-year lease for the major ground-floor showroom on the corner for Cheney Brothers Silk, one of the pre-eminent silk manufacturing firms in this country.⁹ Catts, who had employed the prominent architectural firm of Warren & Wetmore for other projects, awarded this firm the commission for the Madison Belmont Building. Because of the Cheney Brothers connection, however, the firm was to work with the French iron master, Edgar Brandt.

The Architects: Warren & Wetmore¹⁰

Whitney Warren (1864-1943), born to a wealthy family in New York City, studied architecture privately, attended Columbia College for a time, and continued his studies at the Ecole des Beaux-Arts in Paris from 1885 to 1894. Upon his return to New York, he worked in the office of McKim, Mead & White. One of Warren's country house clients was Charles Delevan Wetmore (1866-1941). Born in Elmira New York, Wetmore was a graduate of Harvard University (1889) and Harvard Law School (1892). He also studied architecture and had designed three dormitory buildings (c. 1890) on that campus before beginning to practice law. Impressed by his client's architectural ability, Warren persuaded Wetmore to leave the law and to join him in the establishment of the architectural firm Warren & Wetmore in 1898. While Warren was the principal designer of the firm and used his social connections to provide it with clients, Wetmore became the legal and financial specialist. Reflecting his early interest in French design, Whitney Warren was also a founder of the Society of Beaux-Arts Architects and the Beaux-Arts Institute of Design.

Warren & Wetmore became a highly successful and prolific architectural firm, best known for its designs for hotels, resorts and for buildings commissioned by railroad companies. The firm's work was concentrated in New York City during the first three decades of the twentieth century, but it also executed projects across the United States and overseas. The designs were mainly variations of the neo-Classical idiom, including essays in the Beaux-Arts and neo-Renaissance styles, but throughout their careers they were able to adapt classical design treatments to the needs of a modern city. Warren & Wetmore's first major commission, the result of a competition, was the flamboyant New York Yacht Club (1899-1900) at 37 West 44th Street. Early residences by the firm included town houses on the Upper East Side, such as the Marshall Orme Wilson House, 3 East 64th Street (1904-05); the James A. and Florence S. Burden House, 7 East 91st Street (1902-05); and the R. Livingston and Eleanor T. Beeckman House, 854 Fifth Avenue (1903-05).¹¹ The firm of Warren & Wetmore was responsible for the design of the facades of the Chelsea Piers (1902-10, demolished) along the Hudson River between Little West 12th and West 23rd Streets; the Vanderbilt Hotel (1910-13), 4 Park Avenue, including the Della Robbia Bar (with R. Guastavino Co. and Rookwood Pottery Co.) Aeolian Hall (1912-13) and a number of luxury apartment houses, such as No. 903 Park Avenue (1912).¹²

Warren & Wetmore is most notably associated with the design of Grand Central Terminal (1903-13, with Reed & Stem and William J. Wilgus, engineer), East 42nd Street and Park Avenue, as well as a number of hotel and office projects located nearby.¹³ Whitney Wetmore was the cousin of William K. Vanderbilt, chairman of the New York Central Railroad, who was responsible for the firm's selection as chief designers. Nearby structures designed by

the firm over the span of two decades included: Hotel Belmont (1905-06, demolished); Ritz-Carlton Hotel (1910, demolished); The Biltmore Hotel (1912-14, significantly altered), Vanderbilt Avenue and East 43rd Street; Park Avenue Viaduct (designed 1912, built 1917-19); Commodore Hotel (1916-19, significantly altered), 125 East 42nd Street; Equitable Trust Co. Building (1917-18), 347- 355 Madison Avenue; Hotel Ambassador (1921, demolished); and New York Central Building (1927-29), 230 Park Avenue. Due to the firm's success with Grand Central Terminal it received commissions for railroad stations in other cities, for the New York Central, Michigan Central, Canadian Northern, and Erie Railroads. Notable among these are the Fort Gary Station (1909), Winnipeg, Canada; Yonkers Railroad Station (1911); Union Station (1911-12), Houston; and Michigan Central Station (1913-14, with Reed & Stem), Detroit.

