

UPPER EAST SIDE HISTORIC DISTRICT EXTENSION Designation Report

March 23, 2010



NYCTM
Landmarks Preservation
Commission

Cover Photographs:

856 to 866 Lexington Avenue; 993-99 Lexington Avenue, 158-162 to 164-172 East 72nd Street

Christopher D. Brazeel, 2009-10

UPPER EAST SIDE HISTORIC DISTRICT EXTENSION Designation Report

Prepared by
Christopher D. Brazee and Jennifer L. Most

Edited by
Mary Beth Betts,
Director of Research

Photographs by
Christopher D. Brazee

Map by
Jennifer L. Most

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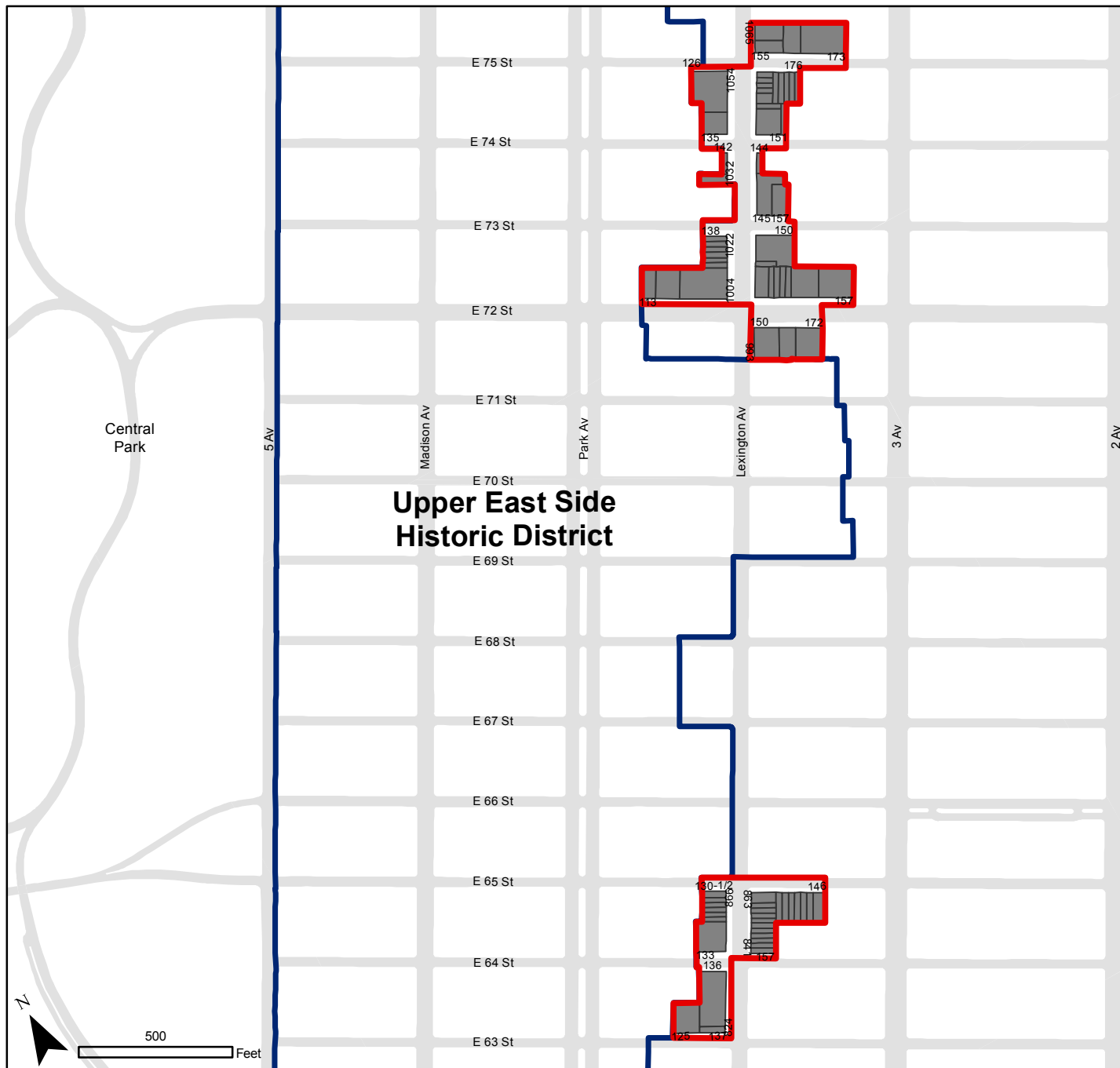
Kate Daly, Executive Director
Mark Silberman, Counsel
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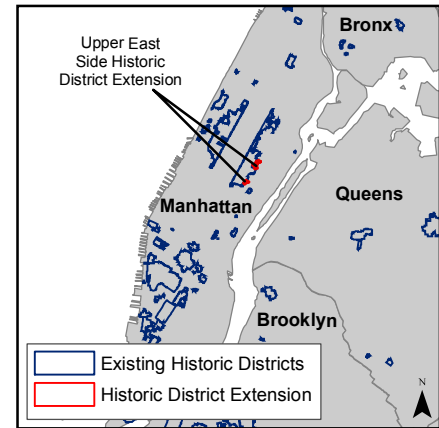
Upper East Side Historic District Extension



Upper East Side
Historic District Extension
Borough of Manhattan, NY
Landmarks Preservation Commission

Calendared: June 23, 2009
Public Hearing: October 27, 2009
Designated: March 23, 2010

- Boundary of Existing District
- Boundary of District Extension
- Tax Map Lots, District Extension



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Graphic Source: MapPLUTO, Edition 06C, 2006. Date: March 23, 2010. Author: JM.

TESTIMONY AT THE PUBLIC HEARING

On October 27, 2009, the Landmarks Preservation Commission held a public hearing on the designation of the Upper East Side Historic District Extension (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Twenty-two people spoke in favor of designation including City Councilmember David Garodnick, Community Board 8 District Manager Latha Thompson, Andrew Dolkart (Director of the Historic Preservation Program at Columbia University), representatives of State Senator Jonathan Bing, Congressmember Carolyn Maloney, Manhattan Borough President Scott Stringer, City Councilmember Jessica Lappin, Friends of the Upper East Side Historic Districts, the Municipal Arts Society, the Society for the Architecture of the City, the Historic Districts Council, the New York Landmarks Conservancy, Carnegie Hill Neighbors, and Civitas, as well as three neighborhood residents. One of the speakers spoke in favor of designation as a representative of both the Beaux Arts Alliance and the Church of the Resurrection, and another speaker read two letters in support of designation. A representative of the Real Estate Board of New York was the only speaker in opposition to designation.

UPPER EAST SIDE HISTORIC DISTRICT EXTENSION BOUNDARIES

AREA I of the Upper East Side Historic District Extension consists of the property bounded by a line beginning at the intersection of the southern curbline of East 75th Street and the eastern curbline of Lexington Avenue, extending northerly across the roadbed of East 75th Street and along the eastern curbline of Lexington Avenue to a point formed by its intersection with a line extending westerly from the northern property line of 1061-1065 Lexington Avenue, easterly along said property line and the northern property lines of 157 through 163-173 East 75th Street to the eastern property line of 163-173 East 75th Street, southerly along said property line and across the roadbed to the southern curbline of East 75th Street, westerly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 176 East 75th Street, southerly along said property line to the southern property line of 176 East 75th Street, westerly along said property line, the southern property line of 174 East 75th Street, and a portion of the southern property line of 172 East 75th Street to the eastern property line of 151 East 74th Street, southerly along said property line and across the roadbed to the southern curbline of East 74th Street, westerly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 144 East 74th Street (aka 1031 Lexington Avenue), southerly along said property line to the northern property line of 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street), easterly along a portion of said property line to the eastern property line of 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street), southerly along said property line to the northern property line of 153-157 East 73rd Street, easterly along a portion of said property line to the eastern property line of 153-157 East 73rd Street, southerly along said property line to the northern curbline of East 73rd Street, easterly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 1009-1017 Lexington Avenue (aka 150 East 73rd Street), southerly across the roadbed and along said property line to the northern property line of 153-155 East 72nd

Street, easterly along a portion of said property line and along the northern property line of 157 East 72nd Street to the eastern property line of 157 East 72nd Street, southerly along said property line to the northern curbline of East 72nd Street, westerly along said curbline to a point formed by its intersection with a line extending northerly from the eastern property line of 164-172 East 72nd Street, southerly across the roadbed and along said property line to the southern property line of 164-172 East 72nd Street, westerly along said property line and a portion of the southern property line of 158-162 East 72nd Street, southerly along a portion of the eastern property line of 158-162 East 72nd Street, westerly along a portion of the southern property line of 158-162 East 72nd Street and along the southern property line of 993-999 Lexington Avenue (aka 150-156 East 72nd Street) to the eastern curbline of Lexington Avenue, northerly along said curbline and across the roadbed to the northern curbline of East 72nd Street, westerly across the roadbed and along the northern curbline of East 72nd Street to a point formed by its intersection with a line extending southerly from the western property line of 113-115 East 72nd Street, northerly along said property line to the northern property line of 113-115 East 72nd Street, easterly along said property line, the northern property line of 117-123 East 72nd Street, and a portion of the northern property line of 1004-1010 Lexington Avenue (aka 125-139 East 72nd Street) to the western property line of 1012 Lexington Avenue, northerly along said property line, the western property lines of 1014 through 1020 Lexington Avenue, the western property line of 1022 Lexington Avenue (aka 138-140 East 72nd Street), and across the roadbed to the northern curbline of East 73rd Street, easterly along said curbline to the western curbline of Lexington Avenue, northerly along said curbline to a point formed by its intersection with a line extending easterly from the southern property line of 1032-1034 Lexington Avenue, westerly along said property line to the western property line of 1032-1034 Lexington Avenue, northerly along said property line to the northern property line of 1032-1034 Lexington Avenue, easterly along a portion of said property line to the western property line of 142 East 74th Street (aka 1034A Lexington Avenue), northerly along said property line to the southern curbline of East 74th Street, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1036-1038 Lexington Avenue (aka 135-143 East 74th Street), northerly across the roadbed, along said property line, and along a portion of the western property line of 1040-1054 Lexington Avenue (aka 126-130 East 75th Street) to the southern property line of 1040-1054 Lexington Avenue (aka 126-130 East 75th Street), westerly along a portion of said property line to the western property line of 1040-1045 Lexington Avenue (aka 126-130 East 75th Street), northerly along said property line to the southern curbline of East 75th Street, easterly along said curbline and across the roadbed to the point of the beginning.

