

Park Avenue Historic District Designation Report

April 29, 2014



Cover Photograph: Park Avenue, east side north of East 87th Street.
Christopher D. Brazee, October 2013

Park Avenue Historic District

Designation Report

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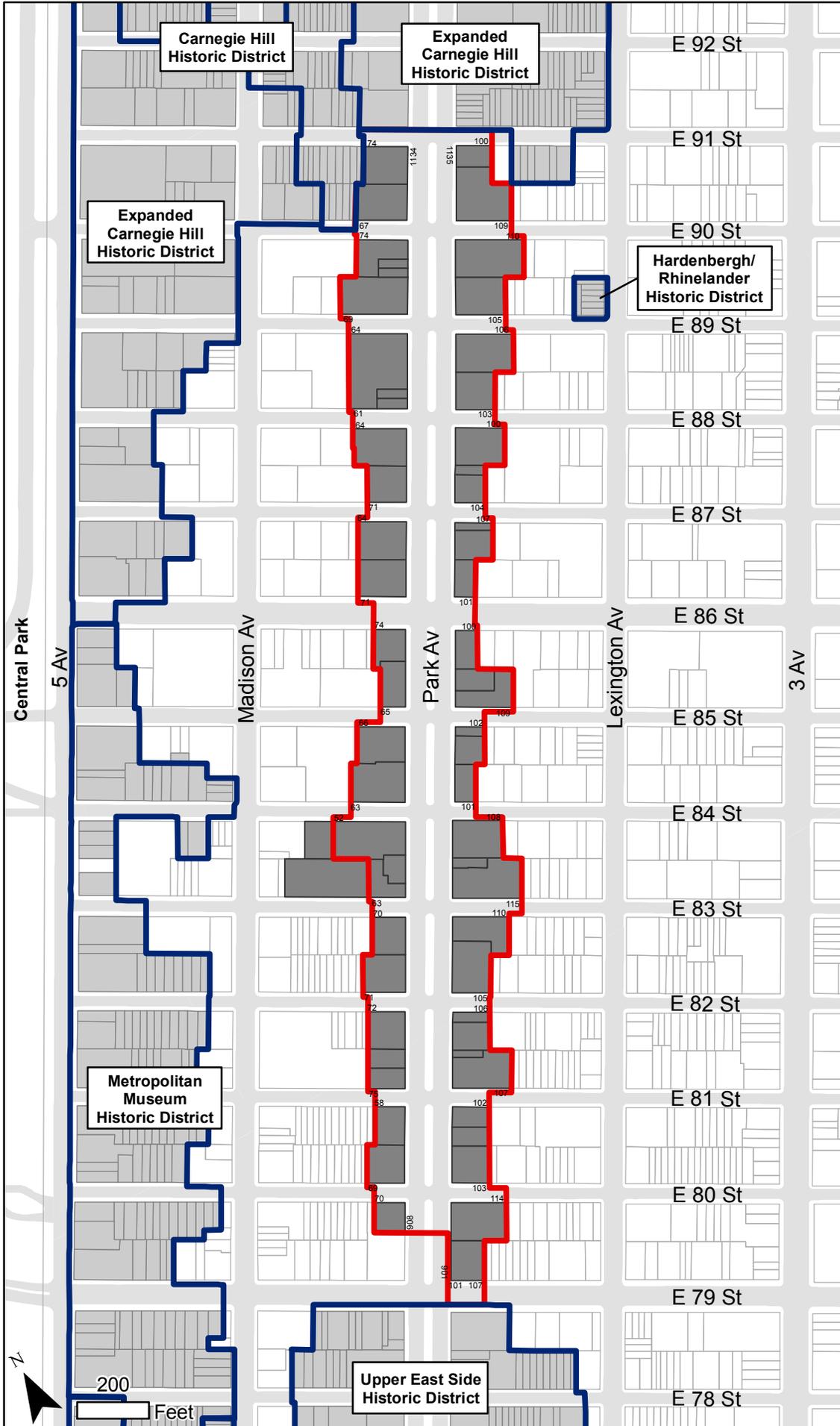
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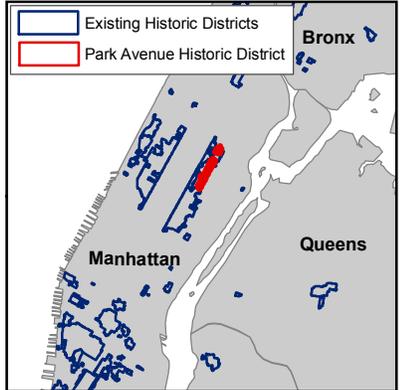
Park Avenue Historic District



Landmarks Preservation Commission
 Park Avenue Historic District
 Borough of Manhattan, NY
 [LP-2547]

Calendared: November 26, 2013
 Public Hearing: February 11, 2014
 Designated: April 29, 2014

- Boundary of Historic District
 - Tax Map Lots in Historic District
 - Boundaries of Existing Districts
 - Tax Map Lots in Existing District
- * Note: Map elements may not be to scale.



NYC
 Landmarks Preservation
 Commission

TESTIMONY AT THE PUBLIC HEARING

On February 11, 2014, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Park Avenue Historic District (Item No. 4). The hearing had been duly advertised in accordance with the provision of law. Sixty-five people spoke in favor of designation, including representatives of Council member Daniel Garodnick, Council member Ben Kallas, State Senator Liz Kruger and Congresswoman Carolyn Maloney, as well as the American Institute of Architects, Carnegie Hill Neighbors, Defenders of the Historic Upper East Side, East 83rd-84th Street Block Association, Friends of the Upper East Side Historic District, Historic Districts Council, Historic Park Avenue, Manhattan Community Board 8, Manhattan Community Board 11, New York Landmarks Conservancy, Preservation of Historic Park Avenue, Society for the Preservation of the City, and Congregation Da'at Elohim. A representative of the Archdiocese of New York spoke in favor of designation but asked that the district exclude buildings owned by the Church of St. Ignatius Loyola. Three representatives of the Park Avenue Christian Church spoke in support of designation and asked that the church annex (1010 Park Avenue) be identified as having no architectural style and that the congregation be allowed to develop this property. A representative of the Jewish Community Relations Council also spoke in support of designation and asked that the Park Avenue Christian Church be allowed to replace the annex with a new building. One person testified in opposition to designation of the district, a representative of the Real Estate Board of New York. The Commission received approximately 370 letters in support of designation. The owners of 1036 Park Avenue and 1125 Park Avenue requested that their buildings be excluded from the district. The Commission has also received six letters in support of including the Hunter College Campus Schools Building (1200 Park Avenue) in the proposed district and two letters asking that it be excluded. The Commission notes that during the course of consideration of landmarking the proposed Park Avenue Historic District some people have expressed their opinions (in support or in opposition) more than once through various forms of media.

PARK AVENUE HISTORIC DISTRICT BOUNDARIES

The Park Avenue Historic District consists of the properties bounded by a line beginning at the southeast corner of Park Avenue and East 79th Street, extending northerly across East 79th Street and along the eastern curbline of Park Avenue to a point formed by its intersection with a line extending easterly from the southern property line of 908 Park Avenue, then westerly across Park Avenue and along said property line, northerly along the western property line of 908 Park Avenue and across East 80th Street to its northern curbline, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 920 Park Avenue, northerly along said property line, easterly along the northern property line of 920 Park Avenue, northerly along the western property line of 930 Park Avenue and across East 81st Street to its northern curbline, westerly along said curbline to a point formed by its

intersection with a line extending southerly from the western property line of 940 Park Avenue, northerly along the western property lines of 940, 944 and 950 Park Avenue and across East 82nd Street to its northern curbline, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 960 Park Avenue, northerly along said property line, easterly along the northern property line of 960 Park Avenue, northerly along the western property line of 970 Park Avenue and across East 83rd Street to its northern curbline, westerly along said curbline to the westernmost edge of the 1899-1901 wing of the Loyola School at 978 Park Avenue (Block 1495, Lot 32 in part), northerly along a line following the westernmost edge of the 1899-1901 wing of the Loyola School, westerly along the southern property line of Block 1495, Lot 33 to a point formed by its intersection with a line extending southerly from the westernmost edge of the 1885-1900 Church of St. Ignatius Loyola at 990 Park Avenue (Block 1495, Lot 33 in part), northerly along said line to the southern curbline of East 84th Street, easterly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1000 Park Avenue, northerly across East 84th Street and along said property line, easterly along the northern property line of 1000 Park Avenue, northerly along the western property line of 1012 Park Avenue to the southern curbline of East 85th Street, easterly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1020 Park Avenue, northerly across East 85th Street and along said property line, westerly along a portion of the southern property line of 1036 Park Avenue, northerly along the western property line of 1036 Park Avenue and across East 86th Street to its northern curbline, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1040 Park Avenue, northerly along the western property lines of 1040 and 1050 Park Avenue to the southern curbline of East 87th Street, easterly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1060 Park Avenue, northerly across East 87th Street and along said property line, westerly along a portion of the southern property line of 1070 Park Avenue, northerly along a portion of the western property line of 1070 Park Avenue, westerly along a portion of the southern property line of 1070 Park Avenue, northerly along a portion of the westerly property line 1070 Park Avenue and across East 88th Street to its northern curbline, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1088 Park Avenue, northerly along said property line and cross East 89th Street to its northern curbline, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1100 Park Avenue, northerly along said property line, easterly along the northern property line of 1100 Park Avenue, northerly along the western property line of 1112 Park Avenue to the southern curbline of East 90th Street, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1120 Park Avenue, northerly across East 90th Street and along said property line, easterly along the northern property line of 1120 Park Avenue, northerly along the western property line of 1128 Park Avenue to the centerline of East 91st Street, westerly along said centerline to a point formed by its intersection with a line extending southerly from the western property line of 1144 Park Avenue, northerly along said line to the northern curbline of East 91st Street, easterly along said curbline and across Park Avenue to a point formed by its intersection with a line extending northerly from the eastern property line of 1133 Park Avenue, southerly across East 91st Street and along said property line and a portion of the eastern property line of 1125 Park Avenue, easterly along a portion of the northern property line of 1125 Park Avenue, southerly along a

portion of the eastern property line of 1125 Park Avenue and across East 90th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 1111 Park Avenue, southerly along said property line, westerly along the southern property line of 1111 Park Avenue, southerly along the eastern property line of 1105 Park Avenue and across East 89th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 1095 Park Avenue, southerly along said property line, westerly along the southern property line of 1095 Park Avenue, southerly along the eastern property line of 1085 Park Avenue and across East 88th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 1075 Park Avenue, southerly along said property line, westerly along the southern property line of 1075 Park Avenue, southerly along the eastern property lines of 1067 and 1061 Park Avenue and across East 87th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 100 East 87th Street, southerly along the eastern property lines of 100 East 87th Street and 1049 Park Avenue, westerly along the southern property line of 1049 Park Avenue, southerly along the eastern property line of 1041 Park Avenue and across East 86th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 1031 Park Avenue, southerly along said property line, easterly along the northern property lines of 1025 and 1021 Park Avenue, southerly along the eastern property line of 1021 Park Avenue to the northern curblin of East 85th Street, westerly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 1015 Park Avenue, southerly across East 85th Street and the eastern property lines of 1015 and 1009 Park Avenue, westerly along the southern property line of 1009 Park Avenue, southerly along the eastern property of 1001 Park Avenue and across East 84th Street to its southern curblin, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 993 Park Avenue, southerly along said property line, easterly along the northern property line of 983 Park Avenue, southerly along the eastern property line of 983 Park Avenue and across East 83rd Street to its southern curblin, westerly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 975 Park Avenue, southerly along said property line, westerly along a portion of the southern property line of 975 Park Avenue, southerly along the eastern property line of 969 Park Avenue, across East 82nd Street, and continuing along the eastern property lines of 957 and 951 Park Avenue, easterly along the northern property line of 941 Park Avenue, southerly along the eastern property line of 941 Park Avenue to the northern curblin of East 81st Street, westerly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 935 Park Avenue, southerly across East 81st Street and along the eastern property lines of 935, 929, and 925 Park Avenue to the northern curblin of East 80th Street, easterly along said curblin to a point formed by its intersection with a line extending northerly from the eastern property line of 911 Park Avenue, southerly across East 80th Street and along said property line, westerly along the southern property line of 911 Park Avenue, southerly along the eastern property line of 903 Park Avenue and across East 79th Street to its southern curblin, and westerly along said curblin to the point of the beginning.

SUMMARY

On Manhattan's Upper East Side, the Park Avenue Historic District contains approximately 64 buildings and extends from the northeast corner of 79th Street to 91st Street. This broad thoroughfare is distinguished by greater-than-average width and landscaped malls that divide the avenue into multiple lanes of north- and south-bound automobile traffic. These features, which accommodate the commuter railroad that travels below the surface, give this and other stretches of Park Avenue a unique appearance and character, contributing to its identity as a premiere residential address.

Laid out in the Commissioners' Plan of 1811 as Fourth Avenue, it became the route of the New York and Harlem Railroad in 1831, with double tracks running down the center. With the introduction of steam locomotives in 1837, the street was substantially widened from 100 to 140 feet. During the mid-1870s, as part of the Fourth Avenue Improvement, the tracks were sunk below street level, from 50th Street to 96th Street, and covered. To disguise the frequent ventilation openings, the center of the roadway was fenced off and landscaped. These malls, which were narrowed considerably by early 1930s, are one of district's most distinctive features. In the late 1880s, all of Fourth Avenue became officially known as Park Avenue, attracting construction of row houses and small apartment buildings. Among these structures, only a small number of examples survive, such as a Renaissance Revival style apartment building at 957 Park Avenue. In 1903, following one of the city's worst railroad accidents, the New York State Legislature banned steam locomotives in Manhattan. Electricity would quickly transform Park Avenue, making it attractive to upscale residential development. Though for a brief time, large private residences, such as the Reginald & Anna DeKoven and Louis Gouveneur & Natalie Bailey Houses (both New York City Landmarks) were built, the vast majority of buildings were speculative apartment houses.

The earliest high-rise apartment house in the district was 925 Park Avenue, designed by Delano & Aldrich in 1907-08, at the northeast corner of 80th Street. Many subsequent buildings would follow this model, adopting tasteful variants of the classical style, including Renaissance Revival, Georgian Revival, and Colonial Revival. These buildings were by well-known apartment house designers, including Schwartz & Gross, George F. Pelham, George & Edward Blum, and Rosario Candela. The largest number dates to 1924, when approximately seven buildings were completed. Many were designed with Medieval Revival style ornament, particularly in the late 1920s, when a new Multiple Dwellings Law was passed, encouraging setbacks which were frequently used as private terraces and penthouses. The district also contains two church complexes: St. Ignatius Loyola (a New York City Landmark) and the Park Avenue Christian Church, originally the South Reformed Dutch Church. Following the end of the Second World War, four Modern-style apartment buildings were erected. These structures maintain the avenue's signature street wall, while incorporating such mid-20th-century modern features as ceramic panels and travertine marble. Despite examples of recent construction and window replacements, like the Upper East Side and Carnegie Hill Historic Districts which it adjoins and extends, this boulevard remains one of New York City's best known and most recognizable residential corridors.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE PARK AVENUE HISTORIC DISTRICT

Origins of Park Avenue

On Manhattan's Upper East Side, the Park Avenue Historic District extends from the northeast corner of 79th Street to the south side of 91st Street. Originally known as Fourth Avenue, this broad thoroughfare is distinguished by greater than average width and landscaped malls that divide the street into multiple lanes of north- and south-bound automobile traffic. These features, which accommodate the railroad that travels below the surface, give this section of Park Avenue a unique appearance and character, contributing to its identity as a premiere residential address.

Until the first decades of the 19th century, most of the Upper East Side was farmland. The south blocks were originally part of the Commons Lands, owned by the City of New York, and the north blocks (above 84th Street) were part of the Harlem (Harlaem) Commons, owned by the Freeholders and Inhabitants of Harlem until the New York State Legislature required that it be sold in 1825. New York's Common Lands, on the other hand, were surveyed for the Common Council by Casimir Goerk in 1785-96.¹ Goerk proposed dividing the area into five-acre blocks with the three main north-south arteries identified as the East, Middle, and West Roads. The East Road, the precursor to Park Avenue, would have extended from 42nd Street to 84th Street. With the adoption of the Commissioners' Plan in March 1811, which organized most of Manhattan into a regular grid of numbered streets and avenues, the East Road became Fourth Avenue.²

Two decades later, Fourth Avenue became the route of the New York & Harlem Railroad. Later part of the New York Central Railroad and now part of the Metro-North Commuter Railroad, it was one of the earliest railroads in the United States. In April 1831, the New York State Legislature authorized a resolution permitting a single or double track "from any point on the north bounds of Twenty-Third street to any point on the Harlem River, between the east bounds of the Third Avenue and the west bounds of Eighth Avenue."³ The owners chose Fourth Avenue and by 1834 horse-drawn cars were travelling between Prince Street and East 86th Street,⁴ where a rural village known as Yorkville had "500 inhabitants, 70 dwelling houses."⁵ By 1837, a 596-foot-long tunnel was dug through Prospect Hill (also known as Mount Prospect or Mount Pleasant), between what would later become East 92nd Street and 95th Street. This was one of the highest points on the East Side of Manhattan and the tunnel, cut through solid rock, was touted as an impressive feat of engineering. In 1839, *The North American Tourist* commented: "No stranger, traveler, or sojourner in New-York should omit to visit this spot and

¹ Hilary Ballon, ed. *The Greatest Grid: The Master Plan of Manhattan* (New York: Columbia University Press, 2012), 22.

² One of the first maps to incorporate a section of Fourth Avenue, from 15th to 23rd Streets, was Thomas H. Poppleton's Plan of the City of New York, published in 1817. See I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1915-28). Electronic reproduction, v. 1-4 (New York: Columbia University Libraries, 2008), 1000.

³ "Alice I. Birell vs. The NY & Harlem Railroad Company and The NY Central and Hudson River Railroad," *United States Supreme Court Records and Briefs*, October Term, 1904, No. 202. 9, viewed online at googlebooks.com.

⁴ The Common Council voted to open 79th and 86th Streets in 1827. See Stokes, 1669; Anthony Lofaso, *Origins and History of the Village of Yorkville in the City of New York* (Xlibris, 2010), 32.

⁵ Orville Luther Holley, *A Gazetteer in the State of New York* (New York: J. Disturnell, 1842/43). 435.

examine the tunnel, and the expensive works connected to it.”⁶ At the northwest corner of 93rd Street, a spacious two-story hotel was erected to attract passengers to the new railroad. The \$8,000 facility was described as “commanding a view of the surrounding country, Hell-gate, and the East River, that has no equal on the island.”⁷ Within the grounds was the proposed site of Observatory Place, one of five public squares envisioned by the Commissioners’ Plan. The proximity of Central Park, however, made the 26-acre public space unnecessary and in 1865 the idea was abandoned.⁸

In 1837, Fourth Avenue was widened from 100 to 140 feet. This change coincided with the introduction of steam locomotives, making Fourth Avenue, temporarily, less attractive to commercial and residential development. Not only was the railroad a nuisance, with trains running at close intervals, but there were frequent collisions with pedestrians and animals. In the 1831 charter, the city required that any obstruction or impediment to the street’s public use be quickly remedied and several significant improvements were made. For instance, the open rail cut that originally ran through Murray Hill was altered in various ways, adding bridges and parapets and finally, after it was partially roofed over in the 1850s, modest landscaping. Intended “for the rest and recreation of the public and the adornment of the avenue,” these modest parks were initially financed with tax assessments.”⁹ In recognition of these changes, by 1860 the blocks between 34th Street and 38th Street were commonly called Park Avenue.

The Fourth Avenue Improvement

Grand Central Depot (John B. Snook, demolished) opened on East 42nd Street in November 1871. It was built by Cornelius Vanderbilt’s New York Central Railroad, which merged with the Hudson River Railroad in 1869. Behind the masonry depot stood an iron-trussed train shed, as well as open rail yards that extended as far north as 51st Street. Though footbridges linked some cross-town streets, one midtown resident complained that the railroad “cuts the city in two its entire length, and stretches, unpaved, ungraded, and is given over to the hundreds of locomotives that continually dash up and down, the richest district of New York.”¹⁰

Legislation, passed in 1872, required that the tracks be sunk below street level. Known as the “Fourth Avenue Improvement,” trains entered a “covered way” at 56th Street, extending as far as 96th Street. Planned by the Board of Engineers, including Isaac C. Buckhout, chief engineer of the Harlem Railroad, W. L. Dearborn and F. S. Curtis, these iron-beamed tunnels were built with large ventilation openings to discharge smoke from passing trains. Construction began in the fall of 1872. *The New York Times* reported: “the progress of the work of sinking the railroad tracks on Fourth Avenue [was] anxiously watched by residents and property owners along the line of this much needed improvement.”¹¹

⁶ Completed in 1837, various sources claim that the Prospect Hill Tunnel is the oldest railroad tunnel in the United States.

⁷ *New York, as it is, in 1834* (New York: J. Disturnell, 1834), 22. Also see: *Expanded Carnegie Hill Historic District Designation Report* (LP-1834) (New York, 1993), essay by David M. Breiner, 8.

⁸ *Laws of State of New York*, 88th Session (1865), chapter 135, 238. Observatory Place was projected to extend from 89th to 94th Streets, from Fourth to Fifth Avenue.

⁹ *Papers on Appeal from Order and Judgment*, Supreme Court of the State of New York (c. 1934), 253, viewed online at googlebooks.com.

¹⁰ Quoted in Sam Roberts, *Grand Central: How a Train Station Transformed America* (Grand Central Publishing, 2013), 61.

¹¹ “Fourth Avenue Improvement,” *The New York Times*, July 14, 1873, 8.

Completed in 1875, the cost of the tunnel was shared by the railroad and the City of New York, which anticipated increased tax receipts from future development.¹² Initially, several passenger stations were planned, including one at 86th Street, which opened in May 1876.¹³ These stations, however, were hardly used. Area residents more likely preferred the elevated railway, which began regular service along Third Avenue, with stations at 76th, 84th, 89th and 99th Streets, in December 1878. A subsequent elevated railway, along Second Avenue, opened in March 1880. Unlike the New York Central Railroad, which terminated at Grand Central Depot, the Second and Third Avenue els continued south, serving neighborhoods below 42nd Street.

Late 19th-century Urbanization

With the tracks now hidden from sight, Fourth Avenue was perceived differently. The *Real Estate Record and Builders' Guide* commented: "From Fifty-sixth to Ninety-Sixth Street, a distance of two miles, the avenue presents a particularly grand appearance from its extraordinary width of one hundred and forty feet and from the really artistic manner in which its surface has been graded and regulated."¹⁴ The same writer, however, criticized the ventilation openings which, where they occur, discouraged better homes and the turning of east and west-facing "avenue lots" into north-south "street lots." This may explain why certain buildings are oriented towards the avenue, whereas others face the narrower, numbered streets.

One of the first institutions to acquire property on Fourth Avenue was the Church of St. Ignatius Loyola. Established as St. Lawrence O'Toole in 1851, the congregation originally owned property on both sides of the railroad tracks, erecting a modest church on 84th Street, between Fourth and Madison Avenues, in 1854. A major expansion, conceived in the 1880s, was noteworthy because at least two of the buildings were intended to face the avenue. Though construction of the church was delayed until the 1890s, a four-story parish house/residence hall by the prolific ecclesiastic designer P. C. Keely was completed at 980 Park in 1883. Though the front stairs were removed by the 1960s, it was one of the first significant structures to be entered from the avenue.

In the mid-1880s, two Yorkville congregations constructed buildings on Fourth Avenue. The first was the Park Avenue Methodist Church. Originally located at Third Avenue and 85th Street, it moved to the southeast corner of Park Avenue and 86th Street in 1884. Designed in the Medieval Revival style by J. C. Cady and Company, this stone building was later replaced by 1035 Park (Henry C. Pelton, 1925-26), an apartment house. At the time, the church moved to a new building on the adjoining lot at 106 East 86th Street (not part of the historic district). The Protestant Episcopal Church of the Redeemer, which moved from 230 East 85th Street to the southwest corner of Park Avenue and 82nd Street in the late 1860s, commissioned a Gothic Revival style structure from W. H. Wood in 1887-88. Later known as the Church of the Holy Nativity, and also the Church of the Redeemer, the building was sold in circa 1914. The site is currently occupied by 950 Park (James E. R. Carpenter, 1919-21), a 13-story apartment building.

¹² "The Sunken Tracks to Harlem," *New York Tribune*, June 22, 1875, 2.

¹³ The 86th Street station was closed by 1903. See: <http://www.columbia.edu/~brennan/abandoned/86st.html>

¹⁴ *Real Estate Record and Builders' Guide*, December 15, 1877, 1.

First Stages of Residential Development

In the late 1880s, additional steps were taken to improve Fourth Avenue's character. Assessments were imposed to pave 72nd Street to 96th Street, and in March 1887 the Board of Alderman voted to rename the blocks north of 42nd Street, Park Avenue.¹⁵ During this period, many Manhattan avenues were similarly renamed. Eleventh Avenue became West End Avenue in 1880 and Eighth Avenue became Central Park West in 1883. While these names helped distinguish the Upper West Side from midtown, this wide boulevard gained a single identity, extending from 34th Street in midtown to 96th Street on the Upper East Side.¹⁶ Furthermore, Park Avenue was distinguished by a landscaped median, an almost continuous strip planted with "green grass, trees and shrubbery, between the streets."¹⁷

These changes led to the construction of numerous residential structures and by the start of the 20th century few vacant lots and frame structures remained. These sites were developed with an assortment of masonry row houses and small apartment buildings. While groups of three- and four-story rowhouses were entered from stoops that faced the avenue, the first generation of multiple dwellings often had retail spaces at the ground floor level and were given colorful names, such as the Alvarado at 911 Park, the Niagara (1885) at 71 East 87th Street, and the Meteor at 1100-06 Park (all demolished).

In the district, several early apartment buildings survive, including 957 Park (John Hauser, 1898-99) at the southeast corner of 82nd Street. This building was originally part of a group of four nearly identical Renaissance Revival tenements. All were built with buff brick and commercial storefronts, though this corner building, which initially contained a saloon, was entered from the south side of 82nd Street.

Electricity Transforms Park Avenue

Despite significant improvements at street level, hundreds of trains traveled beneath Park Avenue each day. While the trains might no longer be visible from the street, the railroad tunnel continued to have a detrimental effect on daily living conditions. In 1899, a new resident complained:

...we try to shut our eyes, as well as our ears, not to mention our noses, for every two minutes, and sometimes oftener, during the whole twenty-four hours, does there issue forth from those great black holes so cleverly concealed by the green shrubbery, not only the most horrid noises, but also volumes of smoke, and the most horrible odors imaginable, in which sulphur seems to be predominating perfume.¹⁸

A succession of fatal collisions confirmed that operating steam-powered trains in dark tunnels was dangerous and major steps were needed to improve public safety. The last of these accidents—the worst in New York City history—occurred in January 1902. Fifteen people were killed and a year later the New York State Legislature banned steam locomotives in Manhattan,

¹⁵ James Trager, *Park Avenue: Street of Dreams* (New York: Athenaeum Books, 1990), 29.

¹⁶ Two weeks later, in mid-March 1888, the north section of Fourth Avenue was similarly renamed, from 96th Street to the Harlem River. Below 34th Street, Fourth Avenue was renamed Park Avenue South in 1959.

¹⁷ *Kings' Handbook of New York City* (New York: Moses King, 1892), 196.

¹⁸ "The Park Avenue Tunnel," *The New York Times*, July 20, 1899, 6.

south of the Harlem River. The New York Central Railroad had anticipated this change and responded with the gradual introduction of electric engines. Testing began in 1904 and by the end of 1906 the first suburban trains were operating, with service extended to North White Plains and Croton by 1915.¹⁹

Electricity transformed Park Avenue, making it, almost overnight, one of Manhattan's most desirable residential corridors, attracting construction of both "high class apartments" and, for a brief time, large private mansions. Probably the first was commissioned by brewer George Ehret who lived on the southeast corner of 94th Street, from the late 1870s to 1928.²⁰ At the summit of Prospect Hill, this elevated setting offered superb vistas and the depth of the rail tunnel minimized contact with engine smoke and noise. *The New York Times* later described his neo-Grec style mansion as the "first fine residence on Upper Park Avenue"²¹ and many prominent families followed his lead. As late as 1916, the *Real Estate Record and Builders' Guide* reported:

The advent of the apartment house has not injured the prestige of Park Avenue from the viewpoint of the dwellers in private houses, however, as proved by the fact that a number of handsome residences have recently been completed and others are now in the course of construction...These houses compare favorably with those on Fifth Avenue."²²

Within the district, two surviving structures were built as private residences. Both were erected prior to the First World War and date from the first phase of high-rise apartment construction. The Reginald & Anna DeKoven House, 1025 Park (a New York City Landmark), was built in 1911-12. Commissioned by a popular composer of light opera, it is an impressive early work by John Russell Pope, who later designed the National Gallery of Art in Washington, D. C. Faced with brick and limestone, this four-story building has semi-hexagonal bay windows and Jacobean Revival details. Two years later, in 1914, the Lewis Gouveneur & Natalie Bailey Morris House (a New York City Landmark) was completed at the southeast corner of 85th Street. This distinctive red brick mansion was designed by Ernest Flagg. Both houses were built on property that had been purchased from Amos R. E. Pinchot, a lawyer who lived at 1021 Park (Hunt & Hunt, 1910, demolished by 1930), at the northeast corner of 85th Street. *The New York Times* called Pinchot a neighborhood "pioneer," who not only built a "handsome residence" for himself but purchased "considerable property nearby by protective purposes."²³

Patterns on Park Avenue

The great majority of buildings in the district are apartment houses. Constructed mainly between 1907 and 1930, speculative real estate developers assembled large corner sites where structures of greater height and bulk were permitted. These firms generally hired architects who

¹⁹ Trager, 51.

²⁰ The site is now occupied by 1192 Park.

²¹ Ibid.

²² "Current Building Operations," *Real Estate Record and Builders' Guide*, January 15, 1916, 112.

²³ "Church Site in Park Avenue Deal," *The New York Times*, January 10, 1909, 16.

specialized in residential construction and these buildings are notable for their aesthetic consistency and gracious floor plans.

Multiple dwellings first gained popularity in New York City in the 1870s. Once associated with the poor and working class, by the early 20th century any lingering stigma associated with this kind of residence had disappeared. Many luxurious examples date from the 1880s, with some reaching as tall as 12 floors. Though the height of apartment building was briefly capped at 80 feet in 1885, the Tenement Act of 1901, which regulated all types of multiple dwellings, limited the height of future construction to 1½ times the width of the street. Consequently, much taller structures were possible on wide streets like Broadway and Park Avenue. This legislation also made corner lots more valuable since buildings could occupy 90 rather than 70 per cent of the lot.²⁴

On average, the exterior walls are 15 stories tall and have no setbacks, establishing predictable box-like forms that parallel the avenue and extend along the side streets. Aside from a few institutions and older residential buildings, this approach established an almost continuous street wall, one of nearly unbroken uniformity. As a result, visual continuity and aesthetic coherence is one of Park Avenue's most identifiable characteristics.

The material of choice was always brick. Not only was it low in cost, but specific shades and colors were sometimes used to visually separate one apartment house from the next. Textured brick was popular and a few early buildings have distinctive surface treatments, such as 929 Park (Blum & Blum, 1912-13) and 960 Park (D. Everett Waid and J. E. R. Carpenter, 1911-12), which is distinguished by brown brick and deeply-recessed mortar joints. In the 1920s, facades become slightly more colorful, incorporating terra-cotta, cast stone and textured brick. Elevations occasionally juxtapose different-colored materials, such as at 1021 Park (Rosario Candela, 1929), which has diaper-work patterning in red and black brick, or at 1001 Park (Pennington & Lewis, 1928-29), which juxtaposes honey-colored brick with vertical rows of limestone or cast-stone window bays.

Most of the buildings are fireproof steel-framed structures that provided hotel-like amenities, such as furnished lobbies, uniformed doormen, and elevator operators. Individual apartments were quite large, sometimes one residence to a floor, many with private elevators and foyers, and as many as 18 rooms. Dumbwaiters, which were often part of private mansions, were replaced by spacious service elevators. Such conveniences, as well as the absence of retail space on the ground floor, helped differentiate these buildings from tenements and flats. Many incorporated professional offices, often leased to doctors, with private street entrances. Few buildings, however, were given a name. Though one writer contended that “the vocabulary of good names” was close to being exhausted, this choice probably had more to do with Park Avenue's growing stature and prestige.²⁵

Park Avenue's developers catered to the upper class, many of whom were moving to New York City or were looking to give up the responsibility of maintaining a private home. While some were co-operatively-owned and “organized of congenial people—not always intimate acquaintances, but people who could pass examination for the average social club,”²⁶

²⁴ “Tenement House Act,” *The Revised Statutes, Codes and General Laws of the State of New York*, Volume 1 (New York, 1905), 941, viewed online at googlebooks.com; Michael Montgomery, “Keeping The Tenants Down: Height Restrictions and Manhattan's Tenement System, 1885-1930,” *Cato Journal* (2003), 506-07; see <http://object.cato.org/cato.org/files/serials.cato-journal/2003/1/cj22n3-7.pdf>

²⁵ “New Work on Park Avenue,” *Real Estate Record and Builders' Guide*, March 2, 1912; Christopher Gray, “What Are Dakota and Montana Doing in New York?,” *The New York Times*, September 28, 1986, R7.

²⁶ “Financing the Co-operative Ideal,” *The New York Times*, May 26, 1907, S5.

most were originally planned as rentals that only the most affluent families could afford. In 1927, for instance, the average net income along the avenue was estimated to be \$75,000 a year, or over a million dollars today.²⁷ At this level, all but the wealthiest New Yorkers—generally individuals listed in the annual social register—were excluded.

Despite increased diversity in the second half of the 20th century, rumors of racism and anti-Semitism have persisted, especially in buildings that have been converted to co-ops. In June 1961, the City Commission on Human Rights claimed that many “high-priced cooperatives on the Upper East Side” were “fortresses of anti-Semitism and monumental symbols of discriminatory exclusion based upon racial or ethnic diversity.” Under the Fair Housing Practices Law, adopted in 1957, it found that the owners of 1001 Park had denied the president of Temple Emanuel the “right to purchase a cooperative apartment because of religion.”²⁸ Two decades later, in 1981, the owners of 1120 Park also opposed a sale to the New York Public Library for its president on the grounds that they would not be able to “screen the credentials” of this and future individuals. A board member told *The New York Times*: “The way things are going these days it’s very likely that the president of the library could be a member of a minority group... we’ve got to protect our investments. With a member of minority group living in the building the value would go right down like that.”²⁹

Construction Begins

The earliest high-rise apartment house on Park Avenue was 925 Park, built in 1907-08.³⁰ Located at the northeast corner of 80th Street, this 14-story structure was an early work by Delano & Aldrich, who later designed 1040 Park (1923-24) at the northwest corner of 86th Street. Faced with tan brick, limestone and terra cotta, the tripartite elevations are sparingly embellished with straightforward classical details, including keystones, corbels, and occasional pediments. According to the *Architects’ and Builders’ Magazine*, “The elevation... is broad and simple in its general effect, depending rather upon the disposition of the openings and its broad wall surfaces, than upon excessive ornament. The principal note of decoration is given by the iron balconies and their supporting brackets.”³¹

Along Park Avenue, many buildings followed this understated model and were designed in tasteful variants of the classical style, including Renaissance Revival, Georgian Revival, and Colonial Revival. Since the mid-1880s, when the Villard Houses (1882-85, a New York City Landmark) were completed, this style had been favored by affluent New Yorkers, shaping the design of both privately-built houses and apartment buildings. Since most multiple dwellings are built on speculation, carved and cast ornament was used sparingly to enliven the elevations and highlight specific design elements around the main entrance or on the uppermost floors.

Bing & Bing owned and built at least seven buildings in the district—the most by any developer. Founded by the brothers Leo Bing and Alexander M. Bing around 1906, this

²⁷ Irwin, 25.

²⁸ “City Charges Bias To Park Ave. Coop,” *The New York Times*, October 4, 1962, 1. Actress-singer Barbara Streisand made similar claims against the owners of 1021 Park in 1969. See “Miss Streisand Charges Bias Co-op Rejection,” *The New York Times*, December 2, 1969, 57.

²⁹ “Public Library Seeks to Buy Apartment for Its President,” *The New York Times*, November 22, 1981, 46.

³⁰ Christopher Gray, “863 Park: One of the Oldest Luxury Apartment Houses on Park,” *The New York Times*, July 12, 1998, viewed online.

³¹ *Architects’ and Builders’ Magazine* (March 1909), 258. Unlike subsequent Park Avenue buildings, 925 Park had duplex, triplex, and bachelor apartments.

important firm remained in business until the 1970s and was known by various corporate names, including the Akron Realty Company. Trained as lawyers, they were particularly active before the First World War, erecting at least four buildings in the district—each by a different architect. Schwartz & Gross designed their first project here, 970 Park (1911-12), a 14-story Georgian Revival style building at the southwest corner of 83rd Street. During their 40-year partnership, Simon and Arthur Gross produced 12 buildings in the district, the most by any architect.

Among Bing & Bing's more notable projects was 903 Park, built in 1912-13. It was designed in the Renaissance Revival style by Robert T. Lyons, architect of 955 Park (1915), and Warren & Wetmore, the co-designer of Grand Central Terminal (1913, a New York City Landmark), which was nearing completion during the construction of 903 Park. Located at the northeast corner of 79th Street, this 210-foot tall structure, which was once described as the world's "highest apartment building," has an arched entrance and a prominent copper cornice—features commonly associated with the architecture of the Italian Renaissance. A building of considerable luxury, it was planned with a single residence per floor. Each apartment had a 20-by-40 foot living room, five bathrooms, and six servants' rooms.

In 1915, Fenlo Realty, a subsidiary of Bing & Bing, commissioned 1000 Park from the celebrated architect Emery Roth, who later also designed 1009 Park (1923-24), between 84th and 85th Streets, and 1112 Park (1926) at 90th Street.³² Born in Hungary, Roth moved to New York City in 1895 and designed numerous apartment buildings throughout the Upper East and Upper West Sides. Though much of the work he produced during his prolific career is classical, 1000 Park is Gothic Revival. This style was probably chosen to complement the recently-completed Park Avenue Christian Church, which it adjoins. Faced with brown brick, the recessed entrance is flanked by small statues representing a medieval warrior and builder with drafting tool, while the rest of the facade is enlivened by small animal reliefs, oversized crowns, grimacing grotesques, coats of arms, and elaborate foliated moldings.

The 1920s

Construction quieted during the First World War, but resumed in 1919 with 1049 Park (Mills & Bottomley, 1919-20), near the southeast corner of 87th Street. Designed in the Georgian Revival style, this 14-story brown brick building was awarded a gold medal by the New York chapter of the American Institute of Architects in 1922. Subsequent activity would reach a high point in 1924, when about seven new buildings were completed in the district. During this busy decade, a new roster of developers were active, some which hired architects who already had work on the avenue or in other apartment house districts. Among the largest was 1088 Park (Mott B. Schmidt, 1924-25), a 15-story cooperatively-owned building that faced the avenue, as well as, in part, 88th and 89th Streets. Commissioned by publisher Robert J. Cuddihy, this immense Renaissance Revival style structure featured a 100-by-100 foot "Italian Garden," a rare amenity in the district and a precursor to the nearby courtyard at 1185 Park (1929, part of the Expanded Carnegie Hill Historic District).

Architectural ornament became more eclectic in the 1920s, making it more difficult to assign stylistic labels to buildings, 1040 Park Avenue, for instance, dates to 1923-25. Designed by Delano & Aldrich, the tan brick and limestone elevations are enlivened by unusual sculptural elements. Ostensibly Renaissance Revival, this understated and well-proportioned building has

³² Roth received his first commission from Bing & Bing, 618 West 136th Street, in 1900. They also collaborated on 570 Park (1915-16), 1009 Park (1923-24), and possibly 1112 Park (1926)

an arched entrance and rusticated base but is without a traditional cornice. Of particular interest is the stylized frieze that alternates images of upright tortoises and leaping hares (that resemble swags), as well as angled vertical elements that suggest simplified Gothic piers, or possibly, forthcoming Art Deco style motifs.

Many of these buildings have Medieval Revival style ornamentation, echoing European architecture of the 12th to 16th centuries. For instance, 1070 Park (Schwartz & Gross, 1927-28) at 88th Street, 975 Park (J.M. Felson, 1928-29) at 83rd Street, and 1021 Park (Rosario Candela, 1929) at the northeast corner of 85th Street, are brick-faced structures with limestone entrance porticos that incorporate pointed arches and drip moldings, elements frequently associated with the late Gothic, Tudor, and Elizabethan styles. Of particular interest is 1100 Park Avenue (De Place & Juster) at the northwest corner of 89th Street. Built for developer Samuel Silver, who is identified by the initial “S” above the Corinthian-style pilasters, this brownish brick structure has asymmetrical massing that draws attention to the south corner where a continuous terra-cotta molding rises to a figure of a winged griffin.

This trend also influenced the alteration of two 1887 tenements: 1080 Park (1927) and 1082 Park (1925). The latter building, redesigned in the Mediterranean Revival style by Augustus N. Allen, architect of John Campbell’s apartment in Grand Central Terminal, is considerably more ornate, distinguished by spiral columns and vibrantly-colored terra-cotta details. These adjoining buildings are among the last structures on Park Avenue with commercial storefronts.