Later in their careers, the architects became known for their designs for numerous office and apartment buildings, many of which continue to contribute to the streetscape and skyline of Manhattan. Prominent later commissions included the Heckscher Building (1920-21), 730 Fifth Avenue; Plaza Hotel addition (1921), 2 Central Park South; Steinway Hall (1924-25); Aeolian Building (1925-27); Tower Building (1926), 200 Madison Avenue; Consolidated Edison Co. Building Tower (1926), 4 Irving Place; Erlanger Theatre (1926-27), 246-256 West 44th Street; and Stewart & Co. Building (1929, demolished), 721-25 Fifth Avenue. The Heckscher, Steinway, Aeolian, and Consolidated Edison Buildings, all designed after the 1916 zoning law was in effect show the firm's success in its use of setbacks and picturesque towers. Little was constructed by the firm after 1930. Whitney Warren retired from Warren & Wetmore in 1931, but remained a consulting architect. Charles Wetmore was the firm's senior partner until the end of his life.

Madison Belmont Building and Cheney Silk

Before construction began, it was decided that much of the ground floor space was to be occupied by the showroom for Cheney Silk, a prominent silk manufacturer with factories in Manchester, Connecticut. Started in 1838, this company was one of the largest and most well-known in its field.¹⁴ This firm had an ongoing relationship with Edgar Brandt, a master iron smith from Paris whose factories were producing a variety of goods in the new Art Deco style. Because of this connection, Brandt contributed significantly to the design of the exterior of the building, probably influencing the architects, who were known for their traditional, classically-inspired designs, to create a building strongly influenced by the new modern movement. Brandt's specific contributions to the exterior included the metal frames around the large showroom windows, the bulkhead grates, and the decorative transoms and doorways of the two exterior doors. Brandt's firm, facilitated by its New York division (called Ferrobrandt and run by Jules Buoy), manufactured the large amount of decorative metalwork used on both the exterior and interior in France and shipped it to New York. On the interior, Brandt's firm created all the decorative metal in the lobby.

The large Cheney Silk showroom was situated on the corner of 34th Street and Madison Avenue, with its own entrance on Madison Avenue and occupied most of the ground story (now occupied by a furniture showroom (not part of this designation)).¹⁵

Edgar Brandt (1880-1960)¹⁶

Edgar Brandt was "considered the greatest exponent of Art Deco metal work" in the world.¹⁷ Born in Paris in 1880, Brandt studied traditional forging at the Ecole Professionel de Vierzon. He was greatly influenced stylistically by the pioneering work of Emile Robert who

moved decorative ironwork toward more modern design.¹⁸ Brandt's early work reflected the Art Nouveau style, popular during the early years of the 20th century, often using forms from nature including leaves, flowers and animals. By 1920 his work became more stylized, sometimes with angular Art Deco motifs but still incorporating natural forms. His wide body of work ranges from structural pieces such as gateways, grills, radiator covers, railings and elevator doors, to smaller decorative objects such as lamps, sconces, consoles, screens and chairs. He also created numerous small pieces of jewelry, vases, and sculptures. His work received the Gold Medal First Class at the Salon des Artistes Français in 1908 and the Medal d' Honnour for Applied Art by the Société des Artistes in 1923, and he became a Knight of the Legion of Honor in 1926.

In addition to his artistic work, Brandt designed and manufactured several important weapons, including an extremely precise air pressure mortar that stood on three legs and other armaments that were used by the French Government during the First and Second World Wars. In 1926 he founded the Société des Etablissements Brandt to distinguish the arms manufacturer from his other work. Brandt also designed war memorials in Verdun and Compiègne as well as the housing for the eternal flame under the Arc de Triomphe in Paris.

One of Brandt's main contributions to his field was his ability to combine his artistic goals with the emerging industrial methods of ironwork, such as torch welding and power hammers. He borrowed concepts about the industrial division of labor from the automobile industry and in his factories he created a system whereby different sections of a work were made in different workshops and then assembled and finished together to produce luxury works of art.

Lobby Design

The improvement of elevator lobbies dates to the development of passenger elevators in the late 19th century and the increasing building height they allowed.¹⁹ As more people entered and left a building each day, a grander entrance area was required. Additionally, companies that were building these new large office structures saw the lobby as a way to create a distinct identity for their buildings. As a statement about the kind of building or type of occupants the building housed, a lobby's design or decoration could make an immediate impression on visitors and tenants alike.