AREA II of the Upper East Side Historic District Extension consists of the property bounded by a line beginning at the intersection of the northern curbline of East 63rd Street and the western curbline of Lexington Avenue, extending westerly along the northern curbline of East 63rd Street to a point formed by its intersection with a line extending southerly from the western property line of 125 East 63rd Street, northerly along said property line to the northern property line of 125 East 63rd Street, easterly along said property line to the western property line of 826-842 Lexington Avenue (aka 136 East 64th Street), northerly along a portion of said property line to the southern curbline of East 64th Street, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 844-854 Lexington Avenue (aka 133-135 East 64th Street), northerly across the roadbed and along said property line to the northern property line of 844-854 Lexington Avenue (aka 133-135 East

64th Street), easterly along a portion of said property line to the western property line 856 Lexington Avenue, northerly along said property line, the western property lines of 858 through 864 Lexington Avenue, and the western property line of 866 Lexington Avenue (aka 130 ½ East 65th Street), across the roadbed to the northern curblineline of East 65th Street, easterly along said curblineline, across the roadbed, and along said curblineline to the point of its intersection with a line extending northerly from the eastern property line of 144-146 East 65th Street, southerly across the roadbed and along said property line to the southern property line of 144-146 East 65th Street, westerly along said property line and the southern property lines of 142 through 132 East 65th Street to the eastern property line of 851 Lexington Avenue, southerly along said property line, the eastern property lines of 843 through 849 Lexington Avenue, and the eastern property line of 841 Lexington Avenue (aka 155-157 East 64th Street) to the northern curblineline of East 64th Street, westerly along said curblineline and across the roadbed to its intersection with the western curblineline of Lexington Avenue, southerly across the roadbed and along said curblineline to the point of the beginning.

SUMMARY

The Upper East Side Historic District Extension encompasses 74 buildings located in two sections along Lexington Avenue between East 63rd and East 76th Streets. The historic district extension shares a similar development history and contains buildings of comparable type and character to those of the immediately adjacent Upper East Side Historic District.

The first major period of development within the historic district extension occurred during the 1870s when real estate investors commissioned rows of speculative houses in the area. Although the speculative bubble burst in the Panic of 1873, the opening of the Third Avenue El in 1878 and the Second Avenue El in 1880 helped renew development efforts in the area. The buildings of the 1870s and 1880s were typically designed in the popular Italianate and neo-Grec styles and were three or four stories in height with a raised parlor floor accessed by a tall stoop. Architects of these original rowhouses included Frederick S. Barus, Thom & Wilson, John G. Prague, and A.B. Ogden, many of whose work also appears within the previously designated Upper East Side Historic District. While many of the houses of this period were demolished to make room for the larger apartment houses of the 1910s and 1920s, several handsome rows, including the neo-Grec style residences at 145 to 151 East 72nd Street, designed by Sillman & Farnsworth in 1881, have remained largely intact. The residences at 136 to 142 East 65th Street, designed by Barus in 1870, were originally constructed in the Italianate style and are notable as the earliest structures erected in the historic district extension.

The historic district extension experienced a second significant period of development in the early 20th century, primarily due to completion of the IRT Lexington Avenue subway line in 1918. Many of the rowhouses in the area were extensively altered at this time, and residents frequently commissioned well-known architects to modernize both the interiors and exteriors of their dwellings. Perhaps most prominent is the house at 866 Lexington Avenue, originally designed as part of a larger row in 1878 by Ogden, which was given a new facade featuring elaborate raised parterry in 1921 by architect Frederick Sterner. Other dwellings, especially those facing busy Lexington Avenue, received new commercial storefronts on the first and second floors during the second decade of the 20th century, including the row of neo-Grec style houses at 1012 to 1022 Lexington Avenue, originally designed in 1880 by Thom & Wilson. Other buildings received entirely new facades to accommodate the new mix of commercial and residential uses, such as 1049 and 1053 Lexington Avenue, altered in 1929 and 1928, respectively.

Starting in the early years of the 20th century, apartment house living was becoming fashionable for wealthy New Yorkers. The historic district extension contains a number of fine examples of apartment houses designed in the Renaissance Revival and Colonial Revival styles. The earliest such example within the historic district extension is the Renaissance Revival style building at 993 Lexington Avenue, erected in 1913. Designed by Schwartz & Gross, this 15-story brick building featuring an elaborate limestone entrance on East 72nd Street originally replaced a row of four-story residences that had been erected during the area's first period of development. Most of the remaining apartment buildings within the historic district extension were constructed in the 1920s and were designed by local architectural firms well-known for their work on apartment houses, including George F. Pelham, Cross & Cross, and Rouse & Goldstone. Prominent examples of apartment houses from the 1920s include the Colonial Revival style building at 1017 Lexington Avenue, designed in 1922 by Cross & Cross, and the Renaissance Revival style building at 844-854 Lexington Avenue featuring elaborate terra-cotta details, designed in 1926-27 by Kenneth M. Murchison.

The buildings that comprise the historic district extension are inextricably linked architecturally, historically, and visually, to the previously designated Upper East Side Historic District. The residential structures, both large and small, of the historic district extension, in conjunction with later commercial accommodations made to the buildings lining Lexington Avenue, are representative of important trends in the development of the Upper East Side of Manhattan.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE UPPER EAST SIDE HISTORIC DISTRICT EXTENSION

*Early History and Development of the Upper East Side Historic District Extension*¹

Far removed from the center of population at the tip of the Manhattan, the area now known as the Upper East Side remained rural in character through the first half of the 19th century.² Most of the territory was originally owned by the City of New York, which had been granted “all the waste, vacant, unpatented, and unappropriated lands” under the Dongan Charter of 1686.³ The city maintained possession of these Common Lands—which once totaled over one-seventh of the acreage on Manhattan—for over a century, only occasionally selling off small parcels to raise funds for the municipality. The city’s policy changed after the American War of Independence and in 1785 the Common Council commissioned surveyor Casimir Theodore Goerck to map out five-acre lots to be sold at auction.⁴ A new street called Middle Road, now known as Fifth Avenue, was laid out to provide access to the parcels. A second survey of additional lots was undertaken by Goerck in 1796 and two new thoroughfares, the East Road (later Fourth Avenue and now Park Avenue) and West Road (now Sixth Avenue), were created. Under the city’s plan, half of the lots were to be sold outright while the other half were made available under long-term leases of 21 years. Many of the parcels were acquired by wealthy New Yorkers as speculative investments in

¹ Portions of this section are adapted from: Landmarks Preservation Commission (LPC), *John Peirce Residence Designation Report (LP-2327)* (New York, City of New York, 2009), prepared by Christopher D. Brazee. Information in this section is based on the following sources: Reginald Pelham Bolton, *Indian Paths in the Great Metropolis*, Vol. 1 (New York: Museum of the American Indian, Heye Foundation, 1922); Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975); William Bridges, *Map of the City of New York and Island of Manhattan with Explanatory Remarks and References* (New York: William Bridges, 1811); Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Andrew S. Dolkart, *Biography of a Tenement House in New York City: An Architectural History of 97 Orchard Street* (Santa Fe, NM and Staunton, VA: The Center for American Places, 2006); Christopher Gray, “Streetscapes: 57th Street and Fifth Avenue; an 1870 Marble Row, Built in an Age of Brownstones,” *New York Times*, April 7, 2002; *A History of Real Estate, Building, and Architecture in New York City* (New York: The Real Estate Record Association, 1898; reprint Arno Press, 1967); John A. Kouwenhoven, *The Columbia Historical Portrait of New York* (New York: Doubleday & Co., 1953); Charles Lockwood, *Manhattan Moves Uptown* (Boston: Houghton Mifflin, 1976); Lockwood, *Bricks and Brownstone: The New York Row House 1783-1929*, 2nd ed. (New York: Rizzoli International Publications, 2003); Arthur Bartlett Maurice, *Fifth Avenue* (New York: Dodd, Mead and Company, 1918); *Minutes of the Common Council, 1784-1831 (MCC)* (New York: City of New York, 1917); New York County, Office of the Register, Liber Deeds and Conveyances; David M. Scobey, *Empire City: The Making and Meaning of the New York City Landscape* (Philadelphia: Temple University Press, 2002); Robert A.M. Stern, Thomas Mellins and David Fishman, *New York 1880* (New York: Monacelli Press, 1999); Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900* (New York: Rizzoli, 1983); I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909* 6 (New York: Robert H. Dodd, 1928); David Thomas Valentine, ed., *Manual of the Corporation of the City of New York for 1870* (New York: D.T. Valentine, 1870).

² Although much of the East River shore may have been usable as fishing grounds, there is no documented Native American settlements in the immediate vicinity of the Upper East Side Historic District Extension; Bolton, *Indian Paths*.... A portion of the Old Post Road, which followed an earlier Native American trail, did run near the historic district extension, along present-day Third Avenue between East 66th and East 83rd Streets; *Ibid.*, 66.

³ Stokes, 67. The grant was later confirmed in the 1730 Montgomerie Charter.

