

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE  
NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

OMB NO. 1024-0018, NPS FORM

2090

NOV 07 1989

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets. Type all entries.

1. Name of Property

historic name Duke Residence  
other names/site number \_\_\_\_\_

2. Location

street & number 1009 Fifth Avenue | | not for publication  
city, town New York | | vicinity  
state NY code NY county NY code 06 zip code 10550

3. Classification

Ownership of property	Category	Number of resources within property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listings: na

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, this property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official [Signature]  
Deputy Commissioner for Historic Preservation

Date 10/17/89

State or Federal agency and bureau  
NYS Office of Parks, Recreation and Historic Preservation

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.  
☐ See continuation sheet.

Signature of commenting or other official \_\_\_\_\_

Date \_\_\_\_\_

State or federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I hereby, certify that this property is:

- ☐ entered in the National Register.  
☐ See continuation sheet.  
☐ determined eligible for the National Register. ☐ see continuation sheet.  
☐ determined not eligible for the National Register.

- ☐ removed from the National Register.  
☐ other, (explain:)

Entered in the  
National Register

Mark 2. Baker

7 December 1989

[Signature]  
Signature of keeper

Date of Action

## 6. Function or Use

### Historic Function

(enter categories from instructions)

Domestic/Single Dwelling

### Current Functions

(enter categories from instructions)

Domestic/Multiple Dwelling

Commerce

## 7. Description

### Architectural Classification

enter categories from instructions)

Late 19th and 20th Century

Revivals: Beaux Arts

French Renaissance

### Materials(enter categories from instructions)

foundation limestone

walls limestone

brick

roof tile, copper

other stone, copper

Describe present and historic physical appearance.

The house at 1009 Fifth Avenue (at the southeast corner of East 83rd Street) is located on the Upper East side of Manhattan, New York County, New York. The building is located in a residential neighborhood and is immediately across the street from the main entrance to the Metropolitan Museum of Art. The building completely fills its lot and two of its elevations are visible from the street. The two remaining elevations are party walls and are not visible. To the south of 1009 Fifth Avenue, at 1001 Fifth Avenue, is a Post-modern style apartment building completed in 1979 to the design of Philip Johnson and John Burgee. Adjacent to 1001 Fifth Avenue, at the northeast corner of Fifth Avenue and East 81st Street, is 998 Fifth Avenue, the first apartment building on upper Fifth Avenue, designed by McKim, Mead & White and built in 1910. To the north of 1009 Fifth Avenue, across East 82nd Street, is 1010 Fifth Avenue, a fifteen-story apartment building erected in 1925. Farther to the north and south, most of Fifth Avenue's eastern frontage contains apartment houses interspersed with a few surviving townhouses. Central Park is located on the west side of Fifth Avenue. East 82nd Street, to the east and northeast of 1009 Fifth Avenue, is a residential street lined entirely with turn-of-the-century townhouses. Immediately to the east of 1009 Fifth Avenue is 2 East 82nd Street, a townhouse designed in 1898 by Welch, Smith & Provot for W.W. and T.M. Hall, the same architects and builders who were responsible for 1009 Fifth Avenue. The residence at 1009 Fifth Avenue retains its integrity to an extremely high degree.

The building is a five-story and mansard roof corner mansion with a narrow three-bay facade facing Fifth Avenue and a six-bay facade along East 82nd Street. A moat-like areaway, surrounded by a cast-iron railing, separates the house from the street. The basement and first floor are executed in rusticated limestone, while the upper stories are of red brick with heavy limestone trim. Limestone quoins outline and clearly define the major components of the design, including the corners of the building and the curving bays that project from the center of each elevation.

The main block of the 82nd Street facade is symmetrically composed with two slightly projecting, two bay wide pavilions flanking a central four-story curved bay that is crowned by a balustrade railing at the fifth floor. The main entrance, at the first floor of the curved bay, has an elegant glass and iron marquee that was probably added shortly after the building was completed. Glass and wrought-iron doors are separated from similarly treated side windows by engaged columns. Above the entrance, in the center of the curved bay, is a three-story limestone window enframingent that is the focal point of this elevation. On the second floor this bay contains a pair of windows capped by a projecting lintel and ornate cartouche. On the second floor is a single rectangular window with an iron balcony. On the third floor is a segmental-arched window with an iron balcony and large projecting cartouche.