The main elevator lobby for the Madison Belmont Building is entered from 34th Street, in the easternmost bay of the building. The entrance is articulated by a large, decorative iron and bronze transom over glass and bronze doors. Beyond the small vestibule is a highly decorated, rectangular lobby that serves as a grand entrance to the elevators, and the offices and showrooms above, an entrance befitting the elegant type of merchandise for which this building was designed.

The lobby of the Madison Belmont is simple in plan, with a straight, rectangular space leading to a bank of elevators near the rear of the room. Several secondary doors lead off this main space, but there are no alcoves, stores or other halls. Beyond being a place to gather and wait for an elevator, the only other functional parts of this lobby consist of a guard desk and a tenant listing. The space is, however, intensively ornamented with a variety of elegant materials and themes that are suggestive of the ancient world and its associated luxury.

The lobbies of several of Warren & Wetmore's later office buildings displayed considerable decoration, including the through-block passageway at the Tower Building (200 Madison Avenue) and the public rooms of Steinway Hall (109-113 West 57th Street). These spaces were covered with classically-inspired ornament, including marble-paneled walls, terrazzo floors and vaulted or domed ceilings enhanced by a variety of paintings. These designs

were integral to the individual buildings and contributed to the impressions the owners aimed to achieve.

The architects Warren & Wetmore were known for their classically-inspired designs, both on the exteriors and the interiors of their buildings. On the exterior of this building they used traditional designs and combined them with more modern applications, creating an early, transitional style building. On the interior of the Madison Belmont Building they drew from Greek, Roman and Egyptian sources to create a rich and unique space. Traditional Greek and Roman motifs, such as figures of Mercury, Leda and the Swan,²⁰ and Greek vases appear throughout the room. A metal frieze filled with Greek vases and arabesques is located at the top of the walls, around the entire room. The multi-colored marble panels on the walls are reminiscent of those found in the excavations at Pompeii, but here many are given bronze frames enhanced by lotus leaves and topped by figures of sphinxes.²¹ Egyptian motifs also became commonly associated with the Art Deco style, a style for which Edgar Brandt was well-known. The coved ceiling carries rondelles framed by laurel leaves, many bearing motifs suggestive of the use and tenants in the building. Ancient sailing ships suggest the early efforts to attain silk, while in one rondelle Leda, riding a swan, holds a spinning staff and reel, of a type specific to the manufacture of silk. Leda was the daughter of Thestius and known as a skilled weaver.

Description

Eclectic Revival style room, rectangular in plan, with small vestibule near street entrance, bronze and glass doors at street entrance and vestibule, bank of elevators at rear and several secondary doors near rear.

Historic: Original glass and bronze entrance doors with original hinges and pulls and transoms. Vestibule: terrazzo floors; marble walls with bronze framing, ornamental figures, and iron grill; radiator behind grill; painted ceiling with low relief; bronze and glass doors to main room, with frosted glass transom above.

Alterations: Downlights added in ceiling.

Main hall: terrazzo floors; marble walls with bronze framing and applied bronze ornamental figures; gilded frieze near top of walls around whole room; four pairs of bronze elevator doors with floor indicator above each; bronze mailbox between elevator doors; three, paneled bronze doors to ancillary spaces; fire box in bronze and glass at rear of lobby framed by backlit light panels ornamented by paired mythological beasts; bronze clock face on black stone panel above fire box; two covered radiators next to entrance doors and one at rear of lobby (not covered); bronze backlit box for tenant listing; 3 heating outlet grills near top of walls inset on eastern wall; rectangular, backlit light panels with mythological beasts around edge of ceiling; coved ceiling with painted and bas relief ornament; metal and glass pendant lamps hang from cross ribs.

Alterations: Fire alarm and sprinkler heads in ceiling; flat bronze elevator panel.

Report researched and written by
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NOTES

¹ Information in this section comes from the Landmarks Preservation Commission (LPC), *Murray Hill Extension Historic District Designation Report (LP-2140)* (New York: City of New York, 2004); LPC, *Madison Square North Historic District Designation Report (LP-2097)* (New York: City of New York, 2001); and numerous articles in *The New York Times* (see below).

² These homes were just outside the area controlled by the covenants put in place by Robert Murray in his development of Murray Hill.

³ "Business Changing Madison Avenue," *New York Times*, Mar. 25, 1928, p.172.