Penthouse living also became fashionable in the 1920s. In a contemporary essay devoted to Park Avenue, journalist Will Irwin wrote that this type of residence was, a:

Final touch of strange luxury...twenty inhabited stories above ground, the circle swings full turn; the tenant has achieved a detachment and exclusiveness impossible to any dwelling set on the ground. There are no neighbors to right and left; only the tinted air of Manhattan. Though hundreds of strangers dwell just underfoot, his only connection with his 6,000,000 fellow citizens is the opening to his private elevator shaft.³³

The district’s first apartment house to offer this amenity may have been 1105 Park (Rosario Candela, 1922-23), at the northeast corner of 89th Street. This 14-story building was one of Candela’s earliest works. Commissioned by developer Michael E. Paterno, who built at least three subsequent buildings in the district, it featured a seven-room “roof garden apartment” that was described in advertisements as promising a “Beautiful outlook.”³⁴

One of first penthouses to gain notoriety was located at 1040 Park. Though the top floor, like many others, had been planned as servants’ quarters, it was transformed by magazine publisher Condé Nast into part of a 5,000-square-foot duplex. Nast’s residence had relatively little architectural expression on the exterior, but later buildings, such as 1095 Park (Schwartz & Gross, 1929-30), were planned with multiple setbacks that functioned as terraces. These tiered structures conformed to a new Multiple Dwellings Law, passed by the New York State Legislature in May 1929. Arthur Gross, of the firm Schwartz & Gross, commented the following year: “The new law has enabled us to provide a greater number of set-backs, which, in turn, have

³³ Will Irwin, “The Melting Pot of the Rich,” *New York Herald Tribune*, March 27, 1927, SM14.

³⁴ Advertisement for 1105 Park Avenue, *New York Sun*, April 10, 1926, 28.

made possible a more extensive use of the popular terrace style of construction... These terraces lend a garden effect to the general design.”³⁵

With more attention paid to the upper floors, architects began to incorporate the roof-top water tanks into their designs. Required by law, these large wood containers supply residents with fresh water and fire protection. The district’s first building to enclose this feature was possibly 1085 Park (Schwartz & Gross, 1927-28) at 88th Street, which originally was hidden by pavilion resembling a triumphal arch. In buildings that incorporated penthouses, such as 941 Park (Schwartz & Gross, 1927-28), disguised tanks were generally located on the roof of the uppermost level. While this requirement raised the height of the pavilion and made it somewhat more conspicuous, in 1929 architects took steps to integrate these structures into the stepped elevations, allowing a tank enclosure to sometimes function as the building’s apex or crown. Noteworthy examples include: 1095 Park (Schwartz & Gross, 1929-30), 1100 Park (De Pace & Juster, 1929-30), and 1021 Park (Rosario Candela, 1929). *The New York Times* called this trend a “dominant note of the architectural scheme,” saying that these tanks had become “the final ascent of the whole grandiose design.”³⁶

The Art Deco style influenced the design of several buildings in the district. The earliest was 940 Park at the northwest corner of 81st Street. George & Edward Blum, also the designers of 929 Park (1913) and 1075 Park (1921-22), had a proclivity for pattern and color. The 15-story rusticated brick elevations of 940 Park are embellished with various types of stylized ornament, some possibly influenced by Meso-American sources. On 81st Street, however, the space above the main entrance is decorated with iron grilles, including gilt images that resemble the three graces, as well as a nude female dancer. These playful additions recall the work of French designer Edgar Brandt, who recently completed the ironwork for the Madison Belmont Building (1924-25, a New York City Landmark) at 181 Madison Avenue. Also worth noting is the quirky metalwork in the 14th-story balconies that incorporate images of children tending gardens.

The last apartment house in the district constructed prior to the Great Depression was 944 Park, between 81st Street and 82nd Street. Sixteen stories tall, it was constructed in 1929-30 for developer Samuel Silver, who was simultaneously building 1100 Park. Located mid-block, 944 Park replaced the Messina, a seven-story apartment house, and was designed with single-floor residences. George F. Pelham (or possibly his son George F. Pelham, Jr.), who was responsible for four buildings in the district, served as architect. In contrast to earlier Pelham designs, 944 Park is a handsome, if restrained, example of the Art Deco style. Characteristic features include a textured tan brick facade with elongated brick piers, as well as stylized pilasters and terra-cotta reliefs that suggest “frozen fountains.”

Park Avenue’s rapid transformation generated considerable attention from the media in the late 1920s. Irwin observed:

Park Avenue is a recent and sudden phenomenon ... Returning in 1919 we heard for the first time the name of Park Avenue as a synonym for wealth ... every month some member of the “exclusive set” was giving up his mansion on Fifth Avenue or the near East Seventies and buying a “duplex” in a Park Avenue apartment house.³⁷

³⁵ “Promises City of Terraces, Many Towers,” *New York Herald Tribune*, March 9, 1930, E2.

³⁶ “Water Tanks on the Skyline Now Do Service To Beauty,” *The New York Times*, October 13, 1929, section IX, 4.

³⁷ Irwin.

The New York Times, likewise, called Park Avenue the “World’s Greatest Residence Street” and the *Brooklyn Eagle* described it as the “Most Exclusive Residential Avenue in the World ... beautifully laid out and the last work in modern architecture.”³⁸ In the *New Republic*, economist Stuart Chase scrutinized the avenue’s rapid ascendance, calling it the “ne plus ultra of wealth,” but he also critiqued the unvarying character of the streetscape, calling it “one great cube of masonry after another in almost unendurable monotony.”³⁹ Paul Goldberger, architecture critic for *The New York Times* would later praise the blocks north of 70th Street: “Here, Park Avenue works...the scale is right—the ambience is dignified and classy, in spite of the bigness of it all.”⁴⁰

Houses of Worship

The district contains two religious complexes. Located on the west side of the avenue, these houses of worship stand one block apart, at 980 Park and 1010 Park, on the southwest corners of 84th and 85th Streets. While St. Ignatius Loyola had been a fixture in Yorkville since 1850s, the Park Avenue Christian Church dates to 1911, following the electrification of the railroad and the beginnings of high-rise construction. At the time, two other churches were located in immediate area—the Park Avenue Methodist Church and the Church of the Redeemer. By 1925, however, these churches were replaced by apartment buildings and only St. Ignatius Loyola and the Park Avenue Christian Church remained.

Originally known as the parish of St. Lawrence O’Toole, this Roman Catholic church was incorporated under the name S. Ignatius Loyola, who founded the Society of Jesus (the Jesuits) in Rome in 1541. Though work on a much larger edifice was begun in 1884, following significant delays the upper church was constructed between 1895 and 1900. Both phases were designed by the noted architect William Schickel, a parish member. Begun in the Gothic Revival style, the 84th Street elevations have a textured grey granite base. By contrast, most of the later elevations are limestone. Executed in the Italian Renaissance/Baroque style, which was first fashionable during St. Ignatius’ lifetime, it is reached by three broad staircases and embellished with oversized classical elements, including rusticated stonework and pilasters. To make the structure as fireproof as possible, Schickel employed steel roof beams and trusses.⁴¹ It was one of the earliest houses of worship in New York City to use such materials. Though the interiors were still unfinished, the church was re-dedicated to St. Ignatius in December 1898. The upper section of the towers, however, which appear in published renderings, were never realized.

Schickel also designed the Loyola School, completed on the northwest corner of 83rd Street in 1900. Founded by the Society of Jesus to educate Catholic boys, like the church on the north corner of the block, the facade is limestone and the details are grandly scaled. Oriented towards 83rd Street, it has a narrow rounded bay at the first story that displays a Latin inscription explaining the structure’s purpose. In 1917, the block was described as “imposing and dignified, and enhanced by the magnificent avenue with its grass, flowers and shrubbery.”⁴²

³⁸ “World’s Greatest Residence Street,” *The New York Times*, November 20, 1927; “A Street That Developed a Unique Personality,” *Brooklyn Eagle*, 1927, 10-11, viewed online at <http://www.fultonhistory.com/fulton.html>.

³⁹ Stuart Chase, “How Our Plutocrats Roost in Park Avenue,” from *Literary Digest* (July 2, 1927), viewed at www.1920-30.com/business/park-avenue-millionaires.html.

⁴⁰ Paul Goldberger, *The City Observed: New York* (New York: Vintage Books, 1979), 242.

⁴¹ “A New House of Worship,” *New York Daily Tribune*, January 4, 1896, 14.

⁴² Patrick Joseph Dooley, *Fifty Years in Yorkville, or Annals of the Parish of St. Ignatius Loyola and St. Lawrence O’Toole* (Parish House, 1917), 190.

One block north, the Park Avenue Christian Church was built in 1909-11.⁴³ Originally known as the South Church or the South Reformed Dutch Church, it was the second congregation formed by the Collegiate Reformed Church, established by early Dutch settlers in New Amsterdam. South Church had been in various Manhattan locations before acquiring a “row of old dwellings” at the southwest corner of Park Avenue and 83rd Street in 1908. The following year, in a real estate swap, they abandoned their initial plan, taking ownership of a slightly larger site at the southwest corner of 85th Street, where a livery stable stood unfinished.⁴⁴

Bertram Goodhue, of Cram, Goodhue & Ferguson, designed South Church. Construction began October 1909 and the building was dedicated in February 1912.⁴⁵ Faced with grey Manhattan schist and limestone, the French Gothic Revival style structure is oriented from east to west, with a pointed stained glass window overlooking Park Avenue. At the west end of the peaked roof is a 70-foot-tall lead fleche. Cast in Birmingham, England, by Henry Hope & Sons, it recalls the spire that rises from Sainte Chapelle (1248) on the Ile de la Cite in Paris. To the south of the church was the rectory. Also by Goodhue, this four-story building had a gable roof and oriel window that complemented the adjoining church facade. The general design of the complex was praised in the architectural press and in 1914 *The New York Times* described it as “one of the handsomest churches in the city.”⁴⁶

South Church, however, struggled financially and in 1914 the congregation disbanded and the building became the Park Avenue Presbyterian Church, formerly located at Lexington Avenue and 86th Street. Following a brief merger with the Brick Presbyterian Church in 1937, which moved to 1140 Park (part of the Expanded Carnegie Hill Historic District) in 1940, the complex was acquired by the Central Christian Church (Disciples of Christ) in 1945, which renamed it the Park Avenue Christian Church.⁴⁷ This congregation had been previously located at 142 West 81st Street.

In 1962-63, the parish house behind the rectory, as well as part of the rectory, was demolished and a new structure was built, featuring a facade with neo-Gothic stonework. It was designed by Merrill & Holmgren, an architectural firm with various religious structures to their credit.

The Park Avenue Malls

With the implementation of the Fourth Avenue improvement in the mid-1870s, the New York Central Railroad tracks were laid below ground and mostly covered over. North of 56th Street, the middle of the roadway was transformed into landscaped plots, enclosed by simple iron fencing that incorporated a single circle bisected by diagonals. Each block-long mall had rounded corners and was planted with grass, shrubbery, and occasional trees. These picturesque features served a sensible purpose, disguising the circular and rectangular openings where smoke escaped from passing trains. The wide malls gave Park Avenue its name and are one of the district’s most distinctive features. Like the tree-lined paths that line Eastern and Ocean

⁴³ “South Church/Park Avenue Christian: A History and Analysis of the Church,” prepared by Andrew S. Dolkart for 1000 Park Avenue and submitted to LPC in 2014.

⁴⁴ “Church Site in Park Avenue Deal,” *The New York Times*, January 10, 1909, 16.

⁴⁵ “Presbyterians Buy New South Church,” *The New York Times*, October 2, 1914, 7.

⁴⁶ *Ibid.*

⁴⁷ This sale helped save the building from demolition. In 1941, a developer announced plans to erect a 19-story apartment house on the site but this sale was probably canceled when the United States entered the Second World War.

Parkways (1870-74, 1874-76, both are New York City Scenic Landmarks) in Brooklyn, the greenery provides a welcome counterpoint to the surrounding masonry facades.

To steer the avenue's development, the Park Avenue Association was established by 1894. Comprised of "people who live along that thoroughfare," members sought to protect the street's distinctive character, successfully opposing the introduction of public buses in the 1910s. During the 1920s, traffic policemen were replaced by "green and red signal lights" and efforts were made to close and cover the disused vents, through which "great passenger trains roar incessantly morning and night, with bells clanging and wheels rumbling have been a festering grievance with Park Avenue resident for many years."⁴⁸ This was accomplished as part of an ambitious municipal street widening program that began in the late 1920s and was completed in the early 1930s.⁴⁹ Four traffic lanes were added by significantly reducing the width of the malls and sidewalks. While five feet was trimmed from each of the sidewalks, the malls were reduced by half, from 40 to about 20 feet, and low fences with iron posts were installed.⁵⁰

In 1929, the first of various community efforts were undertaken to beautify Park Avenue. Under the direction of landscape architect Julius V. Burgevin, the Parks Department began planting two thousand trees donated by Samuel Moffitt, a horticultural buff and partner in the advertising firm J. Walter Thompson. Though this gift reportedly focused on 46th Street to 72nd Street only, in 1931 the Park Avenue Association began to fund the planting of more than 5,000 Hawthorns and California privets in the once-dilapidated "park strips," from 34th Street to 96th Street.⁵¹ These plants were chosen for their "rugged character" and ability to grow in shade with just eighteen inches of soil.⁵² In 1947, with a donation from the philanthropist Mary Lasker, the Parks Department began to experiment with flowering varieties, including 20,000 tulips, and later, daffodils, as well as tubs of trees, bushes and ivy.⁵³ This remarkable program began on the blocks south of Grand Central Terminal and was, in 1961, extended from 75th Street to 96th Street.

The malls were re-designed by Clara Coffey in 1969-70.⁵⁴ Concurrently, the fences that enclosed the malls, dismissed by some contemporary observers as traffic medians, were removed.⁵⁵ Though four demonstration blocks were created, it was not until 1979 that the ten blocks between 86th and 96th Streets were replanted under the private sponsorship of Carnegie

⁴⁸ "New Park Ave. Traffic Light Put in Operation," *New York Tribune*, May 21, 1927, 12; "Park Avenue Renews Fight To Close Rail Bents," *The New York Times*, March 29, 1928, 22.

⁴⁹ This project coincided with construction of the New York Central Building (1927-29, a New York City Landmark) at 230 Park, which connects the upper and lower halves of Park Avenue. The west arch and traffic lanes opened in September 1928. Trager, 121.

⁵⁰ In September 1922, in reference to a plan to widen the avenue from 46th to 56th Streets, the Manhattan Borough President reported that above 50th Street "jurisdiction over the malls was under the Park Commissioner." See *The City Record*, September 8, 1922, 6068. In 2001, Christopher Gray reported in *The New York Times* that the malls are 24-foot-wide.

⁵¹ "Park Avenue Out For Beauty Title," *New York Evening Post*, May 13, 1930, no page visible. Also see, *Annual Report of the Department of Parks, Borough of Manhattan*, 1931, 11, viewed online. This report also indicates that the "Park Avenue Parks," including 34th to 38th Streets and 50th to 96th Streets cover a total of 8.8 acres of land.

⁵² "Shrubs Planted in Park Avenue," *New York Evening Post*, June 8, 1931, 9.

⁵³ Lasker was not a resident of Park Avenue but lived at 29 Beekman Place. See "Lady Philanthropist," *The New Yorker*, June 8, 1957, 26-27; "En Fleur," *The New Yorker*, May 13, 1961, 33.

⁵⁴ Coffey began her career in the Parks Department in 1936. In her later years, she was associated with the firm of Coffey, (Irving) Levine & (Bertram) Blumberg, which had offices at 386 Park Avenue South, near 27th Street.

⁵⁵ The fences were viewed as a traffic hazard. Thomas Hoving, administrator of recreation and cultural affairs, proposed that they be removed in December 1966. See Trager, 261; "Park Ave. Malls Losing Fences In City Beautification Program," *The New York Times*, March 2, 1971, 39.

Hill Neighbors.⁵⁶ The following year, in 1980, the Park Avenue Malls Planting Project Committee was formed, focusing on the avenue's entire length. A detailed survey was commissioned from Coffey and longtime mall gardener Peter Van Dee Wetering and aesthetic recommendations were made, from how to "preserve a uniform vista" to what types of plants would flourish and disguise the remaining railroad vents. Under their supervision, soil drainage was improved and flowers were "planted twice yearly at the end of each island."⁵⁷ Today, Carnegie Hill Neighbors and the Fund for Park Avenue are responsible for the planting and maintenance of the malls, as well as the holiday tree lighting, held annually since 1945.⁵⁸

Post World War II

The Depression years had dramatic impact on Park Avenue. Rents slumped, co-op owners struggled, and nearly half of the large apartment buildings entered foreclosure.⁵⁹ Following the end of the Second World War, however, new construction resumed. Four apartment houses were built in this section of Park Avenue between 1956 and 1973, three of which conform to the 1916 zoning code. These structures maintain the avenue's signature street wall while incorporating some modest mid-20th century modern features that distinguish them from their older neighbors. The first, 1036 Park, at the southwest corner of 86th Street, was designed by Gustave W. Iser. Completed in 1956, the reddish brick elevations feature blue-green ceramic panels that form vertical stripes along both facades between the windows, as well as at the street corner. Like Lever House (1950-52, a New York City Landmark) and other office buildings, color rather than ornament embellishes the spare exterior. The last of the group was 1020 Park, completed in 1963. Located at the northwest corner of 85th Street, it replaced a row of townhouses. This 21-story tan brick rental structure was marketed to "those who want the luxury of cooperative units without the responsibility of co-op ownership."⁶⁰ Designed by Wechsler & Schimenti, the base is clad with travertine marble and the upper elevations setback asymmetrically, creating angled terraces with distinctive shapes and dimensions.

Passage of the 1961 zoning code had a minimal impact on Park Avenue. This law encouraged the construction of free-standing towers and one would rise within the district. Constructed in 1969-73, 1065 Park replaced a five-story tenement from the 1880s. Located at the northeast corner of 87th Street, it was designed by architect-builder Stephen C. Lyras, who earlier built 920 Park (1961), a white brick apartment house at the northwest corner of 80th Street.⁶¹ 1065 Park rises from a shallow plaza that adjoins the avenue and 87th Street. Faced with buff-colored brick, this 30-story slab has an arcaded base with travertine marble cladding like the three auditoria that enclose the main plaza at Lincoln Center for the Performing Arts. Originally called The Carlton Park, it was possibly the district's first building to be given a name since the start of the 20th century.⁶²

⁵⁶ Carnegie Hill Neighbors was established in 1970. See <http://www.carnegiehillneighbors.org>

⁵⁷ "Plantings for the 'Roof' of Park Avenue," *The New York Times*, November 12, 1981, C12.

⁵⁸ This tradition originated in 1945 as "A Tribute to the Men and Women Who Fought for Freedom and Peace." See "New York's Youngest Tradition," *New York Herald Tribune*, December 15, 1946, SM31.

⁵⁹ "823 Park Avenue: Is That Ghost of '29 Out There?," *The New York Times*, July 4, 1993, read online.

⁶⁰ "Park Ave. Apartment Building Will Provide Only Large Units," *The New York Times*, March 3, 1962, 33.

⁶¹ In 1954, 605 Park became the avenue's first white brick apartment house.

⁶² In c. 1962, Lyras built an apartment house with a similar name in White Plains, New York; it was called the Carlton Davis.

Recent History

The Park Avenue Historic District links sections of two areas that were previously-designated by LPC: the Upper East Side Historic District (1981), from north of 61st Street to the south side of 79th Street, and the Expanded Carnegie Hill Historic District (1993) from the north side of 91st Street to 94th Street. Within the district are three previously-designated New York City Landmarks: the Church of St. Ignatius Loyola, designated 1969; the Lewis Gouverneur & Natalie Bailey Morris House, designated 1973; and the Reginald & Anna DeKoven House, designated 1986. The Park Avenue Historic District, extending from 900 Park Avenue to 1240 Park Avenue, was placed on the National Register of Historic Places in 2009.

Four buildings have been erected in the district since 2005. Located on slender, mostly mid-block sites, these residential structures generally contain duplex apartments. Faced with large expanses of glass and sometimes cast-stone, they include: 985 Park (Costas Kondylis & Partners, 2008), 1055 Park (H. Thomas O'Hara/Kohn, Pedersen, Fox Associates, 2011), 1055 Park (C3D Architecture, 2011) at 87th Street, and 1110 Park (Barry Rice Architects, c. 2015). While these recent buildings feature stylistic elements that represent the Modern and Post-Modern styles, they do not reflect the historic apartment building patterns that evolved on Park Avenue through the 19th and mid-20th centuries in terms of their materials, proportions and detailing. Their recent construction makes it difficult to evaluate their significance within the historic evolution of this district, and therefore, the question of whether their style, materials and details contribute to the special architectural and historic character of the historic district will be determined by the Commission in their review of future applications for proposed work.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Park Avenue Historic District contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value and which represent one or more eras of the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds, among its important qualities the Park Avenue Historic District, located on Manhattan's Upper East Side, extends from the northeast corner of 79th Street to 91st Street; that it contains 64 buildings; that this broad thoroughfare is distinguished by greater-than-average width and landscaped malls that divide the avenue into multiple lanes of north and south-bound automobile traffic; that these features, which accommodate the commuter railroad that travels below the surface, give this and other stretches of Park Avenue a unique appearance and character, contributing to its identity as a premiere residential address; that Park Avenue was originally known in the Commissioners' Plan of 1811 as Fourth Avenue; that it became the route of the New York & Harlem Railroad 1831, with double tracks running down the center; that with the introduction of steam locomotives in 1837 the street was substantially widened from 100 to 140 feet; that during the mid-1870s, as part of the Fourth Avenue improvement, the tracks, from 50th Street to 96th Street, were sunk below street level and covered; that to disguise the frequent ventilation openings the center of the roadway was fenced off and landscaped; that these malls, which were narrowed considerably by the early 1930s, are one of the district's most distinctive features; that in the late 1880s all of Fourth Avenue became officially known as Park Avenue, attracting construction of row houses and small apartment buildings; that among these structures, only a small number of examples survive, such as a Renaissance Revival style apartment building at 957 Park Avenue; that in 1903, following one of the city's worst railroad accidents, the New York State Legislature banned steam locomotives in Manhattan; that electricity would quickly transform Park Avenue, making it attractive to upscale residential development; that although a few large private mansions were built, the vast majority of structures were speculative apartment houses; that the earliest high-rise apartment house in the district was 925 Park Avenue, designed by Delano & Aldrich in 1907-08; that many subsequent buildings would follow this model, adopting tasteful variants of the classical style, including Renaissance Revival, Georgian Revival and Colonial Revival; that these buildings were by well-known apartment house designers, including Schwartz & Gross, who were responsible for the largest number of buildings in the district, as well as George F. Pelham, George & Edward Blum, and Rosario Candela; that the largest number dates to 1924, when approximately seven buildings were completed; that many were designed with Medieval Revival style ornament, particularly in the late 1920s when a new Multiple Dwellings Law was passed; that this law encouraged buildings with setbacks that were frequently used as private terraces and penthouses; that the district also includes two church complexes, St. Ignatius Loyola (a New York City Landmark) and the Park Avenue Christian Church, originally the South Reformed Church; that following the end of the Second World War, four Modern-style apartment houses were erected that maintain the avenue's signature street wall, while incorporating such mid-20th century modern features as ceramic panels and travertine marble; and that despite some examples of recent construction and window replacements, like sections of the Upper East Side and Carnegie Hill Historic Districts, which the Park Avenue Historic District adjoins and extends, this boulevard remains one of New York City's best known and most recognizable residential corridors.

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 New York City, the Landmarks Preservation Commission designates as a Historic District the Park Avenue Historic District consisting of the properties bounded by a line beginning at the southeast corner of Park Avenue and East 79th Street, extending northerly across East 79th Street and along the eastern curblines of Park Avenue to a point formed by its intersection with a line extending easterly from the southern property line of 908 Park Avenue, then westerly across Park Avenue and along said property line, northerly along the western property line of 908 Park Avenue and across East 80th Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 920 Park Avenue, northerly along said property line, easterly along the northern property line of 920 Park Avenue, northerly along the western property line of 930 Park Avenue and across East 81st Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 940 Park Avenue, northerly along the western property lines of 940, 944 and 950 Park Avenue and across East 82nd Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 960 Park Avenue, northerly along said property line, easterly along the northern property line of 960 Park Avenue, northerly along the western property line of 970 Park Avenue and across East 83rd Street to its northern curblines, westerly along said curblines to the westernmost edge of the 1899-1901 wing of the Loyola School at 978 Park Avenue (Block 1495, Lot 32 in part), northerly along a line following the westernmost edge of the 1899-1901 wing of the Loyola School, westerly along the southern property line of Block 1495, Lot 33 to a point formed by its intersection with a line extending southerly from the westernmost edge of the 1885-1900 Church of St. Ignatius Loyola at 990 Park Avenue (Block 1495, Lot 33 in part), northerly along said line to the southern curblines of East 84th Street, easterly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1000 Park Avenue, northerly across East 84th Street and along said property line, easterly along the northern property line of 1000 Park Avenue, northerly along the western property line of 1012 Park Avenue to the southern curblines of East 85th Street, easterly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1020 Park Avenue, northerly across East 85th Street and along said property line, westerly along a portion of the southern property line of 1036 Park Avenue, northerly along the western property line of 1036 Park Avenue and across East 86th Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1040 Park Avenue, northerly along the western property lines of 1040 and 1050 Park Avenue to the southern curblines of East 87th Street, easterly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1060 Park Avenue, northerly across East 87th Street and along said property line, westerly along a portion of the southern property line of 1070 Park Avenue, northerly along a portion of the western property line of 1070 Park Avenue, westerly along a portion of the southern property line of 1070 Park Avenue, northerly along a portion of the westerly property line 1070 Park Avenue and across East 88th Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1088 Park Avenue, northerly along said property line and across East 89th Street to its northern curblines, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1100 Park Avenue,

northerly along said property line, easterly along the northern property line of 1100 Park Avenue, northerly along the western property line of 1112 Park Avenue to the southern curblines of East 90th Street, westerly along said curblines to a point formed by its intersection with a line extending southerly from the western property line of 1120 Park Avenue, northerly across East 90th Street and along said property line, easterly along the northern property line of 1120 Park Avenue, northerly along the western property line of 1128 Park Avenue to the centerline of East 91st Street, westerly along said centerline to a point formed by its intersection with a line extending southerly from the western property line of 1144 Park Avenue, northerly along said line to the northern curblines of East 91st Street, easterly along said curblines and across Park Avenue to a point formed by its intersection with a line extending northerly from the eastern property line of 1133 Park Avenue, southerly across East 91st Street and along said property line and a portion of the eastern property line of 1125 Park Avenue, easterly along a portion of the northern property line of 1125 Park Avenue, southerly along a portion of the eastern property line of 1125 Park Avenue and across East 90th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 1111 Park Avenue, southerly along said property line, westerly along the southern property line of 1111 Park Avenue, southerly along the eastern property line of 1105 Park Avenue and across East 89th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 1095 Park Avenue, southerly along said property line, westerly along the southern property line of 1095 Park Avenue, southerly along the eastern property line of 1085 Park Avenue and across East 88th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 1075 Park Avenue, southerly along said property line, westerly along the southern property line of 1075 Park Avenue, southerly along the eastern property lines of 1067 and 1061 Park Avenue and across East 87th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 100 East 87th Street, southerly along the eastern property lines of 100 East 87th Street and 1049 Park Avenue, westerly along the southern property line of 1049 Park Avenue, southerly along the eastern property line of 1041 Park Avenue and across East 86th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 1031 Park Avenue, southerly along said property line, easterly along the northern property lines of 1025 and 1021 Park Avenue, southerly along the eastern property line of 1021 Park Avenue to the northern curblines of East 85th Street, westerly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 1015 Park Avenue, southerly across East 85th Street and the eastern property lines of 1015 and 1009 Park Avenue, westerly along the southern property line of 1009 Park Avenue, southerly along the eastern property of 1001 Park Avenue and across East 84th Street to its southern curblines, easterly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 993 Park Avenue, southerly along said property line, easterly along the northern property line of 983 Park Avenue, southerly along the eastern property line of 983 Park Avenue and across East 83rd Street to its southern curblines, westerly along said curblines to a point formed by its intersection with a line extending northerly from the eastern property line of 975 Park Avenue, southerly along said property line, westerly along a portion of the southern property line of 975 Park Avenue, southerly along the eastern property line of 969 Park Avenue, across East 82nd Street, and continuing along the eastern

property lines of 957 and 951 Park Avenue, easterly along the northern property line of 941 Park Avenue, southerly along the eastern property line of 941 Park Avenue to the northern curbline of East 81st Street, westerly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 935 Park Avenue, southerly across East 81st Street and along the eastern property lines of 935, 929, and 925 Park Avenue to the northern curbline of East 80th Street, easterly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 911 Park Avenue, southerly across East 80th Street and along said property line, westerly along the southern property line of 911 Park Avenue, southerly along the eastern property line of 903 Park Avenue and across East 79th Street to its southern curbline, and westerly along said curbline to the point of the beginning.

Robert B. Tierney, Chair

Diana Chapin, Joan Gerner, Michael Goldblum, Christopher Moore

Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

EAST 79TH STREET (ODD NUMBERS)

101-107 East 79th Street

Borough of Manhattan Tax Map Block 1508, Lot 1

See: 903 Park Avenue (aka 901-907 Park Avenue; 101-107 East 79th Street)

EAST 80TH STREET (ODD NUMBERS)

69-77 East 80th Street

Borough of Manhattan Tax Map Block 1492, Lot 36

See: 920 Park Avenue (aka 916-926 Park Avenue; 69-77 East 80th Street)

101-103 East 80th Street

Borough of Manhattan Tax Map Block 1509, Lot 1

See: 925 Park Avenue (aka 921-927 Park Avenue; 101-103 East 80th Street)

EAST 80TH STREET (EVEN NUMBERS)

70 East 80th Street and 72-78 East 80th Street

Borough of Manhattan Tax Map Block 1491, Lot 37

See: 910 Park Avenue (aka 908-910 Park Avenue; 72-78 East 80th Street and 70 East 80th Street)

100-114 East 80th Street

Borough of Manhattan Tax Map Block 1508, Lot 72

See: 911 Park Avenue (aka 909-917 Park Avenue; 100-114 East 80th Street)

EAST 81ST STREET (ODD NUMBERS)

75 East 81st Street

Borough of Manhattan Tax Map Block 1493, Lot 33

See: 940 Park Avenue (aka 940-942 Park Avenue; 75 East 81st Street)

99-107 East 81st Street

Borough of Manhattan Tax Map Block 1510, Lot 1

See: 941 Park Avenue (941-947 Park Avenue; 99-107 East 81st Street)

EAST 81ST STREET (EVEN NUMBERS)

58-64 East 81st Street

Borough of Manhattan Tax Map Block 1492, Lot 37

See: 930 Park Avenue (aka 930-936 Park Avenue; 58-64 East 81st Street)

100-102 East 81st Street

Borough of Manhattan Tax Map Block 1509, Lot 69

See: 935 Park Avenue (933-935 Park Avenue; 100-102 East 81st Street)

EAST 82ND STREET (ODD NUMBERS)

71-77 East 82nd Street

Borough of Manhattan Tax Map Block 1494, Lot 32

See: 960 Park Avenue (aka 960-966 Park Avenue; 71-77 East 82nd Street)

101-105 East 82nd Street

Borough of Manhattan Tax Map Block 1511, Lot 1

See: 969 Park Avenue (aka 961-971 Park Avenue; 101-105 East 82nd Street)

EAST 82ND STREET (EVEN NUMBERS)

72 East 82nd Street

Borough of Manhattan Tax Map Block 1493, Lot 37

See: 950 Park Avenue (aka 948-954 Park Avenue; 72 East 82nd Street)

106 East 82nd Street

Borough of Manhattan Tax Map Block 1510, Lot 69

See: 957 Park Avenue (aka 957-959 Park Avenue; 106 East 82nd Street)

EAST 83RD STREET (ODD NUMBERS)

63-69 East 83rd Street (aka 63-71 East 83rd Street; 978 Park Avenue)

Borough of Manhattan Tax Map Block 1495, Lot 32 in part

Building Name: Loyola School
Date: 1899-1900 (NB 2060-1899)
Architect/Builder: Schickel & Ditmars
Original Owner: Church of St. Ignatius Loyola
Type: Institutional
Style: Renaissance Revival
Stories: 5 and basement
Material(s): Indiana limestone



Special Windows: Stained-glass windows at first story

Significant Architectural Features: Rusticated basement and first story; quoins at second through fifth stories; molded sill courses at second, third and fifth stories; round-arched entrance in rusticated surround with denticulated cornice

and rosette decorated frieze; cartouche with the seal of the Society of Jesus supported by torches and volutes; arched transom; segmental-arched windows at first story; windows with full surrounds and molded lintels at second story; windows with eared surrounds at third story; windows with eared surrounds and bracketed sills at fourth story; windows with full surrounds at fifth story; denticulated and modillioned cornice; possibly historic lantern

Alterations: Window grilles at basement altered for air conditioners; light; vent caps on roof partially replaced; signage

Building Notes: All three buildings within the Park Avenue Historic District belonging to the Church of St. Ignatius Loyola use the mailing address of 980 Park Avenue; the display address is 63-69 East 83rd Street. A brass plaque on the fence dedicates the “front steps” to the Reverend Stephen Katsouros, S. J. head of the school from 2002-2011.

Site Features: Possibly historic metal fences and gates on stone and concrete curbs; grilles; diamond plate hatches; pipes; stand pipes; flagpole; air conditioning compressor

Notable History and Residents: Father Neil McKinnon, S. J. became pastor of the parish of St. Lawrence O’Toole in 1893. Concerned for the moral welfare of the sons of wealthy Catholics, he established the Loyola School as an alternative to secular preparatory schools. Construction began in 1899 and the school, although the classrooms were not yet complete, opened in the fall of 1900. Since 1973, Loyola has been coeducational.

Reference(s): P. J. Dooley, *Fifty Years in Yorkville: or Annals of the Parish of St. Ignatius Loyola and St. Lawrence O’Toole* (New York: Parish House, 1917), 188-190; *Church of St. Ignatius Loyola and St. Lawrence O’Toole: The Loyola School, Regis High School* (South Hackensack, NJ: Custombook, 1966); Loyola School, <http://www.loyola-nyc.org/about/history> (accessed December 26, 2013).

South Facade: Designed (historic)

Stoop: Possibly historic

Door(s): Possibly historic primary door; possibly historic basement door

Windows: Mixed (upper stories); mixed (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Designed (historic)

Facade Notes: Similar to south facade; two-story bay; stained-glass windows at first story; plaque with Latin dedication; broken pediment with cartouche decorated with the seal of the Society of Jesus and scrolled brackets; flagpole with school banner; school name in metal letters; possibly historic grilles at basement; vents on roof; large brick chimney; L-shaped extension at fifth story with window and simple molded cornice; metal railing on roof; *Site:* concrete sidewalk; stone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Stone; molded cornice continued from primary facade; metal railings on roof; leader

North Facade: Designed (historic) (partially visible)

Facade Notes: Stone; quoins; window at fifth story; denticulated and modillioned cornice; rear extension with molded cornice

101-115 East 83rd Street

Borough of Manhattan Tax Map Block 1512, Lot 1

See: 983 Park Avenue (aka 981-983 Park Avenue; 101-115 East 83rd Street)

EAST 83RD STREET (EVEN NUMBERS)

70-72 East 83rd Street

Borough of Manhattan Tax Map Block 1494, Lot 37

See: 970 Park Avenue (aka 70-72 East 83rd Street)

100-110 East 83rd Street

Borough of Manhattan Tax Map Block 1511, Lot 69

See: 975 Park Avenue (aka 973-975 Park Avenue; 100-110 East 83rd Street)

EAST 84TH STREET (ODD NUMBERS)

63-71 East 84th Street

Borough of Manhattan Tax Map Block 1496, Lot 34

See: 1000 Park Avenue (aka 1000-1006 Park Avenue; 63-71 East 84th Street)

101 East 84th Street

Borough of Manhattan Tax Map Block 1513, Lot 1
See: 1001 Park Avenue (aka 1001-1007 Park Avenue; 101 East 84th Street)

EAST 84TH STREET (EVEN NUMBERS)

52-72 East 84th Street

Borough of Manhattan Tax Map Block 1495, Lot 33 in part
See: 990 Park Avenue (aka 52-72 East 84th Street)

100-108 East 84th Street

Borough of Manhattan Tax Map Block 1512, Lot 70
See: 993 Park Avenue (aka 989-993 Park Avenue; 100-108 East 84th Street)

EAST 85TH STREET (ODD NUMBERS)

65 East 85th Street

Borough of Manhattan Tax Map Block 1497, Lot 34
See: 1020 Park Avenue (aka 1020-1030 Park Avenue; 65 East 85th Street)

101-109 East 85th Street

Borough of Manhattan Tax Map Block 1514, Lot 1
See: 1021 Park Avenue (aka 101-109 East 85th Street)

EAST 85TH STREET (EVEN NUMBERS)

66 East 85th Street

Borough of Manhattan Tax Map Block 1496, Lot 41
See: 1010 Park Avenue (aka 1010-1012 Park Avenue; 66 East 85th Street)

100 East 85th Street (aka 100-102 East 85th Street; 1015 Park Avenue)

Borough of Manhattan Tax Map Block 1513, Lot 69

Building Name: Lewis Gouverneur and Nathalie Bailey Morris House; New World Foundation Building

Date: 1913-14 (NB 300-1913)

Architect/Builder: Ernest Flagg

Original Owner: Lewis Gouverneur Morris

Type: Free-standing house

Style: Federal Revival

Stories: 3 1/2 and basement

Material(s): Brick

Special Windows: Oculi in light court and western pavilion;



lunettes in north and west gables; hipped dormers; two-story oriel; glazed cupola with interlaced muntins on all sides

Decorative Metal Work: Balcony railings; entrance gate

Significant Architectural Features: Two pavilions surrounding an entrance court; eastern pavilion: garage with double-leaf, wood-and-glass doors; two-story oriel with multi-light casements and transoms and leaded-glass sidelights, lunettes, and gable with chimney; entrance court: windows with stone keystones, oculus, corner turret with hipped roof, and two dormers in the slope of the roof on eastern side of court; narrow stepped windows with keystones and triple dormer on south side of court; elevator tower with four sided glazed cupola with balcony; stone and brick staircase with iron railings and oculus; round-arched entrance with double-leaf door, fanlight and scrolled keystone, window with keystone, and oculus on west side of court; western pavilion: stone course above basement; windows with splayed brick lintels with stone end blocks and keystones at first story; windows with keystone at second story; windows without keystones and oculus at third story; five hipped roof dormers; wood railing on roof; six-over-six sash

Alterations: Signage; intercom at entrance; remote utility meters; sprinkler connection

Building Notes: The house was designated a New York City Landmark in 1973 (LP-0654). It was designated as New World Foundation Building (formerly Lewis G. Morris House).

Site Features: Grille; concrete steps to basement; metal railing

Notable History and Residents: The house was built in 1914 as the residence of Lewis Gouverneur Morris, a descendant of Lewis Morris, a signer of the Declaration of Independence, and his first wife Nathalie Bailey Morris. In 1968, following Mr. Morris' death, it was sold to the New World Foundation, founded in 1954 under the will of Anita McCormick Blaine to provide grants for health, education, welfare, and research. Mrs. Blaine was the daughter of Cyrus McCormick inventor of the reaper and widow of Emmons Blaine, son of James G. Blaine who ran for President of the United States in 1884. The building was sold to the Keren Keshet-the Rainbow Foundation in 1999 for use as the New York headquarters of two foundations endowed by the Estate of Zalman C. Bernstein, the founder of the investment firm Sanford C. Bernstein & Co.

Reference(s): Ada Louise Huxtable, "A Tale of Two Houses," *New York Times*, October 27, 1968; Landmarks Preservation Commission, *New World Foundation Building (formerly Lewis G. Morris House) Designation Report (LP-0654)* (New York: City of New York, 1973); "Mrs. Blaine Set Up \$20,000,000 Trust," *New York Times*, February 20, 1954, 29; New York County, Office of the Register, Deeds and Conveyances, Liber 3007, p. 961 (December 1, 1999); "New World Foundation Purchases Park Ave. House," *New York Times*, March 14, 1968.