[X]See continuation sheet



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Stone balconies on carved brackets appear below all of the windows of the second floor. In the curved bay, the central window is flanked by two secondary windows that are capped by cartouches. Pediments and cartouches cap the French windows of the flanking pavilions. Limestone enframements link the windows of the third and fourth floors where low iron railings are used as window guards. Above the fourth floor there is a projecting continuous band course on brackets, a horizontal accent that is repeated with stronger emphasis by the elaborate modillioned roof cornice that runs above the fifth floor. The fifth floor contains limestone beltcourses and simple rectangular windows. The roof cornice is crowned by a stone balustrade, behind which rises the mansard roof, which is pierced by dormers, each with a segmental-arched roof ornamented by a cartouche. The roof is clad in red tile and is crowned by a copper cornice. The roof has two towers that rise at the ends of the main block of the house. These have an ornate copper cresting and tall finials that were restored in the 1980s.

At the east end of the 82nd Street elevation is a four-story wing that is only one bay wide. This wing has a rusticated limestone base. On the second floor is a projecting metal oriel in the form of a conservatory. This oriel is supported by a fluted corbel. Delicate floral borders surround the transoms of this window, which is surmounted by a profusion of carved ornament. The third floor has a single rectangular window and the fourth floor has a segmental-arch window with a cartouche. The wing is capped by a cornice that continues the line of the projecting beltcourse that runs across the house above the fourth floor. A balustrade railing lines the flat roof of this extension.

The Fifth Avenue facade is dominated by a broad, curved limestone bay that extends from the basement through the fourth floor and is crowned by a balustrade railing. The bay is highlighted by limestone railings at the second floor, carved garlands between the second and third floors, carved brackets at the third floor, and iron window guards at the third and fourth floors. The beltcourse and cornice seen on 82nd Street continue onto Fifth Avenue.

In contrast to the sculptural exuberance of the exterior is the refined simplicity of the interior. The interior retains its original plan, but most of the details date from a 1920 redesign. The main interior rooms have a cohesive quality, ornamented primarily with simple French Neoclassical style detail. The main entrance doors lead to a marble outer vestibule with doors that lead into the inner stair hall. The first floor is primarily a utilitarian level, now containing the stair hall and two offices. A beautiful curving stair with iron railing leads up to the main floor. This stair may date from the original period of construction.

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The piano nobile consists of three large public rooms: a music room in the center, a dining room to the east, and a parlor to the west. The music room opens directly onto the stair. Its most notable ornamental features are the arched doorway enframements on the east and west walls and the pair of overdoor panels on the south wall, each detailed with a cluster of musical instruments. The panel to the east is set above the door to an elevator added in 1920. The dining room has simple wall paneling with painted canvas trompe l'oeil vines and roundels containing putti. The room has a simple white marble mantel. The kitchen is located to the east of this room. The parlor also has simple paneled walls. These are highlighted by cartouches, urns, and classical moldings. The windows of the curved bay overlooking Fifth Avenue have enframements capped by entablatures supported by brackets. This room has a white marble mantel with a guilloche frieze.

The master bedroom of the house is located on the east side of the third floor. This room has simple moldings and a modest marble mantel. The doorway enframements are ornamented with guilloche and foliate moldings. To the east of the main bedroom, in the wing at the east end of the house, is a small bedroom with very simple detail. At the west end of the third floor is the library, the most ornate room in the house. This room is decorated in a subtle Rococo manner with built-in bookcases and an ornate red marble mantel. Between the bedroom and library is the stair hall and behind it a bathroom and dressing room. The sixth floor mansard contains servants' rooms.

The house has been divided into two living units and two rental offices. The offices are on the east and west ends of the first floor. The owner's apartment is on the second and third floor; the rental apartment is a duplex on the fourth and fifth floors. The Duke Residence retains its early twentieth century exterior integrity and 1920 interior integrity to an extremely high degree.