⁴ "Park Avenue and Murray Hill," *Real Estate Record & Guide*, (Nov.30, 1907), 887.

⁵ "New Silk Trade Centre Forming at Madison Ave. and 34th Street," *New York Times* Nov. 23, 1924, p. RE 1.

⁶ *Ibid.*

⁷ Information about Robert M. Catts comes from numerous articles in *The New York Times*, including: "The Real Estate Field," Mar. 2, 1916; "Housing Operations Show Big Increase Many New Apartments for Fall Occupancy," Aug. 13, 1922, p. 100; "Latest Dealings in Realty Field," Jan. 16, 1923, p. 38; "Latest Dealings in Realty Field," Nov. 14, 1923, p. 34; "Real Estate Transaction 1," Mar. 2, 1924, p.RE1; "Astor Block Title Passes to Builders," Apr. 29, 1925, p.35; "East Side Offices Under Negotiations," Jul 17, 1925, p 28; "Grand Central Palace Head Barricaded in Roof Apartment, Says Plea for Receiver," Dec. 10, 1926, p 1.

⁸ New York County Office of the Registrar, Liber Deeds and Conveyances, Liber 3427, Page 36, June 4, 1924. Lots 28, 57 and 59 had previously been owned by August Belmont but he had sold them in 1915 to the 44 East 34th Street Corporation as movement toward commercial development of the neighborhood became apparent.

⁹ "Fifth Avenue Section Leads the Market in Trading and Construction," *New York Times* Aug. 3, 1924, RE1.

¹⁰ Portions of this section on Warren & Wetmore are adapted from LPC, *Aeolian Building (later Elizabeth Arden Building)* (LP-2125) (New York: City of New York, 2002) prepared by Jay Shockley; Peter Pennoyer and Anne Walker, *The Architecture of Warren & Wetmore*, (New York – London: W.W. Norton & Company, 2006), 60-70, 134; Dennis S. Francis, *Architects in Practice, New York City 1840-1900* (New York: Comm. For the Pres. of Arch. Recs., 1979), 80-81; James Ward, *Architects in Practice, New York City 1900-1940* (New York: Comm. for the Pres. of Arch. Recs., 1989), 82, 84; LPC Architects files; Dennis McFadden, "Warren & Wetmore," *Macmillan Encyclopedia of Architects* 4 (New York: Free Press, 1982), 377; Warren obit., *New York Times*, January 25, 1943; Wetmore obit., *New York Times*, May 9, 1941 and *New York Herald-Tribune*, May 10, 1941.

¹¹ The New York Yacht Club and Burden and Beekman Houses are designated New York City Landmarks. The Wilson House is located within the Upper East Side Historic District.

¹² The Della Robbia Bar is a designated New York City Interior Landmark. The Plaza Hotel and Steinway Hall are designated New York City Landmarks. The Erlanger Theater is a designated New York City Landmark and Interior Landmark. This section is based on LPC, *(Former) Della Robbia Bar (aka The "Crypt," now Fiori Restaurant)* *Designation Report* (LP-1904) (New York: City of New York, 1994), prepared by David M. Breiner.

¹³ Grand Central Terminal is a designated New York City Landmark and Interior Landmark. Pershing Viaduct and the New York Central Building are designated New York City Landmarks.

¹⁴ For a more complete history of the company, see LPC, *Madison Belmont Building (LP-2425)* (New York: City of New York, 2011), prepared by Virginia Kurshan.

¹⁵ The showroom occupied the same footprint on each of the three lowest floors. There was also a door to this showroom from the lobby. Brandt created a great deal of ironwork for this showroom that is no longer extant.

¹⁶ Information about Edgar Brandt comes from Joan Kahr, *Edgar Brandt, Master of Art Deco Ironwork* (New York: Harry N. Abrams, Inc., 1999) as well as several websites:

www.macklowegallery.com/education.asp/art+nouveau/Artist+Biographies/antiques/Decoration accessed 6/8/11;

www.galerie-claude.de/en/brandt_leben.htm accessed 6/8/11. Further biographical information is available at LPC, *Madison Belmont Building Designation Report (LP-2425)* (New York: City of New York, 2011), prepared by Virginia Kurshan.

¹⁷<http://www.macklowegallery.com>, accessed 6/8/2011.

