



Robert Adam (1728-1792)



Lansdowne House, London, 1768



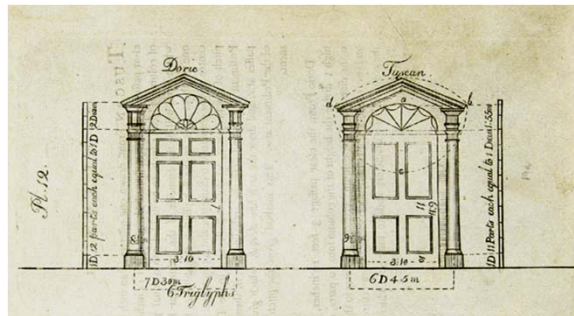
Register House, Edinburgh, Scotland, 1771



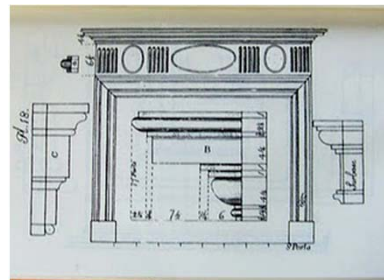
New York City Hall  
Joseph Mangin & John McComb, Jr.  
1810-1812



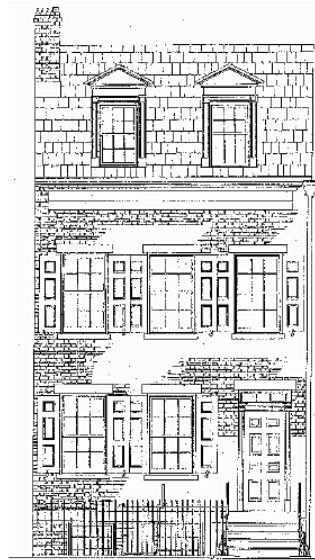
John Watson House  
7 State Street  
John McComb, Jr., 1806



Asher Benjamin  
*The Country Builder's Assistant*, 1797



## Federal Style



The Federal Style  
(1800-1835)

- Characterized by modest scale and simple architectural ornament inspired by ancient Greek and Roman architecture;
- Two to three stories high with basement and attic half-story with dormer windows;
- -Metal or slate peaked roof;
- -Brownstone base with red brick upper facade (laid in Flemish bond);
- Low stoop with wrought-iron handrails, fence, and newels;
- Six or eight-panelled wood entrance door, sometimes with a leaded transom, side-lights, and colonettes;
- Six-over-six double-hung wood windows (often flanked by paneled shutters);
- Stone window sills and paneled stone window lintels; and
- Classical wood cornice with dentils, modillions, and moldings.



10 Grove Street, 1824-1835



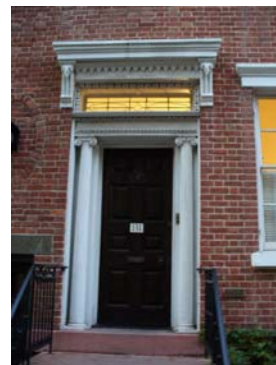
Old Merchant's House, 29 East 4<sup>th</sup> Street  
attributed to Minard Lafever, 1832