### 8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: ☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of significance

Period of Significance

Significant Dates

Architecture

1899-1920

1899

1920

Cultural Affiliation

na

Significant Person

Architect/Builder

na

Alexander M. Welch (architect)

W. W. & T. M. Hall (builders)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Duke Residence is architecturally significant as a rare surviving example of a turn-of-the-century mansion on Fifth Avenue and as one of the most impressive Beaux-Arts residences in New York City. The five-story and mansard, brick, and limestone house was built between 1899 and 1901 as a speculative venture by W.W. and T.M. Hall, builders who specialized in the construction of imposing private residences that were sold to wealthy individuals. The Halls frequently worked with architect Alexander M. Welch and the firm of Welch, Smith & Provot. Welch himself is believed to have been responsible for this house, one of his grandest designs. The house is representative of the ornate Beaux-Arts style architecture popular in New York at the turn of the century. The building features a rusticated limestone base, curving bays, and a profusion of heavy ornamental detail, including a large number of cartouches, all of which contribute to the rich sculptural quality of this Beaux-Arts inspired design. The interior, remodelled in 1920, also reveals the influence of French classicism, but here the forms have been refined, reflecting the transition to a simpler, understated elegance that characterized exclusive residential design in the post World War I period. Shortly after the house was completed, it was sold to Benjamin N. Duke, director of the American Tobacco Company and one of the wealthiest men in America. Benjamin Duke sold the house to his brother James and it has descended to James B. Duke's children and grandchildren; the house is presently owned by James B. Duke's granddaughter, Mrs. Mary D.B. Semans. This is the only Fifth Avenue mansion and one of the few, if not the only, Upper East Side mansions that has descended in the same family since it was constructed.

Large-scale residential development in the vicinity of 1009 Fifth Avenue began in the 1870s, especially after the opening of the Third Avenue El in 1877. This coincided with the construction of the original building of the Metropolitan Museum of Art on a site in Central Park, just across from No. 1009, in 1877-80. During the late 1870s and 1880s many of the side streets between Fifth and Madison Avenues were built up with relatively modest row houses.

[X] See continuation sheet

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During this period, Fifth Avenue remained almost entirely vacant. Land speculation on Fifth Avenue rendered the plots facing the avenue and Central Park too expensive for the type of middle-class housing that was appearing on the side streets. It was not until the late 1890s, when New York's wealthiest citizens began to move onto Fifth Avenue, north of 59th Street, that houses were erected facing the park. By the early twentieth century, almost every plot on Fifth Avenue between 59th Street and 96th Street contained an imposing single-family mansion or townhouse. Fewer than twenty of these houses still survive; most of those that still stand have been converted for institutional use.

Many of the townhouses and mansions erected between the late 1809s and c.1915 were built by individual owners who commissioned designs from well-known architectural firms. However, many of the stylish new townhouses were built on speculation by private real estate developers. The importance of speculative developers was noted by architectural critic Montgomery Schuyler:

Another important feature of the Fifth Avenue building movement is created by the part the speculative builder is taking in it. Originally begun and still for the most part sustained by architects building for private owners, the speculative builder has seen an opportunity to participate in [the movement], and in a way reveals the growth of capital employed in commercial buildings.... Building in expectation of finding a new market among multi-millionaires is decidedly a new industry.[1]

The speculative townhouses were generally not built as rows of identical buildings. In order to sell, these houses had to be individualized. Thus, the speculative townhouses were generally designed as individual structures with facades in the styles that were most popular during this period. The design of the interiors was often completed in consultation with prospective buyers to meet their individual requirements.

Among the most active speculative townhouse developers on the Upper East Side were William W. Hall and Thomas M. Hall. The Halls were responsible for 1009 Fifth Avenue and its two neighbors at 1008 Fifth Avenue (demolished) and 2 East 82nd Street, nearby houses such as 1014 Fifth Avenue (1906-07), 3 East 80th Street (1898-99), 21 and 23 East 81st Street (1906-07), and a number of other houses south of 79th Street. All of these are imposing Beaux-Arts style residences, most of a somewhat smaller scale than 1009 Fifth Avenue. W.W. & T.M. Hall appear to have worked exclusively with Alexander M. Welch and the architectural firm of Welch, Smith & Provot.