¹⁸ A 1929 article described Robert's work as having "the elements of logic and clarity and modernism that characterizes the decorative art of the moment." W. Franklin Paris, "The Rejuvenescence of Wrought Iron," *Architectural Forum* 50 (Jan. 1929), 89-96.

¹⁹ For a brief history of lobbies, see LPC, *Time & Life Building Interior Designation Report (LP-2119)* (New York: City of New York, 2002) prepared by Matthew Postal.

²⁰ Leda was known for her weaving ability.

²¹ The 1922 discovery by archaeologist Howard Carter of Tutankhamun's tomb had created a major revival of interest in Egypt, and Egyptian-inspired motifs were quite popular at the time this building was designed.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Madison Belmont Building Interior, consisting of the main lobby space and the fixtures and components of this space, including but not limited to, wall, ceiling and floor surfaces, entrance and vestibule doors, grilles, bronze friezes and ornament, lighting fixtures, elevator doors, mailbox, interior doors, clock, fire command box, radiators, and elevator sign, has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that the Madison Belmont Building Interior is an unusual and intact space designed in the Eclectic Revival style by the prominent architects Warren & Wetmore; that the ornate elevator lobby was created as part of the original design for the building, constructed in 1924-25 as part of the developing Silk District of mid-town Manhattan; that the L-shaped office building was constructed by the Merchants & Manufacturing Exchange, a development company formed by Robert M. Catts, and intended to house showrooms and sales offices for silk companies; that the exterior of the building combines traditional, classically-inspired designs with modernist elements contributed by the French iron master Edgar Brandt who designed the building's unique iron window frames, grilles and transoms; that the interior lobby was designed using more traditional motifs inspired by ancient Greece, Rome and Egypt; that these motifs include figures of gods and goddesses, mythological beasts and wall frames with lotus leaves suggesting Egyptian antecedents; that Brandt and his French company also contributed the large amount of metalwork to the lobby space, including applied ornamental figures, wall frames, light fixtures, doors and mail and fire boxes; that the richness of the marble walls, the travertine floors, the decorative bronze figures and doors and the painted, vaulted ceiling contribute a sense of luxury and elegance appropriate for those selling luxury silk goods and their customers and continue to provide a striking and well-designed entrance for current users of the building.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Madison Belmont Interior, consisting of the main lobby space and the fixtures and components of this space, including but not limited to, wall, ceiling and floor surfaces, entrance and vestibule doors, grilles, bronze friezes and ornament, lighting fixtures, elevator doors, mailbox, interior doors, clock, fire command box, radiators, and elevator sign, 181-183 Madison Avenue (aka 31 East 33rd Street and 44-46 East 34th Street), Manhattan, and designates as its Landmark Site Borough of Manhattan Tax Map Block 863, Lot 60.

Robert B. Tierney, Chair

Pablo Vengoechea, Vice-Chair

Frederick Bland, Michael Devonshire, Joan Gerner, Michael Goldblum, Christopher Moore,

Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners



Madison Belmont Building, First Floor Interior
181-183 Madison Avenue, Manhattan
Block 863, Lot 60