56 West 10<sup>th</sup> Street, 1832



6-10 Grove Street, 1824-1835

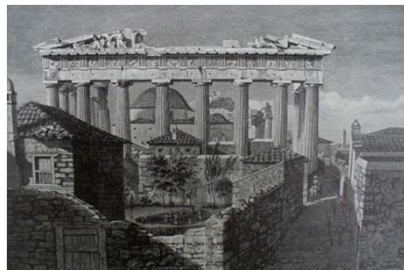


131 Charles Street, 1834

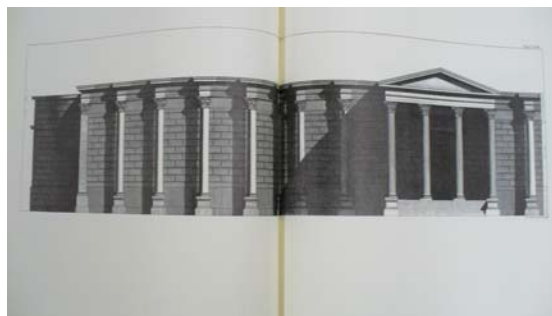


# Greek Revival

## 1828 - 1848



Stuart & Revett,  
*Antiquities of Athens*  
1761





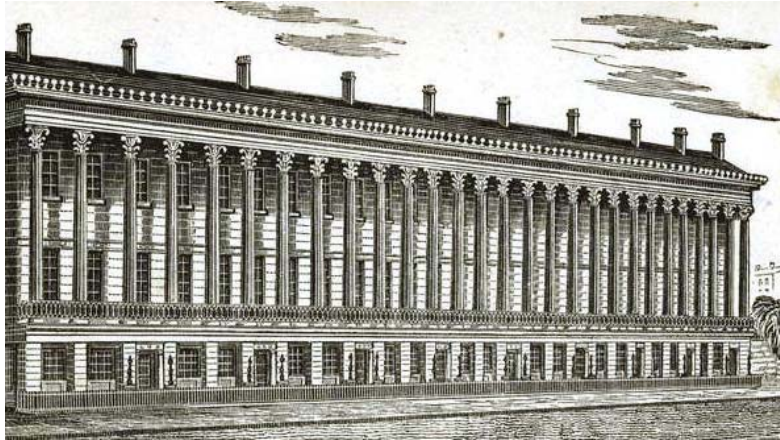
Second Bank of the United States, Philadelphia  
William Strickland, 1819-1824



Colonnade Row aka La Grange Terrace  
428-434 Lafayette Place  
Seth Geer, 1832-1833



The Row  
8-11 Washington Square North  
1833-1837

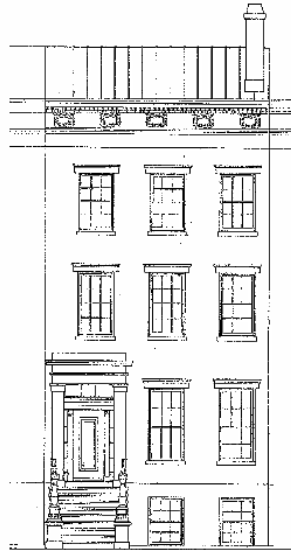


Colonnade Row aka La Grange Terrace, Lafayette Place, Seth Geer, 1832-1833



The Row, Washington Square North, 1833-1837

### Greek Revival Style



#### The Greek Revival Style (1830-1850)

- Characterized by simple and bold architectural elements, imitating Greek motifs;
- Three to three and one-half stories high with basement, sometimes an attic story below the cornice;
- Brownstone base with brick upper facade (laid in English bond);
- Stoop of medium height with wrought- or cast-iron handrails, fence, and newels;
- Vertical paneled wood door;
- Grand entrance pilasters, side-lights, and stone enframements;
- Six-over-six-double-hung wood windows, six-over-nine often on the parlor floor, and sometimes small attic windows;
- Modest molded stone window lintels and sill; and
- Wood dentiled cornice.



16 West 11<sup>th</sup> Street, 1840-1846



22-24 West 11<sup>th</sup> Street, 1840-1846

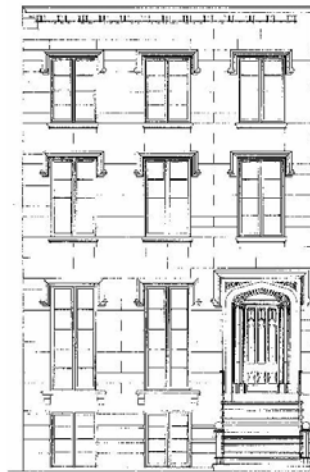


39 West 11<sup>th</sup> Street, 1842



Gothic Revival  
1840 - 1860

### Gothic Revival Style



#### The Gothic Revival Style (1840-1860)

- Characterized by architectural elements inspired by organic and natural forms, medievalism, and the picturesque;
- Bold, projecting ornament;
- Three stories plus basement;
- Flat roof;
- Brick with brownstone trim or full brownstone facade;
- -Stoop of medium height with cast-iron handrails, fence, and newels with elaborate gothic motifs;
- Recessed doorway with paneled wood door with pointed arches and occasional trofoils or quatrefoils;
- Door surmounted by horizontal hood molding or low Tudor arch or combination of the two with foliated spandrel carving;
- Picturesque hood stone window lintels;
- Multi-paned double-hung wood windows or multi-paned wood casement windows; and
- Plain Greek Revival style or boldly projecting Italianate