North Facade: Designed (historic)

Stoop: Historic

Door(s): Historic primary door

Windows: Historic (upper stories); historic (basement)

Security Grilles: Possibly historic (basement)

Roof: Historic (pitched - slate)

Notable Roof Features: Dormers

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Sidewalk Material(s): Concrete

Curb Material(s): Stone

West Facade: Designed (historic)

Facade Notes: Brick; end gable with double chimney; six-over-six sash; flared brick lintels with stone end blocks and keystones at first story, with keystones at second story; lunettes; metal balcony; grilles at basement in place at time of 1973 designation; *Site:* concrete sidewalk; stone curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Roof

EAST 86TH STREET (ODD NUMBERS)

71-77 East 86th Street

Borough of Manhattan Tax Map Block 1498, Lot 33

See: 1040 Park Avenue (aka 71-77 East 86th Street)

101 East 86th Street

Borough of Manhattan Tax Map Block 1515, Lot 1

See: 1045 Park Avenue (aka 1041-1047 Park Avenue; 101 East 86th Street)

EAST 86TH STREET (EVEN NUMBERS)

74 East 86th Street

Borough of Manhattan Tax Map Block 1497, Lot 41

See: 1036 Park Avenue (aka 1032-1038 Park Avenue; 74 East 86th Street)

100 East 86th Street

Borough of Manhattan Tax Map Block 1514, Lot 69

See: 1035 Park Avenue (aka 1031-1039 Park Avenue; 100 East 86th Street)

EAST 87TH STREET (ODD NUMBERS)

71 East 87th Street

Borough of Manhattan Tax Map Block 1499, Lot 32

See: 1060 Park Avenue (aka 1060-1068 Park Avenue; 71 East 87th Street)

101-107 East 87th Street

Borough of Manhattan Tax Map Block 1516, Lot 1

See: 1065 Park Avenue (aka 1061-1065 Park Avenue; 101-107 East 87th Street)

EAST 87TH STREET (EVEN NUMBERS)

64-74 East 87th Street

Borough of Manhattan Tax Map Block 1498, Lot 37

See: 1050 Park Avenue (aka 64-74 East 87th Street)

100-104 East 87th Street

Borough of Manhattan Tax Map Block 1515, Lot 7504
See: 1055 Park Avenue (aka 100-104 East 87th Street)

EAST 88TH STREET (ODD NUMBERS)

61-65 East 88th Street

Borough of Manhattan Tax Map Block 1500, Lot 40
See: 1088 Park Avenue (aka 1084-1090 Park Avenue; 61-65 East 88th Street; 64-72 East 89th Street)

73 East 88th Street

Borough of Manhattan Tax Map Block 1500, Lot 33
See: 1080 Park Avenue (aka 73 East 88th Street)

101-103 East 88th Street

Borough of Manhattan Tax Map Block 1517, Lot 1
See: 1085 Park Avenue (aka 1081-1089 Park Avenue; 101-103 East 88th Street)

EAST 88TH STREET (EVEN NUMBERS)

64-66 East 88th Street

Borough of Manhattan Tax Map Block 1499, Lot 40
See: 1070 Park Avenue (aka 1070-1072 Park Avenue; 64-66 East 88th Street)

100 East 88th Street

Borough of Manhattan Tax Map Block 1516, Lot 69
See: 1075 Park Avenue (aka 1069-1075 Park Avenue; 100 East 88th Street)

EAST 89TH STREET (ODD NUMBERS)

69-77 East 89th Street

Borough of Manhattan Tax Map Block 1501, Lot 33
See: 1100 Park Avenue (aka 1100-1106 Park Avenue; 69-77 East 89th Street)

101-105 East 89th Street

Borough of Manhattan Tax Map Block 1518, Lot 1
See: 1105 Park Avenue (aka 1101-1107 Park Avenue; 101-105 East 89th Street)

EAST 89TH STREET (EVEN NUMBERS)

64-72 East 89th Street

Borough of Manhattan Tax Map Block 1500, Lot 40
See: 1088 Park Avenue (aka 1084-1090 Park Avenue; 61-65 East 88th Street; 64-72 East 89th Street)

100-106 East 89th Street

Borough of Manhattan Tax Map Block 1517, Lot 69
See: 1095 Park Avenue (aka 1091-1097 Park Avenue; 100-106 East 89th Street)

EAST 90TH STREET (ODD NUMBERS)

67-73 East 90th Street

Borough of Manhattan Tax Map Block 1502, Lot 33
See: 1120 Park Avenue (aka 1120-1126 Park Avenue; 67-73 East 90th Street)

101-109 East 90th Street

Borough of Manhattan Tax Map Block 1519, Lot 1
See: 1125 Park Avenue (aka 1121-1131 Park Avenue; 101-109 East 90th Street)

EAST 90TH STREET (EVEN NUMBERS)

74-82 East 90th Street

Borough of Manhattan Tax Map Block 1501, Lot 40
See: 1112 Park Avenue (aka 1112-1114 Park Avenue; 74-82 East 90th Street)

100-110 East 90th Street

Borough of Manhattan Tax Map Block 1518, Lot 69
See: 1111 Park Avenue (aka 1109-1115 Park Avenue; 100-110 East 90th Street)

EAST 91ST STREET (EVEN NUMBERS)

74-78 East 91st Street

Borough of Manhattan Tax Map Block 1502, Lot 40
See: 1130 Park Avenue (aka 1128-1134 Park Avenue; 74-78 East 91st Street)

100 East 91st Street

Borough of Manhattan Tax Map Block 1519, Lot 69
See: 1133 Park Avenue (aka 1133-1135 Park Avenue; 100 East 91st Street)

PARK AVENUE (ODD NUMBERS)

903 Park Avenue (aka 901-907 Park Avenue; 101-107 East 79th Street)

Borough of Manhattan Tax Map Block 1508, Lot 1

Date: 1912-13 (NB 246-1912)

Architect/Builder: Warren & Wetmore and Robert T. Lyons

Original Owner: Akron Building Co. (Bing & Bing)

Type: Apartment building

Style: Renaissance Revival

Stories: 17 and penthouse

Material(s): Buff brick; terra cotta; masonry; marble

Special Windows: Round-arched window openings at 16th story (replaced sashes; historically contained round-arched upper sashes)

Decorative Metal Work: Bronze window, sidelight, and transom framing elements at main entry; bronze one-over-one double-hung sashes flanking main entry

Significant Architectural Features: Tripartite vertical configuration; masonry at first story and at double-height round-arched main entry surround; inset marble panels at main entry; rusticated brick at second and third stories; masonry or terra-cotta cornice above third story; elongated, rusticated brick pilasters flank outer bays at shaft and capital; brick diaperwork at central bays at shaft and capital; terra-cotta cornices at 13th and 14th stories; other brick and terra-cotta details throughout, including molded window surrounds and lintels at fourth story, molded terra-cotta sills at outer bays, inset brick panels beneath window openings at base and shaft, and elaborate terra-cotta details at capital, including round-arched lintels, tympani with mask details, and panels with garland and foliate details at capital; projecting cornice with foliate scroll brackets and dentil and egg-and-dart courses

Alterations: Balconettes removed from sixth and 12th stories, replaced by light-colored brick (after c. 1939 tax photograph but apparently prior to c. 1980s tax photograph); replaced sashes (except where noted, see *Decorative Metal Work*; one-over-one double-hung sashes present in c. 1939 tax photograph); awning at main entry projects over sidewalk; building directory affixed at first story to south of main entry; security camera at first story at southern end of facade

Building Notes: Featuring just one apartment per floor and rents of approximately \$10,000 per year at the time of construction, 903 Park Avenue has been referred to as “the first truly upper-class apartment” on Park Avenue (Stern, 358). It was also, for a while, reported as both New York's tallest and most expensive apartment house. The 16- and 17-room apartments were designed to be as spacious as private houses, in order to compete with the private-dwelling market. Developers Bing & Bing, who became among the most active apartment developers in New York by the 1920s, had only recently entered the real estate business, and this was one of their earliest projects. They interpreted the 1916 Zoning Resolution to their advantage, utilizing provisions relating to street width and spending amply on fireproofing. This allowed them to reach 17 stories at a time when the average apartment height was just 12 stories. Leo Bing had also accurately predicted that the upper floors would be in greater demand than lower floors, and thus more expensive, making the economics of the building feasible. The building contained 42



dwelling units in 1951 and contains 67 dwelling units at present, indicating that the apartments have since been subdivided. Though the exterior of the building has been described as being of a “tapestry brick,” over time, it has taken on a more monochromatic appearance.

Reference(s): “Apartments Sold on Park Avenue,” *New York Times*, July 17, 1951, 41; “Bing & Bing Rebuy Park Ave. Corner,” *New York Times*, April 29, 1951, R1; Christopher Gray, “1914 Apartment House Once Called World’s Tallest,” *New York Times*, May 12, 2002, L7; Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900* (New York: Rizzoli, 1983) 357-358; John Tauranac, *Essential New York* (New York: Henry Holt & Company, Inc., 1979) 133.

Site Features: Tall metal fencing at entry to northern alleyway

Notable History and Residents: Warren & Wetmore, architects of 903 Park Avenue together with Robert T. Lyons, had just finished co-designing Grand Central Terminal (a designated New York City Landmark) at the time of this commission. In 1914, the property was sold to Maria DeWitt Jesup, widow of banker and former American Museum of Natural History president Morris J. Jesup. In 1917, the Jesup estate sold it to investor Vincent Astor, of the famed Astor family. An early tenant, William Seward Webb, a former physician turned railroad magnate, was noted in his 1926 obituary for being “one of the first owners of an old Fifth Avenue mansion to move into a Park Avenue apartment.” During the 1930s, Walter Hoving, president of Lord & Taylor and later head of Tiffany & Company, lived here. Academy Award winning actress Patricia Neal lived at this address for a time during the 1950s.

Reference(s): “Dr. W. Seward Webb,” *New York Times*, October 30, 1926, 17; Christopher Gray, “1914 Apartment House Once Called World’s Tallest,” *New York Times*, May 12, 2002, L7; Stephen Shearer, *Patricia Neal: An Unquiet Life* (Lexington, Kentucky: The University Press of Kentucky, 2006) 142.

West Facade: Designed (historic)

Door(s): Original primary door; replaced door at secondary entry

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Same as Park Avenue (west) facade, including alterations; additional significant architectural features include exposed masonry basement and projecting masonry surrounds at western entry and at eastern service entry Additional Alterations: Western entry apparently created in 1927 (ALT 125-1927); gate at eastern service entry probably not historic; security camera at first story at western end of facade; small metal signs to west of western entry and within door jamb Door(s): Possibly historic door and bronze surround at western entry Security Grilles: Probably not historic (basement and first story) Site Features: In-ground metal hatch doors towards center of facade Sidewalk Material(s): Concrete Curb Material(s): Concrete with metal edge

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; some horizontal terra-cotta elements and cornice from Park Avenue (west) facade continue on this facade; masonry at first story returns slightly onto this facade Alterations: Brick replaced at easternmost visible edge of facade Site Features: Below grade service area

East Facade: Not designed (historic, altered) (partially visible)
Facade Notes: Buff brick; large areas of replaced brick

911 Park Avenue (aka 909-917 Park Avenue; 100-114 East 80th Street)

Borough of Manhattan Tax Map Block 1508, Lot 72

Date: 1925-26 (NB 691-1925)

Architect/Builder: Schwartz & Gross

Original Owner: Ellbar Realty Corp. (William S. Baker, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 14 and penthouse

Material(s): Red tapestry brick; limestone; terra cotta; granite

Decorative Metal Work: Possibly historic decorative screens at main entry, secondary entry, and transoms at main and secondary entries; historic or original light fixtures at main entry

Significant Architectural Features: Tripartite vertical configuration; rusticated limestone base with molded water table and granite base trim; red tapestry-brick laid in a Flemish bond at shaft, with limestone and terra-cotta details including quoining, molded stringcourse continuous with molded window surrounds at outer bays at third story, balustraded faux-balconette railings at third story, molded sill course at 12th story, and slightly projecting molded sills throughout; detailed terra-cotta cornice with blind arches and scroll details above shaft; red brick capital with garlanded terra-cotta spandrel panels between window openings and double-height continuous molded window surrounds at outer bays; terra-cotta cornice at roofline featuring foliate brackets and dentil, egg-and-dart, and anthemion courses; double-height limestone entry surround including paired fluted pilasters at first story supporting a molded cornice and segmental-arched pediment on scroll brackets with ellipse at tympanum and flanking scrolls at second story; granite base trim

Alterations: Some replaced brick at outer edges of facade; replaced sashes (historically contained six-over-six double-hung sashes); numerous through-wall air conditioners; awning at main entry projects onto sidewalk (an awning is present in a c. 1925 photograph in the New York Public Library collection); security camera and light at first story towards northern end of facade; numbers “911” to north of main entry at first story; intercom at main and secondary entries; security camera at main entry; numerous small brass nameplates at secondary entry

Building Notes: Constructed at a projected cost of \$1.4 million, this apartment house replaced a six-story tenement that formerly occupied the lot. The building was boasted in early advertisements as “symboliz[ing] all that is beautiful and complete in modern apartment dwellings” with apartments that were “open on all four sides.” Apartments were initially available in 10, 11, and 12 rooms, with four or five baths. There were also two “charming roof bungalows,” physicians' suites, and one maisonette. Window awnings were consistently present in early renderings of the building that appeared in the *New York Times* during the 1920s (also present in the c. 1939 tax photograph). During the 1950s, the apartment building was converted



to cooperative ownership. The units were apparently reduced in size, to apartments of 3 to 5 rooms, around the same time (ALT 306-1952). The penthouse story and a brick water tower enclosure with round-arched openings and terra-cotta details are not easily visible from the street. Tax lot 72, on which the building is situated, historically consisted of lots 67, 68, 68 1/2, and 72.

Reference(s): “‘Co-Op’ Plan Set for Ritz Tower,” *New York Times*, February 6, 1955, R1; Display Advertisement 132, *New York Times*, January 17, 1926, RE9; Display Advertisement 148, *New York Times*, March 7, 1926, RE11; New York City Department of Buildings, Alteration and New Building Dockets; “Tishmans in Big Park Avenue Project,” *New York Times*, February 27, 1925, 30.

Site Features: Single granite steps at main and secondary entries; in-ground metal vents along facade

Notable History and Residents: Jacob K. Javits (1904-1986), United States Senator from New York from 1957 to 1981, lived at 911 Park Avenue with his family during the 1950s, 60s, and 70s.

Reference(s): “Fire at Javits Home,” *New York Times*, March 10, 1972, 74; “‘Watchdog’ on the Go,” *New York Times*, February 27, 1956, 15.

West Facade: Designed (historic, repointed)

Door(s): Possibly historic primary door; replaced secondary door

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade including alterations; some historic six-over-six double-hung sashes remain, including at first, seventh, and ninth stories; historic multi-paned transoms remain at all secondary entries (altered at westernmost entry) *Additional*

Alterations: Brass nameplates at easternmost and westernmost secondary entries; alarm box and conduit to east of central secondary entry; alarm box and conduit to east of central secondary entry; conduit, lights, and security cameras above first story *Site Features*: Tall metal fencing and gate at entry to service area; single steps, continuous with granite base trim, at secondary entries; in-ground metal vents along facade *Door(s)*: Replaced *Windows*: Mixed *Sidewalk Material(s)*: Concrete *Curb Material(s)*: Concrete with metal edge

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; quoining from Park Avenue (west) facade wraps to westernmost edge of this facade *Alterations*: Replaced brick at shaft at eastern and western edges of facade

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; some limestone and terra-cotta details from north facade, including quoining at shaft, wrap slightly to northern edge of this facade; some historic six-over-six double-hung sashes remain; exposed basement *Alterations*: Some areas of replaced brick, including at shaft towards northern edge of facade and where structural lintels replaced; some through-wall air conditioners; conduit *Site Features*: Tall metal fence, gate, and light at entry to eastern service alley; inset panel with “911” at entry to eastern service alley; concrete and brick stairs with metal pipe handrail runs along facade to first story and to below-grade service area

925 Park Avenue (aka 921-927 Park Avenue; 101-103 East 80th Street)

Borough of Manhattan Tax Map Block 1509, Lot 1

Date: 1907-08 (NB 371-1907)

Architect/Builder: Delano & Aldrich

Original Owner: 925 Park Avenue Co, Inc. (William J. Taylor Company)

Type: Apartment building

Style: Renaissance Revival

Stories: 14

Material(s): Buff brick; limestone; terra cotta; granite

Special Windows: Round-arched window openings at second story (sashes replaced; historically contained paired multi-paned half-round fanlights)

Decorative Metal Work: Molded metal lintels at first story; metal spandrel panels above first story; balconette rails at southern window opening at first story; historic metal grille at basement opening at southernmost bay

Significant Architectural Features: Tripartite vertical configuration; rusticated limestone base with round-arched window openings with flush voussoirs and oversize scroll keystones, balconettes at outer bays at third story, and molded cornice and panels with reed details above third story; buff brick at shaft with flush splayed brick lintels, slightly projecting rectangular sills, terra-cotta facing at outer bays, oversized cartouche detail at 10th story, and terra-cotta cornice featuring egg-and-dart molded courses; capital features elaborate terra-cotta decoration including panels with urn details, single- and double-height molded window surrounds (with rope molding and scroll keystones at upper stories), slightly recessed brick panels with terra-cotta frames, and a molded terra-cotta cornice with triangular pediments on foliated scroll brackets at outer bays and panels with reed details at frieze; main entry features triangular pediment supported on scroll brackets; historic molded surround, sidelights, and transom bar at secondary entry; granite base trim and molded granite water table

Alterations: Historic balconettes removed and decorative rails replaced with non-historic metal balconette rails at outer bays at fifth, seventh, ninth, and 11th stories (after c. 1939 tax photograph); metal balconette, wrapping from Park Avenue (west) facade to south facade, removed (prior to c. 1939 tax photograph); non-original brick parapet with masonry coping; replacement terra cotta at outer bays at shaft; replaced sashes (historically four-over-four double-hung sashes); through-wall air-conditioners and hooded vents throughout; awning at main entry projects onto sidewalk (an awning is present in the c. 1939 tax photograph); light fixtures at main entry; probably not historic handrails at main entry; intercom at main and secondary entries; small signs at secondary entry

Building Notes: 925 Park Avenue is notable as the earliest extant apartment house over six stories constructed along Park Avenue, and one of the city's earliest purpose-built cooperative apartment houses. Delano & Aldrich are noted in some sources as having designed the building in association with the firm Pollard & Steinam. The building was featured in numerous architectural publications around the time of its construction, noted as offering “an effect of dignity and simplicity” by means of restrained ornament that “is refined in scale and rich in



detail.” Apartment sizes ranged from luxurious duplex apartments of 11 rooms with four baths (three per floor) to modest “bachelor” apartments of four rooms and a bath (at the rear of the building). There were also a few triplex apartments on the lower floors with separate front doors and private entrances direct from the street, with kitchens in the basement. These units were virtual three-story houses, an unusual typology in apartment house construction, and were later remodeled into doctors’ suites.

Reference(s): Advertisement, *Real Estate Record*, May 11, 1912, 993; Andrew Alpern, *Luxury Apartment Houses of Manhattan*, (New York: Dover Publications, Inc., 1992) 177; “Apartment Houses of Duplex and Studio Plan in New York City,” *Architects’ and Builders’ Magazine*, March 1909, Vol. X, No. 6, 258; “The Latest Park Avenue Co-Operative Apartment House,” *Real Estate Record*, July 11, 1908, 74; New York City Department of Buildings, New Building Dockets; “Park Av. House Altered,” *New York Times*, December 5, 1937, 242; Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900* (New York: Rizzoli, 1983) 357-359.

Site Features: Two-step granite stoop at main entry; in-ground metal vents along facade; planters on granite blocks at main entry

Notable History and Residents: The circumstances surrounding the death at age 31 of famed silent film actor Rudolph Valentino (1895-1926) have long fascinated admirers, including the fact that he was alleged to have attended a raucous party at 925 Park Avenue on the night he fell ill. Academy award winning actress Katherine Hepburn is also known to have stayed at 925 Park Avenue for a time in the apartment of her Bryn Mawr classmate and friend, Megs Merrill.

Reference(s): Allan R. Ellenberger, *The Valentino Mystique: The Death and Afterlife of the Silent Film Idol* (Jefferson, North Carolina: McFarland & Company, Inc., 2005) 40; Katherine Hepburn, *Me: Stories of My Life* (New York: Ballantine Books, 1991) 92.

West Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic secondary door (including transom and sidelights)

Windows: Replaced

Security Grilles: Not historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Same as Park Avenue (west) facade, including alterations; additional significant architectural features include limestone panels with garland details at first story and granite at exposed basement; high granite stoops at entries with solid granite sidewalls *Additional*

Alterations: Handrails at stoops; intercoms and address numbers (“101” and “103”) at entries; small signs at entries; doorbell at western entry; electronic card reader at eastern entry; light on gate at entry to eastern service alley Site Features: Tall metal fencing and gate at entrance to eastern service alley; below-grade metal gate within areaway (at western end of areaway)

Windows: Replaced Door(s): Possibly historic Stoop: Original Security Grilles: Not historic (basement) Areaway Wall/Fencing Material(s): Low granite curb with non-historic metal railing Areaway Paving Material(s): Concrete Sidewalk Material(s): Concrete Curb Material(s): Concrete with metal edge

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick; masonry and terra-cotta details from south facade wrap slightly at southern

edge of this facade; flush masonry lintels and slightly projecting rectangular sills throughout
Alterations: Painted; replaced sashes (where visible); several through-wall air-conditioners; conduit and lights; security grilles at basement window openings
Site Features: Concrete ramp with metal handrails within service alley

929 Park Avenue (aka 929-931 Park Avenue)

Borough of Manhattan Tax Map Block 1509, Lot 71

Date: 1912-13 (NB 650-1912)

Architect/Builder: George & Edward Blum

Original Owner: 929 Park Av Co. (A. Herzog, president)

Type: Apartment building

Style: Arts and Crafts

Stories: 12 and basement and penthouse

Material(s): Roman tapestry brick; terra cotta

Special Windows: Slightly-recessed tripartite-bayed windows at outer bays (replaced sashes)

Significant Architectural Features: Roman tapestry brick facade laid in a Flemish bond throughout; elaborate brickwork detailing throughout including basketweave frieze at third story, basketweave panels with floral terra-cotta details at spandrels, header-course window surrounds, framed panels with stylized terra-cotta details, and corbelling at roofline; terra-cotta details include molded and paneled surrounds with stylized foliate details at basement, intricate frieze with geometric diamond patterning above basement, patterned capitals at triple-height brick pilasters, and other stylized details throughout, including lyres at roofline; simple terra-cotta sills throughout; richly ornamented double-height molded terra-cotta entry surround

Alterations: Cornice removed at roofline, balconettes removed at second story, full-length modillioned balconette removed at fourth story, and balconettes removed from central bays at eighth and 10th stories (all after c. 1939 tax photograph but prior to c. 1980s tax photograph; replaced brick where removed); secondary entry apparently not original (appears to be a window opening in historic 1922 photograph in New York Public Library collection); replaced sashes (historically contained eight-over-one double-hung sashes and six-over-one with two-over-two double-hung triple windows); through-wall air conditioners throughout; transom infill at main entry; light fixtures at main entry; awning at main entry projects onto sidewalk (an awning is present in historic 1922 photograph in New York Public Library collection); handrails at secondary and service entries; intercom, light fixture, and security camera at service entry

Building Notes: According to a 1909 account in the *Real Estate Record*, a “row of very substantial apartment houses was eliminated to make room for this great house” which would contain both duplex and simplex apartments taking up entire floors. Upon construction, the residence was boasted as a “fireproof and soundproof apartment building of the best type,” and its rooms described as “all large and light.” During the mid-1930s, most of the apartments were reduced in size, determined too large for the existing market. The expressive brickwork and geometric and organic terra-cotta ornament of the building’s exterior has been noted for exemplifying the high quality of the Blum brothers' work. In particular, the well-known



apartment house architects were known for their use of a limited number of geometric elements to produce complex patterning and for treating facades like continuous textile surfaces, as demonstrated here. Though plans were filed in 1912 for the building, construction did not commence until 1913. Note: There are possibly historic (but not original) light fixtures at the main and secondary entries.

Reference(s): Andrew S. Dolkart and Susan Tunick, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (New York: The Friends of Terra Cotta Press, 1993) 13, 39, 57; Christopher Gray, "Deft, Nonconformist Touches, Many Since Vanished," *New York Times*, October 17, 1993, R8; New York City Department of Buildings, New Building Dockets; *Real Estate Record*, December 4, 1909, 992; "Renting Improves in Altered Houses," *New York Times*, January 13, 1935, RE1; *Supplement to The World's New York Apartment House Album* (New York: New York World, 1913) 9.

Site Features: Low granite step at main entry; concrete stairs descend to partially below grade secondary entry and service entry

Notable History and Residents: Following the death of Jacqueline Kennedy Onassis in 1994, Marta Sgubin, the Kennedy children's governess and personal chef and companion of the former first lady, moved into a two-bedroom apartment here owned by Caroline Kennedy Schlossberg and John F. Kennedy, Jr. The apartment was later transferred to Ms. Sgubin permanently. In earlier years, the apartment house was noted in the *New York Times* for having such notable tenants as Elihu Root, Jr., Sir Gerald Campbell, British Consul, and Eugene W. Stetson.

Reference(s): C. David Heymann, *American Legacy: The Story of John and Caroline Kennedy* (New York: Atria Books, 2007) 518-19; William Neuman, "Big Deal: A Generous Gift for a Loyal Friend," *New York Times*, April 10, 2005, J2.

West Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic (not original) secondary door and sidelights; replaced door at service entry

Windows: Replaced

Security Grilles: Historic (upper stories)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; slightly projecting sills Alterations: Painted at lower story; area of patching above; conduit at lower story

South Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; slightly projecting sills; some possibly historic multi-panned double-hung sashes Alterations: Areas of replaced brick; through-wall air conditioners

935 Park Avenue (933-935 Park Avenue; 100-102 East 81st Street)

Borough of Manhattan Tax Map Block 1509, Lot 69

Date: 1923-24 (NB 487-1923)

Architect/Builder: Sugarman, Hess & Berger

Original Owner: 933 Park Ave Corp.

Type: Apartment building

Style: Renaissance Revival

Stories: 15 and penthouse

Material(s): Red brick; limestone; monochrome and polychrome terra cotta; granite

Decorative Metal Work: Screens at main entry doors; balconette at central bay at 11th story

Significant Architectural Features: Tripartite vertical configuration; red brick facade laid in English Cross bond with restrained terra-cotta details throughout including vertical panels with foliate and urn details flanking central bays at third story, molded cornice with palmette and roundel details above third story, and double-height window surrounds at 13th to 14th story with round-arched pediments and decorative tympani supported by Corinthian pilasters, panels with urn details, and balconettes with foliate details supported on scroll brackets; brick soldier course lintels and molded terra-cotta sills throughout; polychrome terra-cotta parapet with urn, cartouche, and other detailing; double-height limestone main entry surround featuring paired fluted pilasters supporting a molded cornice with garland details and inner pilasters supporting an entablature and frieze with urn and foliate details; limestone water table and granite base trim

Alterations: Replaced brick at roofline; additional areas of replaced brick; transom at main entry apparently filled in; mostly replaced sashes (some historic six-over-six and eight-over-eight double-hung sashes remain at 11th and 12th stories); through-wall air conditioner openings throughout; rooftop trellis visible towards northern end of facade above parapet; awning at main entry projects onto sidewalk; doorbell at main entry; small address plate to south of main entry

Building Notes: This apartment house replaced two five-story tenements structures that formerly occupied the tax lot. At the time of construction, the new building contained apartments of five and eight rooms, with two such apartments per story plus one in the penthouse (for a total of 31 apartments). Though plans for the building were filed on September 28, 1923, construction did not commence until January 5, 1924. The building was converted to cooperative ownership c. 1961. It has been noted as one of the 200 most significant terra-cotta buildings in New York City.

Reference(s): Display Advertisement 157, *New York Times*, September 26, 1926; New York City Department of Buildings, New Building Dockets; "Park Ave. Corner in New Hands," *Real Estate Record*, March 25, 1922, 363; "Tall Park Av. Flat is Sold to Investor," *New York Times*, August 9, 1928, 34; "Tenants Buy Building," *New York Times*, July 26, 1961, 48; Susan Tunick, *Terra-Cotta Skyline* (New York: Princeton Architectural Press, 1997) 148.

Site Features: Low granite step at main entry

Notable History and Residents: Architect Maxwell Hyde (1868-1936), whose chief works included the Hawthorne School on East 28th Street and, together with Francis Y. Joannes, the



neo-Federal style remodeling of the homes comprising the MacDougal-Sullivan Gardens Historic District and of several within the South Village Historic District, was residing at this address at the time of his death. Playwright Bella Spewack, co-author of several farcical Broadway comedies, including the Tony Award winning musical *Kiss Me, Kate*, leased an apartment in the building beginning in 1940.

Reference(s): Dennis Hevesi, “Bella Spewack, Author, 91, Dies; ‘Kiss Me Kate’ is One of Her Hits,” *New York Times*, April 29, 1990, 36; “Maxwell Hyde, 68, Architect, is Dead,” *New York Times*, July 5, 1936, N7; “Playwright Leases Park Ave. Penthouse,” *New York Times*, February 16, 1940, 41.

West Facade: Designed (historic, repointed)

Door(s): Possibly historic primary door

Windows: Mixed

Security Grilles: Not historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade, including alterations; additional significant architectural features include terra-cotta surrounds with simple entablatures at outer entries, double-height paneled brick pilasters supporting a brick and terra-cotta cornice at central bays, and stacked header-course panels at central bays at first story; possibly historic multi-paned transoms at entries Additional Alterations: Balconette removed from central bays at 11th story; areas of replaced brick; rooftop trellis visible towards western end of facade above parapet; security camera at first story towards eastern end of facade; small signs at outer entries Door(s): Not historic Windows: Mixed Security Grille(s): Not historic Site Features: Low granite steps at outer entries; in-ground metal vent towards western end of facade; tall metal fencing and gate at entrance to eastern service alley Sidewalk Material(s): Concrete Curb Material(s): Masonry

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; one panel of the polychrome terra-cotta parapet and other terra-cotta details from East 81st Street (north) facade wraps to this facade; large bands of replaced brick, particularly at parapet and northern edge of facade at shaft; replaced sashes; through-wall air conditioners

South Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; through-wall air conditioners; large area of replaced brick at roofline and at eastern edge at upper stories; conduit at lower stories

941 Park Avenue (941-947 Park Avenue; 99-107 East 81st Street)

Borough of Manhattan Tax Map Block 1510, Lot 1

Date: 1927-28 (NB 390-1927)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Construction Company (Alexander Tishman, president)

Type: Apartment building

Style: Mediterranean Revival

Stories: 14 and penthouse

Material(s): Brown tapestry brick; limestone; terra cotta; granite

Special Windows: Paired pointed-arched windows above main entry (replaced sashes)

Significant Architectural Features: Two-story limestone base with molded water table and granite base trim; brown tapestry brick above second story with limestone and terra-cotta details including quoins and spiral pilasters at corners, frieze with stylized tracery at second story, flush voussoired surrounds at third story, and double-height window surrounds with voussoirs, ogee pediments, decorative tympani, and spiral pilasters at fourth-fifth, seventh-eighth, 10th-11th, and 12th-13th stories; limestone or terra-cotta cornice with stylized details; double-height limestone pointed-arched main entry with spiral and other decorative molding; tower-like brick cupola with limestone or terra-cotta details including ogee pediments (supports water tank)

Alterations: Water tank enclosure directly under water tank was converted to a play room and garden space with new arched door opening and new double-hung windows in 1933-34 (ALT 236-1933); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); through-wall air conditioners throughout; awning at main entry projects over sidewalk; light fixtures flanking main entry; conduit and small security cameras flanking main entry; small doorbell at secondary entry

Building Notes: 941 Park Avenue was constructed at a projected cost of \$2 million, containing duplex apartments of eight, 12, and 13 rooms, for a total of 36 units. Tax lot 1, on which the building is situated, was formerly comprised of historic lots 1 to 3 and 4 1/2 to 6 1/2.

Reference(s): New York City Department of Buildings, Alteration and New Building Dockets; "Tishmans to Build on Park Av. Corner," *New York Times*, March 24, 1928, 31.

Site Features: Patterned concrete in front of main entry; in-ground vents along facade

Notable History and Residents: Famed classical pianist Arthur Rubinstein (1887-1982) lived at 941 Park Avenue with his family for some time during the 1960s. Television news anchor Tom Brokaw occupied an apartment in this building until 2011.

Reference(s): Sara Polsky, "Tom Brokaw Finds Buyer for \$10.75M Upper East Side Duplex," available at curbed.com [accessed January 16, 2014]; Harvey Sachs, *Rubinstein: A Life* (New York: Grove Press, 1995) 305.

West Facade: Designed (historic, repointed)

Door(s): Possibly historic primary door; possibly historic door at secondary entry

Windows: Replaced

Cornice: Original



Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Same as Park Avenue (west) facade, including alterations; additional significant architectural features include exposed granite basement with possibly historic security grilles at basement window openings; possibly historic transoms at entries *Additional Alterations:* Areas of apparently replaced brick; apparently filled-in basement window and door openings (east of eastern entry); light fixtures at western entry; alarm boxes at entries; security cameras at second story towards eastern end of facade *Site Features:* Possibly historic metal fencing and gate at entry to eastern service alley, with tall, non-historic security railing above; in-ground metal vent towards western end facade; single granite steps at entries *Door(s):* Possibly historic door at western entry; replaced door at eastern entry *Windows:* Replaced

East Facade: Partially designed (historic)

Facade Notes: Buff brick; some limestone details and cornice from East 81st Street (south) facade wraps slightly onto this facade; exposed basement *Alterations:* Replaced brick at roofline; large areas of replaced brick; metal parapet railing at roofline; security cameras towards southern end of facade at second story; conduit along first story; handrail along first story *Windows:* Replaced *Site Features:* Concrete ramp descends to below-grade service alley

949 Park Avenue

Borough of Manhattan Tax Map Block 1510, Lot 7502

Date: 2008-11 (NB # 104904800)

Architect/Builder: C3D Architecture

Original Owner: VE Equities

Type: Apartment building

Style: Modern

Stories: 13 and penthouse

Material(s): Glass; limestone

The Modern style features of this building include a minimal facade, asymmetrically-placed balconies, and a contrasting dark cantilevered entrance canopy. While the height and typology are similar to the majority of buildings in the district, the materials and proportions are not.

Significant Architectural Features: Narrow glass apartment building with slender limestone-faced framing and asymmetrically placed balconies on alternating floors; overhanging marquee at first story

Alterations: Netting visible at roofline

Building Notes: Previous to construction of the existing 13-story apartment building, the tax lot was occupied by a two-story structure. A 12-story apartment house proposed for construction in 1927 was never built. The present apartment house contains only four units, including a duplex, a triplex, and a quadruplex. It was one of several of this type—the narrow, single lot, tall apartment house—constructed within the historic district in the late 2000s/early 2010s. Historically tax lot 4, now condominium lots 1101-1106.



West Facade: Designed

Door(s): Original primary door; original secondary door

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

955 Park Avenue (aka 951-955 Park Avenue)

Borough of Manhattan Tax Map Block 1510, Lot 72

Date: 1914-15 (NB 269-1914)

Architect/Builder: Robert T. Lyons

Original Owner: Akron Building Co. (Bing & Bing)

Type: Apartment building

Style: Colonial Revival

Stories: 13 and penthouse

Material(s): Red brick; limestone; terra cotta; granite

Decorative Metal Work: Balconettes at second story; wrought-iron fanlight with marble backing at main entry; screens at main entry doors

Significant Architectural Features: Tripartite vertical configuration; rusticated limestone base; stylized brick pilasters with terra-cotta capitals at outer bays at shaft; terra-cotta sills and brick soldier-course lintels at shaft, except for molded limestone or terra-cotta window surrounds at third-story window openings; terra-cotta balconettes at 10th story; double-height terra-cotta Corinthian pilasters at 10th and 11th stories, supporting a slender molded band; metal modillioned cornice above 11th story; paired-window openings at outer bays at 13th story with molded terra-cotta tympani; paneled terra-cotta pinnacles at outer bays at 13th story, connected by slender molded band and coping at stepped roofline; granite base trim

Alterations: Penthouse added (possibly ALT 1285-1944); terra-cotta details painted; large and small areas of repointed and/or replaced brick, including at 13th story and at outer bays; replaced sashes (historically contained one-over-one double-hung sashes); through-wall air conditioners; signs at main entry; awning at main entry projects onto sidewalk; conduit and electrical switches at main entry

Building Notes: Three five-story row houses occupied this tax lot prior to construction of the present apartment house. The houses were part of a row of four built in 1898-99 of which only 957 Park Avenue remains. Within the new building, apartments were available in four and 10 room suites. The penthouse is not original to the building and appears to have been added in 1944 (ALT 1285-1944). An agreement, dating to 1978, with the owners of the neighboring two-story building at 949 Park Avenue was intended to preserve light and air for the taller building. Though it is unclear when this agreement ended, the construction in 2009-11 of the 12-story and penthouse apartment building at 949 Park Avenue clearly indicates its eventual termination.

Reference(s): Display Advertisement 66, *New York Times*, November 2, 1938, 24; Christopher Gray, "Park Avenue, Without Doormen," *New York Times*, May 8, 1994, R8; "The Real Estate Field," *New York Times*, July 30, 1914, 16.

Site Features: In-ground vent towards center of facade



West Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic doors at secondary entries

Windows: Replaced

Security Grilles: Possibly historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Not designed (historic) (partially visible)

Facade Notes: Visible above roofline of 957 Park Avenue; buff brick at light court, red brick elsewhere; large areas of repointed and replaced brick; railed parapet within light court; two through-wall air conditioners visible at portion of building east of light court

957 Park Avenue (aka 957-959 Park Avenue; 106 East 82nd Street)

Borough of Manhattan Tax Map Block 1510, Lot 69

Date: 1898-99 (NB 799-1898)

Architect/Builder: John Hauser

Original Owner: Isaac Mayer

Type: Tenement

Style: Renaissance Revival

Stories: 5

Material(s): Buff brick; limestone

Special Windows: One-over-one curved sashes at turret at second, fourth, and fifth stories; round-arched window openings at second and fourth stories with round-arched upper sashes (numerous historic one-over-one double-hung wood sashes remain throughout facade)

Significant Architectural Features: Buff brick facade with brick and limestone details throughout; molded round-arched lintel course with keystones and brick relieving arches at second and third stories; checkerboard brick frieze above second story; windows flanked by double-height pilasters with foliate capitals at third to fourth stories; limestone niche with foliate details, including keystone and limestone corbel, at third story; corbelled brick lintels at fourth story; other decorative limestone panels throughout; rounded, tower-like bay at corner with limestone details including panels with stylized scroll details; bracketed, paneled cornice at roofline; mostly historic one-over-one double-hung wood sashes (see also *Special Windows*)

Alterations: Awning at southern storefront

Building Notes: This tenement was constructed as one of four tenements with stores on the southeast corner of Park Avenue and East 82nd Street in 1898-99. No. 957 was intended for occupancy by nine families, while the other, slightly smaller tenements were intended for eight families. Isaac Mayer served as both the owner and builder of the new buildings. The four tenements replaced five three-story row houses that formerly occupied the lots and which were owned by Charles D. White for more than 30 years. No. 957 is the only one of the four that survives. A saloon apparently occupied the ground-floor commercial space for at least 10 years following construction of the building, leased to John H. Patjens.

Reference(s): "Buildings Projected," *Real Estate Record*, October 8, 1898, 510; New York City



Department of Records, New Building Dockets; New York City Department of Finance, Deeds; *Real Estate Record*, October 21, 1899, 608.

Site Features: Low steps at commercial entries

West Facade: Designed (historic)

Windows: Mixed

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade; additional significant architectural features include exposed basement with semi-circular opening towards western end of facade and limestone main entry portico paired with flanking window surround, consisting of pilasters with foliate details supporting an entablature with foliate ornament at frieze; round-arched main entry opening with paneled reveals and egg-and-dart molding *Special Windows*: Leaded double-hung sash with round-arched upper sash above main entry portico at second story; additional round-arched openings at first, second, and fourth stories (some containing historic sashes); leaded fanlight at main entry *Additional Alterations*: Painted masonry at first story, basement, and stoop; filled-in window openings at first story; infill at semi-circular basement window opening and within areaway at basement; some screen windows; storefront infill at western end of facade; security camera at first story towards western end of facade and at service entry; lights at service entry; light, conduit, and intercom at main entry; lights and conduit at basement; small sign at main entry *Stoop*: Historic (painted) *Door(s)*: Possibly historic primary door with leaded lights; not historic door at service entry and beneath stoop *Windows*: Mixed *Security Grilles*: Possibly historic *Site Features*: One-story brick wall at entry to eastern service alley; in-ground metal hatch towards western end of facade; metal stairs descend to below-grade areaway *Areaway Wall/Fence Material(s)*: Metal rail and possibly historic cast-iron posts on low concrete curb (painted) *Areaway Paving Material(s)*: Concrete *Sidewalk Material(s)*: Concrete *Curb Material(s)*: Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; cornice wraps slightly at northern end of facade; fire escape

969 Park Avenue (aka 961-971 Park Avenue; 101-105 East 82nd Street)

Borough of Manhattan Tax Map Block 1511, Lot 1

Date: 1911-12 (NB 537-1911)

Architect/Builder: Pickering & Walker

Original Owner: 969 Park Ave. Co. (Randolph Walker Company)

Type: Apartment building

Style: Renaissance Revival

Stories: 12 and penthouse and basement

Material(s): Buff brick; masonry; terra cotta; granite

Significant Architectural Features: Buff brick facade with masonry, terra-cotta, and brick details, including granite base trim with molded water table, arched main entry surround with stylized flush voussoirs and molded entablature, basket-weave molded pilasters flanking slightly recessed main entry, molded secondary door surrounds with bracketed entablatures, molded window surrounds at first, fifth, and ninth stories, slightly recessed brick window surrounds at second story, decorative panels at fourth, eighth, and 12th stories, molded sills at sixth and 10th stories, and molded cornices and sill courses throughout; bracketed cornice with terra-cotta frieze at roofline; possibly historic six-over-six double-hung sashes throughout

Alterations: Molded window surround above main entry at third story removed (after c. 1939 tax photograph but prior to 1980s); some small areas of replaced brick throughout; through-wall air conditioners throughout; small rectangular window opening south of northern secondary entry filled in; small brass signage at main and secondary entries; awning at main entry projects onto sidewalk; security camera at southern end at first story; plaque commemorating Ada Louise Huxtable to south of main entry (see *Notable History and Residents*)

Building Notes: At the time of construction, this large apartment house contained 35 duplex apartments of nine and 14 rooms. The upper-story apartments were noted as having access to a roof garden and children's playground, while two ground floor apartments featured private Park Avenue entrances. Doctor's offices were present on the first story. Though a penthouse is noted as early as 1925, it is unclear when it received its present appearance. The portion of the penthouse wall visible along the south facade, matching the appearance of the lower stories, is present in images as early as a 1913 rendering in the *Supplement to The World's New York Apartment House Album*. During the early 1940s, the original 35 apartments were subdivided into 76 suites of three to six rooms. The present bronze doors date to this alteration (ALT 2256-1940). The first-story facing may also date to this alteration, as noted in the *New York Times*. There are numerous possibly historic six-over-one double-hung sashes throughout the building, or replaced sashes with this appropriate historic configuration.

Reference(s): "969 Park Ave. Altered," *New York Times*, November 23, 1941, RE2; New York City Department of Buildings, Alteration Dockets; Real Estate Brochure, 969 Park Avenue (New York: Bing & Bing, year not known); *Supplement to The World's New York Apartment House Album* (New York: New York World, 1913).

Site Features: Two masonry steps at main entry; four-step partially recessed masonry stoops at



secondary entries; metal fencing and gate at entrance to service alley

Notable History and Residents: Ethel Roosevelt Derby (1891-1977), daughter of President Theodore Roosevelt, resided at 969 Park Avenue following her marriage to Dr. Richard Derby in 1913. Pulitzer Prize-winning architecture critic Ada Louise Huxtable lived at 969 Park Avenue for nearly five decades, writing her best known architectural critiques while a resident.

Reference(s): "Live Where They Lived: Ada Louise Huxtable," via *New York Magazine: Real Estate* online [accessed January 31, 2014]; "Roosevelt Has Grandson," *New York Times*, March 8, 1914, 15.