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Alexander M. Welch received his architectural training at Columbia University and at the Ecole des Beaux-Arts in Paris. Upon his return to New York in the mid-1890s he became associated with W.W. & T.M. Hall, designing large mansions on the Upper East Side, many in the Beaux-Arts style that he had become acquainted with while studying in Paris. In 1899, the year that 1009 Fifth Avenue was designed, Welch joined in partnership with Bowen Bancroft Smith and George H. Provot. This partnership lasted until 1908. The house at 1009 Fifth Avenue was probably designed by Welch, who had earlier designed similar houses for the Halls. After 1908, while in independent practice, Welch designed numerous Manhattan townhouses, buildings which reveal his mastery of the elegant Beaux-Arts style employed by contemporary Parisian architects. Welch also received commissions for suburban houses and designed St. Stephen's Methodist Church in the Kingsbridge section of the Bronx. Later in his career, Welch was the restoration architect for a number of historic structures, including Hamilton Grange, the Washington Headquarters in White Plains, and the Dyckman House (Welch's wife was a Dyckman descendant).

As has been noted, Alexander M. Welch specialized in the design of residences in the Beaux-Arts style. The Duke Residence is one of the most imposing of these houses. The exteriors of New York's Beaux-Arts style residences are characterized by a plasticity of mass and by a profusion of sculptural ornamental detail. The Duke Residence has a somewhat Baroque exterior feel, with its curving central bays on Fifth Avenue and on East 82nd Street. The facades are extremely sculptural, with a rusticated base, contrasting brick and stone on the upper floors and extensive carved detail, including a large number of cartouches, perhaps the most characteristic ornamental device on Beaux-Arts style houses. In addition, the house has a mansard roof and iron window guards and balconies, two other features generally associated with these French-influenced Beaux-Arts style houses.

On the interior, the house contains three large public rooms on the second floor (the piano nobile). These could easily be linked together for entertaining. The plan of the house is original; however, the decoration was updated in 1920 in a French Neoclassical style. Although both the exterior and interior design are of French derivation, the contrast between the ornate exterior and refined interior reflects the change in architectural taste that took place in America in the 1910s and 1920s, as the bold sculptural forms popularized by the Beaux-Arts were replaced by more refined French Neoclassical forms. The interior retains almost complete integrity of plan and decoration from the 1920s period.

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Soon after the completion of 1009 Fifth Avenue, the Halls sold it to Benjamin N. Duke (1855-1929) of the Duke tobacco family. Benjamin and his brother, James B. Duke (1857-1925), who acquired the house in 1907, were born on a small farm in North Carolina and eventually assembled one of the largest family fortunes in America. The Dukes were responsible for creating what was known as the "Tobacco Trust." This trust was formed by the merger of several large tobacco companies into the American Tobacco Company. The Dukes were the first to package cigarettes in boxes, pioneered in the use of cigarette rolling machinery, and were the first tobacco merchants to make use of extensive advertising to sell their products. Although Benjamin Duke was thought to be worth over sixty million dollars at about the time he purchased 1009 Fifth Avenue, he and his brother gave away much of their fortune to educational ventures such as Duke University (e.g. in 1924 James established a \$40,000,000 trust fund for Duke).

James B. Duke lived at 1009 Fifth Avenue between 1907 and the completion of his mansion (James B. Duke Residence, NR listed) on the corner of Fifth Avenue and East 78th Street in 1912. The house was then occupied by James's son Angier B. Duke (d. 1923). Angier Duke's sister Mary (c.1888-1960) married Anthony J. Drexel in 1919, and the couple took up residence at No. 1009. After Mary's divorce in 1931, she retained ownership of the house. Since Mary's death, the house has been owned by her daughter, Mary Duke Biddle, and her husband, Dr. James Semans.

The Duke Residence has had relatively few alterations. On the interior, two service rooms on the street level have been converted into offices. In the early 1960s, four main floors were divided into two duplex apartments. At an unknown date the red brick on the exterior of the house was painted white. Beginning in about 1980, the house was magnificently restored. The white paint was removed, lost finials on the roof recreated, and other elements of the facade have been carefully repaired.