Willow Street, Brooklyn Heights



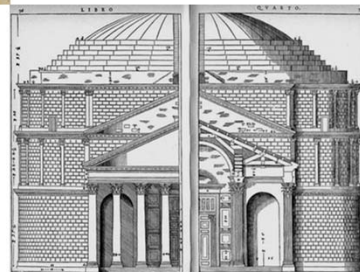
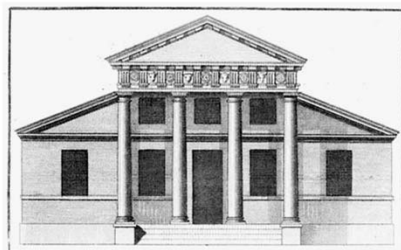
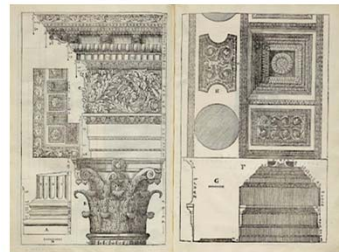
Trinity Church  
74 Trinity Place, Manhattan  
Richard Upjohn, 1846



## Italianate 1850 - 1865



Andrea Palladio  
(1508-1580)



PEDIMENT  
 BRACKET  
 SEGMENTAL-ARCHED  
 PEDIMENT  
 WINDOW  
 SURROUND  
 PILASTER  
 BALUSTRADE  
 BALUSTER  
 KEYSTONE  
 WITH MASCARON  
 VOUSOIR



Colleoni-Porto Palace, Vicenza, Italy  
 Andrea Palladio, Architect



Traveler's Club, London  
 Charles Barry  
 1829-1831



Reform Club, London  
 Charles Barry  
 1838-1840

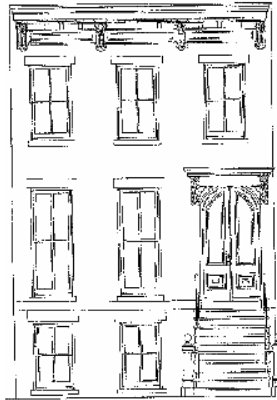


A.T. Stewart Store, 280 Broadway,  
Joseph Trench & Co., 1845-1846  
w/ multiple alterations



Brooklyn Savings Bank  
Minard Lafever,  
*The Architectural Instructor*, 1856

### Italianate Style



#### The Italianate Style (1840-1870)

- Characterized by elaborate, bold, projecting ornament with an emphasis on repetitive forms;
- Two to four stories high with brownstone basement;
- Usually a full brownstone facade;
- -High and wide stoop with elaborate cast-iron handrails, balusters, fence and newels;
- Deeply recessed doorway with heavy protruding door hood and console brackets;
- Round-headed double-leaf doors with heavily molded arched panels;
- Large double-hung two-over-two or one-over-one wood windows, sometimes with heavy mutins to imitate casement windows;
- Heavy, projecting stone window lintels and sills (sometimes resting on brackets) or full window enframements; and
- Heavy, imposing, projecting cornice, embellished with moldings and supported by rectangular or scroll-shaped brackets.

Irad Hawley House  
now Salmagundi Club and Museum  
47 Fifth Avenue  
1853



10-12 St. Luke's Place  
1851-1854



9 St. Luke's Place  
1851-1854



40-42 West 12<sup>th</sup> Street, 1860



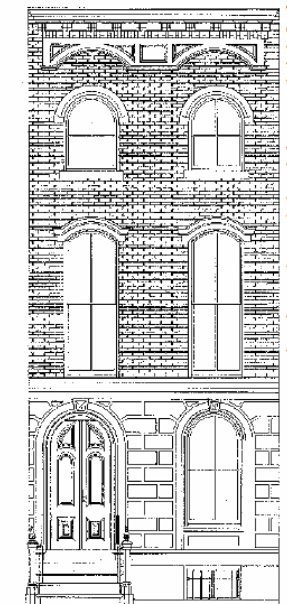
42 West 12<sup>th</sup> Street, 1860





12-14 Twelfth Street, A.J. Davis, 1848-1849

#### Anglo-Italianate Style



#### The Anglo-Italianate Style (1840-1860)

- Three to five stories high;
- Narrow width;
- Rusticated brownstone basement and first story with smooth brownstone or brick upper facade;
- Low stoop;
- Round-headed, double leaf wood door with arched panels;
- Round-arched door surround;
- Square-headed, round-arch, or segmental-headed window openings;
- Two-over-two, one-over one, or multi-paned wood windows;
- Simple brownstone window lintels and sills; and
- Bracketed cornice with recessed panels and an arched fascia.