⁴ Bridges.

anticipation of future growth in the area.⁵ One of these tracts—including all of the land within the boundaries of the southern section of the historic district extension—was sold by the city in 1801 to established Knickerbockers Abraham and William K. Beekman, while much of the area in the north section was leased by the City in 1803 to Nicholas Gouverneur.⁶

While the City disposed of the Common Lands of the Upper East Side primarily through the sale or lease of large tracts such as those acquired by Beekman and Gouverneur, in at least one instance it auctioned off individual building lots in an effort to establish a fashionable residential suburb in the area.⁷ In 1807 the Common Council announced the sale of 28 parcels located on what was considered the most attractive site on the Upper East Side—the so-called “Dove Lots” that stretched roughly from today’s East 65th to East 69th Streets from Park to Third Avenues (directly between the two sections of historic district extension).⁸ The City required that a private open space, named Hamilton Square, be established “for the exclusive benefit of the purchasers” at the center of the hamlet and that a smaller plot be reserved for a church and academy.⁹ The auction was apparently a success, earning the City over \$20,000.¹⁰ Within a few years the foundations for a number of houses had been laid and several of the purchasers had organized to establish a local parish. In 1810 the congregation of St. James’ Episcopal Church opened their new building, a modest wood-framed and clapboarded structure resembling those of rural New England, on the land that had been reserved for such use by the City.¹¹

Aside from the construction of St. James’ Church, development of the Hamilton Square enclave never fully materialized. Under the Commissioners’ Plan of 1811, which established Manhattan’s rigid gridiron of perpendicular streets and avenues, Hamilton Square was substantially enlarged and opened for use by the general public.¹² The original proprietors of the Dove Lots subsequently petitioned the City to repurchase the parcels, claiming that the value of their property had been significantly diminished by these changes.¹³ Those who had begun

⁵ “The wealthy merchants of New York at that period frequently invested their surplus in outlying property.” Maurice, 288-289.

⁶ While the Beekman family are thought to have owned slaves on their other New York properties, it is unclear whether they had slaves in residence on this tract. It has not been determined if Gouverneur owned slaves.

⁷ A vague passage in the Minutes of the Common Council hints that a small group of free African Americans may already have established an earlier settlement on the Dove Lots, but that they were displaced in 1807 in anticipation of the sale. *MCC* Vol. 4, 368.

⁸ A notice of the sale imagines that stately villas will be erected on the site, claiming that “the lots have been designedly laid out to attract a genteel neighbourhood, whose wealth and taste will undoubtedly embellish this highly favorable spot.” Kouwenhoven, 110.

⁹ *MCC* Vol. 4, 484. The deeds for these lots also included a number of restrictive covenants meant to guide the development of the planned community, with stipulations regarding how many buildings could be erected per lot and where they may be located.

¹⁰ *Ibid.*, 406.

¹¹ Valentine, 924-26.

¹² The Commissioners’ Plan borrowed heavily from Goerck’s earlier surveys and essentially expanded his scheme beyond the common lands to encompass the entire island. The three existing north-south avenues were incorporated directly into the plan, and the size of the five-acre parcels fixed the spacing of the 155 east-west streets at approximately 200 feet.

¹³ *MCC* Vol. 7, 620-30.

construction on their houses abandoned the effort.¹⁴ St. James' Church continued to hold regular services during the summer months, drawing congregants from the large estates that dotted the shores of the East River, but the inland sections of the Upper East Side continued to be sparsely populated and further attempts at organized development of the area were halted.

While the implementation of the Commissioners' Plan of 1811 was the immediate cause of failure for the planned hamlet at Hamilton Square, it also pointed to the City's growing belief that the future of the Upper East Side lay in its eventual development as an integrated urban neighborhood rather than as a secluded suburban outpost. It would take several generations for this vision to come to fruition, but the confidence of the City in its northward expansion was ultimately borne out as New York grew at a fantastic pace throughout the 19th century. The opening of the Erie Canal in the 1820s and the construction of an increasing number of railroads beginning in the 1830s helped establish the city as the most important center of commerce in the nation. The population of New York increased in turn, rising from 203,000 in 1830, to 313,000 in 1840, and surpassing a half million by 1850.¹⁵ The rise in immigration—particularly following the Irish potato famine of 1845-51 and the Germany revolutions of 1848—further quickened the rate of increase. As the city's commercial sector grew, many of the old residential areas of Lower Manhattan were converted into business districts and entire new neighborhoods created at the edge of the city. The center of fashionable society moved steadily northward, first into the Lower East Side during the 1820s, up to Bond and Great Jones Streets in the 1830s, then to the Union Square and Gramercy Park area by the 1840s, and eventually to Murray Hill in the 1850s.¹⁶

As the northward expansion of population along Manhattan Island steadily closed in on the Upper East Side, a number of important transportation improvements were undertaken to ready the area for its impending urban development. The first was the 1831 chartering of the New York and Harlem Railroad, which was authorized to open a track along Fourth Avenue from City Hall to the Harlem River. By 1837 a line running the length of Manhattan had been completed. Additional franchises for horsecar routes were granted for Second and Third Avenues in the 1850s, sparking a rise in property values that foreshadowed the speculative boom of the following decades.¹⁷

Several notable refinements to the Commissioners' Plan were also instituted during this period that had a direct impact on the future development of the Upper East Side. In the 1830s the State legislature authorized the creation of two additional north-south streets paralleling Fourth Avenue. The easterly of these, named Lexington Avenue after the famous battle during the American War of Independence, was originally conceived as a 75-foot-wide road extending north from Gramercy Park.¹⁸ It was regulated and paved incrementally over the course of the following decades and was opened to 66th Street—where it terminated at the foot of Hamilton Square—by the early 1850s.¹⁹ More dramatic was the planning and construction of Central Park.

¹⁴ Valentine, 925.

¹⁵ Lockwood, *Bricks and Brownstone...*, 75.

¹⁶ Dolkart, *Biography of a Tenement...*, 10.

¹⁷ "The horse-car... was the first factor that greatly contributed to enhance the value of real estate in the region north of 59th street. *History of Real Estate*, 60.

¹⁸ Samuel B. Ruggles, a lawyer and real-estate operator responsible for the creation of Gramercy Park, was instrumental in petitioning the legislature for the creation of Lexington Avenue.

¹⁹ The creation of Lexington Avenue north to 34th Street was authorized in 1832. It was later extended up to 66th Street in 1838.

Calls for a creation of a large public open space in upper Manhattan had begun in the late 1840s and gained momentum in the following years. By 1853 the state legislature had authorized the purchase of 778 acres—later expanded to 843—stretching along the spine of the island between Fifth and Eighth Avenues.²⁰ Work on the park began in earnest in 1857 and within a year portions had been opened to the public. The value of Upper East Side real estate, already on the rise following the opening of horsecar routes to Lower Manhattan earlier in the decade, continued to escalate sharply as Central Park neared completion.²¹

*The Post Civil War Real Estate Boom and the Residential Development of the Upper East Side Historic District Extension*²²

Even with the optimism engendered in the mid 1850s by these improvement projects, it would still take another two decades for significant building activity to envelop the Upper East Side. During this time New York City, and the nation at large, suffered through two major economic depressions and the tribulations of the Civil War. The Panic of 1857—sparked by the failure of the Ohio Life Insurance and Trust Company and other businesses that had engaged too freely in railroad and stock market speculation—brought about the first major interruption to the city's northward growth since the 1830s.²³ With thirty to forty thousand laborers out of work and even the wealthiest citizens questioning their financial stability, construction came to a virtual standstill throughout New York. The city's recovery from the Panic of 1857 was relatively quick but was also short lived. The outbreak of the Civil War and the subsequent repudiation of southern debt to New York businesses plunged the economy into another period of depression. Real estate activity again lurched to a halt, with fewer than 500 buildings completed in 1861—substantially down from the several thousand that had been finished most every year of the 1850s prior to the panic.²⁴

While the Civil War had a prolonged chilling effect on the city's building trades, it proved to be a major boon to the New York economy in general. War contracts greatly enriched its burgeoning manufacturing sector and the closure of the Mississippi River during the conflict solidified the port's preeminence in national and international trade.²⁵ By the time hostilities were brought to an end in 1865, New York had entered into a period of unprecedented prosperity. Much of the city's new wealth soon found an outlet in the speculative real estate market. Some of this money eventually was funneled into actual building projects, especially as the city pushed northward past 42nd Street. Sisters Mary Mason Jones and Rebecca Colford Jones helped open up Fifth Avenue immediately south of Central Park for fashionable development when they commissioned two sets of imposing row houses in 1867 and 1869. Other impressive mansions of the well-to-do soon appeared along the avenue, while the surrounding side streets

²⁰ An earlier proposal was for a 150-acre site known as Jones' Woods, which was located immediately to the east of the historic district extension stretching between East 66th and East 75th Street from Third Avenue to the East River.

²¹ Burrows and Wallace, 795.

²² Information in this section is based on the following sources: Burrows and Wallace; *History of Real Estate*; Lockwood, *Bricks and Brownstone...*; Lockwood, *Manhattan Moves...*; Stern, Mellins and Fishman; Stern, Gilmartin and Massengale; Stokes.

²³ Lockwood, *Manhattan Moves...*, 233-5; Burrow & Wallace, 842-44.

²⁴ Lockwood, *Manhattan Moves...*, 257.

²⁵ For a full discussion of the effect of the Civil War on New York City's economy, see Burrows & Wallace, 872-876.

were built up with trim Italianate-style dwellings for the prosperous middle class. There was plenty of real estate activity north of 59th Street too. The sale of buildings lots increased at an exponential rate and property values rose to unprecedented levels. Yet little actual construction took place above the southern edge of the park. As a commenter noted several years later, “the peculiarity of this great speculative craze was that it was almost entirely restricted to dealing in lots—vacant property—lying east and west and north of Central Park.”²⁶

This speculative boom was predicated in large part on the belief that rapid transit, of one form or the other, would soon make the farthest reaches of Upper Manhattan easily accessible to the business districts clustered to the south. The horsecars routes that had been extended into the area during the 1850s were well used but were clearly insufficient to carry the ridership of a truly urbanized Upper East Side. An impressive number of solutions to the problem were advanced during this period; an early history of real estate in New York lists such schemes as “the Arcade Railroad, the New York Central Underground Railroad, the Through-the-block plan, the Swan three-tier road, the Gilbert Elevated Railway, [and] the Beach Pneumatic Transit road.”²⁷ None, however, gained much traction and the dream of bringing rapid transportation to the Upper East Side remained unfulfilled for another decade.²⁸

The frenzied trading of vacant lots in Upper Manhattan during the late 1860s and early 1870s was also partially a consequence of the promise of sweeping public improvements—particularly following the rise to power of “Boss” William Tweed and the Tammany Hall Democrats. Their sweep of state elections in 1869 and subsequent rewriting of New York City’s charter in 1870 helped focus government improvement projects on the Upper East Side, where Tammany insiders had significant investments in real estate. Tweed, acting as commissioner of the Department of Public Works, soon had an army of workers laying out a coordinated network of water, sewer, and gas pipes; miles of streets were also opened, laid with the best macadamized paving. The City also closed Hamilton Square during this period and extended Lexington Avenue northward from East 66th Street to Harlem.²⁹

It was during this period that a discernable real estate “industry” emerged in New York to systematize the city’s urban development and focus—it was hoped—the wild tides of speculation into something more productive. An act passed by the state legislature in 1862 created the municipal Department of Buildings and mandated the first set of standards for building construction; by 1865 the department had begun keeping records on every structure erected in Manhattan and in 1867 the first tenement house laws were implemented. Local landowners soon established advocacy groups to petition for public improvements, favorable ordinances and laws, and lower taxes. The East Side Association was founded in 1867 with the express object of promoting “the general welfare of the City lying north of Fifty-ninth-street and east of the Central Park.”³⁰ While less famous than William Martin’s powerful West Side Association, the

²⁶ *History of Real Estate*, 59.