Photo: Christopher D. Brazeel, 2011

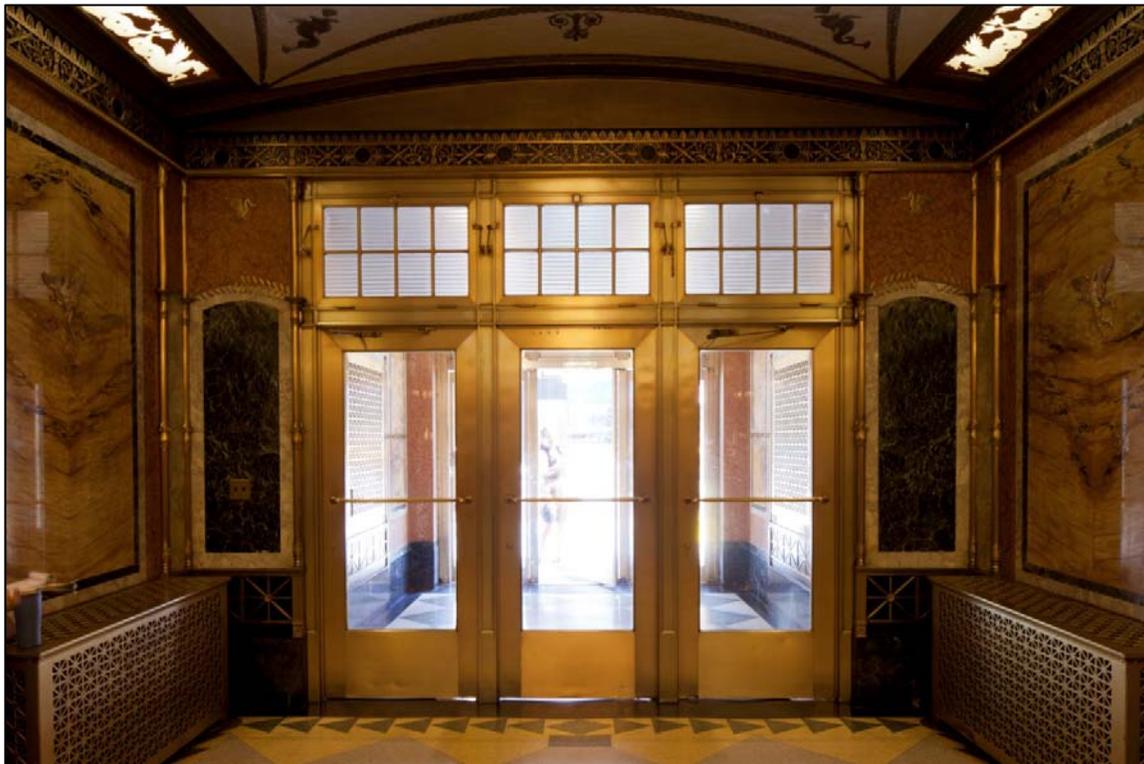


Madison Belmont Building, First Floor Interior
Photos: Christopher D. Brazee, 2011





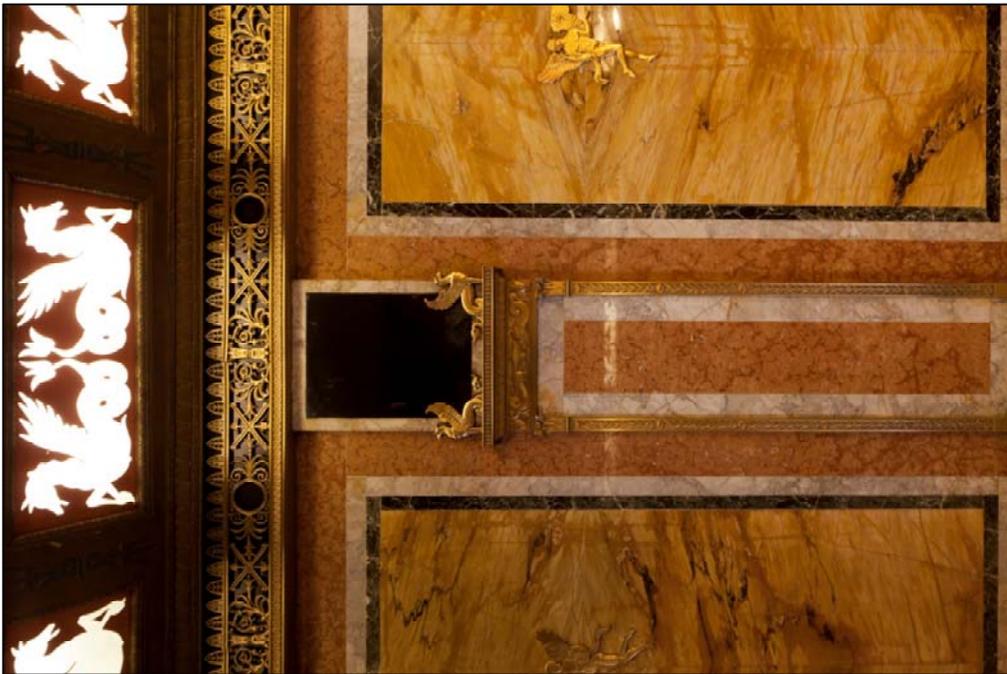
Madison Belmont Building, First Floor Interior
Looking toward entrance vestibule
Photos: Christopher D. Brazee, 2011