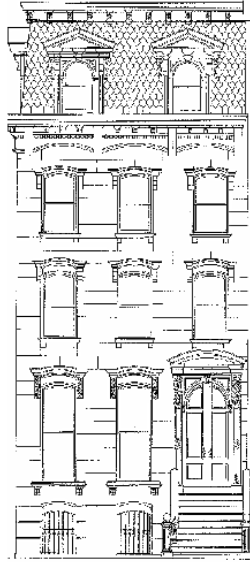


24-28 West 12<sup>th</sup> Street, 1856-1858



Second Empire  
1860 - 1875

## Second Empire Style



The Second Empire Style  
(1860-1975)

- Similar to Italianate style;
- Three to five stories high;
- Brownstone facade;
- Wide stoop with classically inspired handrails, fence and newels;
- Mansard roof (usually slate with iron crestings); and
- Doorway with stone pilasters, consoles, and segmental arched pediment.



192 Brooklyn Avenue, Brooklyn



Charles Condon House  
123 Remsen Street, Brooklyn

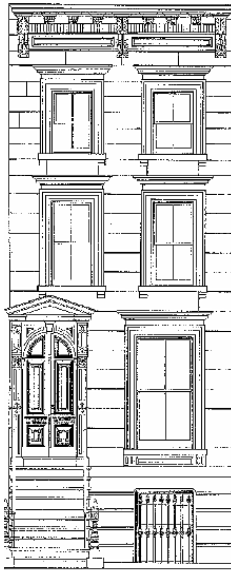


Vanderbilt Avenue Row, Brooklyn



## Neo-Grec 1865 - 1885

### Neo-Grec Style



#### The Neo-Grec Style (1865-1885)

- Characterized by extremely stylized, classical details, angular forms, and incised detailing formed by mechanical stone cutting;
- Three to five stories high with basement;
- Brownstone and/or brick facade with simplified ornament, including single-line incised cuttings in the stone;
- High stoop with massive, heavy, angular, cast-iron handrails, fence, and newels;
- Massive door hood and enframingent with angular decorative elements resting on stylized brackets;
- Double-leaf wood entrance door with angular ornament;
- Stylized, angular incised window surrounds;
- Two-over-two or one-over one double-hung windows;
- Projecting angular bays; and
- Projecting wood or metal cornice resting on angular brackets



159-163 Charles Street, Manhattan, 1879-1880

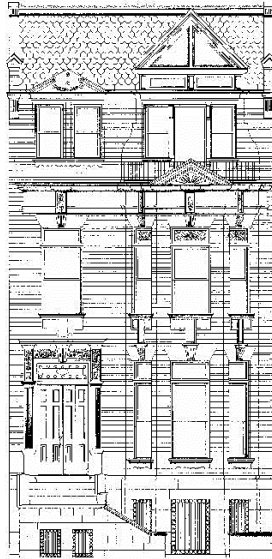


436-442 East 140<sup>th</sup> Street, Bronx  
William O'Gorman, 1889



Queen Anne  
1870 - 1890

## Queen Anne Style



### The Queen Anne Style (1870-1890)

- Characterized by asymmetric massing of forms and details;
- Contrasts of varied materials, colors, and textures;
- Eccentric details, often with Classical or Renaissance precedents and often mixed with Romanesque Revival style forms;
- Use of terra cotta;
- Three-sided projecting bay windows;
- Whimsical juxtaposition of window pane size, usually double-hung windows with small paned upper sash;
- Wrought iron used at doorways and railings;
- L-shaped stoops or straight stoops;
- Multi-paneled wood doors; and
- Gable roofs covered with tiles or slate and featuring dormers and chimneys.



St. Johns Place, Brooklyn, 1887



146-156, East 89<sup>th</sup> Street, Manhattan



# Renaissance Revival

## 1880 - 1920

### Renaissance Revival Style



#### The Renaissance Revival Style (1880-1920)

- Characterized by simple, restrained Renaissance design forms, and an interest in classicism;
- Two to three stories high;
- Brownstone, limestone or light colored brick facade;
- Subdued Classical ornament concentrated around door and window openings;
- Applied detail includes motifs or wreaths, baskets of fruit, and garlands of flowers;
- L-shaped stoop, often with two landings;
- Entrance surround features a full stone enframing;
- Wood double-leaf doors with glazed openings, sometimes with iron grilles; and
- Simple iron cornice with Renaissance-inspired ornament;

The Neo-Renaissance style (1890-1920) was an outgrowth of the Renaissance Revival style. Neo-Renaissance style rowhouses are similar to Renaissance Revival style rowhouses but are more academic in their use and expression of classical ornament.