²⁷ *Ibid.*, 54.

²⁸ Alfred Beach was able to install a block-long segment of his experimental pneumatic tubing near City Hall in 1870, while Charles T. Harvey erected a working elevated line along a half-mile stretch of Greenwich Street in 1868. The Beach pneumatic line was soon abandoned altogether; Harvey’s line, after several company reorganizations and technical refinements, did achieve commercial success later in 1870s. Burrows & Wallace, 932.

²⁹ Hamilton Square west of Fourth (Park) Avenue was closed in 1867, while the section to the east was closed in 1868. Stokes 5, 1927 and 1932.

³⁰ “Minor Topics,” *New York Times*, March 16, 1867, 4.

east side group was more successful in gaining immediate attention for its neighborhood. The comprehensive *Real Estate Record and Builders' Guide* also began publication in 1868, allowing developers to keep track of the changing market like never before.

Although the vast majority of real estate transactions on the Upper East Side at this time involved the sale of vacant lots, a few intrepid developers did begin to erect speculative row houses in anticipation of the eventual arrival of vast numbers of residents. Within the boundaries of the historic district extension, a group of seven Italianate-style brownstone-fronted residences were constructed at 132 to 144 East 65th Street in 1870-71 for the building firm of John and George Ruddell. While a number of the dwellings were subsequently altered in the early 20th century and one demolished outright, those at nos. 136, 138, and 142 retain much of their historic appearance. 144 East 74th Street, designed by John G. Prague for Warren Beeman and now much altered, was also erected at this time as part of a row of 28 houses extending along the south side of East 74th Street on either side of Lexington Avenue.³¹

The speculative real estate bubble finally burst in the Panic of 1873, triggered by the failure of Jay Cooke & Co. and the suspension of the Union Trust Co. A prolonged economic depression—one lasting much longer than that following the Panic of 1857 or during the early years of the Civil War—soon set in. What little construction activity there was on the Upper East Side once again came to a standstill and land values dropped precipitously.³² Fully half of the city's developers were put out of business, “swept out of sight [by the] momentous and unprecedented crisis.”³³

The city's economy did not recover until the end of the decade, but when it finally did conditions were at last favorable for the actual development of the Upper East Side. The price of both land and building materials remained low, financing was becoming increasingly available, and the rapidly growing population was again pushing the northern boundaries of the urbanized city northward. Most important by far, however, was the erection of elevated railroads into the area during the late 1870s.³⁴ Construction of the Third Avenue line began in November 1877 and its was opened to Harlem by December 1878, while work on the Second Avenue elevated began in February of 1879 and was finished by August 1880.

Scores of brownstone fronted row houses were soon in the process of construction throughout the Upper East Side. In 1878 the *New York Times* claimed, “the choicest field for immediate operation lies between Sixty-third and Seventy-ninth streets, Fifth and Lexington avenues. From present appearances this area will, before two years, be solidly built over with brown-stone houses.”³⁵ Fifth Avenue remained reserved for the city's wealthiest citizens, while the area between Madison and Third Avenues was settled with prosperous middle-class families—although the noxious New York and Harlem Railroad continued to operate along Fourth Avenue,

³¹ A number of the other houses within this row are located within the existing Upper East Side Historic District and retain many of their original Italianate-style details.

³² Lots that had sold for \$35,000 prior to 1873 now brought \$11,500, and somewhat less desirable lots brought \$6,000 to \$8,000. Fifth Avenue property that had brought \$75,000 to \$100,000 were sold for \$25,000 to \$40,000. *History of Real Estate*, 71.

³³ *Real Estate Records and Builders' Guide* 1875, as quoted in Burrows & Wallace, 1022.

³⁴ “The elevated roads...played so important a part, one might almost say the capital part, in the revived activity in real estate during 1879-80 and the years following.” *History of Real Estate*, 77. See also, “Fruits of Rapid Transit,” *New York Times*, April 1, 1879, 4.

³⁵ “Up-Town Real Estate,” *New York Times*, October 27, 1878, 6.

delaying the construction of high-class residences on the adjoining lots for a number of years. The blocks east of Third Avenue were filled almost uniformly with larger tenement buildings. By the mid 1880s the Upper East Side had been all but completely built over. The city's long-held belief that the area would become an integrated urban neighborhood had finally come to fruition.

A significant number of row houses erected during this accelerated period of construction remain within the boundaries of the historic district extension. In 1877 developer William H. McCarthy put up seven single-family dwellings on the east side of Lexington Avenue, including no. 1055, which retains much of its original detailing. The five houses at 856 to 864 Lexington Avenue were commissioned by William P. and Ambrose M. Parsons in 1878; they clearly display the growing tendency of builders to reduce the width of each property to less than 20 feet while retaining floor space by adding a fourth story. John Hodge built up the entire block front on the east side of Lexington Avenue between East 64th and East 65th Street in 1880-81, with eight of the 12 structures remaining largely intact; the six houses at 1012 to 1022 Lexington Avenue were also completed in 1881 for James Judge. Additional groups were erected in 1882 on the side streets at 145 to 151 East 72nd Street and 157 to 161 East 75th Street. A set of tenement houses, the only example of the type within the historic district extension, were erected at 1057 and 1059 Lexington Avenue in 1884-85 just as this period of development was winding down.

*Early 20th Century Development of the Upper East Side Historic District Extension*³⁶

By the turn-of-the-century, the Upper East Side of Manhattan, north of 59th Street and east of Central Park, had become the most fashionable residential address for wealthy New Yorkers. The desirability of Lexington Avenue, however, was lessened by its relative proximity to the Third Avenue elevated, resulting in lower real estate prices and a higher density of row houses and tenements along that thoroughfare.³⁷ The lower value of the blocks east of Lexington Avenue was also conducive to the construction of stables and carriage houses in the period beginning in 1890 and ending around the time of World War I. These blocks were convenient to the east side mansions but not so close that the noises and smells would be a disturbance. As automobiles began to replace carriages as the primary means of transportation for the wealthy in the early 20th century, many of the stables, built in the popular styles of the time, were converted to automobile garages. The 1902 Arts-and-Crafts style "automobile stables" that resulted from

³⁶ Information in this section is taken from the following sources: "Automobile Stables," *The Horseless Age* Vol. 9 No. 5 (January 15, 1902) 144; Claudia Cooney and Carey Jones, AKRF, Inc., *Upper East Side Historic District (Boundary Increase and Additional Documentation), National Register of Historic Places Registration Form* (New York: National Park Service, 2005), 4 (of section 7); Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009), 2-10, 12-16, 70, 109; "East Side Suites Leased," *New York Times*, September 19, 1926, RE1; LPC, *130-134 East 67th Street Apartment Building Designation Report (LP-1057)* (New York: City of New York, 1980), 1; LPC, *161 East 73rd Street Building Designation Report (LP-1058)* (New York: City of New York, 1980), prepared by Andrew S. Dolkart, 1-2; LPC, *Audubon Park Historic District Designation Report (LP-2335)* (New York: City of New York, 2009), prepared by Jennifer L. Most, 9, 17; LPC, *Hardenbergh/Rhineland Historic District Designation Report (LP-1985)* (New York: City of New York, 1998), prepared by Jay Shockley, 2-3; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 9-13; "Many Changes on Lexington Avenue," *New York Times*, December 23, 1923, RE2; "Real Estate Prospects on Lexington Avenue," *Real Estate Record and Builders' Guide* (August 3, 1912) 197-98; Alfred H. Taylor, "Profit in Altering Old Dwellings," *Real Estate Record and Builders' Guide* (December 19, 1908) 1199; U.S. Census (1920, 1930); "Why Lexington Avenue is Waiting," *Real Estate Record and Builders' Guide* (July 18, 1914) 92.

³⁷ LPC, *Hardenbergh/Rhineland...*, 2.

the conversion of the row houses at 168 to 176 East 75th Street are an innovative example of this trend and among the first dedicated automobile structures created in the city.³⁸ The 1909 conversion of the row houses at 1032 and 1034 Lexington Avenue into garage structures can also be considered part of this movement.

As rising land costs and other economic factors around the turn of the century made it increasingly difficult to maintain a private residence in Manhattan, many wealthy New Yorkers sold their homes and moved into apartment buildings. Multiple dwellings, or “tenements”, had become the standard mode of housing for the majority of Manhattan’s residents starting in the 1870s. The upper classes, however, long resisted the concept of shared habitation, due largely to its association with the conditions of the tenements occupied by the city’s immigrant poor, which were plagued by overcrowding and inadequate light, air, and sanitary facilities. By the end of the century, stronger and better-enforced housing laws and advancements in the design and construction of multiple dwellings began to sway upper class opinions on apartment living. Technological innovations, such as the introduction of electricity, which allowed apartment house builders to replace expensive and cumbersome hydraulic elevators with cheaper, faster, and more compact electrical units, made taller buildings more feasible and desirable. The financial success of large-scale luxury apartment houses such as the Dakota (1880-84, 1 West 72nd Street, a designated New York City Landmark), also helped increase acceptance of apartment living. These factors, combined with the desire to live in a fashionable neighborhood, helped fuel the demand for high quality apartment buildings on the Upper East Side.