Notes

1. Montgomery Schuyler (writing under the pseudonym Franz K. Winkler) in Architectural Record (October 1901) and Real Estate Record and Builders Guide (September 22, 1900); quoted in New York City Landmarks Preservation Commission, Metropolitan Museum of Art Historic District Designation Report (NY: New York City Landmarks Preservation Commission, 1977), p. 9.



## 9. Major Bibliographical References

- New York City Landmarks Preservation Commission. Metropolitan Museum of Art Historic District Designation Report. NY: Landmarks Preservation Commission, 1981.
- New York City Landmarks Preservation Commission. Upper East Side Historic District Designation Report. NY: Landmarks Preservation Commission, 1981.
- New York City Landmarks Preservation Commission. 1009 Fifth Avenue House Designation Report. NY: Landmarks Preservation Commission, 1974.

- Previous documentation on file (NPS):
- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_
- ☐ See continuation sheet
- Primary location of additional data:
- ☒ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other
- Specify repository: \_\_\_\_\_

## 10. Geographical Data

Acreage of property less than one acre

### UTM References

A 1181 5875401 45145001  
Zone Easting Northing

C 111 1111111 1111111  
Zone Easting Northing

B 111 1111111 1111111  
Zone Easting Northing

D 111 1111111 1111111  
Zone Easting Northing

☐ See continuation sheet

### Verbal Boundary Description

The nominated property is indicated by a heavy line on the enclosed tax map.

☐ See continuation sheet

### Boundary Justification

The nomination boundary corresponds with the original boundary of the building lot.

☐ See continuation sheet

## 11. Form Prepared By See continuation sheet.

name/title Kathleen LaFrank

organization NYS OPRHP

street & number Agency Building #1

city or town Albany

date May 1989

telephone (518) 474-0479

state New York zip code 12238

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
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Research and nomination prepared by Andrew Dollart  
Hudson View Gardens  
116 Pinehurst Avenue  
New York, NY 10033



# A R K

Corporation of New York

### SCALE OF EFFECT

COPYRIGHT SANBORN MAP COMPANY, INC.

E. 83RD

FIFTH

AVE.

E. 80TH

Richard Lee

E, 81ST

Corp. of New York

E. 82ND

John I. Schermerhorn Maps No. 470 & 558

PUBLIC SCHOOL N°6

The map shows the University of Toronto campus, including the University of Toronto (UNIV.) and the Institute of Fine Arts (INST. OF FINE ARTS). The map is oriented with North at the top. Key buildings labeled include the University of Toronto (UNIV.), the Institute of Fine Arts (INST. OF FINE ARTS), and the St. Joseph's Hospital (ST. JOSEPH'S HOSPITAL). Streets shown include Bay St., Bloor St., and University Ave. The map also includes a grid of lot numbers and building footprints.

[illegible]

Richard Lee



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Duke Residence  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 11/07/89 DATE OF PENDING LIST: 11/21/89  
DATE OF 16TH DAY: 12/07/89 DATE OF 45TH DAY: 12/22/89  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 89002090

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 7 December 1989 DATE *Entered in the  
National Register*

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA \_\_\_\_\_  
REVIEWER \_\_\_\_\_  
DISCIPLINE \_\_\_\_\_  
DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



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CLASSIFICATION

\_\_\_ count      \_\_\_ resource type

---

STATE/FEDERAL AGENCY CERTIFICATION

---

FUNCTION

\_\_\_ historic      \_\_\_ current

---

DESCRIPTION

\_\_\_ architectural classification  
\_\_\_ materials  
\_\_\_ descriptive text

---

SIGNIFICANCE

Period      Areas of Significance--Check and justify below

Specific dates      Builder/Architect  
Statement of Significance (in one paragraph)

\_\_\_ summary paragraph  
\_\_\_ completeness  
\_\_\_ clarity  
\_\_\_ applicable criteria  
\_\_\_ justification of areas checked  
\_\_\_ relating significance to the resource  
\_\_\_ context  
\_\_\_ relationship of integrity to significance  
\_\_\_ justification of exception  
\_\_\_ other