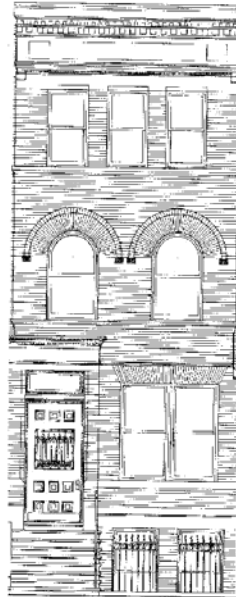
Upper West Side, Manhattan,  
Lamb & Rich, 1891



Lexington Avenue & East 89<sup>th</sup> Street, Manhattan  
Henry J. Hardenbergh, 1888-1889



### Romanesque Revival Style



#### The Romanesque Revival Style (1880-1890s)

- Characterized by heavy forms, asymmetry, and polychromatic materials, and a straightforward use of materials and expression of structure;
- Total and textual juxtaposition of material: rock-faced brownstone, granite, limestone, elongated red, yellow, and brown brick, and terra cotta;
- Use of permanence of stone to evoke sense of solidity;
- Byzantine-style carved ornament;
- Spiny, interlaced vegetal forms, abstract patterns, and grotesque human and animal heads;
- Massive arches;
- Deeply recessed round-arched door and window openings;
- Multi-paned wood double doors;
- Elaborate stained-glass transom lights; and
- Spanish tile roofs.



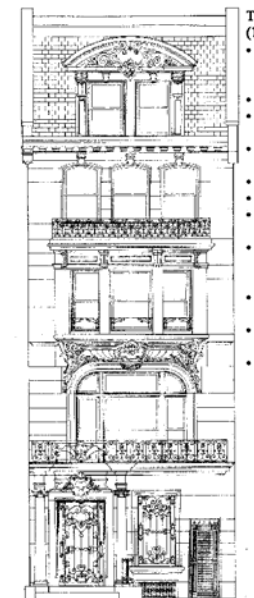
Former Harlem Club  
34 West 123<sup>rd</sup> Street  
Lamb & Rich, 1888-1889



1257-1265 Dean Street, Brooklyn  
Albert E. White, c.1892



### Beaux-Arts Style



#### The Beaux-Arts Style (1890-1920)

- Characterized by an academic classicism, symmetry of design, and an ordered, uniform appearance;
- Five stories high;
- Steep mansard roof with ornate dormers, or flat or low-pitched roof;
- White marble, limestone, or a light color brick facade;
- Bold, three-dimensional stone carving;
- Use of cartouches as ornament;
- Lacks high stoop, entrance door is one or two steps above the sidewalk;
- Main floor is often one floor above the entrance and usually has large windows with balconies;
- Double-hung and casement wood windows;
- Curved or three-sided projecting bay windows; and
- Sheet metal cornice with console brackets embellished with friezes.



NYC Chamber of Commerce  
Manhattan, James B. Baker 1901

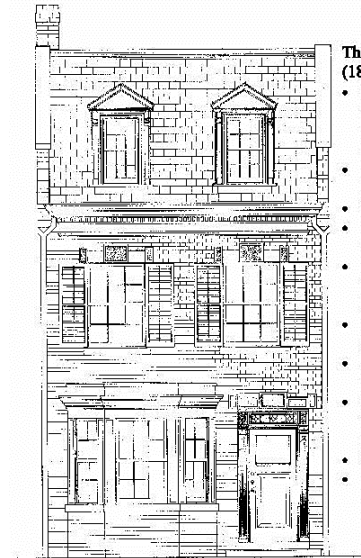


Cathedral Court, 44 Morningside Drive, Manhattan  
Schwartz & Gross, 1904



Colonial Revival  
1880 – 1930

## Colonial Revival Style



### The Colonial Revival Style (1880-1930)

- Characterized by the use of colonial design motifs, a combination of elements from the Federal and Greek Revival styles;
- Symmetrical red brick facade laid in Flemish bond;
- High stoop or simple steps;
- Stone trim around doorway and windows;
- Six or eight paneled wood door with leaded fanlight or rectangular sidelights and transom;
- Simple iron handrails and fences;
- Multi-pane, double-hung wood windows;
- Classical details often include urns, festoons, and broken pediments;
- Delicate, slender moldings; and
- Simple cornice.



Albemarle Terrace, Brooklyn  
Slee & Bryson, 1916-1917



The George Whitney House  
120 East 80<sup>th</sup> Street, Manhattan  
Cross & Cross, 1930

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