West Facade: Designed (historic)

Door(s): Historic (c. 1941) primary door; historic (c. 1941) secondary doors (and transoms)

Windows: Possibly historic (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade; penthouse visible above cornice

Alterations: Replaced brick where structural lintels replaced and small areas of replaced brick elsewhere; lights, conduit, and security cameras at first story; screen windows

Site Features: Stairs descend to below-grade service alley *Windows:* Possibly historic *Security Grilles:* Possibly historic (basement) *Sidewalk Material(s):* Concrete *Curb Material(s):* Concrete with metal edge

East Facade: Not designed (historic, altered)

Facade Notes: Brick facade; some possibly historic six-over-one double-hung sashes remain (or replaced sashes with this appropriate configuration); large areas of stuccoed, painted, and replaced brick, including where structural lintels replaced; southernmost window opening filled in at seventh story; non-historic lights and conduit

975 Park Avenue (aka 973-975 Park Avenue; 100-110 East 83rd Street)

Borough of Manhattan Tax Map Block 1511, Lot 69

Date: 1928-29 (NB 204-1928)

Architect/Builder: J. M. Felson

Original Owner: Ellbar Realty Corp. (William S. Baker, president)

Type: Apartment building

Style: Medieval Revival

Stories: 15 and penthouse

Material(s): Red tapestry brick; limestone; terra cotta; granite

Special Windows: Round-arched window openings at 15th story (replaced sashes; historically contained round-arched upper sashes)

Decorative Metal Work: Screens at main entry doors

Significant Architectural Features: Tripartite vertical configuration; two-story limestone base capped by molded terra-cotta cornice with garland and aegricrane frieze, same as at roofline; red tapestry brick laid in a Monk bond at shaft and capital; shaft flanked by terra-cotta quoins; flush terra-cotta window surrounds with molded ogee lintels at third story; terra-cotta details at capital including triple-height spiral pilasters, pointed-arched window surrounds with rosette details, bracketed balconettes, and inset panels with geometrical detailing; brick diaperwork at roofline; slightly projecting limestone door surrounds at pointed-arched first-story entries with cartouche, foliate, and stylized pinnacle details; granite base trim

Alterations: Replaced sashes (some six-over-six double-hung sashes present in c. 1980s photograph and at West 83rd Street (north) facade); through-wall air conditioners throughout; awning at main entry projects over sidewalk; small brass signs at secondary entries; intercom at northern secondary entry

Building Notes: This 15-story apartment house, constructed at a projected cost of \$1 million, replaced several four-story homes that previous stood on the site. Apartments were originally available in three, five-and-a-half, or six-room suites. The building was converted from rental to cooperative ownership c. 1964. There are possibly historic light fixtures flanking the main entry on Park Avenue. Tax lot 69, on which the building is situated, historically consisted of lots 67 to 71. Note: There are possibly historic light fixtures at the main entry.

Reference(s): Display Advertisement 140, *New York Times*, May 18, 1941, RE6; "House at 975 Park Converted to Co-Op," *New York Times*, June 5, 1964, 47; "Latest Dealings in the Realty Field," *New York Times*, August 27, 1916, XX2; New York City Department of Buildings, New Building Dockets.

Site Features: Single granite steps at main and secondary entries; patterned concrete in front of main entry

West Facade: Designed (historic, repointed)

Door(s): Historic primary door; historic pointed-arched secondary doors

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry



North Facade: Designed (historic)

Facade Notes: Same as Park Avenue (west) facade, including alterations; additional terra-cotta balconettes at central bays at ninth story; some possibly historic six-over-six double-hung sashes remain at fifth story; segmental-arched limestone surrounds with stylized details and scroll keystones at central bays at first story; molded surrounds with scroll keystones at secondary entries *Additional Alterations:* Light fixtures and conduit at primary entry; vented infill at window opening to west of eastern secondary entry; small sign and intercom at eastern secondary entry; intercom at gate at entry to eastern service alley *Site Features:* Single granite steps at entries; masonry posts with pinnacles and possibly historic metal fencing and gate at entry to eastern service alley *Door(s):* Possibly historic doors with decorative metal screen at main entry; possibly historic doors at secondary entries *Windows:* Mixed (some historic six-over-six double-hung sashes remain) *Sidewalk Material(s):* Concrete *Curb Material(s):* Concrete with metal edge

East Facade: Partially designed (historic) (partially visible)

Curb Material(s): Masonry

Facade Notes: Buff brick; some red brick, limestone, and terra-cotta details from East 83rd Street (north) facade wrap slightly onto this facade; large areas of replaced brick throughout; through-wall air conditioners throughout; conduit, lights, and security cameras at first story; some filled-in window openings *Site Features:* Service alley runs alongside facade; metal stairs descend into service alley

South Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick with red brick visible at penthouse; numerous historic double-hung sashes present throughout; leaded-glass sashes remain at first story within light well at ground story; through-wall air conditioners; conduit

983 Park Avenue (aka 981-983 Park Avenue; 101-115 East 83rd Street)

Borough of Manhattan Tax Map Block 1512, Lot 1

Date: 1925-26 (NB 389-1925)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Const. Co., Inc. (Alexander Tishman, president)/Crystal Brothers, Inc.

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Red tapestry brick; limestone; terra cotta; granite

Special Windows: Segmental-arched window openings at second story (replaced sashes); round-arched main entry with fanlight

Decorative Metal Work: Decorative screen at main entry doors and fanlight

Significant Architectural Features: Tripartite vertical configuration; two-story limestone base flanked by stylized rusticated pilasters and featuring slightly projecting main entry portico with



paired Ionic pilasters supporting a denticulated entablature; similar stylized pilasters and molded terra-cotta window surrounds at third story with continuous molded lintel course; red tapestry brick shaft laid in a Flemish bond, with slender molded sills and header-course lintels, flanked by brick quoins; reed-and-ribbon molding above 11th story; molded terra-cotta window surrounds with continuous molded lintel course at 12th story; bracketed terra-cotta and copper cornice above 12th story; brick quoins and double-height terra-cotta window surrounds, including keystones, tympani, and panels with roundels and fan details, at capital; brick and balustraded terra-cotta parapet with terra-cotta coping at roofline; granite base trim and molded limestone water table

Alterations: Main entry portico painted; through-wall air conditioners throughout; mostly replaced sashes (historically eight-over-one and six-over-one double-hung sashes, some remain at fourth story); awning at main entry projects onto sidewalk; small sign, doorbell, and automated door push-button at main entry; awning, intercom, and brass sign at secondary entry; security camera at first story at northern and southern ends of facade

Building Notes: The building, at the time of construction, contained 60 apartments of six, nine and 10 rooms with three and four baths. As the property was nearing completion, it was sold by Crystal Brothers developers to Julius Tishman & Sons, Inc. Plans were filed for construction with the New York City Department of Buildings on June 26, 1925, and work was completed July 26, 1926; however, a date of construction commencement is not noted in the docket for the property. The existing configuration of tax lot 1 comprises historic lots 1, 6, 7 and 8. Notes: Some historic eight-over-one and six-over-one double-hung sashes remain at fourth story; possibly historic light fixtures at main entry and transom at secondary entry.

Reference(s): "Big Loan on Park Avenue," *New York Times*, September 11, 1927, RE1; Display Advertisement 96, *New York Times*, March 1, 1928, 18; "Managing Park Av. Flat," *New York Times*, April 3, 1927, RE2; New York City Department of Buildings, New Building Dockets; "Tishmans Buy Park Av. Corner," *New York Times*, July 7, 1927, 44.

Notable History and Residents: Milton B. Loeb, creator of the name "Brillo" for the familiar household cleaning product, and founder of the Brillo Manufacturing Corporation, was a resident of 983 Park Avenue at the time of his death in 1972.

Reference(s): "Milton Loeb, Lawyer who Began Brillo Corporation, Is Dead at 84," *New York Times*, January 28, 1972, 40.

West Facade: Designed (historic, repointed)

Door(s): Possibly historic primary door; replaced door at secondary entry

Windows: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade, including alterations; in addition to eight-over-one and six-over-one double-hung sashes, some four-over-one double-hung sashes also remain at third story *Additional Alterations:* Penthouse visible above roofline (portions of penthouse apparently date to after c. 1939 tax photograph); some areas of replaced brick, including where decorative terra-cotta elements removed; small awnings, intercoms, and signage at secondary entries; screen windows; conduit and lights along length of facade; two security cameras at first story towards eastern end of facade and one at first story towards western end of facade *Site Features:* Tall metal fencing and gate at entry to below-grade eastern service alley;

metal stairs descend to service alley *Door(s)*: Possibly historic doors with historic multi-paned transoms *Windows*: Mixed *Security Grilles*: Possibly historic *Sidewalk Material(s)*: Concrete *Curb Material(s)*: Concrete with metal edge

East Facade: Partially designed (historic)

Facade Notes: Red tapestry brick; repointed (where visible); some details from south facade wrap slightly at southern end, including brick quoins and limestone at first through third stories and at capital; slightly projecting terra-cotta lintels throughout; through-wall air conditioners throughout; conduit and light at exposed basement towards southern end of facade

985 Park Avenue

Borough of Manhattan Tax Map Block 1512, Lot 7501

Date: 2005-08 (104082092)

Architect/Builder: Costas Kondylis and Partners, LLP

Original Owner: Terrence Lowenberg and Todd Cohen
(Icon Realty Management)

Type: Apartment building

Style: Post Modern

Stories: 15 and penthouse

Material(s): Masonry; glass; granite

The Post Modern style features of this building include limestone cladding, multi-paned openings, moldings articulating each story, and stylized classical window surrounds with balustraded balconettes. While the height, typology, and materials, are similar to the majority of buildings in the district, the materials and proportions are not.

Decorative Metal Work: Screens at main entry

Significant Architectural Features: Rusticated masonry flanking large expanses of glass throughout facade; stylized Classical window surrounds with balustraded balconettes at alternating floors; multi-paned windows; granite base trim

Building Notes: Designed by prolific New York City architects Costas Kondylis and Partners, and generally well-received. This building replaced a three-story former row house for three families that was apparently constructed c. 1870. Historically tax lot 104, now condominium lots 1001-1007.

West Facade: Designed (new building)

Door(s): Original primary door

Windows: Original (upper stories); original (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Original (partially designed)

Facade Notes: Rusticated masonry from Park Avenue (west) facade wraps slightly at western edge; stucco elsewhere; exposed concrete at base



993 Park Avenue (aka 989-993 Park Avenue; 100-108 East 84th Street)

Borough of Manhattan Tax Map Block 1512, Lot 70

Date: 1914-15 (NB 150-1914)

Architect/Builder: Robert T. Lyons

Original Owner: Charter Const. Co. (Henry Edelmuth, president) (Bing & Bing)

Type: Apartment building

Style: Renaissance Revival

Stories: 13

Material(s): Beige tapestry brick; masonry; granite

Decorative Metal Work: Light fixtures at main entry (apparently date to before c. 1939 tax *Significant*

Architectural Features: Tripartite vertical configuration; two-story masonry base featuring double-height main entry portico with Ionic pilasters supporting an entablature continuous with molded cornice that doubles as sill course for third-story window openings; dark brick at shaft and capital laid in an English cross bond, with slightly projecting masonry sills and soldier course lintels at shaft; molded masonry band above shaft; decorative brick banding at third story and decorative brick and molded masonry banding above 12th story; masonry window surrounds with molded lintels at third and 11th stories; projecting metal cornice at roofline featuring dentil and egg-and-dart courses, foliate brackets, and lions-head details; granite base trim; possibly historic wood door frame, revolving door, and transom with inset marble panel at main entry

Alterations: Balconies removed from seventh and 11th stories (after c. 1939 tax photograph but prior to 1980s); small rectangular windows inserted between first and second bays from south at second, fifth, eighth, ninth, 10th, 12th, and 13th stories (after c. 1939 tax photograph but prior to 1980s); replaced brick where balconies removed; painted at first story (excluding base trim and main entry portico); replaced sashes (one-over-one double-hung sashes apparently present in c. 1939 tax photograph); through-wall air conditioners throughout; awning at main entry projects onto sidewalk (similar awning present in c. 1939 tax photograph); small brass signs at northern and southern secondary entries; intercom at northern secondary entry; security camera at first story towards northern end of facade

Building Notes: At the time of construction, apartments ranged in size from modest units of three rooms and one bath to larger suites of eight and 10 rooms. A large southern service alley provides the appearance of being a free-standing piazza, and has been noted for giving the building “a sense of repose so often lacking in other buildings.”

Reference(s): Display Advertisement 110, *New York Times*, October 2, 1918, 20; Display Advertisement 114, *New York Times*, May 21, 1930, 34; Christopher Gray, “Seven Apartment Houses in a Piazza-Like Setting,” *New York Times*, May 9, 2008, RE6.

Site Features: Tall, non-historic metal fencing and gate at entry to southern service alley; large in-ground granite slab at main entry

Notable History and Residents: Internationally renowned actress and singer Marlene Dietrich (1901-1992) had an apartment at 993 Park Avenue from the 1950s until her death in 1992. American playwright, screenwriter, and longtime writer for the *New Yorker*, Samuel N.



Behrman (1893-1973) lived at this address beginning in 1943.

Reference(s): "Park Avenue Unit Rented by Author," *New York Times*, September 21, 1943, 39; Tracie Rozhon, "Where 3 Who Held the Stage Once Dressed," *New York Times*, March 5, 1998, F9.

West Facade: Designed (historic)

Door(s): Possibly historic primary door; non-original doors and infill at secondary entries flanking main entry; possibly historic door and transom at northernmost secondary entry

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (west) facade, including alterations *Additional*

Alterations: First story painted (excluding base trim); infill at transom at central entry; small awning at central entry; security cameras, small brass signage, intercoms, lights, and conduit at central entry; security camera at first story towards eastern and western ends of facade; small sign on projecting metal armature at first story towards eastern end of facade; small metal box and conduit at first story to east of central entry *Door(s)*: Replaced *Windows*: Replaced *Security*

Grilles: Not historic *Site Features*: In-ground grates along facade *Sidewalk Material(s)*:

Concrete *Curb Material(s)*: Masonry

South Facade: Designed (historic)

Facade Notes: Beige tapestry brick (same as Park Avenue (west facade)); visible due to large below-grade service alley along facade); some horizontal decorative elements from Park Avenue (west) facade wrap slightly to this facade; possibly historic security grilles at basement; fire escapes *Alterations*: Security camera, lights, and conduit, at second story towards western edge of facade and at exposed basement

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; brick from north facade wraps slightly at eastern edge; southern portion of facade stuccoed where visible; fire escape

1001 Park Avenue (aka 1001-1007 Park Avenue; 101 East 84th Street)

Borough of Manhattan Tax Map Block 1513, Lot 1

Date: 1928-29 (NB 455-1928)

Architect/Builder: H. Pleasants Pennington & Albert W. Lewis

Original Owner: Penroake Corp.

Type: Apartment building

Style: Simplified Colonial Revival

Stories: 15 and penthouse

Material(s): Brick; stone

Decorative Metal Work: Railings at second-story windows and roof; possibly historic lights at entrance

Significant Architectural Features: Two-story entrance surround with stylized cartouche and simple pilasters, incorporating window with decorative metal railing; three-story stone base; parallel bays of alternating small and large windows set in stone surrounds with molded sills; center bays alternating floors of smaller windows with cast-stone or terra-cotta sill courses and larger windows with simple sills (fourth through 11th stories); windows at 12th story with sill course; terra-cotta or cast-stone sill courses at 13th and 14th stories; windows at 13th story with simple surrounds; penthouse; some possibly historic multi-light sash; brick enclosure with round-arched openings for water tank

Alterations: Windows altered and added at 13th story; through-wall air conditioners; water tower enclosure altered; marquee with brass poles, mirrors and taxi light; siamese connection; perforated vent; plaques; non-historic light and intercom at professional office; metal chimney attached to tank enclosure

Building Notes: Brick infill at 12th- and 13th-story windows appears to be historic.

Site Features: Metal gate with additional metalwork set in masonry wall at service alley

Notable History and Residents: Ignatius M. Wilkinson, Dean of Fordham Law School lived in 1001 Park Avenue with his wife Agnes. In addition to his career at Fordham he served as Corporate Counsel for the City of New York and as chairman of a committee established by Mayor LaGuardia to study labor relations in the transit system. At the time of his death in 1953 he had been part of a committee investigating racketeering in New York State. Among other tenants in 1001 Park Avenue were Louis E. Stoddard, famed American polo player, and his wife Mary, a director of the Manhattan School of Music; James Sinclair, president of the Luckenbach Steamship Company; and John Gehan, one-time president of American Export Lines, another shipping firm.

Reference(s): "James Sinclair Is Dead at 68; President of Luckenbach Line," *New York Times*, October 2, 1960, 84; "John Gehan Dies, Headed Ship Line," *New York Times*, July 17, 1960, 61; "Louis E. Stoddard, Sportsman, 70 Dies," *New York Times*, March 10, 1948, 27; "Mrs. Louis E. Stoddard," *New York Times*, February 23, 1945, 17.

West Facade: Designed (historic, patched, repointed)

Door(s): Possibly historic primary door; possibly historic doors at professional offices, one with non-historic grille

Windows: Mixed



Areaway Wall/Fence Material(s): Masonry and metal
Sidewalk Material(s): Concrete
Curb Material(s): Stone

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some replaced, lower stories yellow brick; windows mixed; stringcourses at fourth, 13th and 14th stories; brick chimney; through-wall air conditioners; light with conduit; wires; non-historic grilles; *Site:* concrete paved service alley; diamond plate ramp with pipe railings

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; entrance with stone step and possibly historic door with decorative metal work; possibly historic railings at step; through-wall air conditioners; windows mixed; historic fence on roof; wall of tank enclosure, solid brick; chimney

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, parged; windows mixed; through-wall air conditioners; chimneys; railing on roof; *Site:* diamond plate hatch; pipe; concrete sidewalk; stone curb except at corner

1009 Park Avenue (aka 1009-1013 Park Avenue)

Borough of Manhattan Tax Map Block 1513, Lot 70

Date: 1923-24 (NB 427-1923)

Architect/Builder: Emery Roth

Original Owner: 1009 Corp.

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Brick; stone

Decorative Metal Work: Window grilles at first story; railings at professional offices; historic metal gate at service entrance (now altered with metal mesh)

Significant Architectural Features: Stone base, rusticated at first and second stories; cartouche over entrance; entrance surround with carved panels and denticulated pediment with leaf-and-tongue molding; multi-light double-leaf door; single stone steps and possibly historic railings at

professional offices; possibly historic paneled wood doors with transoms; upper stories beige brick with stone quoins (fifth through 12th stories); third-story windows with full surrounds and paneled spandrels; cast-stone stringcourse above fourth story; two-story arcade at 13th and 14th stories with balustrade; fluted terra-cotta pilasters attached to brick piers; paneled pilasters at corners; molded cornice with elaborately decorated frieze; brick water tank enclosure with pantile roof; possibly historic lights

Alterations: Through-wall air conditioners; glass-enclosed terrace on roof, water tank enclosure parged; pipe on roof; siamese connection; perforated vent; plaques; conduits; spigot; camera; plaques; marquee

Site Features: Diamond plate hatch with pipe



Notable History and Residents: At the time of his death in 1978, Robert D. Murphy, a diplomat who planned the Allied invasion of North Africa and later served as ambassador to Belgium and Japan, was a resident of 1009 Park Avenue. Earlier residents included Betty Furness, movie and television actress, and Frank Amato, a business man who introduced spiral-bound notebooks to the American market.

Reference(s): “Frank Amato, 76, Is Dead; Gave U. S. Spiral Notebook,” *New York Times*, June 12, 1965, 31; “Hugh Ernst of Radio Found Dead in Hotel,” *New York Times*, April 11, 1950, 55; “Robert D. Murphy, Diplomat, Dies at 83; Planned Allied Invasion of North Africa,” *New York Times*, January 11, 1978, B9.

West Facade: Designed (historic, patched)

Door(s): Possibly historic primary door; possibly historic doors at professional offices

Windows: Replaced

Security Grilles: Historic (upper stories)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some replaced; quoins and rusticated stonework at corners; terra-cotta wave molding and molded cornice continue from primary facade; bulkheads, one with decorative cornice; one window altered, others replaced

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, some replaced, lower stories parged; quoins and rusticated stonework at corners; bulkhead with decorative cornice

East Facade: Not designed (historic) (partially visible)

Facade Notes: L-shaped plan; beige brick, some replaced; windows replaced, some possibly altered; pipes; conduits; fire escape; railing on roof

1015 Park Avenue

Borough of Manhattan Tax Map Block 1513, Lot 69

See: 100 East 85th Street (aka 100-102 East 85th Street; 1015 Park Avenue)

1021 Park Avenue (aka 101-109 East 85th Street)

Borough of Manhattan Tax Map Block 1514, Lot 1

Date: 1929 (NB 10-1929)

Architect/Builder: Rosario Candela

Original Owner: Anthony Campagna

Type: Apartment building

Style: Tudor Revival

Stories: 14 and penthouse

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Possibly historic lights at entrances; historic grilles in small windows

Significant Architectural Features: Stone base with granite water table, one story at center, three stories at east and west; upper stories Flemish-bond brickwork except diaper-patterned at second through fourth stories in center and at 14th stories on east and west; quoins; center section: Tudor-arched main entrance with foliate spandrels, drip molding with grotesques; surround with rosettes; carved tympana with shield guarded by birds; secondary entrances with drip moldings; five round-arched windows with full surrounds featuring lozenge decorated pilasters with Ionic capitals, archivolt with bead-and-reel and leaf-and-tongue moldings and keystone, tympana with cartouches and balustrade spandrels at second story; band course at fifth story interrupted by balconies and windows with keyed surrounds and drip moldings; band course at 12th story with balustrade; two-story arcade at 12th and 13th stories, terra-cotta surrounds with quatrefoil decorated tympana and carved spandrel panels, molded lintels spring from stone imposts; arcaded corbel table; brick parapet with possibly historic fence; two-story tower, incorporating an enclosure for the water tank, with keyed surrounds, cartouche, and Tudor arched openings, gargoyles and crenellated parapet; east and west sections: entrances with drip moldings, cartouches, chamfered jambs with historic lights; selected windows at first story with drip moldings; small windows with historic grilles; one-story extension on east with crenellated parapet; entrance with molded surround with rosettes and drip molding; niche with historic light; windows at third story with drip molding and shields (west section only); balconies at third and 12th stories; windows at fourth, sixth and seventh (west section only), 12th and 14th stories with keyed surrounds and drip moldings; terra-cotta sill courses at fourth, 10th and 14th stories; crenellated parapets; stringcourse with gargoyles; chimneys; pergola on roof on east

Alterations: Through-wall air conditioners; some windows altered; marquee with mirrors; siamese connection; spigot; sign; plaques; screen windows; non-historic security grilles, some altered for air conditioners, and doors except as noted

Building Notes: Entrance on East 85th Street, main display address is 1021 Park Avenue; the professional offices are numbered 101, 105 and 107 East 85th Street. The building underwent facade restoration around 2002; some of the gargoyles were replaced.

Reference(s): Christopher Gray, "A Luxury Co-op Building with an L-Shaped Plan," *New York Times*, August 18, 2002, K7.

Site Features: Pipes; grilles; metal plate with diamond plate insert

Notable History and Residents: In the late 1960s, singer/actress Barbara Streisand was rejected by the co-op board.



Reference(s): “State Will Examine Co-op's Rejection of Miss Streisand,” *New York Times*, December 4, 1969, 37.

South Facade: Designed (historic, patched)

Door(s): Possibly historic primary door; possibly historic doors at professional offices and basement entrance; metal gate at service entrance

Windows: Mixed

Security Grilles: Mixed (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red Flemish-bond brickwork with quoins; ell yellow brick; some brick replaced; windows mixed, some possibly historic multi-light sash; studio window and Palladian window in ell; two-story fire stair; fire escape; chimney with vent; through-wall air conditioners; non-historic grilles; fence across service entrance; roof garden

West Facade: Designed (historic)

Facade Notes: Three-story stone base topped by molding with rosettes; granite water table; professional office entrance with drip molding and chamfered jamb with historic light; cartouche above entrance; stone balcony; window above balcony with cable and drip moldings; shields; upper stories Flemish-bond and diaper-pattern brickwork; stone quoins; sill courses at 10th and 14th stories; keyed window surrounds at fourth, sixth and seventh (double height), 9th and 14th stories; balcony at 12th story; windows mixed, some possibly historic multi-light sash; small window with historic grille at first story; crenellated parapet with stringcourse and gargoyles; chimneys with multiple metal vents; penthouse; two-story water tank enclosure similar to south view. *Alterations*: some brick replaced, windows mixed; non-historic grille altered for air conditioner; through-wall air conditioners; metal railing on penthouse roof; roof garden; plaques at office. Ell (not designed, partially visible): Yellow brick, some replaced; round-arched windows with possibly historic sash, remaining windows mixed; through-wall air conditioners; railing and fence at roof; *Site*: siamese hydrant; spigot; grille; concrete sidewalk; stone curb, concrete with metal edge at corner

North Facade: Not designed (historic) (partially visible)

Facade Notes: Flemish-bond brickwork, some replaced; quoins at corner; chimney; windows mixed; bulkhead; railing and trellis at roof; water tank enclosure similar to south view

1025 Park Avenue (aka 1025-1029 Park Avenue)

Borough of Manhattan Tax Map Block 1514,
Lot 3

Building Name: Reginald and Anna DeKoven House

Date: 1911-12 (NB 296-1911)

Architect/Builder: John Russell Pope

Original Owner: Anna and Reginald DeKoven

Type: Free-standing house

Style: Jacobean Revival with alterations

Stories: 4 and penthouse

Material(s): Brick; stone

Special Windows: Leaded-glass bay windows with stained-glass heraldic details; leaded-glass windows at first and fourth stories

Significant Architectural Features: Limestone base; upper stories brick with stone quoins except part of the second and third stories which are ashlar; round-arched entrance with molded lintels with scrolled keystone; carved stone lion heads in spandrels; entrance framed by engaged columns and pilasters supporting an entablature with heraldic shield, the frieze is decorated with triglyphs and metopes only over the entrance; service door with molded lintel and bulcrania, possibly historic door; semi-hexagonal bays, topped by decorative stone balustrades, with narrow windows set in deep stone reveals with stone transom bars, and leaded-glass casements; three leaded-glass, triple windows with keyed surrounds and two small leaded-glass windows at the fourth story; parapet with alternating plinths and balustrades; brick penthouse on roof (partially visible); metal fence on roof; leaders; chimneys

Alterations: See *Building Notes*; remote utility meter; conduit; conduits, television antenna, and roll-down gate on penthouse; pipe; spigot; basement grilles covered with metal mesh

Building Notes: The building was designated a New York City Landmark (LP-1505) in 1986. It was designated as the 1025 Park Avenue House (originally Reginald DeKoven House). The house was sold in 1945 and converted into apartments. At the time of designation in 1986, it was noted that the door and lights were not original, the center section at the second and third story had been altered, and the through-wall air conditioners at the first story were in place. Some of the windows in the bays had already been replaced at that time.

Site Features: Metal fence; grilles with metal mesh

Notable History and Residents: The original owners Reginald DeKoven (1859-1920) and his wife Anna, a writer, were well known in literary and social circles. DeKoven, a Connecticut native, was raised from the age of 13 in England and received a degree from Oxford University. He returned to the United States and pursued various careers until his first light opera *The Begum* became a popular success in 1887. In the course of his 23 year career as a composer he wrote more than 20 operas including *Robin Hood*, considered by some to be his best work, and more than 400 popular songs including "O Promise Me," which for many years was a standard wedding song. As he pursued his composing career, DeKoven also served as music critic for the *Chicago Evening Post*, *The World (New York)*, *New York Journal* and *Harper's Weekly*. After a five-year sojourn in Washington, D. C. from 1897 to 1902, DeKoven and his wife returned to New York where he joined with the Shuberts in building the Lyric Theater on 42nd Street.



Reference(s): Landmarks Preservation Commission, *1025 Park Avenue House, (originally Reginald DeKoven House) Designation Report (LP-1505)* (New York: City of New York, 1986), 2-4.

West Facade: Designed (historic, altered)

Stoop: Historic

Door(s): Replaced primary door; possibly historic service door

Windows: Mixed (upper stories); mixed (basement)

Security Grilles: Historic (basement)

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick, partially parged; quoins; brick chimneys; clay-tile coping

1035 Park Avenue (aka 1031-1039 Park Avenue; 100 East 86th Street)

Borough of Manhattan Tax Map Block 1514, Lot 69

Date: 1925-26 (NB 617-1925)

Architect/Builder: Henry C. Pelton

Original Owner: Park Avenue Methodist Episcopal Church

Type: Apartment building

Style: Colonial Revival with Renaissance Revival elements

Stories: 15 and penthouse

Material(s): Brick; stone

Decorative Metal Work: Window grilles and balconet at entrance

Significant Architectural Features: One-story rusticated stone base with granite water table; upper stories Flemish-bond brickwork with stone and brick quoins; three-story entrance surround, incorporating windows at the second and third stories, with fluted pilasters, entablature with paneled frieze, and triple window with scrolled brackets, foliate mullions and frieze, and broken pediment with finial; metal-and-glass double-leaf door; brick and cast-stone band courses incorporating balustraded spandrels at fifth and 11th stories; balcony at fifth story; paired, round-arched windows set in Venetian arches at the 11th and 12th stories with decorative spandrel panels, one pair with possibly historic multi-light sash; triple windows with similar spandrels topped by a console with cartouche; molded sill course at 14th story; some possibly historic six-over-six sash; denticulated and modillioned cornice; parapet with balustrades; chimney

Alterations: Marquee replaced; through-wall air conditioners; perforated vents and spigot; doorbells; plaques

Site Features: Grilles; possibly historic fence and gate with additional ironwork at service alley

Notable History and Residents: George S. Kaufman resided at 1035 Park Avenue at the time of



his death in 1961. A playwright and director, Kaufman was a major force in American theater in the first half of the 20th century. Among his plays, often written in collaboration with other writers, are *Coconuts* (1925, for the Marx Brothers), *Royal Family* (1927, with Edna Ferber), *Of Thee I Sing* (1931, with Morrie Ryskind and Ira Gershwin), *Dinner at Eight* (1932, with Ms. Ferber), *Stage Door* (1936, with Ms. Ferber), *You Can't Take It With You* (1936, with Moss Hart), *I'd Rather Be Right* (1938, with Mr. Hart), and *Man Who Came to Dinner* (1939, with Mr. Hart). Among his later works was *Silk Stockings* (1955, with his wife Leueen MacGrath and Abe Burrows). *Of Thee I Sing* and *You Can't Take It With You* both won Pulitzer Prizes. Another resident was the comic actor Bert Lahr. Born in the Yorkville section of Manhattan in 1895, Lahr began his career in vaudeville and burlesque, moving on to Broadway, where he starred in musical revues during the 1920s and 30s. After a period in Hollywood where he played the beloved character of the "Cowardly Lion" in *The Wizard of Oz*, he returned to New York and the theatre. In 1956 he was cast as Estragon in Samuel Beckett's *Waiting for Godot* and in 1962 in S. J. Perelman's *The Beauty Part*. At the time of his death he was filming *The Night They Raided Minsky's* in New York.

Reference(s): "Bert Lahr, Comic Actor, Dies; Played Burlesque and Beckett," *New York Times*, December 5, 1967, 1; "George S. Kaufman Dies at 71; Shared 2 Pulitzers for Drama," *New York Times*, June 3, 1961, 1.

West Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic doors at professional offices

Windows: Mixed

Security Grilles: Historic (upper stories)

Cornice: Original

Areaway Wall/Fence Material(s): Metals

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; multi-light replacement door; some possibly historic six-over-six and round-arched sash, rest replaced; chimney and pipes; through-wall air conditioners; electrical conduit; remote utility meter; siamese connection and spigot; plaques; doorbell; wires; Site: diamond plate hatches; grille; pipe; concrete sidewalk; concrete curb covered in part by a metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Flemish-bond brickwork, some replaced; quoins and courses continue at return; stone sills; windows mixed; conduits with lights; possibly historic grilles at basement; through-wall air conditioners; Site: concrete steps and diamond plate ramp with pipe railings

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red and beige brick, some replaced; stone bands at corners; windows mixed, some altered or infilled; through-wall air conditioners; brick chimney with metal pipe; water tank

1045 Park Avenue (aka 1041-1047 Park Avenue; 101 East 86th Street)

Borough of Manhattan Tax Map Block 1515, Lot 1

Date: 1922-23 (NB 470-1922)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Construction Co.

Type: Apartment building

Style: Colonial Revival

Stories: 15

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Balcony railing; possibly historic lights

Significant Architectural Features: Stone water table; two-story surround incorporates segmental-arched entrance with fluted pilasters supporting balcony and triple window with fluted pilasters supporting an entablature with segmental pediment; first-story windows with full surrounds; stone sill course at second story; decorative terra-cotta band course at third story; terra-cotta lintels at fourth story with decorative center and end blocks; terra-cotta sills at fifth through 12th stories; two double windows at sixth story with historic six-over-six sash; molded sill course at 13th story; two-story segmental-arched arcade with brick and terra-cotta surrounds, decorative terra-cotta spandrels and tympana; windows with full surrounds at 15th stories; denticulated and modillioned cornice; chimneys

Alterations: Through-wall air conditioners; window at first story enlarged; sash replaced except as noted; pipes on roof; remote utility meters; siamese connections; marquee replaced; mirror; spigot; plaque

Building Notes: The blind and partially infilled windows are historic. The penthouse is not visible from the street.

Site Features: Non-historic metal fence and gate, with metal mesh; brick-faced basement entrance, painted concrete steps; concrete pavement; chain-link fence with barbed wire; grilles; pipes

West Facade: Designed (historic, repointed)

Door(s): Replaced primary door; doors at professional offices replaced

Windows: Mixed

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick, except at return; brick repointed and replaced; stone sills; windows replaced; non-historic grilles; lights and camera with conduits; fire escape; through-wall air conditioners; vents

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; blind window openings historic; some brick repointed; through-wall air conditioners; vents; windows mixed; spigot; *Site:* grilles and pipes; concrete sidewalk; concrete curb with metal edge



East Facade: Not designed (historic) (partially visible)

Facade Notes: Chimney pipes; parged

1049 Park Avenue (aka 1049-1053 Park Avenue)

Borough of Manhattan Tax Map Block 1515, Lot 70

Date: 1919-20 (NB 178-1919)

Architect/Builder: Mills & Bottomley

Original Owner: Abbotsford Realty Corporation

Type: Apartment building

Style: Renaissance Revival

Stories: 13 and penthouse

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Possibly historic balconette railings; possibly historic lights at entrance

Significant Architectural Features: Granite water table and steps; Flemish-bond brickwork; decorative blocks at first and second stories creating appearance of banded piers; three-story surround at main entrance incorporating decorative molding at door, fluted pilasters with Corinthian capitals supporting an entablature with broken pediment, second-story window with molded surround, keystone with finial, and balconette with railing, and third-story window with full surround and broken pediment; two-story surrounds at professional offices incorporating decorative molding at door, entablature with decorative frieze and shallow cornice forming a balconet at the second story, and window with molded surround and keystone; double-leaf wood door with metal grilles at main entrance; historic wood-and-glass doors and sidelights with wood grilles at professional offices; third-story windows with decorative keystones; decorative sill courses at third, fourth, 11th and 13th stories; decorative panels at 11th through 13th stories

Alterations: Parapet removed, replaced with metal railing; non-historic grilles at windows, one altered for air conditioner; non-historic grilles on doors; through-wall air conditioners; remote utility meters; siamese connection and perforated vent through decorative blocks; intercoms at professional offices; metal gate at service entrance with two buzzers; camera

Site Features: Grilles; pipe; conduit; spigot

Notable History and Residents: Roland Clark, an American artist known for his etchings and paintings of wild fowl was a resident in 1942.

Reference(s): "Large Apartments Taken on Park Ave.," *New York Times*, June 18, 1942, 37; "Roland Clark, 83, Etcher, Painter," *New York Times*, April 15, 1957, 29.

West Facade: Designed (historic, patched, repointed)

Door(s): Historic primary door; historic doors at professional offices

Windows: Replaced

Security Grilles: Not historic (upper stories)

Areaway Wall/Fence Material(s): Metal

Sidewalk Material(s): Concrete

Curb Material(s): Stone



North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; windows replaced; railing on roof

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, partially parged and replaced; chimney; leader; decorative panels and stringcourse at 11th through 13th stories; windows replaced; through-wall air conditioners; metal pipe at roof

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; windows replaced; metal railing on roof

1055 Park Avenue (aka 100-104 East 87th Street)

Borough of Manhattan Tax Map Block 1515, Lot 7504

Date: 2005-09 (NB 104086230-2005)

Architect/Builder: Kohn, Pedersen Fox Associates, design architects; H. Thomas O'Hara, architect of record

Original Owner: IGOI Park LLC

Type: Apartment building

Style: Modern

Stories: 12

Material(s): Glass; stone

The Modern style features of this building include a curtain wall and a metal-and-glass marquee. While the height, proportions, and typology, are similar to the majority of buildings in the district, the materials and width are not.

Significant Architectural Features: Glass curtain wall with red vertical lines; metal-and-glass marquee

Building Notes: Intercom and electronic security lock; sprinkler. Condo Lots 1901-1906.

Site Features: Grille

West Facade: Designed (historic)

Door(s): Original primary door

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Designed (historic)

Facade Notes: Stone base with recessed doors; light; intercom in reveal; metal-framed window; louvered vent; glass curtain wall with red vertical lines at upper stories; remote utility meters; electronic security lock; perforated vent; sprinkler connection; glass door at lobby; camera; *Site:* diamond-plate hatch; concrete sidewalk; concrete curb with metal edge

East Facade: Designed (historic) (partially visible)

Facade Notes: Glass curtain wall with stone at building line



1065 Park Avenue (aka 1061-1065 Park Avenue; 101-107 East 87th Street)

Borough of Manhattan Tax Map Block 1516, Lot 1

Building Name: Carlton Park
Date: 1969-73 (NB 83-1969)
Architect/Builder: Stephen C. Lyras
Original Owner: 1065 Park Ave. Associates
Type: Apartment building
Style: Modern
Stories: 30
Material(s): Brick; travertine

Significant Architectural Features: L-shaped plan; travertine-clad base and piloti; recessed entrance; water tank enclosure with narrow piers

Alterations: Awnings between piloti; marquee with light

Building Notes: Through-wall air conditioners historic

Site Features: Plaza with planting beds on both Park Avenue and East 87th Street; basement entrance with metal railings; metal fence; metal sculpture



West Facade: Designed (historic)

Door(s): Replaced primary door; possibly historic service door

Windows: Possibly historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Stone pavers

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Beige and tan brick; patched; windows mixed

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; garage entrance; ribbon windows at 30th story; windows mixed; screen windows; lights; camera; awnings between piloti; *Site:* siamese hydrant and sign for garage; shallow stoop with brass railings; metal fence

East Facade: Designed (historic) (partially visible)

Facade Notes: Similar to primary facade; glass-enclosure at penthouse; windows mixed

1067 Park Avenue

Borough of Manhattan Tax Map Block 1516, Lot 4

Date: 1885 (NB 149-1885)

Architect/Builder: Gilbert A. Schellinger

Original Owner: Clark & Nasson

Type: Tenement with commercial ground floor

Style: Altered Queen Anne

Stories: 5

Material(s): Brick

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Decorative spandrel panels; piers with decorated capitals; decorative moldings between window heads; corbel table; sunburst antefixes

Alterations: Facade parged; entrance altered; lights; awnings; postal release box; intercom

Building Notes: Cornice removed by the time of the c. 1940 tax photograph.