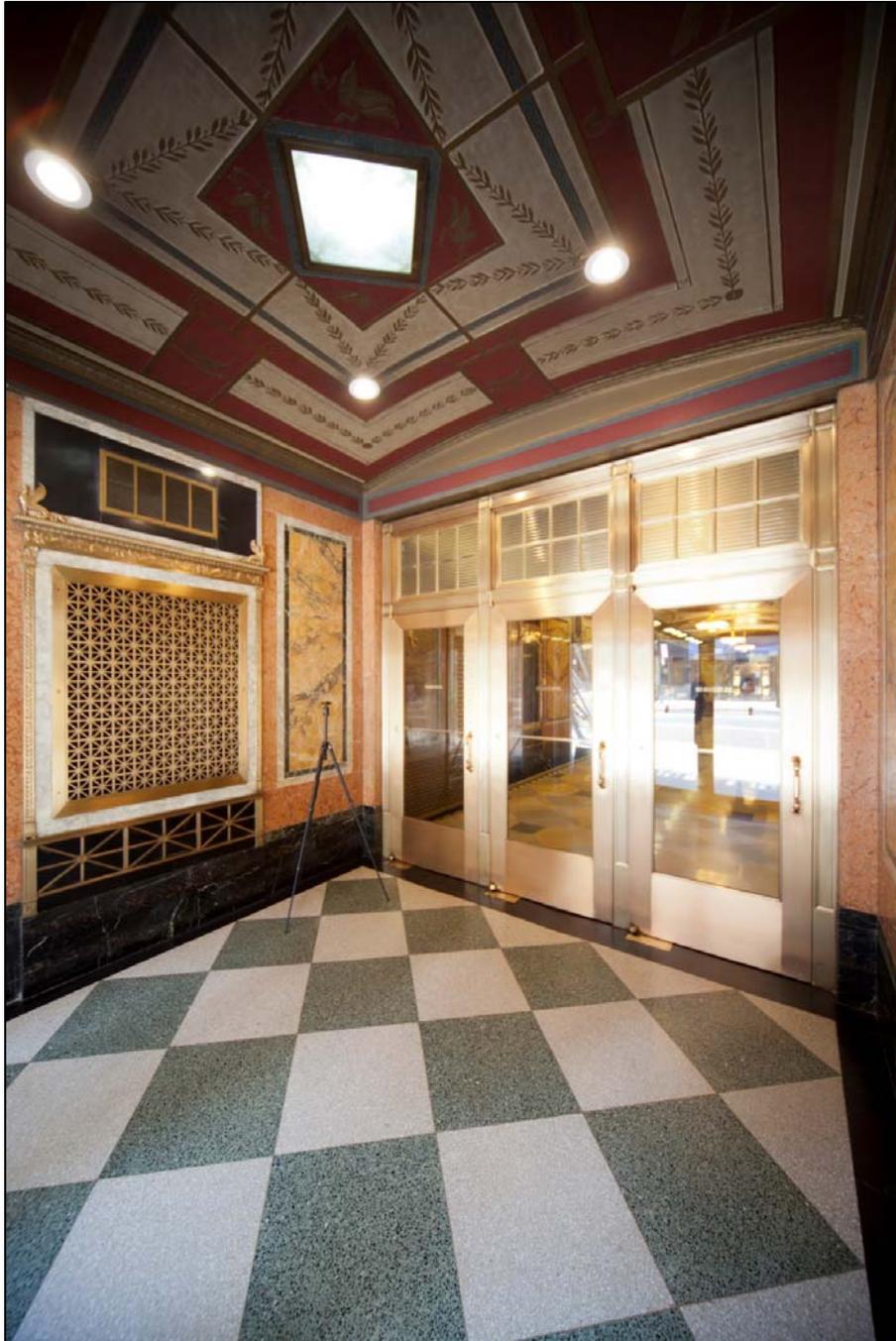


Madison Belmont Building, First Floor Interior
Marble panels, bronze motifs, etched glass
Photos: Christopher D. Brazee, 2011