Though only a handful of luxury apartment buildings were built west of Lexington Avenue prior to 1910, by the second decade of the century, Fifth, Madison and Park Avenues were rapidly developing with this type of construction. Lexington Avenue, however, lagged behind its counterparts to the west, even after commencement of construction of the Interborough Rapid Transit (IRT) Company’s Lexington Avenue subway line (now the 4/5/6) in 1911, a traditional impetus for development in other parts of the city. Aside from the apartment buildings at 993-999 Lexington Avenue in 1913 and 1004-1010 Lexington Avenue in 1916, few large residential projects were undertaken during the second decade of the 20th century within the boundaries of the historic district extension. Commercial construction along Lexington Avenue also lagged during this period. Notwithstanding a hotel and saloon at a converted row house at 1055 Lexington Avenue whose presence dates to c. 1896, and construction of the corner tenement at 1057 Lexington Avenue in 1884-85 with a store, businesses along or adjacent to the boulevard were mostly limited to stores and offices that occupied the altered first- and second-story spaces of existing row houses and tenements. The row house at 1043 Lexington Avenue, for example, was converted into lower-story stores and offices and upper-story bachelor apartments in 1911, while the automobile stable at 172 East 65th Street appears to have housed an embroidery business as early as 1912.

The delay in development along Lexington Avenue can plausibly be attributed to the tendency, since the Panic of 1907, for investors to hold back until conditions were more secure. With the opening of the 51st, 59th, 68th and 77th Street stations of the IRT Lexington Avenue subway in July 1918 and the Lexington Avenue/59th Street station of the Brooklyn-Manhattan Transit (BMT) Company’s Broadway line (now the N/R/W) in March 1920 came an increase in demand for the kind of large-scale residential development already present along the

³⁸ “Automobile Stables,” 144.

thoroughfares west of Lexington Avenue, an increase that was further facilitated by a severe post-World War I housing shortage. By 1923, the *New York Times* was already commenting that a transformation “very similar to that which has made Park Avenue within recent years the most magnificent apartment house thoroughfare in the world” was imminent and that:

Judging from the recent operations and the plans already proposed for several additional apartment structures in the near future, Lexington Avenue is not only going to rival Madison Avenue as a choice apartment house thoroughfare, but may even outstrip that avenue in the number and general excellence of its modern multi-family houses.³⁹

Between 1922 and 1929, 16 large apartment houses were constructed along or adjacent to Lexington Avenue within the boundaries of the historic district extension. These buildings, ranging in height from nine to 15 stories, replaced scores of older, aging row houses and tenements previously constructed along both sides of the boulevard.

Several of the apartment buildings constructed within the historic district extension during the 1920s were either built as cooperatives or later converted into cooperative apartments. The idea of the cooperative apartment in New York City, an arrangement where tenants hold shares of a corporation that owns and manages a property, seems to date to around 1880. It was the success of William J. Taylor’s cooperative projects on Manhattan’s Upper East and Upper West Sides in the early 1900s, however, which finally popularized the housing type. Among other things, Taylor’s projects seemed to encourage a higher standard of design and construction than wholly speculative endeavors in the same parts of the city. Cooperative developments had the added benefit of eliminating much of the speculative risk associated with large-scale apartment construction, since developer’s costs were met by the founding members of the cooperative. At least seven of the apartment buildings within the historic district extension were built as cooperative houses, including 1019-1029 Lexington Avenue (1924), 158-162 East 62nd Street (1927-28) and 141 East 72nd Street (1923-24).⁴⁰ In the years following World War I, unfavorable conditions caused by inadequate enforcement of the Tenement House Law and the opportunism of real estate interests fostered a tenant syndicate movement that brought about the conversion into cooperatives of numerous large rental buildings in Manhattan and in Brooklyn.⁴¹ Although not initially constructed as such, 1033-1041 Lexington Avenue (1922) appears to have been converted into a cooperative apartment in 1928. Other apartment houses within the historic district extension became cooperatives much later, such as 125 East 63rd Street (1922), which became cooperative in 1958, 826-842 Lexington Avenue (1928), which became cooperative in the late 1970s/early 1980s, and 153-157 East 73rd Street (1923), which became cooperative in 1988. The first instance of a cooperative conversion within the historic district extension, however, was the adaptation of the two row houses at 157 and 159 East 75th Street into a single cooperative apartment building in 1920, one of the earliest such conversions on record.

³⁹ “Many Changes...,” RE2.

⁴⁰ Advertisements appearing in the *New York Times* indicate that the Joint-Ownership Construction Company, Inc. of Frederic Culver was responsible for the development work of the building at 141 East 72nd Street. Culver had helped refine a model of cooperative apartment house ownership called the “Culver Plan,” which he utilized in this and other projects. His firm was particularly busy during the 1920s, when it erected numerous apartment houses on the Upper East Side and throughout Greater New York City.

⁴¹ LPC, *Audubon Park...*, 17.

The completion of the subway and subsequent apartment house boom in the second decade of the 20th century brought about a corresponding increase in demand for stores and other services along Lexington Avenue. Builders had long-ago realized that the intrusion of certain types of small businesses along otherwise residential thoroughfares did not negatively impact rental values of nearby properties or of the apartments located above.⁴² Most of the large apartment houses within the historic district extension were designed with ample first-story commercial space along Lexington Avenue. The number of first- and second-story alterations to row houses and tenements, both along and adjacent to Lexington Avenue, also intensified during this time. In some cases, lower-story extensions were built to accommodate stores, as at 144 East 74th Street, altered in 1925, or the houses at 856 to 864 Lexington Avenue, also altered during this period. In a few cases, buildings received entirely new facades to accommodate new residential and commercial uses, such as the row houses at 1049 and 1053 Lexington Avenue, altered in 1929 and 1928, respectively. Two wholly new commercial buildings were also constructed within the historic district extension during this time, the two-story “taxpayers” at 142 East 74th Street, built in 1923, and 1051 Lexington Avenue, built in 1928.⁴³ The five-story structure at 841 Lexington Avenue was speculatively constructed in 1929 and was intended to serve as a commercial structure with residential space for two families.

At the same time apartment-house living was gaining acceptance, the city’s older brownstone-front row houses were falling out of fashion with wealthy New Yorkers and sliding into disrepair. The popular and architectural presses of the day reviled Manhattan’s vast stock of brownstone-front row houses and tenements as “monstrosities” to be identified with “the barbaric days of the city.”⁴⁴ These older structures were also, for the most part, technologically obsolete with primitive plumbing and inadequate or nonexistent heating and electricity. To make matters worse, many of the city’s most fashionable row house districts, such as the area of Midtown east of Fifth Avenue, were rapidly being overcome by commercial incursions after the turn of the century. For wealthy New Yorkers who still preferred to live in single-family homes within Manhattan, soaring land prices and the post-World War I housing shortage left few options for relocation. Despite their aging housing stock, older row house districts such as Gramercy Park, Murray Hill, and the Upper East Side east of Lexington Avenue underwent a resurgence during this time, having retained their appeal by being close to both the city’s business and entertainment centers.⁴⁵ Individual row houses were made fashionable again through the removal of stoops, cornices, and projecting masonry details (such as lintels and sills) and the application of stucco coats, which were often tinted or textured. 161 East 75th Street, for example, was “modernized” in 1926 following this basic model. On occasion, a completely new facade in a contemporary style would be installed, such as the Colonial Revival style front erected at 151 East 74th Street in 1923. In one case within the historic district extension, two older row houses were demolished for the construction of an entirely new single-family home, 144-146 East 65th Street, completed in 1924.

⁴² Taylor, “Profit in Altering...”

⁴³ The term “taxpayer” refers to a building constructed for the purpose of producing a return that is only enough to cover real estate taxes on the property.

⁴⁴ Dolkart, *The Row House...*, 15.

⁴⁵ Advertisements for apartment houses during this era also often focused on the convenient location of the apartment houses to business, cultural, and shopping districts.

New construction and whole-scale rehabilitations of row houses were cost-prohibitive for all but the wealthiest of home owners. The altered blocks east of Lexington Avenue consequently became one of the most fashionable districts in Manhattan during the 1920s. Many of the area's new residents were well known New Yorkers or the children of the previous generation of wealthy New Yorkers. This point is probably best illustrated by the change in occupancy that occurred at 161 East 75th Street from the 1920s to the 1930s. According to U.S. Census records, the tenement at 161 East 75th Street was occupied by several working class tenants in 1920, including a tinsmith, school teacher, salesman and chauffer. In 1930, following the house's modernization, the same structure appears to have been converted into a single-family home, occupied by Archibald Roosevelt, son of President Theodore Roosevelt, who lived there with his wife Grace, their four children, and several servants. Captain Kermit Roosevelt, another of President Theodore Roosevelt's sons, owned and occupied, from 1919 to 1920, the nearby home at 151 East 74th Street, with his wife Belle, their four children, and several servants. In 1923, the year that home received a new Colonial Revival style facade, it was sold to Raoul H. Fleischmann, notable as publisher and co-founder of *The New Yorker* magazine.