West Facade: Designed (historic, resurfaced, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Stone

South Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; bulkhead on roof



1075 Park Avenue (aka 1069-1075 Park Avenue; 100 East 88th Street)

Borough of Manhattan Tax Map Block 1516, Lot 69

Date: 1921-22 (NB 493-1921)
Architect/Builder: George & Edward Blum
Original Owner: 1069 Park Ave Co.
Type: Apartment building
Style: Renaissance Revival
Stories: 14 and basement
Material(s): Brick; stone; terra cotta

Decorative Metal Work: Basement grilles; possibly historic stoop railings; possibly historic lights

Significant Architectural Features: Stone base with granite water table; stone stoops; entrance with carved foliate surround with denticulated cornice and cartouche; possibly historic double-leaf door with decorative metal grille (on interior); multi-light transom; paneled reveal; windows at first story with molded surrounds; round-arched window openings with carved tympana, cable molding, and molded sills at third, sixth, ninth, and 12th stories; some historic six-over-one sash; terra-cotta stringcourses; denticulated and modillioned cornice, frieze with roundels, stylized corbel table

Alterations: Through-wall air conditioners; some brick replaced; windows mixed; doorbell; intercom, plaque, and rubber mats on step at professional office on south; railing removed at professional office on north; remote utility meters; spigot

Site Features: Grilles

West Facade: Designed (historic, patched, repointed)

Stoop: Historic

Door(s): Possibly historic primary door; doors at professional offices replaced

Windows: Mixed (upper stories); mixed (basement)

Security Grilles: Historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; some brick replaced or repointed; windows mixed, some historic six-over-one sash; historic grilles at basement; screen and storm windows; through-wall air conditioners; *Site:* metal fence and gate across service alley; concrete sidewalk; stone curb; metal grilles

South Facade: Not designed (historic) (partially visible)

Facade Notes: Beige brick, some replaced; light court; windows mixed, some historic six-over-one sash; through-wall air conditioners; conduit with light; fire escape; water tank

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged, some replaced; through-wall air conditioners; windows



mixed, some altered; fire escapes; chimney with metal vent; *Site*: concrete paved service alley; diamond plate steps; metal mesh fence and gate

1085 Park Avenue (aka 1081-1089 Park Avenue; 101-103 East 88th Street)

Borough of Manhattan Tax Map Block 1517, Lot 1

Date: 1925-26 (NB 750-1925)

Architect/Builder: Schwartz & Gross

Original Owner: 1081 Park Ave, Inc. (Abraham Bricken, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 15 and penthouse

Material(s): Brick; limestone; granite

Significant Architectural Features: Tripartite composition with three-story base, nine-story middle section, and three-story upper section; granite water table; limestone-clad base with molded beltcourses above second and third stories; primary entrance enframing features Corinthian pilasters, entablature with denticulated cornice, and second-story paired windows with scrolled surround; secondary entrances with stone stairs and knee walls; upper stories feature stone quoins at building corners; windows arranged singly or in pairs with steel lintels and stone sills; limestone beltcourse below 13th story; 13th and 14th stories feature double-height window surrounds with rope molding, decorative spandrels, and denticulated lintels with cartouches; cornice with dentils, egg-and-dart molding, and foliate modillions
Alterations: Windows replaced (historically six-over-six and eight-over-eight double hung); brick and stone water tower enclosure removed



West Facade: Designed (historic)

Door(s): Replaced primary door; historic multi-paned secondary entrance doors

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; secondary entrance with fixed cloth awning; rear service way accessed through metal fence and gate

East Facade: Not designed (historic) (partially visible)

Facade Notes: Buff and grey brick side wall; regular arrangement of rectangular window openings

1095 Park Avenue (aka 1091-1097 Park Avenue; 100-106 East 89th Street)

Borough of Manhattan Tax Map Block 1517, Lot 69

Date: 1929-30 (NB 618-1929)

Architect/Builder: Schwartz & Gross

Original Owner: Teeson Construction Corporation
(Alexander Tishman, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 18

Material(s): Brick; limestone; granite

Special Windows: Some multi-paned casement windows

Significant Architectural Features: Tripartite composition with four-story base, 10-story middle section, and four-story upper section featuring multiple setbacks; limestone cladding on lower two stories with granite water table; limestone quoins along building corners at third and fourth story, limestone beltcourse and balconettes below fifth story; entrance enframing features Corinthian pilasters, bracketed entablature, and second-story paired windows with scrolled surround and cartouche; upper stories feature brick quoins at building corners; window openings with steel lintels and brick sills; limestone ornament between 12th and 13th stories features festoons and cartouches; limestone cornice above 14th story; upper setbacks feature molded limestone cornices and metal railings

Alterations: Many windows replaced; through-wall air conditioners punched through facade below several window openings

West Facade: Designed (historic)

Door(s): Replaced primary door; historic multi-paned secondary entrance doors with glass transoms

Windows: Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; two-story brick water tower enclosure, featuring blind round-arched opening, visible above roofline; non-historic ground-floor window grilles; service way accessed through metal fence and gate; concrete curb with metal edging

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick side wall; regular arrangement of rectangular window openings



1105 Park Avenue (aka 1101-1107 Park Avenue; 101-105 East 89th Street)

Borough of Manhattan Tax Map Block 1518, Lot 1

Date: 1922-23 (NB 570-1922)

Architect/Builder: Rosario Candela

Original Owner: 1101 Park Ave Corp (Michael E. Paterno, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 14 and penthouse

Material(s): Brick; limestone; granite

Significant Architectural Features: Tripartite composition with one-story base, 12-story middle section, and one-story upper section; base clad with rusticated limestone with granite water table; triple-height entrance enframement features voussoirs, Ionic pilasters, denticulated cornice, and third-story window with broken pediment lintel with cartouche supported by caryatids; most ground-floor windows feature bracketed sills; upper stories feature brick quoins at building corners; window openings with steel lintels and stone sills; some historic four-over-four, six-over-six, and eight-over-eight double-hung windows; limestone beltcourses set every three stories, below fifth, eighth, 11th, and 14th stories; modillioned cornice with dentils and lions-head ornament

Alterations: Many windows replaced; through-wall air conditioners punched through facade below several window openings

West Facade: Designed (historic)

Door(s): Replaced primary door; one historic multi-paned secondary entrance door, one replaced, both with glass transoms

Windows: Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; secondary entrance created out of former window opening, with granite steps and metal handrail; non-historic ground-floor window grilles; concrete curb with metal edging; rear service way accessed through metal fence and gate

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick side wall; regular arrangement of rectangular window openings; fire escape



1111 Park Avenue (aka 1109-1115 Park Avenue; 100-110 East 90th Street)

Borough of Manhattan Tax Map Block 1518, Lot 69

Date: 1924-25 (NB 212-1924)

Architect/Builder: Schwartz & Gross

Original Owner: Bricken Construction and Improvement Corporation (Abraham Bricken, president)

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Brick; limestone; terra cotta; granite

Special Windows: Leaded oval wood window above entrance

Significant Architectural Features: Tripartite composition with three-story base, eight-story middle section, and three-story upper section; lower two stories clad with limestone, with granite water table, and feature pilasters with foliate capitals, and molded window lintels with end blocks; primary entrance enframing features pedimented lintel supported by brackets and ornamented with cornucopia set below a leaded oval window; secondary entrances paired with ground-floor window openings; third-story window openings feature terra-cotta surrounds with arched tympanum decorated with swags and urns; molded terra-cotta beltcourses above second and third stories; upper stories feature terra-cotta quoins at building corners; window openings with steel lintels and terra-cotta sills; terra-cotta beltcourses below 12th and 13th stories and above 14th story; 12th story window openings feature terra-cotta surrounds ornamented with swags and urns; 13th and 14th stories feature double-height terra-cotta surrounds with round-arched tympanum and spandrels decorated with swags and urns; modillioned cornice with dentils and egg-and-dart molding

Alterations: Windows replaced (historically six-over-six double hung); through-wall air conditioners punched through facade below many window openings; granite water table partially coated at northeast corner; select terra-cotta units replaced with replicas of terra cotta, pre-cast concrete, or glass fiber reinforced concrete

West Facade: Designed (historic)

Door(s): Replaced primary door; secondary entrance doors replaced

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; three secondary entrances; brick and terra-cotta water tower enclosure visible above roofline; rear service way accessed through metal fence and gate

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick side wall with decorative yellow brickwork mimicking terra-cotta



details of primary facade; regular arrangement of rectangular window openings; quoins returns around building corner

1125 Park Avenue (aka 1121-1131 Park Avenue; 101-109 East 90th Street)

Borough of Manhattan Tax Map Block 1519, Lot 1

Date: 1925-26 (NB 640-1925)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Construction Company, Inc.
(Alexander Tishman, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 14 and penthouse

Material(s): Brick; limestone; terra cotta; granite

Decorative Metal Work: Iron grille on primary entrance doors

Significant Architectural Features: Tripartite composition with three-story base, nine-story middle section, and two-story upper section; granite and limestone water table, limestone beltcourse above ground floor; primary entrance enframing features limestone cladding, foliate brackets supporting a molded entablature set below second-story paired windows with scrolled surround and broken-pediment lintel with urn; three secondary entrances minimally ornamented; spandrels between second and third story mostly brick with a few limestone panels ornamented with cartouches and cornucopia; elaborate terra-cotta beltcourse above third story featuring urns and swags; limestone quoins at building corners; most window openings feature steel lintels and limestone stills; fourth-story window openings feature limestone lintels; denticulated beltcourse above 12th story; 13th and 14th stories feature double-height limestone window surrounds with spandrels ornamented with cartouches and cornucopia; modillioned cornice with dentils and egg-and-dart molding

Alterations: Windows replaced (historically six-over-six and four-over-four double hung); through-wall air conditioners punched through facade below several window openings

West Facade: Designed (historic)

Door(s): Historic primary door; historic multi-paned secondary entrance doors with glass transoms

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; secondary entrance with fixed cloth awning; rear service way accessed through metal fence and gate

East Facade: Not designed (historic) (partially visible)

Facade Notes: Grey brick side wall; limestone quoins return around building corner; regular arrangement of rectangular window openings



1133 Park Avenue (aka 1133-1135 Park Avenue; 100 East 91st Street)

Borough of Manhattan Tax Map Block 1519, Lot 69

Date: 1923-24 (NB 473-1923)

Architect/Builder: Nathan Korn

Original Owner: 1133 Park Ave Corp (Harry H. Uris, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 15 and penthouse

Material(s): Brick; limestone; granite

Decorative Metal Work: Iron security grilles over ground-floor windows; iron grillework on entrance doors; iron balconettes at ninth and 12th stories

Significant Architectural Features: Tripartite composition with three-story base, 11-story middle section, and one-story upper section; lower two stories clad in limestone with granite water table, third story features patterned brickwork framed by limestone; molded limestone beltcourse above second and third stories; window openings feature steel lintels and limestone sills; iron balconettes at ninth and 12th stories; molded limestone beltcourse below 15th story; modillioned cornice with dentils and egg-and-dart molding

Alterations: Windows replaced (historically six-over-six and eight-over-eight double hung); through-wall air conditioners punched through facade below several window openings; fixed cloth canopy above primary entrance on East 91st Street

West Facade: Designed (historic)

Door(s): Historic primary door

Windows: Replaced

Security Grilles: Historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; primary entrance features pilasters and molded lintel with dentil course; entrance doors with ornate ironwork grilles; rear service way accessed through metal fence and gate

East Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick side wall; regular arrangement of rectangular window openings



PARK AVENUE (EVEN NUMBERS)

910 Park Avenue (aka 908-910 Park Avenue; 72-78 East 80th Street and 70 East 80th Street)

Borough of Manhattan Tax Map Block 1491, Lot 37

Date: 1924-25 (NB 511-1924)

Architect/Builder: Nathan Korn

Original Owner: Park Av & 80th St. Corp. (Harry Fischel, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 14 and penthouse

Material(s): Brick; limestone; terra cotta

Significant Architectural Features: Tripartite vertical configuration; two-story rusticated limestone base with double-height fluted pilasters and Corinthian capitals at main entry and capped by denticulated molded cornice with roundels at frieze; framed brick and limestone panels and molded limestone cornice at third story; soldier course lintels and slightly projecting masonry sills at shaft and capital; molded terra-cotta cornice above shaft; terra-cotta details at capital including double-height terra-cotta window surrounds with shield, foliate, urn, and other details; molded copper and terra-cotta cornice at roofline; limestone door surround at main entry with modillioned cornice and foliate detailing; possibly historic bronze doors and transom at main entry

Alterations: Areas of replaced brick, including where some structural lintels and sills replaced and at northern edge of facade; through-wall air conditioners throughout; replaced sashes (six-over-six double-hung sashes present in c. 1939 tax photograph); awning at main entry projects over sidewalk; security camera and conduit at first story towards southern end of facade; security cameras at main entry and towards northern end of facade at first story; small brass signs at commercial entries; light at main entry

Building Notes: Constructed at a projected cost of \$450,000, this luxury apartment house originally contained apartments of 14 and 17 rooms. Views that “look down on beautiful Park Avenue” were a particular selling point in early advertisements. Initially a “wide side garden” offering “permanent protection for light” was present along the west side of the building.

Reference(s): Display Advertisement 124, *New York Times*, February 15, 1925, RE3.

Site Features: Single granite steps at entries; in-ground semi-circular metal hatches along facade

East Facade: Designed (historic)

Door(s): Possibly historic or original primary door; possibly historic doors and transoms at secondary entries

Windows: Replaced

Security Grilles: Possibly historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry



North Facade: Designed (historic)

Facade Notes: Same as Park Avenue (east) facade, including alterations; additional details include blind windows at second bay from east and replaced double-doors at service entry

Decorative Metal Work: Possibly historic decorative screens at entry; possibly historic large

metal gates with scroll side panels at garage entry *Additional Alterations:* Security cameras and conduit at first story; intercom at service entry *Site Features:* Low granite step at entry; low

concrete curb with low decorative fencing enclosing planting area along facade; two-story addition at western portion of lot with non-historic metal doors at entry, decorative metal gates at garage entry, triple-windows at second story, metal facing at roofline, and metal railing at parapet (aka 70 East 80th Street; apparently dates to ALT 1032-1929, though altered thereafter)

Sidewalk Material(s): Concrete *Curb Material(s):* Concrete with metal edge

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; brick from north facades wraps slightly as quoining; fire escape; metal railing at parapet *Alterations:* Large area of replaced brick at fifth and sixth stories at northern

bays; northernmost windows at third story filled in; replaced sashes (historically six-over-six and four-over-four double-hung sashes); through-wall air conditioners and vents; electrical boxes and conduit run down center of facade

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; masonry from base and brick from shaft and capital of Park Avenue (west) facade wrap slightly to this facade; metal railing at parapet *Alterations:* Large areas of replaced brick

920 Park Avenue (aka 916-926 Park Avenue; 69-77 East 80th Street)

Borough of Manhattan Tax Map Block 1492, Lot 36

Date: 1961-63 (NB 19-1961)

Architect/Builder: Lyras, Galvin & Anaya

Original Owner: 926 Park Avenue Corp.

Type: Apartment building

Style: Modern

Stories: 20 and penthouse

Material(s): White glazed brick

Special Windows: Round-arched window openings at main entry vestibule containing historic paired half-arched single-paned aluminum casement sashes; numerous historic steel and aluminum casement sashes throughout facade

Decorative Metal Work: Decorative through-wall air-conditioner grilles throughout

Significant Architectural Features: White glazed-brick facade with chamfered setbacks at upper stories; large window openings historically containing three- and five-paned steel casement sashes throughout (many remain); double-height, marble-faced recessed main entry with double-height, round-arched window surrounds and stylized pilasters; metal railings at setbacks

Alterations: Some replaced sashes (some historic three- and five-paned steel casement sashes



remain); some historic decorative through-wall air-conditioner grates removed; awning at main entry projects onto sidewalk; security camera at main entry and at second story towards northern edge of facade; brass signs flanking southern secondary entry; doorbell at southern secondary entry (non-functioning); non-historic light fixtures at first story (2006); replaced water tower enclosure, painted white (c. 2009-10)

Building Notes: Early real estate brochures for the building, produced by Pease & Elliman Inc., boasted such “modern” amenities as air-conditioning in all rooms, an “intercommunication system into lobby,” built-in wall ovens, “free master television antenna,” and a garage in the building. Though it is unclear exactly when construction began, the building opened for occupancy in October 1963.

Reference(s): 920 Park Avenue (New York: Pease & Elliman, Inc., year not known); Classified Advertisement 778, *New York Times*, October 6, 1963, 349.

Site Features: Marble-enclosed planting bed within recessed main entry vestibule; single brick step at southern secondary entry; tiled steps descend to below-grade areaway (tiling is not historic; laid over original concrete); in-ground metal vent along facade north of recessed main entry vestibule

East Facade: Designed (historic)

Door(s): Replaced primary door; replaced southern secondary door; replaced below-grade northern secondary door

Windows: Mixed

Areaway Wall/Fence Material(s): Metal railing on low brick wall with concrete coping

Areaway Paving Material(s): Tiled paving (over original concrete)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (east) facade, including alterations *Decorative Metal*

Work: Decorative through-wall air-conditioner grilles throughout *Additional Alterations:*

Security cameras and conduit; brass signs at eastern entry *Site Features:* Concrete steps with metal nosing descend to areaway *Door(s):* Replaced *Areaway Wall/Fencing Material(s):* Metal

mesh fencing and gate at areaway *Areaway Paving Material(s):* Concrete *Sidewalk Material(s):*

Concrete *Curb Material(s):* Concrete with metal edge

West Facade: Partially designed (historic) (partially visible)

Facade Notes: White glazed brick; numerous historic casement windows *Alterations:* Vertical illuminated parking signage and conduit towards southern end of facade at first story *Site*

Features: Parking ramp descends to garage; yellow-painted low concrete curbs along ramp, with metal handrail along eastern curb

930 Park Avenue (aka 930-936 Park Avenue; 58-64 East 81st Street)

Borough of Manhattan Tax Map Block 1492, Lot 37

Date: 1915-16 (NB 279-1915)

Architect/Builder: Schwartz & Gross

Original Owner: Nine Thirty Park Av. Co., Inc. (Edgar A. Levy Construction Company)

Type: Apartment building

Style: Renaissance Revival

Stories: 13

Material(s): Buff Roman brick; terra cotta; limestone; granite

Decorative Metal Work: Screens at main entry and sidelights and fretted frames at transoms at main entry

Significant Architectural Features: Tripartite vertical configuration; buff Roman brick laid in a Flemish bond and molded terra-cotta sills throughout; three-story base features triple-height paneled brick pilasters, high granite water table, and a four-bay, three-story main entry portico featuring double-height Corinthian pilasters, smaller Ionic pilasters, masks, roundels, and other details, including a bracketed balconette with garland and urn decoration; slightly projecting brick panels at fourth and 11th through 13th stories; recessed vertical brick panels at shaft; small terra-cotta cornice above shaft; capital features geometric detailing including framed brick panels and simple terra-cotta ornament; molded terra-cotta lintels and denticulated sills also at capital; metal cornice with lions-head details and large modillions at roofline; possibly historic door, sidelights, transoms, and light fixtures at main entry

Alterations: Original balconies replaced at fourth, eighth, and 12th stories, with non-original flush, balustraded, terra-cotta balconettes (after c. 1939 tax photograph but prior to c. 1980s tax photograph); some replaced brick at northern bay between seventh and eighth stories; replaced lintels at northern two bays at 13th story; basement openings painted over and covered with metal mesh; sashes replaced (four- or eight-over-one double-hung sashes (unclear), present in c. 1939 tax photograph); through-wall air conditioners, including through some decorative elements; awning at main entry extends over sidewalk; security camera at first story towards southern end of facade

Building Notes: 930 Park Avenue originally contained two apartments per floor of eight and nine rooms, a configuration that appears to continue to the present.

Reference(s): "Latest Dealings in Realty Field," *New York Times*, April 22, 1923, S5.

Site Features: Granite step at main entry

Notable History and Residents: Theodore P. Shonts, a railroad entrepreneur who was president of the Interborough Rapid Transit Company for more than a decade and was instrumental to the construction of the Panama Canal as chairman of the commission, was living at 930 Park Avenue at the time of his death in 1919. J. Andre Fouilhoux, architect of the Trylon and Perisphere structures at the New York Worlds' Fair of 1939-40, among other notable New York City projects, lived at 930 Park Avenue at the time of his death in 1945.

Reference(s): "Fall Kills Fouilhoux, Architect; Designed Fair Trylon, Perisphere," *New York Times*, June 21, 1945, 1; "T.P. Shonts Dies at His Home Here," *New York Times*, September 21, 1919, 1.



East Facade: Designed (historic)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); painted over (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (east) facade; c. 1939 tax photograph is unclear as to the existence of balconies matching the originals of the Park Avenue (east) facade *Additional*

Alterations: Electrical box at second story with wires extending out; transom filled in at entry; small brass sign at entry; light at entry; conduit to east of entry; intercom and security camera at gate to service alley *Site Features:* Single low step at entry; in-ground vent towards eastern end of facade; tall metal fencing and gate at entry to western service alley *Door(s):* Possibly historic door at entry *Windows:* Replaced *Security Grilles:* Not historic *Sidewalk Material(s):* Concrete

Curb Material(s): Concrete with metal edge

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; parapet railing at roofline; fire escape; lights and conduit; through-wall air conditioners *Site Features:* Concrete ramp descends into service alley

West Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick; horizontal terra-cotta elements at base wrap slightly to northern edge of this facade; some areas of patched or replaced brick; water tower visible above roofline

940 Park Avenue (aka 940-942 Park Avenue; 75 East 81st Street)

Borough of Manhattan Tax Map Block 1493, Lot 33

Date: 1925-26 (NB 495-1925)

Architect/Builder: George & Edward Blum

Original Owner: 940-942 Park Av. Holding Corp. (William G. Watters, president)

Type: Apartment building

Style: Medieval Revival

Stories: 15 and penthouse

Material(s): Rusticated red brick; yellow/orange cast stone; polychrome terra cotta

Special Windows: Round-arched openings at 15th story (historically contained special multi-paned sashes; see photo c. 1930 in collection of New York Public Library)

Decorative Metal Work: Balconette railings at 14th story featuring kneeling silhouetted figures

Significant Architectural Features: Tripartite vertical configuration; cast-stone base with stylized details including flush geometric lintels and barrel-shaped balconettes; foliate frieze above base; red brick laid in an English Cross bond at shaft and capital with crenellated cast-stone sills at window openings; flush voussoired surrounds at 13th story; highly decorative double-height



window surrounds at 14th and 15th stories including brick pilasters at paired window openings supporting heavy polychrome terra-cotta pediments with stylized foliate and roundel details and paneled spandrels between 14th and 15th stories; chevron frieze at roofline spans between pediments; cast-stone balconettes at 14th story; two-story water tower enclosure with bracketed balconette and round-arched openings

Alterations: Water tower enclosure painted and/or stuccoed; replaced sashes (originally contained six-over-six double-hung sashes); through-wall air conditioners throughout; apparently replaced railing at roofline; fencing and barbed wire at roofline between nos. 940 and 944 (perpendicular to facade); security camera at first story towards northern end of facade; light and small brass signage at entry; address numbers “940” affixed at first story towards southern edge of facade

Building Notes: At the time of construction, 940 Park Avenue contained suites consisting of five to eight rooms and one duplex apartment of nine rooms. The building was converted to cooperative ownership during the mid-20th century. The developer, William G. Watters, operated two hospital equipment supply companies, and was otherwise not active in real estate. He occupied an apartment in the building. Though new building plans were filed with the New York City Department of Buildings in 1925, construction took place over a nine month period in 1926. The building has been noted as one of the 200 most significant terra-cotta buildings in New York City.

Reference(s): Display Advertisement 140, *New York Times*, February 7, 1926, RE10; Christopher Gray, “The Free Theater, Memorable Touches at 940 Park,” *New York Times*, March 6, 1994, R7; New York City Department of Buildings, New Building Dockets; Susan Tunick, *Terra-Cotta Skyline* (New York: Princeton Architectural Press, 1997) 148.

East Facade: Designed (historic, repointed)

Door(s): Original primary door

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (east) facade, including alterations; additional significant architectural features include a double-height main entry surround with stylized molding and other decorative features including metal screens with scroll and dancing figure details *Decorative Metal Work:* Screens at main entry portico; balconette railing above main entry portico *Additional*

Alterations: Large area of repointed brick at three easternmost bays at shaft and central bays at seventh story (prior to c. 1980s photograph); additional smaller areas of replaced brick throughout; security camera at first story towards western edge of facade and on gate at service entry; address numbers “940” affixed at first story towards eastern edge of facade; awning at main entry projects onto sidewalk *Door(s):* Original *Windows:* Replaced *Site Features:* Low step at main entry; in-ground semi-circular vents along facade; tall metal fencing and gate at entry to western service alley *Sidewalk Material(s):* Concrete *Curb Material(s):* Masonry

West Facade: Partially designed (historic)

Facade Notes: Red brick (same as Park Avenue (east) and East 81st Street (south) facades) at southern portion of facade with some decorative elements from East 81st Street (south) facade wrapping at southern edge; yellow brick elsewhere *Alterations:* Through-wall air conditioners; parapet railing at roofline; possible alterations to window openings, particularly at 15th story;

conduit, lights, and security cameras at first story; sashes and doors replaced; non-historic security grilles

944 Park Avenue (aka 944-946 Park Avenue)

Borough of Manhattan Tax Map Block 1493, Lot 7504

Date: 1929-30 (NB 182-1929)

Architect/Builder: George F. Pelham

Original Owner: Maystone Realty Corp. (Samuel Silver, president)

Type: Apartment building

Style: Art Deco

Stories: 15 and penthouse

Material(s): Light-colored tapestry brick; limestone; terra-cotta; granite

Significant Architectural Features: Elongated vertical brick piers above first story, culminating in a crenellated roofline; four-story stylized pilasters with dogtooth brick vertical bands culminating in ombre terra-cotta decorative details at second through sixth stories; decorative brick spandrel panels with soldier-course horizontal and vertical details at all window openings from second to 15th story; granite base trim

Alterations: First-story refaced and given appearance of rusticated limestone with simplified window surrounds and stylized Classical main entry surround (after c. 1980s photograph); window openings flanking main entry converted to door openings (possibly prior to c. 1939 tax photograph); north corner rebuilt to sixth story (c. 2000); southernmost window opening replaced with service entry (apparently after c. 1939 tax photograph and prior to c. 1980s); replaced sashes (originally six-over-six double-hung sashes); through-wall air conditioners throughout; metal railing at roofline; fencing and barbed wire at roofline between nos. 940 and 944 (perpendicular to facade); light fixtures flanking main entry; security camera at first story towards southern and northern ends of facade; awning at main entry projects over sidewalk (a similar awning is present in the c. 1939 tax photograph); gate at service entry; card reader at northern secondary entry

Building Notes: This slender 15-story apartment house replaced a seven-story apartment house formerly occupying the site. Though plans were filed with the New York City Department of Buildings in 1929, construction did not commence until 1930. At the time of construction, the building contained mostly single apartments of 10 rooms and five baths on each floor. A remodeling of the building interior in 1944 decreased the size of the apartments in the building, and the number of units increased slowly over time. Following financial difficulties in the late 1970s, the building was acquired in 1990 by Taiwan-based investors and numerous interior and exterior renovations were undertaken—including facade cleaning, masonry reconstruction, replaced lintels and sills, and a second story added to the penthouse. The first-story refacing may date to this time (see *Alterations*). Many of the units were also returned to a more expanded size during this period. Originally a rental building, 944 Park Avenue is presently a condominium (historic tax lot 35; condominium lots 1001-1002). The terra-cotta ornament was designed by George Pelham and modeled by Isadore Kaplan at the New York Architectural Terra Cotta



Company. The building has been noted as one of the 200 most significant terra-cotta buildings in New York City.

Reference(s): “Buyer will Alter Park Ave. Suites,” *New York Times*, March 9, 1944, 28; “Et Tu, Park,” *New York Times*, November 4, 1990, R1; “Manhattan Apartments Offered for Fall Occupancy,” *New York Times*, September 14, 1930, 145; “New Park Avenue Apartment,” *New York Times*, December 1, 1929, 193; New York City Department of Buildings, New Building Dockets; “Park Avenue Apartment Area Continues to Expand Northward,” *New York Times*, September 7, 1930, RE1; Susan Tunick, *Terra-Cotta Skyline* (New York: Princeton Architectural Press, 1997) 68-69, 148.

Site Features: Granite base trim continuous as low steps at entries; small in-ground metal vents towards northern end of facade; concrete and metal steps and metal handrails at service entry towards southern end of facade

East Facade: Designed (historic)

Door(s): Replaced primary door; possibly historic secondary doors

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick; painted; several large areas of replaced and/or parged brick; security camera at first story towards eastern end of facade

West Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick, replaced at roofline; replaced sashes; through-wall air-conditioners; fire escape

950 Park Avenue (aka 948-954 Park Avenue; 72 East 82nd Street)

Borough of Manhattan Tax Map Block 1493, Lot 37

Date: c. 1919-20 (NB 228-1919)

Architect/Builder: J.E.R. Carpenter

Original Owner: 950 Park Av. Corp. (Carpenter Syndicate)

Type: Apartment building

Style: Renaissance Revival

Stories: 13 and penthouse

Material(s): Red brick; limestone; terra-cotta; granite

Significant Architectural Features: Tripartite vertical configuration; four-story rusticated brick base with limestone water table and granite base trim, simple limestone or terra-cotta molded stringcourses, and a brick and limestone or terra-cotta cornice at the fourth story; brick quoins flank shaft which also features small corbelled brick and limestone or terra-cotta stringcourses; three-story capital features decorative brick and terra-cotta details including stylized brick quoins, inset brick and limestone or terra-cotta panels, a limestone or terra-cotta stringcourse, and terra-cotta



roundels, topped by an elaborate denticulated cornice with lions-heads frieze and balustraded brick and terra-cotta parapet; simple limestone or terra-cotta sills and soldier-course lintels throughout

Alterations: Limestone balustrades removed from 12th-story window openings; apparently replaced masonry coping at parapet; replaced sashes (historically contained 10-over-10 and eight-over-eight double-hung sashes); through-wall air conditioners throughout; brass signage at entries; small brass buzzers at entries; intercom and sign on gate at entrance to service alley

Building Notes: This building contained about 30 suites of up to 12 rooms with four baths at the time of construction. It was converted to cooperative ownership c. 1948-49. J.E.R. Carpenter was both architect and developer for the project, though ownership was officially filed under the name 950 Park Avenue Corporation. The New York City Department of Building docket do not indicate a completion date for the building, which was commenced in 1920.

Reference(s): Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (New York: Acanthus Press, 2001) 19; Display Advertisement 365, *New York Times*, July 20, 1930, RE5; New York City Department of Buildings, New Building Dockets; "Planning Park Avenue Apartment," *Real Estate Record*, March 17, 1917, 378; "Tenants Acquire Park Ave. House," *New York Times*, December 29, 1948, 35.

Site Features: Low painted concrete steps at entries; metal fencing and gate at entry to southern service alley; in-ground semi-circular vents along facade

Notable History and Residents: The Bennett family, a family of well-known film and stage actors in the early decades of the 20th century (including father Richard Bennett, mother Adrienne Morrison, and children Constance, Joan, and Barbara Bennett), moved to an apartment here c. 1920.

Reference(s): Brian Kellow, *The Bennetts: An Acting Family* (Lexington, Kentucky: The University Press of Kentucky, 2004) 71.

East Facade: Designed (historic, repointed)

Door(s): Possibly historic doors at entries

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Same as Park Avenue (east) facade, including alterations; additional significant architectural features include a double-height limestone main entry surround encompassing a second-story window opening; possibly historic light fixtures at main entry

Special Windows: Leaded fanlight at main entry

Decorative Metal Work: Screens at primary entry; possibly historic metal balconette at second story

Additional Alterations: Awning projects over sidewalk at main entry; brass signs at secondary entry

Door(s): Possibly historic primary door; possibly historic secondary doors

Windows: Replaced *Security Grilles:* Not historic *Site Features:* Low granite steps at main and secondary entries; in-ground rectangular and semi-circular vents along facade; in-ground metal hatch doors in sidewalk towards western end of facade

Sidewalk Material(s): Concrete *Curb Material(s):* Concrete with metal edge

South Facade: Designed (historic) (partially visible)

Facade Notes: Red brick; quoins at eastern edge of facade; some decorative brick and limestone

or terra-cotta elements wrap to this facade, including stringcourses at upper stories that run the full-length of the facade *Alterations*: Repointed; replaced brick at roofline; replaced sashes; through-wall air conditioners

West Facade: Designed (historic) (partially visible)

Facade Notes: Red brick; some decorative brick and limestone or terra-cotta elements wrap to this facade *Alterations*: Repointed; replaced sashes; through-wall air conditioners; metal rail at parapet

960 Park Avenue (aka 960-966 Park Avenue; 71-77 East 82nd Street)

Borough of Manhattan Tax Map Block 1494, Lot 32

Date: 1911-12 (NB 398-1911)

Architect/Builder: D. Everett Waid and J.E.R. Carpenter

Original Owner: Fullerton-Weaver Realty Co.

Type: Apartment building

Style: Renaissance Revival

Stories: 13

Material(s): Buff Roman brick; terra cotta; granite

Decorative Metal Work: Possibly historic metal screens at entry

Significant Architectural Features: Tripartite vertical configuration; buff Roman brick with decorative terra-cotta and brick details throughout, including triple-height inset and decorative brick panels at base, terra-cotta balconettes at second-story, terra-cotta cartouche panels at fourth story, molded terra-cotta sill courses and cornices at fourth and 12th stories, decorative brick banding at 11th story, molded terra-cotta window surrounds at 12th story, and inset terra-cotta floral details at 13th story; molded terra-cotta cornice with lions-heads and anthemion details, foliate brackets, rosettes at soffit, dentils, and egg-and-dart course; slightly projecting, paneled terra-cotta sills throughout; molded terra-cotta banding above limestone water table; granite base trim

Alterations: Replaced brick where balconettes removed at sixth and 10th stories (after c. 1980); some replaced sashes (eight-over-eight double-hung sashes present in historic photo printed in *The Brickbuilder* in 1916 (see *Research File*); numerous appear to remain); through-wall air conditioners throughout; intercom and security camera at entry; small sign at entry; intercom at gate at entrance to service alley

Building Notes: Constructed at a projected cost of \$700,000, the building was praised in *The World's New York Apartment House Album* for containing "apartments of unusual spaciousness" with suites as large as 14 rooms with four baths. There were only two apartments per floor at the time of construction. Today there are 35 residential units in the building, indicating some subdivision of apartments in the ensuing years. There are two entries to the building, with the main entry on East 82nd Street labeled as no. 960, and the Park Avenue entry noted as no. 962. Architect J.E.R. Carpenter was vice president of the Fullerton-Weaver Realty Co., and thus an investor in this and other apartment buildings he designed for the company.

Reference(s): "The Architect Who Shaped Upper Fifth Avenue," *New York Times*, August 26,



2007, J6; *The World's New York Apartment House Album* (New York: New York World, 1910) 14-IV.

Site Features: Non-historic decorative fencing and gate at entrance to northern service alley (dates to after 1980s)

East Facade: Designed (historic)

Door(s): Historic primary door

Windows: Mixed

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Facade Notes: Same as Park Avenue (east) facade, including alterations; additional significant architectural features include elaborate terra-cotta main entry surround with garland, foliate, and cartouche details, and scroll brackets supporting a molded cornice; molded reveal at secondary entry

Decorative Metal Work: Screens at transom and at doors at main entry and at western secondary entry

Additional Alterations: Awning at main entry projects over sidewalk; balustraded masonry balconette removed from above main entry; probably not historic light fixtures flanking main entry; security camera at main entry; small metal signs to west of secondary entry; intercom at secondary entry

Door(s): Historic *Windows*: Mixed *Sidewalk Material(s)*: Concrete *Curb Material(s)*: Concrete with metal edge

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; flush decorative brick banding and slightly recessed brick panels throughout

Alterations: Through-wall air conditioners; replaced brick where structural lintels replaced

Windows: Mixed *Security Grilles*: Not historic

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Buff brick; horizontal terra-cotta elements from Park Avenue (east) facade wrap slightly to this facade; slightly recessed brick panels towards eastern edge at lower stories

Alterations: Large areas of replaced/repointed brick; through-wall air conditioners throughout; security camera at first story towards eastern edge of facade

Windows: Mixed *Security Grilles*: Not historic

970 Park Avenue (aka 70-72 East 83rd Street)

Borough of Manhattan Tax Map Block 1494, Lot 37

Date: 1911-12 (NB 631-1911)

Architect/Builder: Schwartz & Gross

Original Owner: Akron Building Co. (Bing & Bing)

Type: Apartment building

Style: Georgian Revival

Stories: 14

Material(s): Red brick; terra cotta; granite

Decorative Metal Work: Screens at main entry transom and sidelights and at secondary entry door and transom

Significant Architectural Features: Tripartite vertical configuration; red brick with terra-cotta decorative details throughout, including roundels at first and 13th stories, splayed lintels with keystones at second story, large molded cornice above second story, bracketed balconette at sixth, eighth, and 10th stories, and elaborate decorations at capital, including cartouche panels, molded cornice with dentil course and anthemion frieze, and arched window surrounds with paneled tympani and keystones at 13th story; simple projecting sills at shaft and keystones at 12th story; elaborate main entry surround featuring double-height, oversized Ionic pilasters supporting a large molded cornice; molded terra-cotta cornice at 13th story with balustraded parapet and pediment with oversized cartouche and foliate details at center; granite water table; possibly historic revolving wood door with paneled surround at main entry

Alterations: Large areas of repointed and/or replaced brick, including replaced structural lintels and at northern edge at first through third stories; two-story rooftop addition added c. 1986-91 (originally 12 stories and a penthouse/greenhouse); replaced sashes (historically multi-paned double-hung sashes, with triple-windows at larger openings); through-wall air conditioners throughout; awning at main entry projects over sidewalk; light fixtures flanking main entry; intercom at main entry; security cameras at northern and southern edges of facade at first story; lights and conduit at first story

Building Notes: The building replaced several four- and five-story apartment houses that previously occupied the lot. At the time of construction, the structure contained two apartments per floor and was praised in *The World's New York Apartment House Album* as "well arranged... large and [having] every convenience." The building was converted to cooperative apartments c. 1988, at which time unused air rights were combined with those of the adjoining building at 66 East 83rd Street in order to create the two-story rooftop addition. The addition appears to have been an enlargement of an existing rooftop greenhouse, with plans filed as early as 1986 (ALT 1586-86) and a Certificate of Occupancy granted in 1991. Additional alterations to the addition, including enlargement of some of the openings, took place in the early 1990s (possibly ALT 1367-1989).

Reference(s): "In the Real Estate Field," *New York Times*, June 4, 1908, 14; Richard D. Lyons, "Creating Penthouses From Air Rights," *New York Times*, October 2, 1988, R1; New York City Department of Buildings, Alteration and New Building Dockets; New York City Department of Housing Preservation and Development, Initial Inspection Cards (I-Cards); *The World's New York Apartment House Album* (New York: New York World, 1910) 14-II.



Site Features: In-ground metal hatch doors towards northern end of facade; patterned concrete sidewalk in front of main entry

Notable History and Residents: Shortly after completion, 970 Park Avenue was purchased by Benjamin Stern of Stern Brothers department store, and was sold in 1939 to the Astor estate following his death. American composer Marvin Hamlisch has also resided in the building.

Reference(s): Axiom Information Resources, *Ten-Tronck's Celebrity Directory 2006-07* (Ann Arbor, Michigan: Axiom Information Resources, 2005); "Bing & Bing Rebuy Park Ave. Corner," *New York Times*, April 29, 1951, R1.

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door; possibly historic door at secondary entry

Windows: Replaced

Security Grilles: Historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue (east) facade, including alterations; additional significant architectural features include a segmental-arched pediment at entry containing a tympanum with garland details

Additional Alterations: Signage to east of entry; lights and conduit at first story; security cameras at eastern and western edges of facade; intercom at gate at entrance to western service alley

Site Features: Brick wall with masonry coping, metal gate, and tall metal security fencing at entry to western service alley; in-ground metal hatch towards eastern end of facade

Door(s): Replaced at entry *Windows:* Replaced *Security Grille(s):* Not historic

Sidewalk Material(s): Concrete *Curb Material(s):* Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick from Park Avenue (east) facade wraps slightly to this facade; white and brown brick elsewhere; conduit at lower stories

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; terra-cotta details at second and 12th stories at Park Avenue (east) facade wrap slightly (as quoins at 12th story); some other horizontal terra-cotta details remain at 13th story; flush white brick band between second and third stories

Alterations: Repointed; original details at 12th and 13th stories apparently stripped, probably c. 1986-91 when two-story penthouse addition added; replaced sashes throughout; through-wall air conditioners and vents throughout; conduit; light fixtures

978 Park Avenue

Borough of Manhattan Tax Map Block 1495, Lot 32 in part
See: 63-69 East 83rd Street (aka 63-71 East 83rd Street; 978 Park Avenue)

980 Park Avenue

Borough of Manhattan Tax Map Block 1495,
Lot 132

Building Name: Church of St. Ignatius Loyola Parish
Hall/Rectory

Date: 1881-83 (NB 693-1881)

Architect/Builder: Patrick C. Keely

Original Owner: St. Lawrence's Church

Type: Religious

Style: Second Empire/Gothic Revival

Stories: 4 and basement

Material(s): Stone

Special Windows: Stained- and leaded-glass
windows at second story

Significant Architectural Features: Rough-faced
stone facade; central projecting bay topped by a
pedimented gable with oculus; windows with slightly
triangular heads; transoms with roundels; stone sills; keyed surrounds, stylized voussoirs with
out-sized keystones; fourth-story window in projecting bay with quatrefoil transom; interrupted
band courses; standing seam mansard roof; dormers; denticulated cornices

Alterations: Stoop removed by the late 1960s, entrance moved to basement; windows replaced,
one with stained-glass panel moved from another location; two windows in projecting bay
altered for air conditioners; roof replaced, dormers reclad; camera; grilles at basement altered for
air conditioners

Building Notes: All three buildings within the Park Avenue Historic District belonging to the
Church of St. Ignatius Loyola use the mailing address of 980 Park Avenue.

Site Features: Possibly historic fence on stone curb; landscaped planting beds; lampposts; stone
steps; non-historic handrails; vent

Notable History and Residents: Constructed during the pastorate of Father David Merrick, S. J.,
the Rectory/Parish House was the first building of St. Ignatius Loyola's Park Avenue complex
completed.

Reference(s): P. J. Dooley, *Fifty Years in Yorkville or Annals of the Parish of St. Ignatius Loyola
and St. Lawrence O'Toole* (New York: Parish House, 1917), 128-131.

East Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Mixed (basement)

Roof: Replaced (pitched - metal)

Notable Roof Features: Mansard; dormers

Cornice: Original



Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Pavers

Sidewalk Material(s): Concrete

Curb Material(s): Stone

990 Park Avenue (aka 52-72 East 84th Street)

Borough of Manhattan Tax Map Block 1495,
Lot 33 in part

Building Name: Church of St. Ignatius Loyola
Date: 1885-1900 (NB 597-1885; ALT 689-1895)
Architect/Builder: William Schickel & Co.
(original); Schickel & Ditmars (alteration)
Original Owner: St. Ignatius Church
Type: Religious
Style: Renaissance Revival
Stories: 2 and basement
Material(s): Indiana limestone

Special Windows: Stained-glass window and oculus;
stained-glass transom at entrance

Decorative Metal Work: Bronze doors

Significant Architectural Features: Tripartite,
rusticated stone facade; stoops with brass railings;

Doric pilasters support frieze with triglyphs and roundels at first story; Corinthian pilasters support foliate frieze with motto “Ad Majorem Dei Gloria” at second story; central entrance with full, eared surround and bracketed pediment topped by the cross; side entrances with eared surrounds and bracketed lintels; classically-styled transoms in all entrances; small windows with eared surrounds at first story; Palladian window with stained-glass panel and cartouche with the seal of the Society of Jesus and multi-light windows with full surrounds and bracketed sills and pediments at second story; modillioned cornice and pediment with oculus; lanterns; display cases
Alterations: Lights replaced and center handrails added between the 1960s and 1980s; cameras; conduits

Building Notes: The church was designed with two towers but these were never built. The front stoop of the church was altered due to the widening of Park Avenue c. 1929 (ALT 1621-1929). The Church of St. Ignatius Loyola was designated a New York City Landmark (LP-0431) in 1969; at the time the design was attributed to Schickel & Ditmars. All three buildings within the Park Avenue Historic District belonging to the Church of St. Ignatius Loyola use the mailing address of 980 Park Avenue.

Site Features: Stone balustrades; tiled landings with goose-necked pipes and raised hatches with metal covers; stone steps to undercroft (Wallace Hall) with possibly historic railings, under-stoop gates and lanterns

Other Structures on Site: St. Ignatius Loyola School shares the lot with the church, both the school and that portion of the lot on which it sits have been excluded from the district.