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BIBLIOGRAPHY

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GEOGRAPHICAL DATA

\_\_\_ acreage      \_\_\_ verbal boundary description  
\_\_\_ UTMs      \_\_\_ boundary justification

---

ACCOMPANYING DOCUMENTATION/PRESENTATION

\_\_\_ sketch maps      \_\_\_ USGS maps      \_\_\_ photographs      \_\_\_ presentation

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OTHER COMMENTS

Questions concerning this nomination may be directed to

\_\_\_\_\_  
Signed \_\_\_\_\_ Phone \_\_\_\_\_  
Date \_\_\_\_\_





Photo 1

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

View from northwest

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation





Photo 2

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

Detail of 2nd-3rd Floors above entrance, view from  
north

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation





Photo 3

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

Stair on second floor, view from northeast

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation



Photo 4

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

2nd floor Reception Room, detail above door, view from north

Photo: Andrew S. Dolkart

Neg: NYS Office of Historic Preservation





Photo 5

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

2nd floor Parlor entrance doors, view from northwest

Photo: Andrew S. Dolkart 4/39

Neg: NYS Office of Historic Preservation





Photo 6

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

2nd floor parlor corner detail, view from northwest

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation



Photo 7

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

2nd floor dining room, view from northeast

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation





Photo 8

Duke Residence

1009 Fifth Avenue

New York County, N.Y.

3rd floor sitting room, view from west

Photo: Andrew S. Dolkart 4/89

Neg: NYS Office of Historic Preservation





Photo 9

Duke Residence

1009 Fifth Avenue " "

New York County, N.Y.

2nd floor Reception Room, view from west

Photo: Andrew S. Dolkart 4/39

Neg: NYS Office of Historic Preservation





NEW YORK STATE  
DEPARTMENT OF TRANSPORTATION

CENTRAL PARK QUADRANGLE  
NEW YORK-NEW JERSEY  
7.5 MINUTE SERIES PLANIMETRIC  
SW/4 HARLEM 15 QUADRANGLE

406737 DP

UTM Reference:  
18/ 587540E/4514500N  
7.5' NYSDOT Central Park  
Quadrangle, Scale 1:24000

Duke Residence  
1009 Fifth Avenue  
New York, New York



Prepared and published in 1975 by the New York State Department of Transportation, in cooperation with the U.S. Department of Transportation, Federal Highway Administration.

Map base from 1966 U.S. Geological Survey 7.5-minute quadrangle.

Map revisions made using 1974 aerial photography, construction plans, official records and other sources. Features revised include: highways and other transportation facilities; civil boundaries; recreation sites; hydrography; and buildings. Grey tint indicates intensively developed areas in which only landmark buildings are shown.

Revisions may not comply with National Map Accuracy Standards.

Correspondence concerning this and other maps of the Department of Transportation should be directed to: Map Information Unit, New York State Department of Transportation, State Campus, Albany, New York 12232.

Map revisions outside New York State are limited to major highways.

1975 revisions by F. G. Califano



SCALE 1:24,000

1000-meter ticks based on the New York Transverse Mercator grid.

Between 72° and 78° West Longitude, this grid is identical to Zone 18 of the Universal Transverse Mercator grid. Areas east of 72° and west of 78° are direct mathematical extensions of Zone 18.

10,000-foot ticks based on the New York Plane Coordinate grid, Long Island Zone.

Polyconic projection, 1927 North American datum.

ENTIRE NEW YORK STATE MAP AREA IS WITHIN THE NEW YORK CITY METROPOLITAN URBAN AREA

SPECIAL TOPOGRAPHIC EDITION

Contours, at 10-foot intervals, shown unrevised from 1966 U.S. Geological Survey map. Datum is mean sea level.

BOUNDARIES:

State.....

County.....

Town or City.....

Incorporated Village.....

Federal-Aid Urban Area.....

ROADS:

Touring Route markers:

Interstate.....

U.S.....

State.....

State Highway number and limit.....

County road.....

Interchange number.....

Divided highways and streets:

Wide mail.....

Narrow mail or barrier.....

Undivided highways and streets:

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Vehicle track; trail.....