By the late 1920s, the post-World War I housing shortage had largely abated, slowing the number of row house rehabilitations within the Upper East Side historic district extension and other parts of the city. The last whole-scale rehabilitation of a row house within the historic district extension occurred at 142 East 65th Street in 1961, several decades after the last previously recorded alteration of this kind in the late 1920s. While the new facade brought the house more in line with the appearance and character of other altered houses of the row, its Colonial Revival style detailing came at a time when many home owners were interested in restoring original architectural elements to mid-19th and early 20th-century row houses, not in modernizing them in the fashion of earlier decades.⁴⁶ In 1934, the last new apartment house was constructed within the historic district extension, a six-story Colonial Revival style building located at 113-115 East 72nd Street. The only institutional structure constructed within the historic district extension during the 20th century was the St. Jean Baptise School, a large Renaissance Revival style building constructed in 1925-26 at 163-173 East 75th Street for the Church of St. Jean Baptiste (1910-13, 1067-1071 Lexington Avenue, a designated New York City Landmark).⁴⁷

*Architecture of the Upper East Side Historic District Extension in the 19th Century*⁴⁸

The development of the Upper East Side was largely a direct result of the arrival of public transportation to area—first the elevated trains in the late 1870s and then the subway in 1918—and the buildings within the historic district extension are reflective of these two periods both in their architectural styles and typologies. The first wave of construction in the area consisted almost entirely of long rows of single-family dwellings erected on speculation by professional real estate developers. The earliest extant examples in the historic district extension display elements of the Italianate style of architecture that was popular from about 1840 through

⁴⁶ Dolkart, *The Row House...*, 2-3.

⁴⁷ St. Jean Baptiste Church was constructed in 1910-13 on an adjacent lot to the north, fronting on East 76th Street, for the French Canadian community in New York.

⁴⁸ Portions of this section are adapted from LPC, *Prospect Heights Historic District Extension Designation Report (LP-2314)* (New York: City of New York, 2009), essay by Cynthia Danza. Information in this section is based on the following sources: Lockwood, *Bricks and Brownstone...*

1870. These dwellings were typically characterized by elaborate projecting ornament with an emphasis on repetitive forms; high stoops with elaborate cast-iron handrails, balusters, fences and newels; deeply recessed doorways with heavy protruding door hoods and console brackets; round-headed double-leaf doors with heavily molded arched panels; large double-hung windows; heavy, projecting stone window lintels and sills; and heavy, projecting cornices, embellished with moldings and supported by rectangular or scroll-shaped brackets. The row of dwellings at 132 to 144 East 65th Street, erected in 1870-71 and designed by architect Frederick S. Barus, once possessed many of these typical elements of the Italianate style. While several have undergone extensive alterations, nos. 136, 138, and 142 retain their original three-story projecting bay windows and galvanized iron cornices with scrolled brackets.

Building activity began in earnest on the Upper East Side in the late 1870s following the opening of the elevated trains along Second and Third Avenues. By this time the muscular neo-Grec style had eclipsed the rounder, more ornate Italianate style in popular favor and the vast majority of the row houses erected in the area display elements of this mode of architecture. Popular into the 1890s, the neo-Grec style is characterized by extremely stylized, classical details, angular forms, and incised detailing formed by mechanical stone cutting; high stoops with massive, heavy, angular cast-iron handrails, fences and newels; massive door hoods and enframements with angular decorative elements resting on stylized brackets; double-leaf wood entrance doors with angular ornament; stylized, angular incised window surrounds; projecting angular bays; and projecting cornices resting on angular brackets.

While row houses designed in the neo-Grec and Italianate styles share a similar general configuration—with flat brownstone fronts punctuated by heavy window and door enframements, and topped with a deeply projecting bracketed cornice—they differ greatly in the execution of their ornamental detailing. The neo-Grec tends towards a more rectilinear aesthetic, forgoing scrolled consoles and segmental-arched entrances and windows in favor of angular brackets and squared-off openings. Gone too were the decorative motifs taken directly from nature such as the acanthus leaves that grace the facades of many Italianate houses. In their place the neo-Grec style made widespread use of abstracted, often incised, detailing created by mechanical planers and routers. This new way of producing architectural elements was considerably cheaper than the hand-carving required of the Italianate style, and was also believed to better reflect the values of an increasingly industrial society.⁴⁹

Another significant factor in determining the look of the speculative row houses within the historic district extension was the rapidly increasing price of building lots.⁵⁰ In the early 19th century, when land was relatively inexpensive, the typical urban dwelling was 25—and in some cases up to 30—feet wide. As property values rose during the real estate boom of the 1850s and again in the post-Civil War speculative bubble, houses became narrower in order to keep their costs down; by the 1870s, when construction activity began in earnest on the Upper East Side, it was not unusual to find buildings of only 16 feet in width. At the same time, developers sought to maintain the spacious feeling of the earlier dwellings by increasing ceiling heights and often adding a fourth story. The resulting dimensions were somewhat awkward, with building facades that were up to three times as tall as they were wide. The five houses at 856 to 866 Lexington Avenue, for example, each occupy lots with frontages of only 16 feet, and are four stories high and just two bays wide. While these problems of proportion were well documented in the popular press of the period, they were not a major source of consternation as architects and their

⁴⁹ See Lockwood, *Bricks and Brownstone...*, 227-28 for a full discussion of the neo-Grec style.

⁵⁰ *Ibid.*, 143-46.

clients increasingly concerned themselves with the design of monumental streetscapes rather than with individual building.

Although all of the surviving row houses within the historic district extensions have undergone extensive alterations to their basement and parlor floors—especially following the opening of the Lexington Avenue subway in 1918—many retain the bulk of their original detailing on the upper stories, particularly the heavy window enframements and projecting cornices. The rows at 841 to 857 and 856 to 864 Lexington Avenue, as well as the group at 145 to 151 East 72nd Street, all display traces of the monumental streetscape, with regularly arranged window openings and uniform cornice lines. The six houses at 1012 to 1022 Lexington Avenue also retain much of their historic neo-Grec ornamentation, although they are more varied in their architectural treatment with an alternating pattern of two- and three-bay-wide facades—reflective perhaps of the growing trend toward individuality in row house design that began to manifest itself in the 1880s.

*Architecture of the Upper East Side Historic District Extension in the 20th Century*⁵¹

By the turn of the century, buildings of nine stories or greater were required by the municipal fire code to be fireproof and were thus more expensive to construct. Builders were often more willing to invest extra capital on such buildings in order to make them more attractive to residents who could afford the higher rents needed to offset the increased costs, while also utilizing prefabricated and less expensive materials, such as terra cotta, wherever possible. Apartment interiors were generally arranged into suites that allowed for a separation of public and private rooms. The 19 large apartment houses within the Upper East Side Historic District Extension, constructed between 1913 and 1934 and ranging in height from nine to 15 stories, were marketed as high quality addresses for upper class tenants conveniently located near the business and cultural centers of the city. Among the architects who designed buildings within the historic district are several local firms well-known for their work on apartment houses, including Schwartz & Gross, George F. Pelham, Cross & Cross and Rouse & Goldstone. Schwartz & Gross and Rouse & Goldstone are each credited with having designed the greatest number of buildings within the historic district extension, totaling four large apartment houses each.⁵² Many of the building companies that erected the apartment houses within the historic district extension, such as those headed by Alexander Tishman, Abraham Bricken, Edgar A. Levy, and the Starrett Brothers, were already well known for having built other large-scale projects throughout the city, where they had collaborated with many of the aforementioned architects.

The advent of the tall, luxury apartment house after the turn of the century permanently changed the architectural character of the Upper East Side. The neo-Italian Renaissance style apartment house at 998 Fifth Avenue (a designated New York City Landmark) designed by the firm of McKim, Mead & White in 1910-12 set a stylistic trend for the apartment that continued into the 1920s. Following the lead of McKim, Mead & White, the designs of the era frequently employed the forms and details of Renaissance architecture as applied to tall buildings. The

⁵¹ Information in this section is taken from the following sources: Cooney and Jones; Dolkart, *The Row House...*, 12-14, 24-29, 45-47; “East Side Sales of Town Houses,” *New York Times*, April 29, 1948, 39; LPC, *Audubon Park...*, 15-16, 39; Taylor, “Profit in Altering...”; Alfred H. Taylor, “Reconstructed Business House Fronts in New York,” *Architectural Record* Vol. 16 (July 1904), 13-25.

⁵² Schwartz & Gross are also responsible for the original design of the two-story commercial building at 1051 Lexington Avenue (1928, altered 1945), and for the elaborate marquee installed at 1055 Lexington Avenue in 1926.

Renaissance Revival style buildings of the historic district extension share common features including tri-partite vertical composition, distinct horizontal divisions emphasized by decorative masonry or terra-cotta banding, projecting molded cornices, and ornamental details derived from Ancient Greek and Roman architecture. 152 East 72nd Street (1923) and 1036-38 Lexington Avenue (1924) are examples of Renaissance Revival style apartment houses constructed within the historic district extension. The School of St. Jean Baptiste is also constructed in the Renaissance Revival style. The Colonial Revival style, which had been growing in popularity in the United States since the Centennial Exposition of 1876, was also widely used for large apartment houses during the 1920s and was employed throughout the historic district extension. Features common to the Colonial Revival style as applied to the large apartment buildings in the historic district extension include red brick laid in a Flemish bond, round-arched door or window openings containing fanlights, and ornamental details including rosettes, ellipses, garlands, and egg-and-dart molding. 164-172 East 72nd Street (1924) and 141 East 72nd Street (1923) are examples of Colonial Revival style apartment houses constructed within the historic district extension. The apartment building at 158 East 72nd Street, designed by architects Taylor & Levi with Kenneth M. Murchison in 1927, is the only structure designed in the Italian Romanesque Revival style within the historic district extension. This building features a facade of brown brick, round-arched openings flanked by marble columns, and a scalloped brick parapet ornamented by elliptical openings.