Notable History and Residents: The new church for the parish of St. Lawrence O'Toole was designed by William Schickel & Co. in 1885 during the pastorate of Father David A. Merrick and by 1886 the basement of what was to have been a Gothic style church was completed and



fitted out with pews and altars; the dedication by Archbishop Corrigan took place on June 27th 1886. In 1895, during the pastorate of Father Neil McKinnon, construction was restarted with a new design by Schickel and his partner Isaac Ditmars. Dedicated in 1898, and completed in 1900, Rome approved the request by the Jesuits to rename the church in honor of their founder St. Ignatius Loyola. At the same time, the lower church remained dedicated to St. Lawrence O'Toole.

Reference(s): P. J. Dooley, *Fifty Years in Yorkville or Annals of the Parish of St. Ignatius Loyola and St. Lawrence O'Toole* (New York: Parish House, 1917), 137-138, 158; Landmarks Preservation Commission, *Church of St. Ignatius Loyola Designation Report (LP-0431)* (New York: City of New York, 1969).

East Facade: Designed (historic)

Stoop: Possibly historic stoop (historic gate under stoop)

Door(s): Historic primary door; historic side doors

Windows: Historic

Cornice: Historic

Areaway Wall/Fence Material(s): Stone

Areaway Paving Material(s): Concrete; tile

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Designed (historic)

Facade Notes: Eastern bay similar to primary facade with narrow one-story apse with windows; basement rough-faced rustication with buttresses; pilasters with scrolled bases; transept with pedimented gable with oculus; round-arched stained-glass windows above aisles, flat headed stained-glass windows in basement; entrance with standing seam hipped roof, marquee, possibly historic multi-light doors and transoms, and stone steps; extension with Palladian window; possibly historic grilles; equipment on roof of extension; snow guards on side aisle and transept; basement entrance with non-historic doors; light; *Site*: possibly historic fence and gates; concrete- and slate-paved areaway; pipes; diamond plate accessibility ramp with non-historic fence and railing; non-historic poles with spotlights; concrete sidewalk; stone curb

South Facade: Designed (historic) (partially visible)

Facade Notes: Eastern bay similar to primary facade

West Facade: Designed (historic) (partially visible)

Facade Notes: Apse with standing-seam roof; gable with oculus; cross at apex of gable

1000 Park Avenue (aka 1000-1006 Park Avenue; 63-71 East 84th Street)

Borough of Manhattan Tax Map Block 1496, Lot 34

Date: 1915-16 (NB 277-1915)

Architect/Builder: Emery Roth

Original Owner: Fenlo Realty Co. (Bing & Bing)

Type: Apartment building

Style: Gothic Revival

Stories: 13 and penthouse

Material(s): Brick; stone; terra cotta

Significant Architectural Features: Stone water table with stylized piers; terra-cotta entrance surround, incorporating trefoil-arched windows and figures; stone step with cheeks at professional office; terra-cotta plaques with metal anchor bolts and cartouches at second story; terra-cotta lintel course at second story above entrance; terra-cotta sill course at third story with alternating foliate, owl and squirrel plaques; terra-cotta colonnettes with grotesque corbels; paired windows with terra-cotta piers with niches and crockets, cartouches in spandrels; foliate band course between third and fourth stories, interrupted by crowns above paired windows; terra-cotta plaques in spandrels fourth through 13th stories; balconies at 11th story; some possibly historic twelve-over-one sash; brick parapet with decorative terra-cotta stringcourses and raised brick pattern

Alterations: Non-historic lamps; marquee replaced; brass plaques; through-wall air conditioner; part of parapet replaced with metal railing; perforated vent; siamese hydrant; metal chimneys on roof

Building Notes: Fenlo Realty Co. appears to have been part of Bing & Bing for whom Emery Roth designed two other buildings in addition to 1000 Park Avenue. Renderings show the building with a glass marquee; this was removed by the time of the c. 1940 tax photograph. The figures of the warrior and scholar above the entrance are said to have been modeled on the Bing brothers Alexander and Leo. In addition, several of the grotesques are holding a model of what appears to be the South Reformed Church (now Park Avenue Christian Church) at 1010 Park Avenue (q.v.)

Reference(s): "The Real Estate Field," *New York Times*, December 9, 1975, 22; Steven Rutenbaum, *Mansions in the Clouds: The Skyscraper Palazzi of Emery Roth* (New York: Balsam Press, 1986), 58-63.

Site Features: Grille with metal mesh

Notable History and Residents: Among the residents of 1000 Park Avenue were James Joseph Rorimer director of the Cloisters and from 1955 to 1966 director of the Metropolitan Museum of Art. During World War II he became chief of the Seventh Army's Monuments, Fine Arts and Archives Section recovering artworks stolen by the Nazis. Other residents were John C. Clark, lawyer and former justice of the New York State Supreme Court and president of the State Civil Service Commission; Bernard Flexner, president and chairman of the Palestine Economic Corporation, a Zionist organization; Baron Edouard de Rothschild, president of the Central Consistory of Jews in France and Algeria; William Guthman, president of Bing & Bing; and M. J. Frank, a textile manufacturer and his wife Germaine Clemenceau, daughter of George



Clemenceau the premier of France in World War I.

Reference(s): “John C. Clark Dies; State Ex-Official,” *New York Times*, June 28, 1946, 22; “Bernard Flexner, Jewish Leader, 80,” *New York Times*, May 4, 1945, 10; “Welles Answered on Cremieux Law,” *New York Times*, April 4, 1943, 7; “William Guthman, Realty Operator,” *New York Times*, July 10, 1941, 19; “James Rorimer of Metropolitan, Duncan Phillips, Collector Die,” *New York Times*, May 12, 1966, 1; “M. J. Frank Dead; Led Textile Firm,” *New York Times*, November 28, 1954, 87.

East Facade: Designed (historic, patched)

Door(s): Possibly historic primary door; replaced at professional office

Windows: Mixed

Security Grilles: Not historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some replaced; terra-cotta stringcourses at 12th story and parapet; water tank; windows mixed; non-historic-railing on roof

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; east entrance with three-light transom set in a terra-cotta enframement with owl and squirrel corbels; west entrance with foliate lintel, low stone steps with stone cheeks; doors replaced; intercoms in reveals; windows mixed; non-historic grilles at first story; brass plaques; parapet partially replaced with metal railing as early as 1931 (ALT 2335-1931); through-wall air conditioners; light with conduit; remote utility meters; siamese connection; Site: possibly historic metal fence and gate with barbed wire and brass plaque at service alley; grilles some covered with mesh; pipes; spigot; concrete sidewalk; stone curb

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some replaced; terra-cotta stringcourses at 12th story and parapet; parapet with raised brick decoration; stone sills; windows mixed, one altered at 10th story; light with conduit; fire escape; through-wall air conditioners; wires; conduits; possibly historic grilles at first story; Site: concrete paved service alley with ramp and pipe railing

**1010 Park Avenue (aka 1010-1012 Park Avenue;
66 East 85th Street)**

Borough of Manhattan Tax Map Block 1496,
Lot 41

Building Name: South Reformed Church; Park
Avenue Christian Church

Date: 1909-11 (NB 569-1909)

Architect/Builder: Cram, Goodhue & Ferguson

Original Owner: South Reformed Church

Type: Religious

Style: Gothic Revival

Stories: 1

Material(s): Stone

Special Windows: Stained-glass with stone tracery;
leaded-glass windows

Decorative Metal Work: Fleche; possibly historic
railings at stoop

Significant Architectural Features: Fieldstone with limestone detailing; drop-arched entrance
with carved intrados; historic doors with strap hinges; carved transom; gable stepped at corners;
shields in gable with dates of 1819 and 1909 and motto “Een Dracht Makt Macht”; stone carved
with “anno 1909” by entrance

Alterations: Some stonework replaced; gutters; roof replaced; banners with poles (removable);
plaque from the New York Community Trust dated 1990

Building Notes: South Reformed Church now Park Avenue Christian Church was designed as a
complex of three buildings including a rectory and parish hall (q.v.). Inspired by Sainte Chapelle
in Paris, the metal clad fleche, was designed for Cram, Goodhue and Ferguson by the English
architect William Heywood. The east window was originally designed by Tiffany for the
church's previous home at 38th Street and Madison Avenue. Mary Elizabeth Tillinghast, a well-
known designer of stained-glass, is credited with the remainder of the windows. In the 1990s the
firm of Walter B. Melvin Architects restored the church, replacing stonework, gutters, roofs, and
re-leading the Tiffany window.

Reference(s): Mary B. Dierickx, *Park Avenue Christian Church Complex: Request for
Evaluation*, prepared for Historic Park Avenue, October 23, 2013, 12-14; Letter to Robert B.
Tierney from Robert C. Bates, principal, Walter B. Melvin Architects, September 9, 2013.

Other Structures on Site: Parish hall/rectory/education building now referred to as the annex.
(see below)

Notable History and Residents: The South Reformed Church was established in the mid-17th
century by Dutch settlers and over the centuries made several moves uptown from its origins in
lower Manhattan before constructing the church at Park Avenue and East 85th Street. The
congregation was dissolved in 1914 at which time they merged with First Union Presbyterian
Church forming Park Avenue Presbyterian Church. The new congregation continued to use the
church facilities until 1940 when as part of another merger, this time with Brick Presbyterian
Church, they moved to the new church at 1140 Park Avenue. The Central Christian Church
(Disciples of Christ) bought 1010 Park Avenue in 1945, at which time it became Park Avenue
Christian Church.



Reference(s): “Disciples Church Buys a New Home,” *New York Times*, January 13, 1945, 12;
“Fourth Ave. Church to Be Closed To-day,” *New York Times*, January 23, 1910, 7;
“Presbyterians Buy New South Church,” *New York Times*, October 2, 1914, 7.

East Facade: Designed (historic, patched)

Stoop: Painted

Door(s): Historic primary door

Windows: Historic

Notable Roof Features: Fleche

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Designed (historic)

Facade Notes: Fieldstone and limestone; buttresses; molded stringcourse; stained-glass windows with tracery; gabled entrance pavilion at corner with standing seam roof, stone stoop with fieldstone and cast-stone cheek walls, arched entrance with molded intrados, historic door with strap hinges, stone transom with carved cross; lower side aisle with stained-glass windows, protected by mesh screens, and standing seam roof; gabled transept with small double window, stained-glass window and slate roof; side aisle built-out west of transept, with standing seam roof, triple stained-glass window protected by mesh screen, and segmental-arched entrance with possibly historic door in a keyed surround; main roof slate; snow guards; non-historic light and concrete ramp at western entrance; leaders partially replaced; basement entrance with stone steps and possibly historic door; *Site*: metal fence combining historic and non-historic materials; vent in sidewalk; concrete sidewalk; stone curb

South Facade: Designed (historic) (partially visible)

Facade Notes: Fieldstone and limestone; buttress; slate roof; one window opening historically blind

West Facade: Designed (historic) (partially visible)

Facade Notes: Fieldstone and limestone; apse with buttresses; stained-glass windows

Building Name: South Reformed Church Rectory and Parish Hall; Park Avenue Christian Church Annex

Date: 1909-11; 1960-63 (NB 569-1909; ALT 1016-1960)

Architect/Builder: Cram, Goodhue & Ferguson (original); Merrill & Holmgren (alteration)

Original Owner: South Reformed Church

Type: Religious

Style: None

Stories: 4; 6

Material(s): Fieldstone; limestone; brick

Special Windows: Oriel; leaded-glass casements with transoms

Significant Architectural Features: Asymmetrical fieldstone facade with cross gable, northern portion redesigned and replaced (1960s); double entrance (1960s) with full surround and c. 1960s doors; windows with keyed surrounds; stone plaque carved with date; lights (prior to 1980s)

Alterations: On the east facade: historic (1910s) windows altered for air conditioner at first story; through-wall air conditioner; display case; lights; intercom; metal mesh grille on basement windows; leader

Building Notes: South Reformed Church now Park Avenue Christian Church as originally designed by Cram, Goodhue & Ferguson, historically was a complex of three buildings including the church (q.v.), a rectory (facing Park Avenue) and parish hall (at the rear of the lot). In the 1960s, the firm of Merrill & Holmgren designed a building to replace the parish hall and rectory. In their design for the new building the architects retained the southern portion of the rectory façade with its two-story oriel window and replaced the northern portion of the rectory façade with a new c. 1960s façade in the Gothic Revival style. The remainder of the rectory and the parish hall were demolished, and with the courtyard, were replaced by the construction of a six-story building of common-bond brick. At the time of designation, scaffolding covers the façade.

Site Features: Fieldstone and cast-stone wall around basement entrance with some patching; metal gate with chain and padlock; stone steps

Other Structures on Site: South Reformed Church; Park Avenue Christian Church (see above)

East Facade: Designed (historic, altered)

Door(s): Historic (1960s) primary door

Windows: Mixed (upper stories); historic (basement)

Security Grilles: Not historic (basement)

Roof: Replaced (pitched - slate)

Areaway Wall/Fence Material(s): Fieldstone; cast stone

Areaway Paving Material(s): Stone

Sidewalk Material: Concrete

Curb Material(s): Stone

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick

1020 Park Avenue (aka 1020-1030 Park Avenue; 65 East 85th Street)

Borough of Manhattan Tax Map Block 1497, Lot 34

Date: 1960-63 (NB 73-1960)

Architect/Builder: Wechsler & Schimenti, architects;

Lipman-Spitzer Co., builders

Original Owner: 1020 Park Ave., Inc.

Type: Apartment building

Style: Modern

Stories: 21

Material(s): Tan brick; travertine

Special Windows: Six-light casement windows at upper stories; tall casement windows at first story

Significant Architectural Features: First story clad in travertine; recessed entrances and windows at first story; asymmetrical setbacks; brick water tank enclosure with narrow openings

Alterations: Water table replaced; some windows replaced; some windows altered for air conditioners; marquee replaced; non-historic lights; replacement railings at setbacks; siamese connection; perforated vent

Building Notes: When originally announced in 1960 by owners L. C. Glaser & Daniel A. Shirk, the building was to be a 14-story building designed by Paul Resnick & Harry F. Green. Glaser & Shirk and their other partners sold the property to 1020 Park Ave., Inc. in 1961 and Wechsler & Schimenti became the architects.

Reference(s): New York City Department of Buildings, New Building Dockets (NB 73-1960); New York County, Office of the Register, Deeds and Conveyances, Liber 5161, p. 3 (August 29, 1961); *Real Estate Record*, May 28, 1960, 22.

Site Features: Brick wall, topped by metal fence, and gate at service entrance; remote utility meter and sign attached to wall

Notable History and Residents: Lou Schneider was a clothing manufacturer before becoming a realty executive. A founder and director of the Hebrew Home and Hospital for the Chronic Sick in the Bronx, he was also active in the Federation of Jewish Philanthropies and the United Palestine Appeal. Samuel Cummins, a lawyer and newspaperman who became a film distributor was best known for his efforts to import a Czechoslovakian film "Ecstasy" (featuring a young Hedy Lamarr) which was deemed obscene by American courts. Another resident was Harold P. Kurzman, former president of Lily of France, manufacturer of lady's undergarments.

Reference(s): "Lou Schneider, 73; Realty Executive," *New York Times*, May 14, 1966, 24; "Samuel Cummins, Film Distributor," *New York Times*, December 16, 1967, 41; "Harold P. Kurzman, Garment Maker, 70," *New York Times*, October 2, 1972, 40.

East Facade: Designed (historic)

Door(s): Possibly historic primary door; doors at professional offices mixed

Windows: Mixed

Areaway Wall/Fence Material(s): Brick; metal

Sidewalk Material(s): Concrete

Curb Material(s): Stone



North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; possibly historic windows at first story; louvered vent at first story; single bay of small pivoting windows beginning at the second story; light with conduit; *Site*: concrete paved service area

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; windows mixed, some altered for air conditioners; non-historic metal railings at setbacks; non-historic lights; historic doors; water table replaced; *Site*: concrete sidewalk; stone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick with cast-stone banding; windows replaced; railings at setbacks; water tank enclosure; pipe; siamese connection

1036 Park Avenue (aka 1032-1038 Park Avenue; 74 East 86th Street)

Borough of Manhattan Tax Map Block 1497, Lot 41

Date: 1954-56 (NB 33-1954)

Architect/Builder: Gustave W. Iser

Original Owner: S. Arthur Posner and Larry Lanzner

Type: Apartment building

Style: Modern

Stories: 19

Material(s): Brick; ceramic veneer

Significant Architectural Features: Corner windows with ceramic veneer spandrels; setbacks with chamfered corners; grouped windows with ceramic veneer mullions; brick water tank enclosure; chimney

Alterations: Entrance and first-story windows reconfigured, faced with granite; door replaced; marquee replaced; ceramic veneer painted; stockade fence and retractable awning at setbacks on southeast corner; hexagonal bay at setback on 18th story (added by the 1980s); non-historic lights; siamese connection; spigot; perforated vent; plaques; metal mesh covers on through-wall air conditioners at first story

Buildings Notes: Through-wall air conditioners are historic to the building's construction.

Notable History and Residents: Martin F. Reddington, the advertising executive who coined the slogan "I'd Walk a Mile for a Camel," lived at 1036 Park Avenue at the time of his death in 1959.

Reference(s): "M. F. Reddington, Ad Official, Dies," *New York Times*, December 13, 1959, 86.

East Facade: Designed (historic, painted, patched)

Door(s): Replaced primary door

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Designed (historic)



Facade Notes: Similar to primary facade; some brick replaced; windows replaced; ceramic veneer painted; metal railings at setbacks; professional offices with replacement doors, non-historic lights, and plaques; metal grilles over through-wall air conditioners at first story; remote utility meter; spigot; camera; *Site:* pipe; possibly historic metal fence and gate across service alley, reinforced with metal plate; concrete sidewalk and curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, some replaced; windows replaced

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, some replaced; setback at southwest corner; windows replaced; windows at basement with louvers; non-historic grilles; through-wall air conditioners altered or replaced; lights; conduits; *Site:* concrete-paved areaway with ramp; railing; camera over basement entrance

1040 Park Avenue (aka 71-77 East 86th Street)

Borough of Manhattan Tax Map Block 1498, Lot 33

Date: 1923-24 (NB 535-1923)

Architect/Builder: Delano & Aldrich

Original Owner: 1040 Park Ave. Corp.

Type: Apartment building

Style: Renaissance Revival

Stories: 14 and penthouse

Material(s): Brick; stone

Special Windows: Multi-light oculi at corners

Decorative Metal Work: Balcony railings

Significant Architectural Features: Three-story rusticated stone base; round-arched entrance with scrolled keystone and arched transom; possibly historic metal-and-glass secondary entrances with shallow stoops; frieze of tortoises and hares above third story; ten-story tall, shallow brick piers terminating in scrolled brackets supporting the balcony; first story windows with full surrounds and paneled spandrels; windows from fourth to 13th story outlined in contrasting brick; header brick spandrels; segmental-arched windows with keystones at 14th story; simple cornice with egg-and-dart molding and frieze with triglyphs and scallop shells; penthouse set back above roof

Alterations: Water table painted; entrance altered and resurfaced; stoops at secondary entrances altered; brass handrails; louvers in windows at first story; through-wall air conditioners; marquee replaced; lights; cameras with conduits; partition on roof between terraces; conservatory at penthouse altered (c. 2000); siamese connection; plaques

Building Notes: Lights at entrance date from at least the 1980s.

Site Features: Grilles

Notable History and Residents: The most famous tenant of 1040 Park Avenue was Condé Nast, publisher and founder of the eponymous publishing firm responsible for *Vogue*, and other high-end magazines. His penthouse, decorated by Elsie de Wolfe, featured a glazed conservatory on the East 86th Street elevation. 1040 Park Avenue was also home of Jessica Daves, editor-in-chief of *Vogue* in the 1950s and director of Condé Nast Publications from 1946-1963; her husband,



Robert Allerton Parker, was the author of books on popular religious movements such as the *Oneida Community* and *Father Divine*. Jacqueline Kennedy lived there after she left the White House. Other residents included Mortimer Lahm, founder of the Lamston variety store chain; Pierre Bedard, president of Parsons School of Design who was active in French-American cultural affairs; Frank La Forge, a prominent accompanist and voice teacher whose clients included Marian Anderson, Marcella Sembrich, Lawrence Tibbett, and Richard Crooks; and John Roosevelt, youngest son of Franklin D. and Eleanor Roosevelt.

Reference(s): “Bomb Threat Leads to Search at Home of Mrs. Kennedy,” *New York Times*, October 30, 1964, 27; “Conde Nast Dead; Publisher, Was 68,” *New York Times*, September 20, 1942, 39; “Frank La Forge, 73, Singing Teacher,” *New York Times*, May 6, 1953, 31; Christopher Gray, “When Condé Nast’s Duplex Penthouse Was in Vogue,” *New York Times*, November 5, 2000, RE7; “John Roosevelt’s Daughter, 13, Dies After a Fall,” *New York Times*, August 13, 1960, 12; “Mortimer Lahm, Stores Head, Dies,” *New York Times*, March 29, 1967, 45; “Pierre Bedard, 75, of Design School,” *New York Times*, December 3, 1970, 50; “Robert Parker, Biographer, Dies,” *New York Times*, June 15, 1970, 39; Alden Whiteman, “Jessica Daves of Vogue Is Dead; Favored Ready-to-Wear Trend,” *New York Times*, September 24, 1974, 53.

East Facade: Designed (historic, patched)

Stoop: Altered

Door(s): Possibly historic primary door; possibly historic doors at professional offices

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Stone

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; professional office entrances with shallow stoops and possibly historic handrails; multi-light doors (one possibly historic, the other replaced); one multi-light transom, other transom replaced with louvered vent; water table painted; some repointing; windows replaced, one with louvers, others altered for air conditioners; penthouses enclosed; through-wall air conditioners; plaques at offices; cameras with conduits; Site: grilles and pipes in sidewalk; possibly historic fence and gate with metal mesh and additional metal work across service alley; concrete sidewalk; concrete and stone curb, part of curb has a metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow and red brick, partially replaced and repointed; sash replaced except for one possibly historic double window; two windows infilled; penthouse; railings; through-wall air conditioners; fire escape; water tank enclosure with arched openings; second water tank; conduits; lights

1050 Park Avenue (aka 64-74 East 87th Street)

Borough of Manhattan Tax Map Block 1498, Lot 37

Date: 1922-23 (NB 512-1922)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Construction Co

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Brick; terra cotta; stone and/or cast stone

Decorative Metal Work: Balcony railings

Significant Architectural Features: Stone water table; stone

stoop; entrance with eared surround decorated with egg-

and-dart molding; metal-and-glass, double-leaf door; fluted

frieze with roundels; balconet with metal railing; Palladian

window with brick archivolt, stone or cast-stone pilasters

and foliate tympana; stone stringcourse at second story;

decorative terra-cotta frieze between third and fourth

stories; round-arched window openings at fourth story with flat headed windows and terra-cotta

infill and keystones; windows with terra-cotta sills and brick lintels above; one historic six-over-

six sash window at ninth story; terra-cotta stringcourses and header brick panels at 12th story;

two-story round-arched window openings at 13th and 14th stories with brick surrounds and terra-

cotta spandrels, tympana, and keystones; balustraded parapet

Alterations: Through-wall air conditioners; stoop railings added since 1980s; vents; plaque; non-

historic lights; flagpole holder; marquee; two siamese connections; perforated vent; spigot

Site Features: Grilles

Notable History and Residents: Among the residents of 1050 Park Avenue were H. Boardman Spalding, a lawyer, and former vice president, secretary, treasurer and director of A. G. Spalding & Bros., the sporting goods firm founded by his father, J. Walter Spalding; Herbert Kent, one time board chairman and president of P. Lorillard Company, for whom Kent cigarettes were named; Walker G. White general manager of contracting operations of the Elevator Division of the Westinghouse Electric Corporation; and Ashley Cole, chairman of the New York State Racing Commission who opposed off-track betting.

Reference(s): "Ashley Cole, 88, State Racing Aide," *New York Times*, February 24, 1965, 42;

"H. Boardman Spalding, 86, Dies; Sporting Goods Executive Here," *New York Times*, November

9, 1971, 50; "Herbert Kent, 73, Tobacco Man Dies," *New York Times*, July 20, 1960, 20; "Walter

G. White of Westinghouse," *New York Times*, May 15, 1956, 30.

East Facade: Designed (historic, repointed)

Stoop: Historic

Door(s): Historic primary door

Windows: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge; stone at corner

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; brick, repointed and replaced; one possibly historic



multi-light door and transom and one replacement door at professional offices; windows mixed, possibly historic multi-light sash at ninth and 11th stories; one window at first story reconfigured with vent; non-historic half grilles at 11th story; through-wall air conditioners; non-historic lights; plaques; siamese connection and spigot; remote utility meters; *Site*: metal fence and gate reinforced with metal mesh at service alley; signage; grilles; diamond plate hatch and pipe; concrete sidewalk; stone and concrete curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; stone sills; windows mixed; metal half grille; through-wall air conditioners; decorative metal railing at roof

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; stone stringcourse at 12th story; windows replaced, one altered, two infilled; possibly historic grilles at first story, one altered for air conditioner; non-historic half grilles; through-wall air conditioners; three air conditioning units blocking one window; lights and cameras with conduits; *Site*: concrete ramp with pipe railing in service alley

1060 Park Avenue (aka 1060-1068 Park Avenue; 71 East 87th Street)

Borough of Manhattan Tax Map Block 1499, Lot 32

Date: 1922-24 (NB 463-1922)

Architect/Builder: J.E.R. Carpenter

Original Owner: 1060 Park Avenue Corp.

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Brick; stone; terra cotta and/or cast stone

Decorative Metal Work: Balcony railing and half-grilles

Significant Architectural Features: One-story stone base; upper stories, Flemish-bond brickwork with quoins; stone steps at all entrances; main entrance surround with paneled pilasters terminating in brackets supporting balcony, foliate plaques; possibly historic metal-and-glass, double-leaf door; paired windows with pilasters supporting entablature with fluted frieze and rosettes and decorative terra-cotta or cast-stone panel above entrance; decorative brickwork panels at fourth and 13th stories; fluted terra-cotta or cast-stone lintels at second story; terra-cotta or cast-stone sill courses at fourth story; terra-cotta sill courses at fifth, seventh, ninth, 11th, and 13th stories; terra-cotta or cast-stone cornices at fourth and 13th stories; terra-cotta or cast-stone cornice and balustraded parapet

Alterations: Through-wall air conditioners; screen and storm windows; siamese connection, remote utility meter, spigot; marquee with brass supports

Building Notes: Entrance on East 87th Street.

Site Features: Pipe

Notable History and Residents: Hui-lan Koo, third wife of V. K. Wellington Koo, Chinese diplomat and one time Premier and President of the Republic of China, resided in the penthouse in the 1940s. Another resident was Taber Sears an artist and former president of the Municipal



Art Society. Mr. Sears painted murals for St. James Protestant Episcopal Church, Cathedral Church of St. John the Divine, Church of the Intercession, and Church of the Ascension. He also painted, with the assistance of George W. Breck and Frederick C. Martin, the ceiling murals in the City Council Chamber in New York's City Hall.

Reference(s): Taber Sears, "City Council Chamber Mural Series," New York City Public Design Commission website at <http://www.nyc.gov/html/artcom/html/cityhall/tabers-sears.shtml> (accessed March 12, 2014); "Taber Sears, Led Art Society Here," *New York Times*, October 19, 1950, 31; "Demand Continues for Suites in City," *New York Times*, June 8, 1942, C26.

South Facade: Designed (historic)

Stoop: Historic

Door(s): Possibly historic primary door; one possibly historic and one replacement door at professional offices

Windows: Mixed

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Designed (historic)

Facade Notes: Similar to primary facade; stone stoop with pipe handrails; possibly historic multi-light door; decorative grilles at second story; windows mixed; some repointing; through-wall air conditioners; address attached to stonework; perforated vent; siamese connection; spigot;

Site: possibly historic metal fence and gate at service alley, altered with additional ironwork; grille with mesh; concrete sidewalk; concrete curb with metal edge

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some painted and patched; quoins; roof garden

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, some repointing; quoins; terra-cotta or stone sills, brick lintels; windows mixed; through-wall air conditioners; fire escape

1070 Park Avenue (aka 1070-1072 Park Avenue; 64-66 East 88th Street)

Borough of Manhattan Tax Map Block 1499, Lot 40

Date: 1927-28 (NB 503-1927)

Architect/Builder: Schwartz & Gross

Original Owner: 1070 Park Avenue, Inc.

Type: Apartment building

Style: Medieval Revival

Stories: 15

Material(s): Brick; stone

Decorative Metal Work: Possibly historic lights at entrance

Significant Architectural Features: Stone base; entrance with Tudor-arched drip molding, arcaded frieze and niches offset by piers with conical caps; brick upper stories with stone quoins, twisted cable inset at corner (fourth through 12th stories); some possibly historic six-over-six sash; recessed windows at second and third stories, with stone or cast-stone bases, cast-stone and/or terra-cotta lintels and brick and terra-cotta spandrel panels; arcaded band course incorporated into terra-cotta sill course at fourth story; three-bay wide arcades with brick piers, stone or cast-stone bases supported on bracketed sill course, terra-cotta spandrel panels and ogee-arched lintels (fifth to seventh and ninth to 11th stories); terra-cotta sills; scalloped sill course at 13th story; intermediate cornice at 13th story with corbel table; three-bay-wide arcades with brick piers, stone bases, terra-cotta spandrel panels and segmental-arched lintels alternating with vertically paired windows in simple brick surrounds and brick spandrels at 14th and 15th stories; denticulated terra-cotta cornice; brick water tank enclosure with ogee-arched lintels and arcaded corbel table

Alterations: Plaques for professional offices; marquee with brass poles and mirrors, taxi light; storm and screen windows; through-wall air conditioners; fence at roof with metal mesh; perforated vent; siamese connection; spigot; cameras

Site Features: Grilles

Notable History and Residents: One of the residents was Charles Tishman, partner in Tishman & Goodman, a real estate firm, and large stockholder in Tishman Realty & Construction Company, chaired by his cousin Norman Tishman. Tishman Realty had bought the building from the estate of William Waldorf Astor in 1951 and within months resold it to a tenants' cooperative.

Reference(s): "1070 Park Avenue Becomes a 'Co-op'," *New York Times*, October 11, 1951, 76; "Charles Tishman, Realty Investor," *New York Times*, November 13, 1967, 47; "Tishmans Acquire Park Ave. Suites," *New York Times*, March 20, 1951, 60.

East Facade: Designed (historic, patched, repointed)

Door(s): Possibly historic primary door; possibly historic door at professional office

Windows: Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge; stone at corner

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; possibly historic door with glazed panel; possibly



historic grilles at first story; brick repointed, some replacement; windows mixed; storm and screen windows; through-wall air conditioners; fence at roof; roof-top garden(s); non-historic light with conduit; bird deterrent wires; electrical conduits; camera; siamese connection with metal guard; *Site*: grilles; diamond plate hatches; pipes; possibly historic fence and gate with additional metal work and barbed wire at service alley; concrete sidewalk; stone curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; cast stone sills; windows mixed; fence on roof at light court; possibly historic half grille at fifth story; through-wall air conditioners; conduits

West Facade: Not designed (historic) (partially visible)

Facade Notes: Yellow brick; stone quoins continue from north facade; cast-stone sills; windows mixed; mixed security grilles; through-wall air conditioners; vents; electrical conduits with non-historic lights; basement entrance with metal fence; exposed beam above basement; one-story extension at basement; fence at roof; wires; chimney; *Site*: concrete-paved service alley; diamond plate steps; metal railing; pipe railing from landing to basement; non-historic basement door; non-historic fence with metal mesh separates steps from areaway

1080 Park Avenue (aka 73 East 88th Street)

Borough of Manhattan Tax Map Block 1500,
Lot 33

Date: 1886-87; 1927-28 (NB 327-1886; ALT 907-1927)

Architect/Builder: Frederick T. Camp (1886-87);
Harry Hurwit (1927-28)

Original Owner: John P. Thornton (1886-87); Chaisa
Realty Company (Jerome S. Koplick, president;
1927-28)

Type: Apartment building

Style: Mediterranean Revival

Stories: 5

Material(s): Stucco

Decorative Metal Work: Fire escape with ornamental
ironwork; iron balconette above residential entrance;
ironwork grilles

Significant Architectural Features: Stuccoed facade; voussoirs above storefront; second-story window enframements features pilasters and scrolled broken pediment lintel; fourth-story window enframement features bracketed balconette, engaged columns, and round-arched tympanum; rusticated piers at building corners; hipped roof

Alterations: Ground floor storefront either reconfigured or clad over (historically featured round-arched openings); roll-down security gate; windows replaced (historically six-over-six double hung); roof tile replaced with asphalt shingles; antenna visible on roof

Notable History and Residents: Originally built in 1886 as a five-story tenement building, once part of a row of eight occupying the entire western block front of Park Avenue between East 88th and East 89th Streets (depicted in Museum of the City of New York photograph X2010.7.2.1500); exterior was largely rebuilt in 1927 during a modernization of the building designed by architect Harry Hurwit.



East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Roof: Replaced (pitched - asphalt shingles)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Rusticated ground floor; primary residential entrance features enframing with engaged columns and entablature supporting second-story balconette; rusticated piers at building corners; elaborate window enframements similar to Park Avenue facade in center bays at second and fourth stories; iron window grilles and fire escape with decorative ironwork; corbelled cornice below hipped roof; bulkhead visible above rear building corner

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; exposed piping or conduit

1082 Park Avenue

Borough of Manhattan Tax Map Block 1500, Lot 7501

Date: 1886-87; 1925 (NB 328-1886; ALT 304-1925)

Architect/Builder: Frederick T. Camp (1886-87); Augustus N. Allen (1925)

Original Owner: John P. Thornton (1886-87); Simon Ginsberg (1925)

Type: Commercial

Style: Mediterranean Revival

Stories: 5

Material(s): Terra cotta

Significant Architectural Features: Rusticated ground floor; elaborate terra-cotta entrance enframing with round-arched hood and escutcheon; historic storefront elements include display windows, bulkhead (since painted), and segmental-arched signband, all framed by terra-cotta molding; second-story spiral columns; middle stories framed by terra-cotta beltcourses and molding, windows separated by spandrels; rusticated fifth story with round-arched window openings; possibly historic six-over-six double-hung windows in middle stories; projecting tiled roof; terra-cotta chimneys

Alterations: Second and fifth story windows replaced (historically single-paned display windows and multi-paned double hung, respectively); fixed cloth canopy above residential entrance; retractable cloth awning installed above storefront

Building Notes: Historically lot 34, now condominium lots 1001-1002

Notable History and Residents: Originally built in 1886 as a five-story tenement building, once part of a row of eight occupying the entire western block front of Park Avenue between East 88th and East 89th Streets (depicted in Museum of the City of New York photograph X2010.7.2.1500); exterior rebuilt with new terra-cotta facade in 1925 during a modernization of



the building designed by architect Augustus N. Allen for upholsterer Simon Ginsberg; terra cotta manufactured by the Federal Terra Cotta Company

East Facade: Designed (historic)

Door(s): Historic primary door

Windows: Mixed

Storefront(s): Historic

Roof: Historic (pitched)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

**1088 Park Avenue (aka 1084-1090 Park Avenue;
61-65 East 88th Street; 64-72 East 89th Street)**
Borough of Manhattan Tax Map Block 1500, Lot 40

Date: 1924-25 (NB 525-1924)

Architect/Builder: Mott B. Schmidt

Original Owner: 1088 Park Avenue, Inc. (Keitt P. Walker, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 15 and penthouse

Material(s): Brick; limestone

Special Windows: Multi-paned round-arched transom above main entrance

Significant Architectural Features: Tripartite composition with three-story limestone base, 11-story brick middle section, and one-story upper section; triple-height entrance enframing with round-arched opening, rusticated stonework, multi-paned transom; and stone balconette with balustrade; secondary entrances feature molded stone enframements and paneled doors with multi-paned lights; terra-cotta beltcourses below fifth, eighth, 12th, and 15th stories; window openings arranged in groups of two or three, with triple windows at building corners; openings feature steel lintels and stone sills; many historic six-over-six and eight-over-eight double-hung windows; deeply projecting bracketed cornice; water tower enclosure, featuring stucco cladding, large round-arched and smaller slit window openings, molded cornice, and peaked tiled roof, visible from street

Alterations: Some windows replaced (most matching historic configuration); through-wall air conditioners punched through facade below several window openings



East Facade: Designed (historic)

Door(s): Historic primary door; historic paneled, multi-paned secondary entrance doors

Windows: Mixed

Cornice: Original

Areaway Wall/Fence Material(s): Low iron fence above concrete curbing

Areaway Paving Material(s): Planting beds

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; service entrance with metal enclosure and light fixtures with exposed conduit; non-historic metal window grilles; rear service way accessed through metal fence and gate; concrete curb with metal edging

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; three bays of rectangular window openings; visible rooftop bulkhead; rear service way accessed through metal fence and gate South: Brick side wall; two bays of rectangular window openings; visible rooftop bulkhead

South (East 88th Street) Facade: Designed (historic)

Facade Notes: Discontiguous wing along East 88th Street connected to main section by interior garden courtyard; 14 stories with basement and penthouse; similar to Park Avenue facade East: Brick side wall; regular arrangement of rectangular window openings; visible rooftop bulkhead; narrow side service way with metal fence West: Brick side wall; regular arrangement of rectangular window openings; fire escape; visible rooftop bulkhead towards rear of building; rear service way accessed through metal fence and gate

1100 Park Avenue (aka 1100-1106 Park Avenue; 69-77 East 89th Street)

Borough of Manhattan Tax Map Block 1501, Lot 33

Date: 1929-30 (NB 330-1929)

Architect/Builder: De Pace & Juster (George F. Pelham, architect of record)

Original Owner: 1100 Park Ave, Inc. (Samuel Silver, president)

Type: Apartment building

Style: Medieval Revival

Stories: 18

Material(s): Brick; sandstone; terra cotta; granite

Special Windows: Some multi-paned casement windows, including round-arched headed windows above primary entrance on Park Avenue and secondary entrance on East 89th Street

Significant Architectural Features: Three-story sandstone-clad base; granite water table; entrance centered in double-height arcade comprising pilasters with ornate capitals, round-arched molding, carved spandrels, and round-arched second-story window openings; arcade flanked by third-story balconettes with balustrade railings; scalloped cornice above third story; brick upper stories; terra-cotta molding at building corners; window openings, some paired and other arranged in groups of three, feature steel lintels and stone sills; some historic multi-paned casement windows; double-height terra-cotta window surrounds at 13th and 14th stories feature bracketed balconettes with iron railings, diamond-pattern spandrels, pointed-arched arcaded lintels; multiple setbacks above 14th story; cornices consist of balustrades, pointed-arched corbelling, and molded terra-cotta; brick water tower enclosure, featuring pointed-arched window openings and peaked tiled roof, visible from street

Alterations: Many windows replaced; through-wall air conditioners punched through facade



below several window openings

Notable History and Residents: The design of 1100 Park Avenue is widely credited to the firm of De Pace & Juster, including in real estate brochures used to promote the development as well as in a legal case regarding the building; the New Building permit filed with the Department of Buildings, however, lists the firm of George F. Pelham, although it is likely his involvement was merely as architect of record.

East Facade: Designed (historic)

Door(s): Possibly historic primary door; secondary entrance doors possibly historic; tertiary entrance doors historic, feature glass panels and metal grilles

Windows: Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; secondary entrance in double-height enframing with pilasters, round-arched molding, and round-arched window openings; multiple setbacks above 14th story, with additional setbacks at southwest corner above ninth story; rear service way accessed through metal fence and gate

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; regular arrangement of rectangular window openings, some fitted with historic multi-paned casement windows

1110 Park Avenue (aka 1108-1110 Park Avenue)

Borough of Manhattan Tax Map Block 1501, Lots 37 & 38 (Tentative Lot 37)

Date: 2013- (NB 121441653)

Architect/Builder: Barry Rice Architects

Original Owner: Not determined

Type: Apartment building

Style: Not determined (building under construction)

Stories: Not determined

Material(s): Not determined

Significant Architectural Features: Building under construction

Building Notes: Tax lots 37 and 38 have been/are proposed to be merged



1112 Park Avenue (aka 1112-1114 Park Avenue; 74-82 East 90th Street)

Borough of Manhattan Tax Map Block 1501, Lot 40

Date: 1926-27 (NB 277-1926)

Architect/Builder: Emery Roth

Original Owner: Elbero Realty Corp.