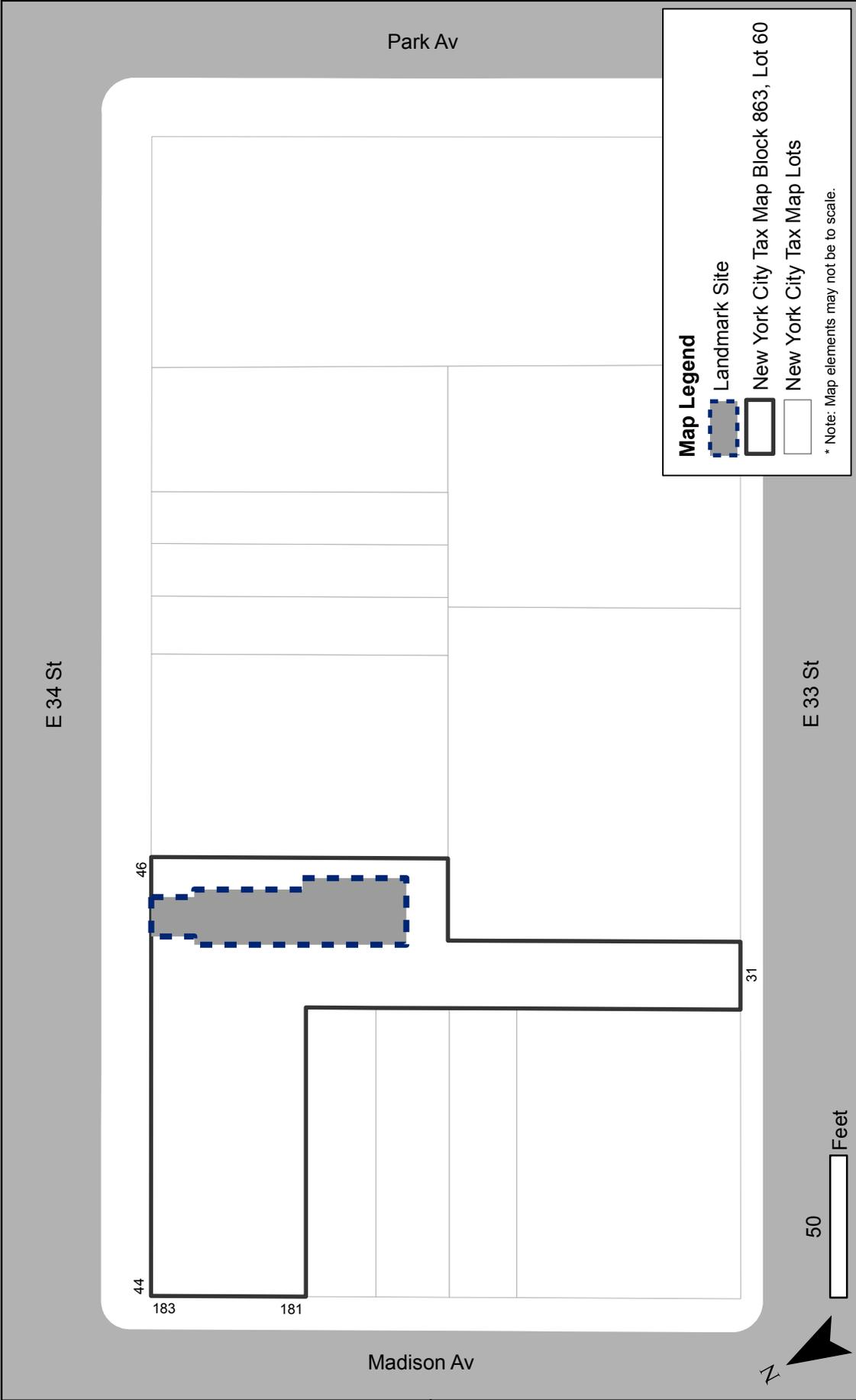


Madison Belmont Building, First Floor Interior
Photos: Christopher D. Brazeel, 2011



Madison Belmont Building, First Floor Interior
Entrance vestibule

Photo: Christopher D. Brazee, 2011



MADISON BELMONT BUILDING, FIRST FLOOR INTERIOR (LP-2426), 181 Madison Avenue (aka 181-183 Madison Avenue; 31 East 33rd Street; 44-46 East 34th Street) Landmark Site: Borough of Manhattan, Tax Map Block 863, Lot 60, consisting of the main lobby space and the fixtures and components of this space, including but not limited to, wall, ceiling and floor surfaces, entrance and vestibule doors, grilles, bronze friezes and ornament, lighting fixtures, elevator doors, mailbox, interior doors, clock, fire command box, radiators, and elevator sign.

Designated: September 20, 2011