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Brick; limestone; terra cotta

Decorative Metal Work: Second-story iron balconettes

Significant Architectural Features: Tripartite composition

with three-story base, 10-story middle section, and one-story

upper section; base features limestone ornament including

water table, quoins, spandrels, rosettes, and molded cornice

above third story; first story features limestone window

surrounds; second story features center bay with elaborate

limestone window enframingent with broken pediment, scrolled brackets, and iron balconette, with

flanking windows with keystone and radiating brick lintels; third story features molded stone

window sills; molded limestone cornice above third story; upper stories feature window openings

with steel lintels, most with brick sills, some with molded stone sills; many historic six-over-six

double-hung windows; elaborate terra-cotta 12th-story window enframingents in corner bays feature

broken scrolled pediments and tracery spandrels; modillioned terra-cotta cornice above 13th story;

14th story elaborated with terra-cotta keystone window surrounds and rusticated brickwork; molded

terra-cotta cornice and iron railing above 14th story; brick water tower enclosure, featuring terra-

cotta ornament and blind window openings with broken pediment lintel, visible from street

Alterations: Many windows replaced; through-wall air conditioners punched through facade

below several window openings

East Facade: Designed (historic)

Door(s): Historic primary door; secondary entrance doors replaced

Windows: Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; primary entrance features triple-height limestone

enframingent with broken pediment, pilasters, denticulated entablature, and third-story molded

window surround with iron railing; secondary entrances with molded limestone enframingents;

rear service way accessed through one-story brick wall with round-arched opening and metal

gate; bluestone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; regular arrangement of rectangular window openings; terra-cotta

beltcourses above third and 13th stories; metal ductwork



1120 Park Avenue (aka 1120-1126 Park Avenue; 67-73 East 90th Street)

Borough of Manhattan Tax Map Block 1502, Lot 33

Date: 1929-30 (NB 348-1929)

Architect/Builder: George F. Pelham

Original Owner: Marcus Brown Construction Company, Inc. (Marcus Brown, president)

Type: Apartment building

Style: Colonial Revival

Stories: 20 and penthouse

Material(s): Brick; terra cotta

Significant Architectural Features: Tripartite composition with three-story base, 11-story middle section, and six-story upper section featuring multiple setbacks; limestone water table; terra-cotta cornice above third story; window openings arranged singly or in groups of two or three, and feature steel lintels and molded terra-cotta sills; terra-cotta beltcourse above 13th story and cornice above 14th story; upper setbacks feature terra-cotta quoins, parapets, and coping, with iron railings

Alterations: Windows replaced; through-wall air conditioners punched through facade below several window openings

East Facade: Designed (historic)

Door(s): Historic primary door; historic paneled or multi-paned secondary entrance doors with glass transoms

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; primary entrance features limestone enframing with scrolled pediment and brackets; bluestone curb

North Facade: Designed (historic) (partially visible)

Facade Notes: Buff brick side wall; regular arrangement of rectangular window openings; rear service way accessed through metal fence and gate

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick side wall towards building front, buff brick side wall recessed towards back of building; regular arrangement of rectangular window openings



1130 Park Avenue (aka 1128-1134 Park Avenue; 74-78 East 91st Street)

Borough of Manhattan Tax Map Block 1502, Lot 40

Date: 1926-27 (NB 284-1926)

Architect/Builder: George F. Pelham

Original Owner: Marcus Brown Construction Company, Inc. (Marcus Brown, president)

Type: Apartment building

Style: Colonial Revival

Stories: 15 and penthouse

Material(s): Brick; limestone; terra cotta

Decorative Metal Work: Iron grilles over primary entrance doors

Significant Architectural Features: Tripartite composition with three-story base, 10-story middle section, and two-story upper section; limestone entrance enframement with scrolled brackets, ornamented frieze, and molded cornice; limestone water table; secondary entrances with limestone steps and knee walls; terra-cotta beltcourse above second story and cornice above third story; window openings arranged singly or in pairs feature steel lintels and terra-cotta sills; eighth-story terra-cotta balconette; terra-cotta beltcourses above 13th and 15th stories; modillioned terra-cotta cornice above 14th story; metal railing above parapet; water tank without enclosure visible above roofline

Alterations: Windows replaced (historically four-over-four, six-over-six, or eight-over-eight double hung); through-wall air conditioners punched through facade below several window openings

East Facade: Designed (historic)

Door(s): Historic primary door; historic paneled secondary entrance doors with glass panes and transoms

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Facade Notes: Similar to Park Avenue facade; secondary entrance doors replaced

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; slight cornice returns; regular arrangement of rectangular window openings; rear service way accessed through metal fence and gate

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; regular arrangement of rectangular window openings; rear service way accessed through metal fence and gate



ARCHITECTS' APPENDIX

Augustus N. Allen (1868?-1958)

1082 Park Avenue (1925 alteration)

A graduate of the Columbia University School of Architecture (1891), Augustus N. Allen had established an independent practice in New York City by the turn of the century, which he maintained until his retirement in 1933. Allen had a prolific career, designing numerous office buildings and private residences in New York City; country estates for the wealthy in Connecticut, New Jersey, and New York; schools; libraries; and interiors, notably the Chinese Room at the Algonquin Hotel. During the 1910s, several of Allen's designs were published in American architectural periodicals, including the Johns-Manville Company Building at Madison Avenue and 41st Street and the Woodruff residence on Long Island; designs for two shops on Fifth Avenue were published in 1921. In 1919, Allen designed a small freight terminal building at 52 Laight Street in what is now the Tribeca North Historic District. In 1903-04, Allen was responsible for the classically-inspired alteration to the home of Edith Andrews Logan at 17 West 56th Street, a designated New York City Landmark. Other examples can be found in the Upper East Side Historic District. In the Park Avenue Historic District, Allen was responsible for the Mediterranean Revival style alterations to the mixed-use building at 1082 Park Avenue.

References: "Augustus N. Allen," *New York Times (NYT)*, March 26, 1958, 34; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 11; Landmarks Preservation Commission (LPC), *Edith Andrews Logan Residence, 17 West 56th Street Designation Report (LP-2329)* (New York: City of New York, 2009), 4, prepared by Olivia Klose with additional research by Christopher D. Braze; LPC, "Architects' Appendix," *Tribeca North Historic District Designation Report (LP-1714)* (New York: City of New York, 1992) prepared by the Research Department; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981) prepared by the Research Department; James Ward, *Architects in Practice New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 2.

George & Edward Blum

George Blum (1870-1928)

Edward Blum (1876-1944)

929 Park Avenue (aka 929-931 Park Avenue) (1912-13)

940 Park Avenue (aka 940-942 Park Avenue; 75 East 81st Street) (1925-26)

1075 Park Avenue (aka 1069-1075 Park Avenue; 100 East 88th Street) (1921-22)

Edward Blum was born in Paris and graduated from Columbia University in 1899, returning to Paris to continue his education at the *École des Beaux Arts* from 1901 to 1903. His brother George attended the *École* in 1904. The firm of George & Edward Blum (at times also referred to as the Blum Brothers) received its first commission in 1909 for apartment buildings and gained prominence for their designs. The firm was responsible for seven neo-Renaissance style apartment buildings in the Upper West Side/Central Park West and Riverside-West End

Historic Districts and the Riverside-West End and West End-Collegiate Historic District Extensions. They were also responsible for buildings in the Expanded Carnegie Hill, Ladies' Mile, Upper East Side, and Audubon Park Historic Districts, as well as Harlem's famed Hotel Theresa (1912-13, a designated New York City Landmark). The Blums are noted for using glazed brick and terra cotta in a distinctive manner and for experimenting with designs that lacked traditional cornices. The firm is among a select group of prolific architectural practices with Jewish principals that achieved prominence in early 20th century New York, including the firms of Emery Roth, Rouse & Goldstone, and Schwartz & Gross. In the Park Avenue Historic District, the brothers were responsible for the designs of three apartment houses in the Arts and Crafts, Medieval Revival, and Renaissance Revival styles.

References: Andrew S. Dolkart and Susan Tunick, *George & Edward Blum* (Princeton, N. J.: Princeton University Press, 1993); LPC, "Architects' Appendix," *Audubon Park Historic District Designation Report (LP-2335)* (New York: City of New York, 2009), prepared by Jennifer L. Most; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by the Research Department; LPC, *Hotel Theresa Designation Report (LP-1843)* (New York: City of New York, 1993), prepared by Andrew S. Dolkart, 4; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report (LP-2463)* (New York: City of New York, 2012), prepared by Theresa Noonan and Marianne S. Percival; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 62.

C3D Architecture

Dan Damir Sehic (date of birth not determined)
Paul Freitas (date of birth not determined)

949 Park Avenue (2008-2011)

C3D Architecture is an architectural and interior design firm established by Dan Damir Sehic and Paul Freitas. Sehic received his undergraduate education in architecture in Sarajevo and his graduate education at the Graduate School of Architecture at Pratt Institute in Brooklyn. Paul Freitas studied Urban Planning at Vassar College and received his masters degree in architecture from Parsons School of Design. C3D Architecture specializes in designing corporate interiors as well as residential and commercial projects. The firm was responsible for the creation of commercial space at 10 Downing Street in the Greenwich Village Historic District Extension II as well as the glass-walled apartment building at 949 Park Avenue in the Park Avenue Historic District.

References: "C3D Architecture," www.c3darchitecture.com/c3d-office.php (accessed January 27, 2014); LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report (LP-2366)* (New York: City of New York, 2010), prepared by Olivia Klose, Virginia Kurshan, and Marianne Percival.

Frederick T. Camp (1849-1905)

1080 Park Avenue (aka 73 East 88th Street) (1886-87)

1082 Park Avenue (1886-87)

Little is known of Frederick Theodore Camp. He was established as an architect in New York by 1879, at which time he worked with Gilbert Bostwick Croff. He designed two brownstone residences and a flats building in the Upper East Side Historic District, and a Renaissance Revival style row house in the Riverside-West End Historic District. In the Upper West Side/Central Park West Historic District, Camp designed flats in the Renaissance Revival, Romanesque Revival and neo-Grec styles. In the Expanded Carnegie Hill Historic District he designed two houses in the Queen Anne style and a row of six flats buildings. In the Park Avenue Historic District, Camp was responsible for the original design of the buildings at 1080 and 1082 Park Avenue which were altered in the 1920s.

References: Francis, 20; LPC, "Architects' Appendix," *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989) prepared by the Research Department; LPC, "Architects' Appendix," *Upper East Side Historic District Designation*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department.

Rosario Candela (1890-1953)

1021 Park Avenue (aka 101-109 East 85th Street) (1929)

1105 Park Avenue (aka 1101-1107 Park Avenue; 101-105 East 89th Street) (1922-23)

Born in Sicily, Rosario Candela came to the United States at the age of 19 and graduated from the Columbia School of Architecture in 1915. Noted as the architect of many large luxury apartment houses on the Upper East Side, Candela was also responsible for the design of a variety of buildings throughout his career. In addition to many Manhattan apartment buildings, he designed several public schools in New York and Baltimore. Among his more interesting projects was the former United States Embassy building in London (the lower stories were the work of noted architect John Russell Pope, while the upper residential stories were by Candela). He was associated with the Walt Whitman Houses and Raymond Ingersoll Houses (originally Fort Green Houses), projects for the New York City Housing Authority. Candela designed six luxury apartment buildings on Fifth Avenue in the Upper East Side Historic District; the designs of these buildings were inspired by the details and compositional methods of the Italian Renaissance. Two large apartment houses and the Stanhope Hotel (all on Fifth Avenue) within the boundaries of the Metropolitan Museum Historic District are designed in a refined yet imposing style to effectively contrast with the townhouses of an earlier era along Fifth Avenue. Mr. Candela's designs are also found in the Upper West Side/Central Park West, Expanded Carnegie Hill, and Hamilton Heights/Sugar Hill Northwest Historic Districts, as well as Riverside-West End Historic District Extension I and West End-Collegiate Historic District Extension. In the Park Avenue Historic District, Candela designed two apartment buildings between 1922 and 1929 in the Tudor Revival and Renaissance Revival styles.

References: Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (New York: Acanthus Press, 2001); LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2064)* (New York: City of New York, 2000), prepared by Virginia Kurshan; LPC, *Metropolitan Museum Historic District Report (LP-0955)* (New York: City of New York, 1977); LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*, LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; "Rosario Candela, Architect, Is Dead," *NYT*, October 7, 1953, 29.

J[ames] E[dwin] R[uthven] Carpenter (1867-1932)

950 Park Avenue (aka 948-954 Park Avenue; 72 East 82nd Street) (c. 1919-20)
960 Park Avenue (aka 960-966 Park Avenue; 71-77 East 82nd Street) (with D. Everett Waid) (1911-12)
1060 Park Avenue (aka 1060-1068 Park Avenue; 71 East 87th Street) (1922-24)

J. E. R. Carpenter was born in Columbia, Tennessee. After graduating from the Massachusetts Institute of Technology (MIT) in 1878, he studied at the Ecôle des Beaux Arts in Paris before establishing his own practice in Norfolk, Virginia in the 1890s. During the early years of his career, Carpenter designed a number of commercial buildings in Florida, Alabama, and Tennessee. Carpenter was established in New York City by 1903 and from 1904-1908 was in the partnership of Carpenter & Blair (for one year Carpenter, Blair & Gould). Carpenter's earliest known work in New York City was a nine-story apartment house, 116 East 58th Street (1909, demolished). He established a considerable reputation not only as an expert on apartment design, but also as a successful real estate investor. In 1919 the *Architectural Forum* noted his important role in the development of the apartment house:

Mr. Carpenter stands as an unquestioned authority on the special phase of building development, it being the general custom of realty and financial men in the metropolis to first submit for his review any such projected [sic] improvement of property.

One of Carpenter's contributions to apartment design involved his defeat of the 75-foot height restriction imposed along Fifth Avenue, thereby initiating a change in the character of that thoroughfare. Carpenter is also credited with the introduction of the foyer-centered apartment plan (as opposed to the "long hall" type). Mr. Carpenter designed 16 apartment buildings on Fifth and Park Avenues within the boundaries of the Upper East Side Historic District, three apartment buildings in the Metropolitan Museum Historic District, a neo-Renaissance style apartment building in the Riverside-West End Historic District, nine apartment buildings in the Expanded Carnegie Hill Historic District, and one apartment building in the Upper East Side Historic District Extension and the West End-Collegiate Historic District Extension. In the Park Avenue Historic District, Carpenter designed three apartment buildings in the Renaissance Revival and Colonial Revival styles, including one in association with D. Everett Waid.

References: Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007); Christopher Gray, "Streetscapes: J. E. R. Carpenter: The

Architect Who Shaped Upper Fifth Avenue,” *NYT*, August 26, 2007, J6; “J. E. R. Carpenter, Architect, Is Dead,” *NYT*, June 12, 1932, 30; LPC, “Architects’ Appendix,” *Expanded Carnegie Hill Historic District Designation Report*; LPC, *Upper East Side Historic District Designation Report*, 1203; LPC, “Architects’ Appendix,” *West End-Collegiate Historic District Extension Designation Report*; Obituary, *Architectural Forum* 57 (August 1932), 20; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (January 24, 2013), <http://www.MetroHistory.com>; “Some Recent New York Apartment Houses,” *Architectural Forum* 30 (1919), 136; Ward, 13; Withey, 109.

Cram, Goodhue & Ferguson

Ralph Adams Cram (1863-1942)

Bertram Grosvenor Goodhue (1869-1924)

Frank W. Ferguson (1861-1926)

1010 Park Avenue (aka 1010-1012 Park Avenue; 66 East 85th Street) (South Reformed Church, now Park Avenue Christian Church, complex) (1909-11)

No architect is so closely identified with the Gothic Revival in 20th century American ecclesiastical and collegiate architecture as Ralph Adams Cram founding partner in a firm that was known for its ecclesiastical designs based on English and French Gothic precedents. The son of a Unitarian clergyman, Cram later converted to Anglo-Catholicism. Deeply religious, Cram was almost a latter-day Pugin in his combination of a prolific architectural practice with writing and lecturing aimed to explain and foster his point of view. Like Pugin, Cram visualized the Middle Ages as representing a way of life unblemished by the harsher aspects of industrialized society and sought to realize an image of his faith and beliefs in innumerable churches. His philosophy is best expressed in *The Gothic Quest*, one of his countless publications, in which he described Gothic architecture as “a mental attitude, the visualizing of a spiritual impulse.”

Born in New Hampshire, Cram received his education and training in New England. At the age of 24 he opened a practice in Boston with Charles Wentworth. In 1889, he was joined by Frank W. Ferguson who began his career with the firm as a construction engineer two years after his graduation from Dartmouth College and in 1891 by Bertram G. Goodhue who had received his architectural training in the office of James Renwick, a noted ecclesiastical architect. In 1897, following Wentworth’s death, Ferguson and Goodhue were made partners in the new firm of Cram, Goodhue & Ferguson headquartered in Boston. Goodhue moved to New York in 1904 to establish a second office for the firm. In addition to the firm’s many ecclesiastical commissions, they were responsible for chapels and other buildings on major college campuses such as the U. S. Military Academy at West Point, Sweet Briar College (Virginia), and Rice University (Texas).

Although commissions were executed under the firm name, each partner was responsible for specific buildings. The firm’s New York commissions include the Cathedral Church of St. John the Divine (begun by Heins & LaFarge, nave and chevet by Cram), Deanery and Bishop’s House (Cram); St. Thomas Church and parish house (1909-14, a designated New York City Landmark, attributed in large part to Goodhue), St. James Episcopal Church (1923 facade, attributed to Cram) in the Upper East Side Historic District, and the Chapel of the Intercession and its vicarage (1911-1914, designated New York City Landmarks, attributed to Goodhue). The South Reformed Church complex in the Park Avenue Historic District is attributed to Goodhue.

In 1914 Goodhue left the firm to establish a private practice. Over the next ten years he designed St. Bartholomew's Church (1917-19) and Church of St. Vincent Ferrer (1918) both designated New York City Landmarks. He also designed major secular buildings including the State Capitol at Lincoln, Nebraska and the National Academy of Sciences in Washington, D. C. As Cram & Ferguson, the firm continued in practice designing ecclesiastical and educational buildings into the early 1940s. In addition to his private practice, Cram served from 1909 to 1931 as Supervising Architect at Princeton, and was also responsible for the designs of the war memorials at Belleau Woods and Ferre-en-Tardenois in France.

References: "Cram, Ralph Adams," *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982), 1: 471-474; "Frank W. Ferguson, Architect," *NYT*, October 5, 1926, 29; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (NY: Rizzoli, 1983), 116; Withey, 145-146, 207-208, 239-240.

Delano & Aldrich

William Adams Delano (1874-1950)

Chester Holmes Aldrich (1871-1940)

925 Park Avenue (aka 921-927 Park Avenue; 101-103 East 80th Street) (1907-08)

1040 Park Avenue (aka 71-77 East 86th Street) (1923-24)

The partnership of William Adams Delano (1874-1950) and Chester Holmes Aldrich (1871-1940) first took shape over the drafting tables in the firm of Carrere & Hastings where they met in 1898. Delano had entered the architecture program at Columbia University after receiving his undergraduate degree at Yale in 1895. After two years he left and in 1898 took a job as a draftsman for Carrere & Hastings, where he met Chester Aldrich as they worked on the firm's competition entry for the New York Public Library. He left in 1899 to pursue his studies at the *École des Beaux Arts* in the atelier of Victor Laloux and returned to New York in 1903 after receiving his diploma.

Chester Aldrich, a native of Providence, Rhode Island, received his architectural degrees from Columbia University (1893) and the *École des Beaux-Arts* (1900) where he studied in the atelier of Daumet-Girault-Esque. His training was interrupted in 1898 in order to care for his ailing parents and it is at this time that he met William Delano. After receiving his diploma from the *École des Beaux Arts*, he rejoined Carrere & Hastings until 1903, when he and Delano established their own firm.

Although primarily known for their residential work, the firm included among its vast output, clubs, banks, churches and office, academic and public buildings. Delano & Aldrich used a broad range of classically inspired styles and elements including Georgian, French Renaissance, Colonial, and Italian Renaissance, all of which they interpreted to fit the needs of the individual project. Delano & Aldrich's first important commission came in 1904-05 with the Walters Art Gallery in Baltimore, a monumental neo-Italian Renaissance style building. They also designed important public buildings such as the Post Office Department Building and the Japanese Embassy in Washington, D. C. and the American Government Building in Paris. The firm is represented by residential, institutional, and ecclesiastical buildings in the Upper East

Side and Expanded Carnegie Hill Historic Districts. In the Park Avenue Historic District they designed the two Renaissance Revival style apartment houses at 925 and 1040 Park Avenue.

Aldrich had many outside interests that kept him out of the office and there are only 33 known buildings that are recorded as being principally his work, among them the Staten Island Savings Bank in Stapleton (1924-25, a designated New York City Landmark), and three buildings for the Cooperative Social Settlement Society of New York that are in the Greenwich Village Historic District and its Extension II. He left the firm in 1935 and from then until his death in 1940 served as the director of the American Academy in Rome.

From Aldrich's departure until 1950, Delano designed buildings for both of New York City's airports, the south portico of the White House, the Epinal American Cemetery and Memorial in France for the American Battle Monuments Commission, and supervised the structural alterations to the White House during the Truman administration.

References: Wayne Andrews, "Aldrich, Chester Holmes," *Dictionary of American Biography*, supplement 2, 7; "Chester H. Aldrich," *NYT*, December 28, 1940, 10; Robert McKay, Anthony K. Baker and Carol A. Traynor, eds., *Long Island Country Houses and Their Architects: 1860-1940* (New York: Society for the Preservation of Long Island Antiquities in association with W. W. Norton, 1977), 131; Peter Pennoyer and Anne Walker, *The Architecture of Delano and Aldrich* (New York: Rizzoli, 2003), 13, 14, 18, 23; "William Delano, Architect, Dead," *NYT*, December 13, 1960, 48; Withey, 13-14.

De Pace & Juster

Anthony J. De Pace (1892-1977)

Samuel Juster (1896-1982)

1100 Park Avenue (aka 1100-1106 Park Avenue; 69-77 East 89th Street) (1929-30, design architects)

Italian-born Anthony De Pace received his architectural training at New York University in 1912. Romanian-born Samuel Juster received his diploma from Cooper Union in 1917 having previously studied at the Ecôle des Beaux Arts in the atelier Corbett-Gugler. He worked as a draftsman for Goldner & Goldberg while in school before entering the firm of Alfred C. Bossom where he likely met De Pace, a fellow draftsman. The firm of De Pace & Juster first appears around 1926 and continued until its dissolution in 1947 when both men opened independent practices. De Pace was a specialist in ecclesiastical design and throughout his career received commissions from various Roman Catholic churches and institutions in New York and New Jersey. During his later career Samuel Juster designed or was responsible for the alterations to a variety of building types, particularly synagogues, community centers, and yeshivas. The Medieval Revival style apartment building at 1100 Park Avenue in the Park Avenue Historic District was designed by De Pace & Juster, although records attribute it to G. F. Pelham. Both men were members of the New York Chapter of the American Institute of Architects.

References: *American Architects Directory* (New York: R. R. Bowker, 1955), 124, 286; *American Architects Directory*, 2nd ed. (New York: R. R. Bower, 1962), 165, 362; Ancestry.com, *U. S., Social Security Death Index, 1935-Current* [database on-line] Provo, UT: Ancestry.com

Operations, 2011; LPC, Architects files; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (March 7, 2014) <http://www.MetroHistory.com>; Ward, 19.

J. M. Felson (1886-1962)

975 Park Avenue (aka 973-975 Park Avenue; 100-110 East 83rd Street) (1928-29)

Born in Russia, Jacob M. Felson immigrated to the United States with his parents in 1888. He studied at Cooper Union and began to practice architecture in 1910. Felson designed many movie theaters and apartment buildings in New York, and his designs are represented in the Upper West Side/Central Park West, Upper East Side, Grand Concourse, South Village, and Riverside-West End Historic Districts and Riverside-West End Historic District Extension I.

In 1938 he became president of Fleetwood Enterprises, Inc., which specialized in the erection of apartment buildings. He also designed private homes in Westchester County and in New Jersey. In the Park Avenue Historic District, Felson designed the Medieval Revival style apartment building at 975 Park Avenue.

References: "Jacob M. Felson, Architect, Designed Movie Houses, 76," *NYT*, October 19, 1962, 313; LPC, "Architects' Appendix," *South Village Historic District Designation Report (LP-2546)* (New York: City of New York, 2013), prepared by the Research Department.

Ernest Flagg (1857-1947)

100 East 85th Street (aka 100-102 East 85th Street; 1015 Park Avenue) (Lewis Gouverneur and Nathalie Bailey Morris House; later New World Foundation Building) (1913-14)

Ernest Flagg, born in Brooklyn, the son of Episcopal clergyman and portrait painter Jared B. Flagg, became one of the foremost Beaux-Arts-trained and -inspired American architects. He was a first cousin of the wife of Cornelius Vanderbilt II, who later sponsored Flagg's attendance at the *École des Beaux-Arts* in Paris in 1888-90, where he studied in the atelier of Paul Blondel. Upon his return to New York City in 1891, Flagg established a practice that included former *École* classmates John P. Benson and Albert L. Brockway. His first commission was the design of St. Luke's Hospital (the Plant and Scrymser Pavilions, 1904-06 and 1926-28 respectively, are designated New York City Landmarks), and Flagg was soon selected to design the Corcoran Art Gallery (1892-97), Washington, D. C. Following the success and model of St. Luke's, he designed three other hospitals: St. Margaret Memorial Hospital (1894-98), Pittsburgh, and the Naval Hospitals in Washington, D. C. (1903-06) and Annapolis, Maryland (1904-07). Through his brother-in-law, Charles Scribner, he received the commissions for two Scribner Buildings (1893-94 and 1912-13) at 153-157 Fifth Avenue and 597 Fifth Avenue (both designated New York City Landmarks, the later also a designated Interior Landmark).

After 1894, Flagg was associated for several decades with Walter B. Chambers, a close friend from the *École*. They maintained separate architectural practices but shared offices and expenses, with Chambers acting as office manager and handling much of Flagg's business until 1907. Flagg and Chambers were two of the founders of the Society of Beaux-Arts Architects in

1894. They produced the designs for Fire Engine Companies No. 67 (1897-98), 514 West 170th Street and No. 33 (1898-99), 44 Great Jones Street (both designated New York City Landmarks).

Flagg had a long, distinguished, and varied practice. In 1896, he was selected to design a new campus for the U. S. Naval Academy, Annapolis; ten buildings were constructed (1899-1908). Flagg was long interested in the question of low-cost housing and produced a number of notable projects: accommodations for working men, sponsored by philanthropist Darius Ogden Mills, including Mills House No. 1 (1896-97), 156 Bleecker Street in the South Village Historic District; model tenements for the City and Suburban Homes Co. (1896-98, demolished) and the New York Fireproof Association (1899-1901, partly demolished); and the Flagg Court Apartment (1933-37) in Bay Ridge, Brooklyn. He also developed a system of stone-concrete construction which he used on several cottages on his own estate (1898 to 1925) on Staten Island. Four of the estate's buildings are designated New York City Landmarks. For the Singer Sewing Machine Manufacturing Co., he designed the Little Singer Building (1902-04), 561-563 Broadway (aka 88 Spring Street) in the SoHo-Cast Iron Historic District and the 47-story Singer Building (1906-08, demolished), the world's tallest office tower at the time. An interesting later work was the Memorial Church of the Huguenots (1923-24), 5475 Amboy Road, Staten Island (a designated New York City Landmark), which employed a vernacular Norman style and concrete and rubble stone construction. Flagg continued to practice architecture until 1940. In the Park Avenue Historic District, Flagg designed the Federal Revival style house at 100 East 85th Street for Lewis Gouveneur and Nathalie Bailey Morris, an individually designated New York City Landmark, which later served as the headquarters of the New World Foundation and since 1999 has served as the headquarters of Keren Keshet – the Rainbow Foundation.

Reference: LPC, *Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital Designation Report (LP-2113)* (New York: City of New York, 2002), prepared by Jay Shockley, 6.

John H. Hauser (c. 1864-?)

957 Park Avenue (aka 957-959 Park Avenue; 106 East 82nd Street) (1898-99)

The Swiss-born architect John Henry Hauser is listed in New York City directories from 1892 to 1922 as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. In the Greenwich Village Historic District Extension II, he designed the Romanesque Revival style tenement at 38 Downing Street and the Romanesque/Renaissance Revival style tenement at 46 Downing Street. Hauser's work can also be found in the Hamilton Heights, Hamilton Heights/Sugar Hill, Hamilton Heights/Sugar Hill Northwest, and Morris Avenue Historic Districts. In the Park Avenue Historic District, he designed the Renaissance Revival tenement at 957 Park Avenue.

References: Ancestry.com, *New York Naturalization Petitions, 1794-1906* [database on-line] Provo, UT: Ancestry.com Operations, 2013; Francis, 38; LPC, *Morris Avenue Historic District Designation Report (LP-1392)* (New York: City of New York, 1986), prepared by Charles Savage, 3; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report*; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Historic District Designation Report (LP-2064)* (New York: City of New York, 2000), prepared by

Matthew A. Postal, Donald G. Presa, and Marianne S. Percival; U. S. Census records, 1910; Ward, 33.

Harry Hurwit (1888-1963)

1080 Park Avenue (aka 73 East 88th Street) (1927-28 alteration)

Born in Kovno (Kaunas), Lithuania, Harry Hurwit's family immigrated to New York in 1891 when he was still a child. Hurwit (né Hurwitz) began his career in insurance but by 1915 appeared in New York City directories as an architect. After serving in the army during World War I he attended Cooper Union, from which he received his degree.

In the early period Hurwit was linked to the architectural firm Hurwitz, Landsman & Bartos. By the early 1920s it appears that he had established his own office, although he maintained a short-lived partnership under the name Whinson & Hurwitz in 1924. During his career Hurwit designed a range of buildings, including apartment houses, commercial stores and warehouses, and institutional structures. His most prominent commission was the Art Deco style Bialystoker Center and Home for the Aged (1929-31, a designated New York City Landmark). In the Upper East Side Historic District, Hurwit converted two row houses into apartments. In the Park Avenue Historic District, he was responsible for the alteration of the mixed-used building at 1080 Park Avenue. A member of the New York Society of Architects, he was also a director the Educational Alliance.

References: Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; "Harry Hurwit, an Architect Here for 40 Years, Is Dead," *NYT*, September 9, 1963, 27; LPC, *Bialystoker Center and Home for the Aged Designation Report (LP-2529)* (New York: City of New York, 2013), 6-7, prepared by Christopher D. Brazee; Ward, 38-39.

Gustave W. Iser (1897-1979)

1036 Park Avenue (aka 1032-1038 Park Avenue; 74 East 86th Street) (1954-56)

Gustave William Iser was born in Przemysl in what was then the Austro-Hungarian Empire. His parents immigrated to the United States at the turn of the century and settled in Brooklyn. Iser received his education in the Brooklyn public schools before studying architecture at Pratt Institute and Columbia University. As chief draftsman for Clarence Stein from 1925-31, he participated in the planning of Sunnyside Gardens and Phipps Gardens in Queens (designated as the Sunnyside Gardens Historic District) and Temple Emanu-el in Manhattan (1927-29, Robert D. Kohn, Charles Butler, and Clarence Stein, in association with Mayer, Murray & Phillip, a designated New York City Landmark). He established his own firm in 1932 designing residential and institutional buildings. In the 1950s and '60s, Iser designed several projects for the New York City Housing Authority as well as private developers. Among his principle works are the Hillcrest General Hospital (1966) and Church of the Transfiguration (1967) both in Queens and the Seth Low Houses in Brooklyn. In addition to his architectural practice he taught at the Columbia University School of Architecture from 1958 to 1960 and served as a consultant to the City in the rehabilitation and conversion of brownstones in the West Side Urban Renewal

Area. Mr. Iser was a member of the American Institute of Architects, New York Chapter, the Brooklyn Society of Architects, the New York Society of Architects, and the Architectural League. In the Park Avenue Historic District, he designed the Modern apartment house at 1036 Park Avenue.

References: American Architects Directory (New York: R. R. Bowker, 1956), 269; *American Architects Directory*, 2nd edition (New York: R. R. Bowker, 1962), 341; *American Architects Directory*, 3rd ed. (New York: R. R. Bowker, 1970), 439; “Gustave W. Iser, 83; Architect Was Noted for Housing Projects,” *NYT*, October 30, 1979, D17; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (January 28, 2014), <http://www.MetroHistory.com>; United States Census records, 1920.

P[atrick]. C. Keely (1816-1896)

980 Park Avenue (Church of St. Ignatius Loyola Parish Hall/Rectory) (1881-83)

Born in Kilkenny, Ireland, Patrick C. Keely studied architecture under his father. At the age of 25 he immigrated to the United States where he settled in Brooklyn. His first commission was a church for the parish of SS. Peter and Paul in Brooklyn. During his career Keely was responsible for the design of some 600 Roman Catholic and Protestant churches in the United States and Canada. He designed every Roman Catholic cathedral in the state of New York, except St. Patrick’s Cathedral, as well as cathedrals in Boston, Chicago, Hartford, Charleston, Providence, and Halifax. His work for the Jesuits included the Church of St. Francis Xavier (1878-82) on West 16th Street and the Second Empire/Gothic Revival style rectory/parish hall of the Church of St. Ignatius Loyola in the Park Avenue Historic District. In honor of his work for the church, Keely was the second man awarded a gold medal given annually to prominent Roman Catholics by the University of Notre Dame.

References: “Patrick C. Keely,” NYT, August 13, 1896, 5; Ward, 91; “Was Known the World Over,” *Brooklyn Eagle*, August 12, 1896, 2.

Kohn, Pedersen, Fox Associates

A. Eugene Kohn (b. 1930)
William Pedersen (b. 1938)
Sheldon Fox (1930-2006)

1055 Park Avenue (aka 100-104 East 87th Street) (design architects) (2005-09) (with H. Thomas O’Hara, architect of record)

Kohn Pedersen Fox Associates was founded on July 4, 1976 by A. Eugene Kohn, William Pedersen and Sheldon Fox all of whom had previously held executive positions at the firm of John Carl Warnecke & Associates. A native of Philadelphia, A. Eugene Kohn received his Master of Architecture in 1957 from the University of Pennsylvania after which he was associated with Vincent G. Kling Associates (1960-65) and Welton Becket Associates (1965-66) before joining the Warnecke firm in 1967. The founding design partner, William Pedersen a native of St. Paul, Minnesota received his undergraduate degree from the University of

Minnesota and his Master of Architecture degree from the Massachusetts Institute of Technology after which he work with Pietro Belluschi (1963) and Eduardo Catalano (1964-65). As the recipient of the Rome Prize in Architecture in 1965 he studied at the American Academy in Rome for two years. Upon his return he worked for I. M. Pei & Partners before joining the Warnecke firm in 1971. The late Sheldon Fox was born in New York City and received his Bachelor of Architecture degree from the University of Pennsylvania in 1953. After a stint in the Army he joined the firm of Kahn & Jacobs as a draftsman later becoming a partner.

The firm is one of the world's preeminent architectural firms with six offices worldwide and a staff in excess of 600 providing design and master planning services to public and private clients and has won numerous awards for its designs in the United States including the World Bank Headquarters, Washington, D.C.; Gannett/USA Today Headquarters, McLean, VA; and 333 Wacker Drive, Chicago as well as projects in Asia and Europe. Among its New York award winning projects are the ABC studios and offices on West 66th and 67th Streets within the Upper West Side/Central Park West Historic District. In the Park Avenue Historic District, Kohn Pedersen Fox Associates was the design architect for the glass curtain-walled apartment building at 1055 Park Avenue.

References: "Kohn Pedersen Fox Associates: Profile," <http://www.kpf.com/profile> (accessed February 6, 2014); LPC, "Architects' Appendix," *Upper West Side/Central Park West Designation Report*.

Costas Kondylis and Partners, LLP

Costas Kondylis (b. 1940)

Alan Goldstein (date of birth not determined)

Steven Hill (date of birth not determined)

David West (date of birth not determined)

985 Park Avenue (2005-08)

Constantine Alexander Kondylis was born to Greek parents in the Belgian Congo, later returning with them to Greece. He received his Masters in Architecture from the University of Geneva in Switzerland and, after moving to New York, received a second masters from Columbia University. He began his career in the offices of Davis, Brody and Associates after which he worked for Philip Birnbaum and Associates. In 1989, he opened his own practice, Costas Kondylis and Partners, which designed over 70 apartment buildings for major developers such as Vornado Realty Trust, Forest Cities Ratner, Related Companies, Larry Silverstein, and particularly Donald J. Trump. Kondylis designed The Trump International Hotel and Tower at Columbus Circle, Trump Place in the West 60s, and Trump World Tower at the United Nations among other buildings. In the Park Avenue Historic District, the firm was responsible for the design of the slender Post Modern style apartment house at 985 Park Avenue. The partnership was dissolved in 2009 when the partners established their own firm Goldstein, Hill & West Architects, LLP. Several months later Kondylis announced the formation of Costas Kondylis Design.

References: "The Architect in Winter," *The New York Observer*, January 10, 2010 (<http://observer.com/2010/01/the-architect-in-winter/>, accessed January 29, 2014); "Costas

Kondylis and Partners LLP,” *NY Bits* (http://www.nybits.com/architects/costas_kondylis.html, accessed January 8, 2014); C. J. Hughes, “NYC Architect Dissolves Firm, Launches New One,” *Architectural Record*, January 13, 2010 http://archrecord.construction.com/news/daily/archives/2010/100113costas_kondylis.asp, (accessed January 8, 2014); “Partners,” *Goldstein Hill & West Architects, LLP* <http://www.ghwarchitects.com/Partners.html> (accessed January 29, 2014); Robin Pogrebin, “High-Rise Architect Sails Proudly in Main Stream,” *NYT*, February 5, 2007, E3.

Nathan Korn (1892-1941)

910 Park Avenue (aka 908-910 Park Avenue; 72-78 East 80th Street) (1924-25)
1133 Park Avenue (aka 1133-1135 Park Avenue; 100 East 91st Street) (1923-24)

Nathan Korn was born in New York City and received his architectural education at Cooper Union and Columbia University. He began his career in the offices of McKim, Mead & White and opened an independent practice by 1924. In addition to designing the Renaissance Revival style apartment buildings at 910 and 1133 Park Avenue in the Park Avenue Historic District and five others that are located in the Upper East Side and Upper West Side/Central Park West Historic Districts, Korn was known for his work for the Russeks department stores in Manhattan, Brooklyn, and Chicago.

References: Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West Historic District Designation Report*; “Nathan Korn: Architect and Builder, Active in Jewish Charities, Dies, 48,” *NYT*, November 23, 1941, 53; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (January 29, 2014); Ward, 44.

Robert T. Lyons (dates not determined)

955 Park Avenue (aka 951-955 Park Avenue) (1914-15)
993 Park Avenue (aka 989-993 Park Avenue; 100-108 East 84th Street) (1914-15)

Robert T. Lyons was established as an architect in New York by 1897. He specialized in apartment and hotel design, but also designed row houses and commercial buildings. He apparently favored the neo-Renaissance style, but was also known to employ the more florid Beaux Arts and more severe neo-Federal styles in his designs. Among his more important commissions are the Coronet apartment house (1901, West 58th Street), the Tammany Central Association Clubhouse (1902, East 32nd Street), and the City Athletic Club (1906, West 54th Street). Important works are also found in the Upper West Side/Central Park West Historic District including the St. Urban (1905, 285 Central Park West), the only single-towered apartment building along Central Park West, and apartment and studio buildings such as the Bromley Studios (originally the Parkside Hotel, 1916, 31 West 71st Street), a tall studio building faced on its narrow street frontage with white terra cotta. Other examples of Lyon’s work can be found in the Upper East Side, Carnegie Hill, Expanded Carnegie Hill and Ladies’ Mile Historic Districts as well as the West End-Collegiate Historic District Extension. In the Park Avenue

Historic District, he designed apartment buildings in the Colonial Revival and Renaissance Revival styles.

References: Francis, 51; LPC, “Architects’ Appendix,” *Expanded Carnegie Hill Historic District Designation Report*; LPC, “Architects’ Appendix,” *Ladies’ Mile Historic District Designation Report*; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West Historic District Designation Report*; LPC, “Architects’ Appendix,” *West End-Collegiate Historic District Extension Designation Report*.

Stephen C. Lyras (1913-1983)

920 Park Avenue (aka 916-926 Park Avenue, 69-77 East 80th Street) (Lyras, Galvin & Anaya) (1961-63)

1065 Park Avenue (aka 1061-1065 Park Avenue; 101-107 East 87th Street) (1969-73)

Stephen C. Lyras received his education at New York University and the University of Pennsylvania, School of Fine Arts. In 1946 he established the firm of Kokkins & Lyras with John M. Kokkins. Among their first projects were designs for health centers and a hospital to be built in Greece as part of U. S. relief efforts after World War II. Kokkins & Lyras were active in the design and development of several large apartment buildings in New York through the 1950s including one in the Upper East Side Historic District. Around 1961 Lyras formed a new firm with Thomas F. Galvin and Albert Anaya which continued as Lyras & Anaya from the mid- to late-1960s. In 1969 Lyras was working independently. In the Park Avenue Historic District, Lyras designed 1065 Park Avenue and with Galvin & Anaya was responsible for the apartment building at 920 Park Avenue.

Thomas F. Galvin (c. 1927-1993) was an architect and real estate developer. After an unsuccessful attempt at a political career, he served as chairman of the New York City Board of Standards and Appeals under Mayor Lindsay and later as Chief Operating Officer of the Battery Park City Authority. He returned to the private sector except for a period in the mid-1980s when he was asked by Gov. Mario Cuomo to complete the stalled Javits Center. Little is known about Albert Anaya other than he became a member of the American Institute of Architects in 1960.

References: *American Architects Directory* (New York: Bowker, 1956), 309, 347; *American Architects Directory*, 2nd ed. (New York: Bowker, 1962), 13, 237, 438; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; “Stephen C. Lyras,” *NYT*, November 25, 1983, D29; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (January 29, 2014) <http://www.MetroHistory.com>; Ronald Sullivan, “Thomas F. Galvin, 66, Developer, Architect and Builder, Is a Suicide,” *NYT*, May 29, 1993, A21.

Merrill & Holmgren

Daniel D. Merrill (1889-1983)

Herbert W. Holmgren (1909-1985)

1010 Park Avenue (aka 1010-1012 Park Avenue; 66 East 85th Street), South Reformed Church Rectory and Parish Hall, now Park Avenue Christian Church Annex (1960-63 alteration and enlargement)

The firm of Merrill & Holmgren was founded in 1953 by Daniel D. Merrill and Herbert W. Holmgren. Born in St. Paul, Minnesota, Merrill received his architectural education at Cornell University graduating in 1912. He worked in the office of Cass Gilbert and for the YMCA before serving in the army during World War I. In 1919 he opened his own practice in New York City specializing in church and educational buildings. A member of the American Institute of Architects beginning in 1921, he also belonged to the North American Conference on Church Architecture. Little is known about Herbert W. Holmgren. The son of Eric O. Holmgren, a Brooklyn architect, Herbert was educated at Pratt Institute and prior to his enlistment in the Army in 1941 worked as a draftsman. In the Park Avenue Historic District, the firm was responsible for the design of the educational building and the alteration to the original rectory for the Park Avenue Christian Church.

References: American Architects Directory (New York: Bowker, 1956), 478; Ancestry.com, *U.S., Social Security Death Index, 1935-Current* [database on-line] Provo, UT: Ancestry.com Operations, 2001; Ancestry.com, *U. S. World War II Army Enlistment Records, 1938-1946* [database on-line] Provo, UT: Ancestry.com Operations, 2005; "Church Group Meets," *NYT*, January 11, 1948; "Pratt Institute to Graduate 587 at Academy Today," *Brooklyn Daily Eagle*, June 20, 1929, 6; U. S. Census records 1940; Ward, 53.

Mills & Bottomley

James L. Mills (1878-?)

William Lawrence Bottomley (1883-1951)

1049 Park Avenue (aka 1049-1053 Park Avenue) (1919-20)

James Layng Mills, a Pennsylvania-born architect, received his undergraduate education at Yale (1901) after which he attended the *École des Beaux-Arts* for three years. Upon returning he worked for a time in the office of James Gamble Rogers before he entered into partnership with John Cameron Greenleaf in the firm of Mills & Greenleaf in 1908. In 1914, he and his brother Alan formed two companies for the manufacture of building supplies and general contracting. Following World War I, he returned to architectural practice in the city. He associated with William Lawrence Bottomley on two projects in 1919 including the Renaissance Revival style apartment building at 1049 Park Avenue, in the Park Avenue Historic District. In 1922, the New York Chapter of the American Institute of Architects awarded them the gold medal for best designed apartment house built in the prior three years. From 1922 to 1926, Mills relocated to Boston where he joined the firm of Stevens & Lee. In 1926 he returned to New York and was associated with William Rice Pearsall. Among Mills' other projects were St. Marguerite's Home (1908, Mills & Greenleaf) originally an orphanage operated by the

Community of St. John Baptist in Mendham, New Jersey and Le Chateau (1924-25) on the campus of Middlebury College in Vermont. Based on the Pavilion Henri IV at Fontainebleau, Le Chateau still serves the College's French Department.

William Lawrence Bottomley graduated from Columbia University with a degree in architecture in 1906 and continued his education at the American Academy in Rome and the *École des Beaux-Arts* in Paris. From 1912 through 1919, Bottomley was a member of the firm Hewitt & Bottomley with Edward S. Hewitt. Bottomley was involved in the renovation of two rows of ten houses each, assembled by Mrs. Walton Martin in 1920, to create what is now the Turtle Bay Gardens Historic District. In 1926-27, he designed the William and Helen Ziegler, Jr. House on East 55th Street (a designated New York City Landmark). In the Upper East Side Historic District and Expanded Carnegie Hill Historic District, he was responsible for the alteration to the facades of six row houses. Bottomley also received commissions for a number of country houses; reconstructed Canoe Place Inn at Hampton Bays after it was destroyed by fire in 1921; and designed the courthouse in Plainfield, New Jersey. Beginning in 1928 he became a partner in the firm of Bottomley, Wagner & White. In addition to his architectural designs, Bottomley was the author of *Spanish Details* (1924) and editor of *Great Georgian Houses of America*.

References: Council of Independent Colleges Historic Campus Architecture Project, "Le Chateau" <http://hcap.artstor.org/cgi-bin/library?a=d&d=p1124> (accessed January 31, 2014); Historic Building Architects, LLC, "Community of St. John Baptist, Mendham, NJ" http://www.hba-llc.com/prj_religious_comstjohnbaptist.html (accessed January 31, 2014); LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; "Millions Going into Apartment House Construction Believe Housing Shortage Will Be Overcome Before 1923," *NYT*, April 2, 1922, 104; Mills, James Layng, Membership Files, The American Institute of Architects Archives, *The AIA Historical Directory of American Architects*, s. v. "Mills, James Layng," (ahd 30700), <http://www.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1030700.aspx> (accessed February 10, 2014); "Pennsylvania Academy of the Fine Arts, T Square Club, *Catalogue of the Twelfth Annual Exhibition of Architecture and the Allied Arts, 1905-1906* (Philadelphia: The Club, 1905), 34-35; "Recent Incorporations," *Real Estate Record and Builders' Guide*, 93 (June 13, 1914), 1089 and 94 (December 5, 1914), 943; "W. L. Bottomley, Noted Architect: Designer of Town and Country Houses for 30 Years Dies – Won Honors for Work," *NYT*, February 2, 1951, 21; Ward 54.

H. Thomas O'Hara (date of birth not determined)

1055 Park Avenue (aka 100-104 East 87th Street) (2005-09) (with Kohn, Pedersen Fox Associates, design architects)

Little is known about H. Thomas O'Hara. His firm H. Thomas O'Hara (now HTO) was founded in 1997 and is known for its high-rise luxury apartment buildings and hotels. In addition to his own design work, O'Hara has been listed as the architect of record for projects designed by other firms such as 41 Bond Street designed by DDG Partners in the NoHo Historic District Extension and 1055 Park Avenue designed by Kohn, Pedersen & Fox (q.v.) in the Park Avenue Historic District. The firm also works on renovations and conversions of existing buildings such as the conversion of 1 Hanson Place, the Williamsburg Savings Bank Building, in Brooklyn into

a residential building and the restoration of 90 West Street (both of which are designated New York City Landmarks).

References: Eve M. Kahn, "Profiting from History," *Period Homes*, November 2008 <http://www.period-homes.com/Previous-Issues-08/NovFeature08.html> (accessed January 31, 2014); Russ Klettke, "41 Bond Street Raises Question About How to Live More Sustainably and Then It Answers Them," *Green Building & Design Magazine*, January/February 2013 <http://gbdmagazine.com/2012/ddg-partners> (accessed February 6, 2014); "HTO Architect" <http://www.hto-architect.com/profile.php> (accessed January 31, 2014); "H. Thomas O'Hara, Architect, PLLC," http://architectsusa.com/index.cfm?fuseaction_infopage&accountid+1004690&action+description (accessed February 6, 2014); Barbara McHatton, "H. Thomas O'Hara Architect," *Building and Construction Northeast* http://www.buildingandconstruction_northeast.com/index.php/sections/profiles1/383-h-thomas-ohara-architect... (accessed February 6, 2014)

George F. Pelham (1866-1937)

944 Park Avenue (aka 944-946 Park Avenue) (1929-30)

1100 Park Avenue (aka 1100-1106 Park Avenue; 69-77 East 89th Street) (1929-30, architect of record)

1120 Park Avenue (aka 1120-1126 Park Avenue; 67-73 East 90th Street) (1929-30)

1130 Park Avenue (aka 1128-1134 Park Avenue; 74-78 East 91st Street) (1926-27)

George Frederick Pelham was born in Ottawa, Canada, and brought to New York as a child. His father, George Brown Pelham, opened an architectural practice in New York in 1875 and served as an architect with the city's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in apartment houses designed in the Renaissance, Gothic, and Federal Revival styles during the 43 years that he practiced. Pelham's work is well-represented throughout Manhattan, including within the Riverside-West End Historic District and Extension I and West End-Collegiate Historic District Extension where he designed numerous row houses, flats, and apartment buildings between 1893-1927. He is also responsible for Renaissance and Classical Revival style apartment houses found within the Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Historic Districts, and nearly 20 tenements and apartment houses within the East Village/Lower East Side Historic District. Pelham also designed a steel-framed office building in the Madison Square North Historic District, store-and-loft buildings and commercial storefronts in the Ladies' Mile Historic District, a tenement building and commercial structures in the Tribeca West and Tribeca North Historic Districts, and three tenements with stores in the South Village Historic District.

George Frederick Pelham Jr. (1897-1967) was born in New Rochelle and educated at the New York School of Fine and Applied Arts and the Art Students League. He joined his father's firm in 1918 and remained chief draftsman until 1922 when he became a partner. He organized his own firm in 1927-28. Of the four apartment buildings attributed to Pelham in the Park Avenue Historic District, it is difficult to determine whether the buildings at 944, 1100, and 1120 Park Avenue, which were designed between 1929 and 1930, were designed by the father or the son.

References: Francis, 60; “G. F. Pelham 2d, Architect, Dead,” *NYT*, June 20, 1967, 39; “George Frederick Pelham; Retired Architect, Who Practiced 43 Years, Dies at Verbank, N. Y.,” *NYT*, February 9, 1937, 23; LPC, “Architects’ Appendix,” *East Village/Lower East Side Historic District Designation Report (LP-2491)* (New York: City of New York, 2012), prepared by Christopher D. Brazee, Jennifer L. Most, Donald G. Presa, and Virginia Kurshan; LPC, “Architects’ Appendix,” *Ladies’ Mile Historic District Designation Report*; LPC, “Architects’ Appendix,” *South Village Historic District Designation Report*; Ward, 60.

Henry C. Pelton (1867-1935)

1035 Park Avenue (1031-1039 Park Avenue; 100 East 86th Street) (1925-26)

Henry C. Pelton graduated from the Columbia School of Mines in 1889. His most famous work is probably Riverside Church (Henry C. Pelton and Allen & Collens, 1928-30), commissioned by John D. Rockefeller. He also designed the Park Avenue Methodist Episcopal Church and the Park Avenue Baptist Church (later Central Presbyterian Church). While a trustee of Columbia University in 1931-36, he was head of a committee to make changes in the construction of dormitories.

Pelton worked in conservative classical styles such as neo-Renaissance, neo-French Classic, and neo-Classical, examples of which are found in the Upper East Side Historic District. In the Park Avenue Historic District, Pelton designed the Colonial Revival apartment building with Renaissance Revival elements adjacent to the Park Avenue Methodist Church.

References: *American Architect*, 147 (September 1935), 116; Francis, 60; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; Ward, 60.

Hall Pleasants Pennington (1888-1942) & Albert W. Lewis (1889-1959?)

1001 Park Avenue (aka 1001-1007 Park Avenue; 101 East 84th Street) (1928-29)

The son of a well-known and socially prominent Maryland architect, Hall Pleasants Pennington was born in Baltimore and did his undergraduate work at Princeton (class of 1910). Upon graduation, he continued his studies at the *École des Beaux-Arts* for three years. Upon returning to the United States he joined the firm of Carrere & Hastings. During the First World War, he designed hospitals in France for the Red Cross. After the war, he returned to New York where he was established in an architectural practice by 1920. Albert William Lewis was born in Brooklyn and worked in the offices of Peabody, Wilson & Brown. Like Pennington, Lewis did Red Cross work in France in World War I, after which he returned to New York and established a practice. The firm of Pennington & Lewis was incorporated c. 1929 but it appears that the men were collaborators as early as 1922 when they designed the Hotel Bond in Hartford, Connecticut. The firm specialized in the design of apartment houses; their work is represented in the Upper East Side and Expanded Carnegie Hall Historic Districts as well as the Park Avenue Historic District where they designed the simplified Colonial Revival style apartment house at 1001 Park Avenue. By 1932 Alan B. Mills (1887-1963) joined the firm, and as Pennington, Lewis & Mills, they associated with Cross & Cross on the design of the Federal Office Building at 90 Church Street in Manhattan (1935). Following the dissolution of the firm, Lewis continued in practice,

designing market buildings for the city in the 1930s and '40s with Samuel Oxhandler and as part of the firm of Lewis & Churchill.

References: Ancestry.com, "Albert William Lewis, Overview" <http://trees.ancestry.library.com>, accessed February 4, 2014); Ancestry.com, *U. S. Passport Applications, 1795-1925*, [database on-line] Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *U. S. World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; "Hall Pennington, an Architect Here," *NYT*, April 3, 1942, 21; "Hotel Bond, Hartford, Conn.," *Architecture and Building*, 54 (March 1922), 30; LPC, "Architects' Appendix," *Expanded Carnegie Hall Historic District Designation Report; New York City Directory*, 1933; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 3 and 4, 2014); "New York Broker Buys Madison Home," *NYT*, May 2, 1937, RE1; U. S. Census records, 1900-1920, 1940; Ward, 47, 60; Withey, 466-467.

Pickering & Walker

Arthur D. Pickering (1859-1923)

Keitt P. Walker (1874-1936)

969 Park Avenue (aka 961-971 Park Avenue; 101-105 East 82nd Street) (1911-12)

Arthur Donovan Pickering was born in Chicago, Illinois and studied architecture in New York with John H. Duncan and Bruce Price. He worked as a draftsman before establishing his own practice in Manhattan in 1886. In 1902 he entered into partnership with Keitt Pinckney Walker establishing the firm of Pickering & Walker. Walker was born in South Carolina and had established his own practice in New York by 1900 having previously worked for Bruce Price. The partnership of Pickering & Walker continued through 1911 after which Pickering, a member of the Architectural League, returned to private practice and Walker became a real estate broker. In the Upper East Side Historic District, the firm designed two neo-Federal style houses and altered three other houses; in the Upper West Side/Central Park West Historic District, Pickering designed a Renaissance/Romanesque Revival style flats building; and in the Park Avenue Historic District, the firm designed a Renaissance Revival apartment house.

References: Ancestry.com, *U.S., Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *U.S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Ancestry.com, *Web: South Carolina, Find a Grave Index, 1729-2012* [database on-line] Provo, UT: Ancestry.com Operations, 2012; "Arthur D. Pickering," *Evening Telegram*, January 3, 1923, 3; "Arthur Donovan Pickering," *American Art Annual*, ed. by F. N. Levy (New York, 1903), 124; Francis, 61; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architect's Appendix," *Upper West Side/Central Park West Historic District Designation Report*; "Of Interest to the Building Trades," *Real Estate Record and Builders' Guide* 69 (May 17, 1902), 911; *Trow's General Directory of the Boroughs of Manhattan and Bronx, City of New York for the Year Ending, August 1, 1911* (New York: Trow, 1910), 1101, 1546; *Trow's Business Directory for Greater New York* (New York: Trow, 1902, 1903, 1906); *Trow Copartnership and Corporation Directory of the Boroughs of Manhattan and the Bronx*,

City of New York, March, 1904 (New York: Trow, 1904); U. S. Census records, 1870-1880, 1900-1920; Ward, 61, 81.

John Russell Pope (1874-1937)

1025 Park Avenue (Reginald and Anna DeKoven House) (1911-12)

Born in New York, John Russell Pope studied at the College of the City of New York, Columbia University, the American Academy in Rome, and the *École des Beaux-Arts* in Paris. Returning to New York in 1900, Pope entered the office of Bruce Price. During this time he met Charles McKim of McKim, Mead & White, an association that greatly influenced his later designs. By 1903 Pope had established an independent practice in New York. His commissions were for public buildings, colleges, churches, hospitals, monuments and private residences; those displaying classical styles are considered his most successful. Pope is best known for his classical monuments: Roosevelt Memorial Hall of the American Museum of Natural History in the Upper West Side/Central Park West Historic District (a designated New York City Landmark), and Constitution Hall (1929), the National Archives Buildings (1935), the National Gallery of Art (1939), and the Jefferson Memorial (completed after his death), all in Washington, D. C. Also in New York City, Pope designed a house for Virginia Graham Fair Vanderbilt (1930-31) and Frick Reference Library (1931-35), both designated New York City Landmarks, as well as other buildings in the Upper East Side, Expanded Carnegie Hill, and Upper West Side/Central Park West Historic Districts. In the Park Avenue Historic District, Pope's work is represented by the Jacobean Revival style house (with alterations) at 1025 Park Avenue that he designed for Reginald DeKoven, a composer and music critic.

Pope was a Fellow of the American Institute of Architects and received medals of honor from the Architectural League and the New York Chapter of the American Institute of Architects. At the time of his death Pope was considered one of the foremost architects in the United States.

References: Herbert Croly, "Recent Works of John Russell Pope," *Architectural Record* 29 (June, 1911), 441-508; Francis, 62; "John Russell Pope," *Macmillan Encyclopedia of Architects*, 3: 450-451; "John Russell Pope," *Who Was Who in America* (Chicago: Marquis, 1967), 1: 482; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; "John Russell Pope, Architect, 63, Dead," *NYT*, August 28, 1937, 15; Withey, 480-481.

Barry Rice Architects

Barry Rice (date of birth not determined)

1110 Park Avenue (aka 1108-1110 Park Avenue) (under construction)

Barry Rice was educated in Australia and the United Kingdom where he studied at Polytechnic of Central London now the University of Westminster. He began his career in the United Kingdom before returning to Australia where he was Project Architect for E.M.T.B. Architects in Sydney until 1987. He came to the United States where he joined the firm of Robert A. M. Stern Architects as Associate Partner before establishing his own firm, Barry Rice

Architects, in 1999. The firm's work includes residential, educational, and commercial projects including the Mondrian SoHo Hotel at 150 Lafayette Street and an addition to St. Luke's School on Christopher Street (in the Greenwich Village Historic District). Current projects include the apartment building at 1110 Park Avenue in the Park Avenue Historic District which is under construction at the time of designation.

Mr. Rice is a member of the American Institute of Architects, Royal Institute of British Architects, and Royal Australian Institute of Architects. He also serves as consulting architect for Tuxedo Park, a garden suburb listed on the National Register of Historic Places.

References: Information provided by Barry Rice Architect, PLLC (February 10, 2014).

Emery Roth (1871-1948)

1000 Park Avenue (aka 1000-1006 Park Avenue; 63-71 East 84th Street) (1915-16)

1009 Park Avenue (aka 1009-1013 Park Avenue) (1923-24)

1112 Park Avenue (aka 1112-1114 Park Avenue; 74-82 East 90th Street) (1926-27)

Emery Roth was born in Galzecs, Hungary, to a family of ample means. Upon being orphaned at age 13, he was sent to the United States. He first immigrated to Chicago and then to Bloomington, Illinois. He spent three years as an apprentice in an architectural firm, most of which time was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth accepted a position with Burnham & Root as a draftsman for the World's Columbian Exposition in Chicago. Roth assisted Julius Harder with the preparation of drawings for the celebrated Palace of Fine Arts and drew plans for two small fair pavilions. He also assisted Richard Morris Hunt with modifications to his plans for the fair's Administration Building.

Following the close of the Exposition, Roth remained in Chicago and opened a very successful mail-order architectural rendering business. He soon decided to move to New York where he was hired into Hunt's office. While with Hunt, Roth drafted interior perspectives of the "Breakers," Cornelius Vanderbilt's Newport, Rhode Island, mansion, and met Ogden Codman Jr., an architect and interior designer. After Hunt's death, Roth accepted a position with Codman. In 1895, Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for \$1,000. As part of the agreement, Roth was entitled to represent himself as a partner in the firm of Stein, Cohen & Roth in order to capitalize on the established name of the firm; in reality, Roth worked on his own. To the firm's credit are the Irving Place Theater (1899-1900) and, in the Riverside-West End Historic District Extension I, the Saxony Apartments (1901), Roth's first apartment design.

Soon after the turn of the century, Roth returned to independent practice, specializing in luxury apartment houses. The Hotel Belleclaire (1901-03, 2171-2179 Broadway, a designated New York City Landmark) which exhibits elements of the French Beaux Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s, he experimented with the Art Nouveau style, and in the 1920s, his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include the Ritz Tower (1924-27, 465 Park Avenue), the San Remo Apartments (1928-29, 145 Central Park West), the Beresford Apartments (1928-29, 211 Central Park West), and the Eldorado Apartments (1931, 300 Central Park West, in association with Margon & Holder), all designated

New York City Landmarks. Roth also designed apartment buildings within the Audubon Park, Upper West Side/Central Park West, and Riverside-West End Historic Districts, and West End-Collegiate Historic District Extension. In the Park Avenue Historic District, he was responsible for three apartment buildings executed in the Colonial Revival and Gothic Revival styles.

In 1932, Roth's son Richard, and later his son Julian, joined the firm, which became known as Emery Roth & Sons. In 1938-39, the firm designed the Normandy Apartments (140 Riverside Drive, a designated New York City Landmark), which is considered to be one of Roth's last great apartment house designs. The younger Roths continued in practice after their father's death and enjoyed prolific careers.

Emery Roth is among a select group of prolific architectural practices with Jewish principals that achieved prominence in early 20th century New York, including the firms of Rouse & Goldstone, George & Edward Blum, and Schwartz & Gross.

References: Francis, 22, 66, 72; *Key to the Architects of Greater New York* (New York, 1900), 56; *Key to the Architects of Greater New York* (New York, 1901), 62; LPC, "Architects' Appendix," *Audubon Park Historic District Designation*; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; LPC, *Normandy Apartment Designation Report (LP-1568)* (New York: City of New York, 1985), prepared by the Research Department; LPC, *Ritz Tower Designation Report (LP-2118)* (New York: City of New York, 2002), prepared by Virginia Kurshan; Steven Rutenbaum, *Mansions in the Clouds* (New York: Balsam Press, 1986).

Gilbert A. Schellinger (1845-1921)

1067 Park Avenue (1885)

Gilbert A. Schellenger was born in upstate New York and remained in the area until the early 1880s, practicing architecture and serving as an alderman for the city of Ogdensburg for one year. He moved to New York City and established an architectural practice by 1882. Schellenger had an extremely prolific practice working for a number of different developers. He specialized in residential architecture in the 1880s-90s, designing speculative row houses and French flats, tenements, and small apartment buildings, often in groups. Schellenger skillfully employed a variety of revival styles, including Romanesque Revival, Queen Anne, Renaissance Revival, neo-Romanesque, and Beaux Arts. Examples of his work are found in the Upper West Side/Central Park West, Carnegie Hill, Ladies' Mile, Upper East Side, SoHo-Cast Iron, and Greenwich Village Historic Districts, as well as within the two Greenwich Village Historic District Extensions, Riverside-West End Historic District Extension I, and the West End-Collegiate Historic District Extension. In the Park Avenue Historic District, Schellenger designed the Queen Anne style mixed-used tenement at 1067 Park Avenue which was later altered.

References: Francis, 67; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report*; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I*; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; LPC *The Diller Residence Designation Report (LP-1717)* (New

York: City of New York, 1991), by Margaret M. Pickart; New York County, Surrogate's Court, *Petition for Letters of Administration for Gilbert A. Schellenger*, December 7, 1921; Ogdensburg, New York, *Charter, Ordinances and School Act of the City of Ogdensburg, New York* (Watertown, NY: Hungerford-Holbrook Co., 1905), 60 (accessed, June 2, 2011); U. S. Census, 1850, 1870, 1880, 1900-1920; Ward, 68

Schickel & Ditmars

William Schickel (1850-1907)

Isaac E. Ditmars (1850-1934)

63-69 East 83rd Street (aka 63-71 East 83rd Street; 978 Park Avenue) (Loyola School)
(1899-1900)

990 Park Avenue (aka 52-72 West 84th Street) (Church of St. Ignatius Loyola) (1885-1900)

William Schickel rose to prominence as a leading late-19th century designer of churches and institutional buildings in the United States, and is considered one of the most successful architects practicing in New York at the time. Born and educated in Germany, he came to the United States at the age of 20. He was hired by Richard Morris Hunt, one of the country's most eminent and influential architects at the time, and after approximately six months joined the office of Henry Fernbach, a German-born architect in New York. In January 1873, Schickel established his own practice, his first commissions coming from fellow Germans for tenement houses on the Lower East Side. Throughout the 1870s he designed a number of tenements and private houses in addition to working extensively for Catholic institutions in New York, Brooklyn, and New Jersey. By 1875, Schickel was so well known as an ecclesiastical designer that he secured a commission for Our Lady of Perpetual Help in Boston, which was illustrated in the July 1877 issue of *American Architect and Building News*.

Aside from religious institutions, Schickel's most important client during this period was Oswald Ottendorfer, publisher of the German-language newspaper *New Yorker Staats-Zeitung*. In the 1880s and '90s, Schickel designed several buildings for Ottendorfer and his wife Anna, including the German Dispensary (later Stuyvesant Polyclinic) and the New York Free Circulating Library, Ottendorfer Branch (now the Ottendorfer Branch of the New York Public Library), both designated New York City Landmarks. In 1880-81, Schickel designed the Century Building at East 18th Street just north of Union Square (a designated New York City Landmark) as a speculative venture for the owners of the Arnold Constable department stores, another of his major clients. Schickel continued to act as architect for the Arnold and Constable families until 1904, designing stores, office buildings, stables, summer homes and even Frederick A. Constable's vault at Woodlawn Cemetery. He was also apparently a recognized authority in the field of hospital design, responsible for many of the buildings at the German (now Lenox Hill) Hospital and at St. Vincent's Hospital among others. Schickel also designed buildings in the Upper West Side/Central Park West and Upper East Side Historic Districts.

In the late 1880s, Schickel began to enlarge his office, forming the partnership of **William Schickel & Company** in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. The expanded firm was responsible for designing a Renaissance Revival style row house in the Upper West Side/Central Park West Historic District, as well as several major department stores in the Ladies' Mile Historic District. Though Kafka soon left the firm to practice again on his

own, Schickel & Ditmars was an active firm from 1896 through the beginning of the 20th century. Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. He was a founder and past president of the Brooklyn Chapter of the American Institute of Architects and was nominated a Fellow in 1895.

Examples of Schickel & Ditmars work can be found in the Madison Square North, Greenwich Village, Upper West Side/Central Park West, Upper East Side, Ladies' Mile, Expanded Carnegie Hill, Tribeca West, and West Chelsea Historic Districts. In the Park Avenue Historic District are the firm's Renaissance Revival style St. Ignatius Loyola Church (1895-1900, a designated New York City Landmark), built on the foundations of an earlier church begun in 1885, and the neighboring Loyola School (1899-1900).

Following Schickel's death, Ditmars continued to practice under the firm name until 1925. Ditmars is credited with the design of the Cathedral of the Sacred Heart in Newark, NJ, which is on the National Register of Historic Places.

References: American Architect and Building News 2 (July 28, 1877), 83; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)* (New York: City of New York, 1991), prepared by the Research Department; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; LPC, "Architects' Appendix," *West Chelsea Historic District Designation Report (LP-2302)* (New York: City of New York, 2008), prepared by Christopher D. Brazee and Jennifer L. Most.

Mott B. Schmidt (1889-1977)

1088 Park Avenue (aka 1084-1090 Park Avenue; 61-65 East 88th Street; 64-72 East 89th Street) (1924-25)

Mott B. Schmidt, who Philip Johnson called "the last of the academic Georgian architects of our time," was a specialist in the design of city and country houses for wealthy clients. His urban work is well represented in the Upper East Side Historic District and Extension and the Expanded Carnegie Hill Historic District. Born in Middletown, NY and raised in Brooklyn, Schmidt was educated at Pratt Institute. After a two-year period of traveling and short period in another architect's office, he established his own practice around 1912. In the years after World War I until the early 1920s, he received numerous commissions to remodel older town houses, providing new interior layouts that have been praised for their functional planning and redesigning the facades in the neo-Georgian style that was one of the most popular of several stylistic models favored by the affluent clients in the first two decades of the 20th century. In the Park Avenue Historic District, Schmidt designed the large Renaissance Revival style apartment house at 1088 Park Avenue.

References: Mark A. Hewitt, The Architecture of Mott B. Schmidt (New York: Rizzoli, 1991); LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Upper East Side Historic District Extension Designation Report*; *Mott B. Schmidt: An Architectural Portrait* (Katonah, NY: Katonah Gallery, 1980; "Mott B.

Schmidt, Designed Wing for Gracie Mansion and Homes for the Wealthy,” *NYT*, July 24, 1977, 36.

Schwartz & Gross

Simon I. Schwartz (c. 1877-1956)

Arthur Gross (1877-1950)

911 Park Avenue (aka 909-917 Park Avenue; 100-114 East 80th Street) (1925-26)

930 Park Avenue (aka 930-936 Park Avenue; 58-64 East 81st Street) (1915-16)

941 Park Avenue (aka 941-947 Park Avenue; 99-107 East 81st Street) (1927-28)

970 Park Avenue (aka 70-72 East 83rd Street) (1911-12)

983 Park Avenue (aka 981-983 Park Avenue; 101-115 East 83rd Street) (1925-26)

1045 Park Avenue (aka 1041-1047 Park Avenue; 101 East 86th Street) (1922-23)

1050 Park Avenue (aka 64-74 East 87th Street) (1922-23)

1070 Park Avenue (aka 1070-1072 Park Avenue; 64-66 East 88th Street) (1927-28)

1085 Park Avenue (aka 1081-1089 Park Avenue; 101-103 East 88th Street) (1925-26)

1095 Park Avenue (aka 1091-1097 Park Avenue; 100-106 East 89th Street) (1929-30)

1111 Park Avenue (aka 1109-1115 Park Avenue; 100-110 East 90th Street) (1924-25)

1125 Park Avenue (aka 1121-1131 Park Avenue; 101-109 East 90th Street) (1925-26)

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, from the beginning specialized in luxury apartment buildings and hotels, including the Beaux Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1920, in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Schwartz & Gross are considered one of the firms whose numerous apartment houses helped shape the face of the Upper East and West Sides. Much of the firm’s output has survived, particularly in the Audubon Park, Hamilton Heights/Sugar Hill, Hamilton Heights Extension, Upper East Side and Extension, Riverside-West End and Extension I, and Upper West Side/Central Park West Historic Districts, and West-End Collegiate Historic District Extension. The firm also designed 409 Edgecombe Avenue (1916-17, a designated New York City Landmark), which was one of the most prestigious addresses for African-American New Yorkers from the 1930s through the 1950s, and several commercial structures, examples of which can be found throughout the Ladies’ Mile and Tribeca West Historic Districts. The Court and Remsen Building (1925-26, 26 Court Street), a 30-story office tower in Brooklyn is included within the Borough Hall Skyscraper Historic District. In the Park Avenue Historic District, the firm designed a dozen apartment houses in the Renaissance Revival, Mediterranean Revival, Georgian Revival, Colonial Revival, and Medieval Revival styles.

References: “Arthur Gross,” *NYT*, November 27, 1950, 24; LPC, “Architects’ Appendix,” *Borough Hall Skyscraper Historic District Designation Report (LP-2449)* (New York: City of New York, 2011), prepared by Christopher D. Brazee; LPC, “Architects’ Appendix,” *Riverside-West End Historic District Extension I Designation Report*; LPC, “Architects’ Appendix,” *West*

End-Collegiate Historic District Extension; LPC, "Architects' Appendix," *Upper East Side Historic District Extension Designation Report*; "Simon I. Schwartz," *NYT*, April 25, 1956, 35; Ward, 69.

Sugarman, Hess & Berger

M. Henry Sugarman (1888-1946)

Arthur Paul Hess (1892-1985)

Albert G. Berger (1879-1940)

935 Park Avenue (933-935 Park Avenue; 100-102 East 81st Street) (1923-24)

M. Henry Sugarman was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with New York architect J. E. R. Carpenter for eight years, then worked in Alabama and South Carolina from 1915 to 1917. Upon his return to New York, he opened his own firm. In 1919, he entered into partnership with William E. Bloodgood in the firm of Bloodgood & Sugarman, which lasted until 1923. Sugarman was a member of the American Institute of Architects (AIA) and the New York Society of Architects. He was awarded the Gold Medal of the AIA in 1925.

Little is known about the early life and professional training of Arthur Paul Hess. He was born in Alabama and began practicing architecture in New York City by the early 1920s. He continued in the profession into the 1970s and was a member of the AIA and the New York Society of Architects.

Albert G. Berger was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in 1904 and began his architectural career with the New York firm of Schwartz & Gross, where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York.

Sugarman and Hess began collaborating as early as 1921, often in association with Berger. By 1923, the partnership was formalized in the firm known as Sugarman, Hess & Berger, and later as Sugarman & Berger, following Hess's departure in 1926. The partners designed a number of apartment buildings through Manhattan during the first half of the 1920s. Works attributed to Sugarman & Hess can be found within the Greenwich Village, Expanded Carnegie Hill, Riverside-West End, Upper East Side Extension and Upper West Side/Central Park West Historic Districts. Those of the later Sugarman & Berger firm are represented in the Greenwich Village, Grand Concourse, Expanded Carnegie Hill, Upper West Side/Central Park West and Riverside-West End Historic Districts and Riverside-West End Historic District Extension I. Examples of the work of Sugarman, Berger & Hess are represented in the West End-Collegiate Historic District Extension and Expanded Carnegie Hill and Riverside-West End Historic Districts as well as the Renaissance Revival style apartment house at 935 Park Avenue in the Park Avenue Historic District.

References: "Albert G. Berger," *Pencil Points*, 21 (December 1940), 24; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; LPC, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969), prepared by the Research Department, 47, 49; Office for Metropolitan

History, "Manhattan NB Database 1900-1986," (April 27, 2012) <http://www.MetroHistory.com>; "M. H. Sugarman, 58, Architect, Is Dead," *NYT*, October 13, 1946, 60; *Trow's Directory*, 1922-23, 1925; Ward, 8, 76; Withey, 53, 582.

D. Everett Waid (1864-1939) and J. E. R. Carpenter (1867-1932)

960 Park Avenue (aka 960-966 Park Avenue; 71-77 East 82nd Street) (1911-12)

Architect Dan Everett Waid was born in upstate New York and had a prolific career that spanned more than 50 years. He graduated from Monmouth College in Illinois (1887), attended the Art Institute of Chicago, and studied architecture at Columbia University. From 1888 to 1894, Waid worked for the leading Chicago firm of Jenney & Mundie where he became head draftsman. After practicing independently in Chicago, Waid returned to New York in 1898 and was a partner with Ralph N. Cranford in the Brooklyn firm of Waid & Cranford until about 1902, during which time they designed the former Medical Society of the County of Kings building on Bedford Avenue in Crown Heights. In 1904, he formed a partnership with John Galen Howard with whom he designed the Montclair (New Jersey) Public Library, Long Island College Hospital, Brooklyn, and Majestic Theater, Boston. Between 1908 and 1910, Waid formed a partnership with Arthur Ebbs Willauer (1876-1912) which produced two buildings for the B. F. Goodrich Company on Broadway and West 57th Street (1909, in association with Howard Van Doren Shaw) and an apartment house at 325 West 110th Street (1909).

Waid began his long association with the Metropolitan Life Insurance Company (now MetLife) in 1902 as its consulting architect overseeing the planning and construction of the company's own buildings and real estate projects and probably external projects such as the Empire State Building and Rockefeller Center which were financed by MetLife. During his association with the company, Waid designed the 1919-21 Annex building which was demolished in 1946 to allow the completion of the company's building at 11 Madison Avenue which he designed with Harvey Wiley Corbett, the Canadian Head Office Building in Ottawa, Mount McGregor Sanatorium (1908-09, opened 1913), and three Queens housing projects (1922-24 with Andrew J. Thomas).

Waid was active in the American Institute of Architects (AIA) and its New York chapter. He was made a fellow in 1910, and served as treasurer and president from 1924 to 1926. In 1929, the AIA awarded him its annual medal of honor for "distinguished work and high professional standing." He was also active in the Architectural League of New York, the New York State Board of [Architectural] Examiners (1915-1923), the Metropolitan Museum of Art, and New York Art Commission (1929-32). During World War I, Waid served as deputy director of housing for the Emergency Fleet Corporation.

In addition to designing a 12-story apartment house in the Riverside-West End Historic District Extension I, Waid, in association with J. E. R. Carpenter (q.v.), designed the Renaissance Revival style apartment building at 960 Park Avenue in the Park Avenue Historic District.

References: AIA Historical Directory of American Architects, s.v. "D. Everett Waid," (accessed April 1, 2011) <http://communities.aia.org/sites/hdoaa/wiki>; "Apartment Houses with a Minimum of Waste Space," *National Builder* (September 1922), 23-28; "D. E. Waid Receives Architects' Medal," *NYT*, February 7, 1930, 40; "D. Everett Waid, Architect, Was 75," *NYT*, November 11, 1939, 29; "D[an] Everett Waid," *National Cyclopaedia of American Biography* 29 (New York:

James T. White and Co., 1941), 347-348; “A Departure in Housing Finance,” *Architectural Record* (July-December-1922), 139; Francis, 97; “The Housing Projects of the Metropolitan Life Insurance Company,” *Journal of the American Institute of Architects* (July 1922), 225-228; “A Mammoth New York Housing Operation,” *Architectural Forum* (July 1922), 29-30; “The Metropolitan Annex, New York City,” *The American Architect* (December 22, 1920), 827-836; “Metropolitan Life Insurance Company Tuberculosis Sanatorium,” *The Modern Hospital* (October 1916), 278-281; “Metropolitan Life Working for Safe Buildings,” *The Indicator* (October 5, 1912), 369; “Modern Apartment Buildings,” *Building Age* (July 1922), 41; “New Housing Project for the Metropolitan Life Insurance Company, New York,” *Architecture* (August 1922), 249-251; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (April 1, 2011) <http://www.MetroHistory.com>; Ward, 15, 34, 60, 75,81; Sally B. Woodbridge, *John Galen Howard and the University of California* (Berkeley: University of California Press, 2002), 63.

Warren & Wetmore and Robert T. Lyons (dates not determined)

Whitney Warren (1864-1943)

Charles Delavan Wetmore (1866-1941)

903 Park Avenue (aka 901-907 Park Avenue; 101-107 East 79th Street) (1912-13)

Whitney Warren was born in New York City where he studied architectural drawing and attended Columbia College before continuing his studies at the Ecôle 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 Delavan Wetmore. Born in Elmira, New York, Wetmore was a graduate of Harvard University (1889) and Harvard Law School (1892), who had also studied architecture and had designed three dormitory buildings (c. 1890) before joining a law firm. Impressed by his client’s architectural ability, Warren persuaded Wetmore to leave law and they established the firm of Warren & Wetmore in 1898. Warren was the principal designer of the firm while Wetmore handled the firm’s legal and financial aspects.

Warren & Wetmore became a highly successful and prolific architectural firm, best known for its designs for hotels and buildings commissioned by railroad companies. The firm’s work was concentrated in New York during the first three decades of the 20th century, but it also executed projects across the United States and overseas. The designs were mainly variations of the neo-Classical idiom, including the Beaux-Arts and neo-Renaissance styles. Warren & Wetmore’s first major commission, the result of a competition, was the flamboyant New York Yacht Club (1899-1900, a designated New York City Landmark). Early residences by the firm included town houses on the Upper East Side, such as the Marshall Orme Wilson House (1900-03) and R. Livingston and Eleanor T. Beekman House (1903-05, a designated New York City Landmark) in the Upper East Side Historic District, and the James A. and Florence S. Burden House (1902-05) (a designated New York City Landmark) located in the Expanded Carnegie Hill Historic District. The firm designed luxury apartment houses located in the Upper East Side and Metropolitan Museum Mile Historic Districts as well as the Renaissance Revival style apartment building at 903 Park Avenue, in association with Robert T. Lyons (q.v.), in the Park Avenue Historic District.

The firm is most notably associated with the design of Grand Central Terminal (1903-13 with Reed & Stem and William J. Wilgus, engineer, a designated exterior and interior New York

City Landmark), as well as a number of other projects in its vicinity. Whitney Warren was the cousin of William K. Vanderbilt, chairman of the board of the New York Central Railroad, who was responsible for the firm's selection as chief designers. Among the firm's extant projects in the area of Grand Central are the Vanderbilt Hotel including the Della Robbia Bar (1910-13, with R. Guastavino Co. and Rookwood Pottery Co., a designated New York City Interior Landmark), the Biltmore Hotel (1912-14) and Commodore Hotel (1916-19) both significantly altered); Park Avenue (Pershing) Viaduct (1912, constructed 1917-19, a designated New York City Landmark) and New York Central Building (1927-28, a designated New York City Landmark). The firm's later work displayed an increased interest in the "composition of architectural mass." The Heckscher Building (1920-21); Steinway Hall (1924-25, a designated New York City Landmark); Aeolian Building (1925-27, a designated New York City Landmark); and Consolidated Edison Company Building Tower (1926, designated a New York City Landmark as part of the Consolidated Edison Building) in particular, show the firm's success in its use of setbacks and picturesque towers. Little was constructed by the firm after 1930. Warren retired from active practice in 1931, remaining as a consulting architect and Wetmore served as senior partner until the end of his life.

References: "C. D. Wetmore Funeral Today at St. Thomas," *New York Herald-Tribune*, May 10, 1941; "Charles D. Wetmore, Veteran Architect," *NYT*, May 9, 1941, 21; "Fifth Avenue Association Makes Annual Medal Awards," [Aeolian Hall], *Real Estate Record and Builders' Guide*, December 18, 1926, 7; Francis, 80-81; LPC, Architects files; LPC, *Steinway Hall Designation Report (LP-2100)* (New York: City of New York, 2001), prepared by Jay Shockley, 5-6; Dennis McFadden, "Warren & Wetmore," *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982), 4: 277; Janet G. Potter, *Great American Railroad Stations* (New York: John Wiley, 1996); Stern, et al. *New York 1900*; Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930: Architecture and Urbanism Between Two World Wars* (New York: Rizzoli, 1987); Ward, 82, 84; "Whitney Warren, Architect, 78, Dies," *NYT*, January 25, 1943, 13; "Whitney Warren Dies; Designed Grand Central," *New York Herald-Tribune*, January 25, 1943; "Whitney Warren" and "Charles D. Wetmore," *National Cyclopaedia of American Biography* (New York: James T. White, 1947), 34: 173 and 42: 213-214.

Wechsler & Schimenti

Max Wechsler (1906-1993)

Michael Schimenti (1915-1986)

1020 Park Avenue (aka 1020-1030 Park Avenue; 65 East 85th Street) (1960-63)

Max Wechsler, born in New York City, was educated at Columbia University and New York University. Michael Schimenti, another native New Yorker, was educated at the Mechanics Institute, Cooper Union Art School, the Ecôle des Beaux Arts (in the Atelier Gnerve), and the New York Structural Institute. He later worked as a draftsman for William L. Hohaus. The firm of Wechsler & Schimenti was organized in 1946-47, designing residential, commercial, educational, and public buildings. Principal works include the Trylon Theater in Amsterdam, New York (1949), Safeway Stores in the Bronx and New Jersey (1954), and schools, apartment houses, hotels, motels, and office buildings in the New York area. Wechsler & Schimenti were responsible for the design or alteration of buildings in the Upper East Side, NoHo, Expanded

Carnegie Hill, and Upper West Side/Central Park West Historic Districts and West End-Collegiate Historic District Extension. In the Park Avenue Historic District the firm designed the apartment house on the southwest corner of Park Avenue and 85th Street.

The partnership remained active until 1969 after which both men opened their own firms. Wechsler was responsible for the conversion of the stable, located in the South Village Historic District, into an apartment building. Around 1978, Max Wechsler formed a new firm known as Wechsler-Grasso-Menziuso, which was responsible for the conversion of the Excelsior Power Company power house at 33 Gold Street into a residential building (1979) and altering the former U. S. Army Building at 39 Whitehall Street into an office building (1986).

References: American Architects Directory, 2nd ed. (New York: Bowker, 1962), 619, 744; American Architects Directory, 3rd ed. (New York: Bowker, 1970), 807, 972; LPC, Architects files; LPC, "Architects' Appendix," West End-Collegiate Historic District Extension Designation Report; LPC, "Architects' and Builders' Appendix," South Village Historic District Designation; "Max Wechsler, 86, Architect and Designer," NYT, September 23, 1993, D22; "Obituary," NYT, March 19, 1986, B11; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 13, 2014), <http://www.MetroHistory.com>.