Notwithstanding the first-story storefronts of the large apartment houses, very few buildings within the historic district extension were constructed specifically for commercial purposes.⁵³ The first and second stories of row houses and tenements were more commonly retrofitted with stores and offices to meet the commercial needs of the neighborhood. Within the historic district extension, commercial alterations to row houses followed the same basic model popular throughout Manhattan, which aimed for insertion of the largest possible storefront for the least expenditure. This method was already well-established along many other of Manhattan's rapidly commercializing, previously residential thoroughfares. As early as 1904, it was noted in the *Architectural Record* that "in the Borough of Manhattan, there are annually more buildings reconstructed for various [business-related] purposes than there are new buildings built."⁵⁴ The alterations were commonly performed on a piecemeal basis and were mostly utilitarian in nature. Stoops were generally removed since "for every step above or below [ground] level the rental value [was] decreased accordingly." The article goes on to note that the changes often resulted in well-designed homes that appear to be "held up by the plate glass show windows." In some cases, lower-story extensions were built to accommodate stores, as at 144 East 74th Street, altered in 1925, or the houses at 856 to 864 Lexington Avenue, also altered during this period. The installation of the elaborate metal marquee with acanthus leaf cresting at 1055 Lexington Avenue in 1926 by well-known apartment house architects Schwartz & Gross is one of the more ornate alterations from this era. In a few cases, buildings received entirely new facades to accommodate new residential and commercial uses, such as the Colonial Revival style fronts installed at 1049 and 1053 Lexington Avenue, added in 1929 and 1928, respectively. While the buildings in the historic district extension may not have been originally intended for commercial use, they have

⁵³ Within the historic district extension, only the two-story Colonial Revival style building at 142 East 74th Street (1923) and the altered two-story building at 1051 Lexington Avenue (1928) were designed specifically, and only, for commercial use.

⁵⁴ Taylor, "Profit in Altering..."

proven to be well-suited for this purpose. The existing commercial storefronts continue to be an important factor in creating the special character of Lexington Avenue.

For wealthy New Yorkers who preferred single-family homes to luxury apartments, the whole-scale rehabilitation of aging row houses was the best alternative in the post-World War I era where rapidly increasing land prices coupled with a severe housing shortage made the purchase of land for new home construction within Manhattan untenable (*see Early 20th Century Development*). Prolific New York row house designer Samuel Edson Gage performed some of the earliest row house alterations within the historic district extension soon after the turn-of-the-century, including the removal of the stoop, introduction of primary entry at the basement level, and installation of a projecting oriel window at 151 East 72nd Street in 1905. Gage performed similar work on the house at 138 East 65th Street in 1906. Architect Frederick Sterner has also been identified as a pioneer of the movement to modernize Manhattan's aging row houses.⁵⁵ In 1908 Sterner transformed his Gramercy Park house at 139 East 19th Street (a designated New York City Landmark) by demolishing the original stoop, creating basement-level entry, removing the cornice, and adding a textured stucco coat, among other exterior changes. Sterner also implemented extensive interior upgrades creating, in the words of one architecture critic, "a silk purse out of a sow's ear."⁵⁶ Sterner went on to use this same approach in the redesign of a number of row houses near his Gramercy Park neighborhood and, between 1914 and 1919, several houses on the south side of East 63rd Street between Lexington and Third Avenues (mostly altered or demolished).

Sterner's various projects were widely publicized and, by the 1920s, local architects had begun to rehabilitate hundreds of deteriorating row houses following the same general model – including removing original stoops, cornices, and projecting masonry details (such as lintels and sills), and applying stucco coats, which were often tinted or textured.⁵⁷ Occasionally the new elevations would be further enlivened by the addition of multi-paned windows, flower boxes, decorative ironwork or other ornamental details. Probably the most significant row house rehabilitation within the historic district extension is Sterner's own 1921 redesign of 866 Lexington Avenue, which featured striking raised pargetry. The row houses at 140 East 65th Street, altered in 1925, and at 161 East 75th Street, altered in 1926, were also rehabilitated in this basic fashion, though much more simply. Another popular technique for the rehabilitation of older row houses was the application of brick facing, such as occurred at 136 East 65th Street in 1922, or the introduction of an entirely new facade, often in the Colonial Revival style, such as occurred at 134 East 65th Street in 1919. Since new construction and whole-scale rehabilitations were generally cost-prohibitive for all but the wealthiest of home owners, the resulting buildings were mostly of a high quality of design. The single-family home erected at 144-146 East 65th Street in 1924, for example, was later referred to in the *New York Times* as "one of the finest town houses on the East Side."⁵⁸ Also striking is the redesign of 132 East 65th Street in 1922 whose elaborate stucco work is reminiscent of Sterner's own 866 Lexington Avenue. The similarity is probably not coincidental, as the architect, George Schmitt of the decorating firm

⁵⁵ Dolkart, *The Row House...*, 24.

⁵⁶ As quoted in Dolkart, *The Row House...*, 4.

⁵⁷ Stucco was increasing in availability and popularity in the early 20th century as Portland cement companies began marketing premixed stucco. *Ibid.*, 29.

⁵⁸ "East Side ...," 39.

Schmitt Brothers, had worked on previous projects for Sterner. The owner of the home, Lewis Stuyvesant Chanler, was also the brother of one of Sterner's earlier clients.

*Subsequent History of the Upper East Side Historic District Extension*⁵⁹

By the 1930s, the U.S. federal government was entrenched in bail-out efforts designed to assist the struggling building and financial industries affected by the Great Depression. New policies helped encourage city residents to move out of older, aging neighborhoods into the more modern apartment buildings rising in the outer boroughs of the city and into new single-family homes in the suburbs of Westchester County and Long Island. Advertisements for apartment buildings within the historic district extension began to target would-be suburban dwellers by focusing on the advantages of living in Manhattan, close to the city's business and entertainment centers. One 1943 advertisement for the apartment house at 153-157 East 73rd Street lauded the "complete comfort and convenience" of urban living in contrast to "commuting in darkness," the "drafty trains" and the wartime "rationing" allegedly more acutely felt in the suburbs.⁶⁰ In many parts of Manhattan, large apartments became difficult to sell during the post-World War II era, with buildings undergoing interior renovations that included the subdivision of larger units into smaller suites. Within the area of the historic district extension, however, there seems to have been few subdivisions or reconfigurations of apartments, indicating little of the population turnover that affected other parts of the city during this period.

The residential buildings within the historic district extension have also undergone few significant architectural changes since the 1920s. Alterations to storefronts in both apartment buildings and of converted row houses, as necessitated by turnover in commercial tenancy, have generally been more prevalent. Some of the large apartment houses within the historic district extension do retain some historic storefront fabric, including 1019-1029 Lexington Avenue, built in 1924, 844-854 Lexington Avenue, built in 1926-7, and 1040-1054 Lexington Avenue, built in 1928. The two-story commercial structure built in 1923 at 142 East 74th Street, and the second-story commercial details of the converted tenement building at 824 Lexington Avenue, dating to c. 1929, are also largely intact. There have been some losses of notable buildings prior to designation of the historic district extension, including the house at 861-863 Lexington Avenue constructed in 1922 by architect Francis L.V. Hoppin of the firm Hoppin & Koen for his friend, architect and artist J. Stewart Barney, demolished in 2008. A row house at 859 Lexington Avenue, originally constructed in 1880-81 and altered for commercial use in the 1920s and 30s, was also demolished in 2008.

During the 1980s and 90s, an unusual number of antique stores and related business came to be situated along Lexington Avenue within the area of the historic district extension. In 1991, the *New York Times* noted that the five blocks along Lexington Avenue between East 69th and 74th Streets had become "so encrusted with antique shops over the last few years that the look as if they resulted from special zoning."⁶¹ The buildings at 142 East 74th Street and 1049 Lexington Avenue, both contained related businesses during this time. By and large, the antique businesses have since closed or have moved on to new locations.

⁵⁹ Information in this section is taken from the following sources: Cooney and Jones; Display Advertisement, *New York Times*, January 17, 1943, RE2; "Enter My Parlor! Do Buy Something," *New York Times*, January 3, 1991, C3; LPC, *Audubon Park...*, 17-18.

⁶⁰ Display Advertisement, RE2.

⁶¹ "Enter My Parlor!...", C3.

The Upper East Side of Manhattan remains one of the most desirable residential neighborhoods in the city today. Like the area of the immediately adjoining historic district, to which it is inextricably linked architecturally, historically and visually, the historic district extension continues to retain the attractive mix of quality residential construction and commercial conveniences that originally made it one of the most fashionable sections of the city.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Upper East Side Historic District Extension contains buildings and other improvements that have a special character and a special historic and aesthetic interest and value and which represent one of more eras in 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 that, among its important qualities, the Upper East Side Historic District Extension encompasses 74 buildings located in two sections along Lexington Avenue between East 63rd and East 76th Streets; that the historic district extension shares a similar development history and contains buildings of comparable type and character to those of the immediately adjacent Upper East Side Historic District; that the first major period of development occurred during the 1870s when real estate investors commissioned rows of speculative houses in the area; that the opening of elevated rail lines in the 1870s and 1880s helped renew development in the area; that the buildings of the 1870s and 1880s were typically designed in the popular Italianate and neo-Grec styles and were three or four stories in height with raised parlor floors accessed by tall stoops; that architects of the original rowhouses included Frederick S. Barus, Thom & Wilson, John G. Prague and A.B. Ogden, many of whose work also appears in the Upper East Side Historic District; that several handsome rows, including the neo-Grec style houses at 145 to 151 East 72nd Street designed by Sillman & Farnsworth in 1881, have remained largely intact; that the residences at 136 to 142 East 65th Street, designed by Barus in 1870, were originally built in the Italianate style and are the earliest structures erected in the historic district extension; that a second significant period of development occurred in the early 20th century following completion of the IRT Lexington Avenue subway in 1918; that many of the rowhouses were extensively altered and modernized at this time, frequently by well-known architects; that 866 Lexington Avenue, originally part of a larger row, was given a new facade with elaborate raised parterry in 1921 by architect Frederick Sterner; that other dwellings, particularly along Lexington Avenue, received new first- and second-story commercial storefronts during the second decade of the 20th century, including the neo-Grec style houses at 1012 to 1022 Lexington Avenue, originally built in 1880; that other buildings received new facades during the 1920s to accommodate new mixed commercial and residential uses, such as 1049 and 1053 Lexington Avenue; that the historic district extension contains a number of fine apartment houses designed in the Renaissance Revival and Colonial Revival styles in the early 20th century, as apartment house living was becoming fashionable for wealthy New Yorkers; that the 15-story brick Renaissance Revival style building at 993 Lexington Avenue, designed by Schwartz & Gross in 1913 is the earliest apartment building within the historic district extension; that this building replaced a row of four-story residences that had been erected during the first period of development; that the remaining apartment buildings were mostly constructed in the 1920s and were designed by local architectural firms well-known for their work on apartment houses including George F. Pelham, Cross & Cross and Rouse & Goldstone; that other prominent examples of apartment houses within the historic district extension include the Colonial Revival style building at 1017 Lexington Avenue (1922, Cross & Cross) and the Renaissance Revival style building at 844-54 Lexington Avenue (1926-27, Kenneth M. Murchison); and that both the large and small residential structures of the historic district extension, in conjunction with later commercial accommodations, are representative of important trends in the development of the Upper East Side of Manhattan.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Upper East Side Historic District Extension:

AREA I consisting of the property bounded, by a line beginning at the intersection of the southern curblineline of East 75th Street and the eastern curblineline of Lexington Avenue, extending northerly across the roadbed of East 75th Street and along the eastern curblineline of Lexington Avenue to a point formed by its intersection with a line extending westerly from the northern property line of 1061-1065 Lexington Avenue, easterly along said property line and the northern property lines of 157 through 163-173 East 75th Street to the eastern property line of 163-173 East 75th Street, southerly along said property line and across the roadbed to the southern curblineline of East 75th Street, westerly along said curblineline to a point formed by its intersection with a line extending northerly from the eastern property line of 176 East 75th Street, southerly along said property line to the southern property line of 176 East 75th Street, westerly along said property line, the southern property line of 174 East 75th Street, and a portion of the southern property line of 172 East 75th Street to the eastern property line of 151 East 74th Street, southerly along said property line and across the roadbed to the southern curblineline of East 74th Street, westerly along said curblineline to a point formed by its intersection with a line extending northerly from the eastern property line of 144 East 74th Street (aka 1031 Lexington Avenue), southerly along said property line to the northern property line of 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street), easterly along a portion of said property line to the eastern property line of 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street), southerly along said property line to the northern property line of 153-157 East 73rd Street, easterly along a portion of said property line to the eastern property line of 153-157 East 73rd Street, southerly along said property line to the northern curblineline of East 73rd Street, easterly along said curblineline to a point formed by its intersection with a line extending northerly from the eastern property line of 1009-1017 Lexington Avenue (aka 150 East 73rd Street), southerly across the roadbed and along said property line to the northern property line of 153-155 East 72nd Street, easterly along a portion of said property line and along the northern property line of 157 East 72nd Street to the eastern property line of 157 East 72nd Street, southerly along said property line to the northern curblineline of East 72nd Street, westerly along said curblineline to a point formed by its intersection with a line extending northerly from the eastern property line of 164-172 East 72nd Street, southerly across the roadbed and along said property line to the southern property line of 164-172 East 72nd Street, westerly along said property line and a portion of the southern property line of 158-162 East 72nd Street, southerly along a portion of the eastern property line of 158-162 East 72nd Street, westerly along a portion of the southern property line of 158-162 East 72nd Street and along the southern property line of 993-999 Lexington Avenue (aka 150-156 East 72nd Street) to the eastern curblineline of Lexington Avenue, northerly along said curblineline and across the roadbed to the northern curblineline of East 72nd Street, westerly across the roadbed and along the northern curblineline of East 72nd Street to a point formed by its intersection with a line extending southerly from the western property line of 113-115 East 72nd Street, northerly along said property line to the northern property line of 113-115 East 72nd Street, easterly along said property line, the northern property line of 117-123 East 72nd Street, and a portion of the northern property line of 1004-1010 Lexington Avenue (aka 125-139 East 72nd Street) to the western property line of 1012 Lexington Avenue, northerly along said property line, the western property lines of 1014 through 1020 Lexington Avenue, the western property line of 1022 Lexington Avenue (aka 138-140 East 72nd Street), and across the roadbed to the northern curblineline of East 73rd Street,

easterly along said curbline to the western curbline of Lexington Avenue, northerly along said curbline to a point formed by its intersection with a line extending easterly from the southern property line of 1032-1034 Lexington Avenue, westerly along said property line to the western property line of 1032-1034 Lexington Avenue, northerly along said property line to the northern property line of 1032-1034 Lexington Avenue, easterly along a portion of said property line to the western property line of 142 East 74th Street (aka 1034A Lexington Avenue), northerly along said property line to the southern curbline of East 74th Street, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 1036-1038 Lexington Avenue (aka 135-143 East 74th Street), northerly across the roadbed, along said property line, and along a portion of the western property line of 1040-1054 Lexington Avenue (aka 126-130 East 75th Street) to the southern property line of 1040-1054 Lexington Avenue (aka 126-130 East 75th Street), westerly along a portion of said property line to the western property line of 1040-1045 Lexington Avenue (aka 126-130 East 75th Street), northerly along said property line to the southern curbline of East 75th Street, easterly along said curbline and across the roadbed to the point of the beginning.

AREA II consisting of the property bounded by a line beginning at the intersection of the northern curbline of East 63rd Street and the western curbline of Lexington Avenue, extending westerly along the northern curbline of East 63rd Street to a point formed by its intersection with a line extending southerly from the western property line of 125 East 63rd Street, northerly along said property line to the northern property line of 125 East 63rd Street, easterly along said property line to the western property line of 826-842 Lexington Avenue (aka 136 East 64th Street), northerly along a portion of said property line to the southern curbline of East 64th Street, westerly along said curbline to a point formed by its intersection with a line extending southerly from the western property line of 844-854 Lexington Avenue (aka 133-135 East 64th Street), northerly across the roadbed and along said property line to the northern property line of 844-854 Lexington Avenue (aka 133-135 East 64th Street), easterly along a portion of said property line to the western property line 856 Lexington Avenue, northerly along said property line, the western property lines of 858 through 864 Lexington Avenue, and the western property line of 866 Lexington Avenue (aka 130 ½ East 65th Street), across the roadbed to the northern curbline of East 65th Street, easterly along said curbline, across the roadbed, and along said curbline to the point of its intersection with a line extending northerly from the eastern property line of 144-146 East 65th Street, southerly across the roadbed and along said property line to the southern property line of 144-146 East 65th Street, westerly along said property line and the southern property lines of 142 through 132 East 65th Street to the eastern property line of 851 Lexington Avenue, southerly along said property line, the eastern property lines of 843 through 849 Lexington Avenue, and the eastern property line of 841 Lexington Avenue (aka 155-157 East 64th Street) to the northern curbline of East 64th Street, westerly along said curbline and across the roadbed to its intersection with the western curbline of Lexington Avenue, southerly across the roadbed and along said curbline to the point of the beginning.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice Chair

Frederick Bland, Stephen F. Byrns, Diana Chapin, Roberta Brandes Gratz, Christopher Moore,
Roberta Washington, Commissioners

BUILDING PROFILES

EAST 63RD STREET, NOS. 125-137 (NORTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

125 East 63rd Street

Borough of Manhattan Tax Map Block 1398 Lot 10
(Historic Lots 10, 11, 11 ½, 12, 12 ½ and 13)

Date of Construction: 1922 (NB 191-22)

Architect: Sugarman & Hess and A.G. Berger

Original Owner: 125 E 63rd St. Corp

Type: Apartment building

Style: Colonial Revival

Stories: Nine

Material: Brick



History: The apartment building at 125 East 63rd Street, sometimes noted in early advertisements as 125 to 135 East 63rd Street, was designed by architects Sugarman & Hess and A.G. Berger in 1922 for the 125 East 63rd Street Corporation. Louis Cowan (c. 1888-1961), president of the building company, built several large apartment and office buildings in New York City and elsewhere during his career, collaborating with both Sugarman and Berger on at least two other projects. The building, which replaced six four-story and basement row houses built in the 1880s, was projected to cost \$350,000. Shortly after its completion, 125 East 63rd Street was the recipient of the 1924 architectural merit award for buildings of more than six stories by the New York Chapter of the American Institute of Architects.

Early advertisements appearing in the *New York Times* touted 125 East 63rd Street for being “convenient to offices, shops and theaters.” Upon completion, the building contained four apartments per story in addition to a large physician’s apartment and offices on the first floor. Each apartment contained from four to six rooms in addition to separate housekeeping units. The building became a cooperative apartment house in 1958. Today there are 34 residential units at 125 East 63rd Street, indicating little, if any, subdivision or reconfiguration of apartments in the intervening years.

One notable resident of 125 East 63rd Street was Josephine Grattan Schaefer, former vice president and director of the real estate firm Douglas Elliman & Co. Schaefer’s *New York Times* obituary notes her as the first woman promoted as an officer of a major real estate company (she was made vice president in 1941 and director in 1950) and a major influence in the conversion into cooperatives of many Upper East Side apartment houses.

Description: Nine-story Colonial Revival style apartment building with one visible primary elevation and two visible secondary elevations. East 63rd Street Facade: Tripartite vertical composition consisting of a two-story base, six-story shaft and one-story capital; red brick, rusticated at base, laid in an English bond at shaft and capital; granite base trim; six symmetrical bays; rectangular window openings with slightly projecting limestone sills typical, except where

noted; wider typical window openings at first, third and fourth bays at first story; two slightly wider typical window openings at sixth bay at first story; decorative iron window guards at first-story fenestration; iron shutter hook affixed beneath window openings at sixth bay at first story; round-arched opening between third and fourth bays at first story contains primary residential entry; primary residential entry consists of rectangular door opening raised on a low granite step containing double doors with decorative iron screens and surmounted by an arched marble transom with decorative iron scroll and fretwork; door opening features molded limestone surround on granite plinths with paneled soffit and reveals; entranceway surmounted flush voussoirs which come to a point and masonry cartouche; rectangular door opening with metal door to left of first bay at first story; rectangular door openings featuring molded limestone surrounds on granite plinths and containing wood-and-glass doors with molded frames raised on low granite steps with marble thresholds and surmounted by molded limestone entablatures at second and fifth bays at first story; wider typical window openings containing paired windows at central and outer bays above first story; terra-cotta entablature with molded cornice above base, serves as sill course for third-story fenestration; brick soldier-course lintels at third story fenestration; molded terra-cotta bands above third story, shaft and capital; decorative iron balconettes at second and fifth window openings at fourth story; terra-cotta cornice featuring foliate brackets and dentil course at roofline; recessed strips flank elevation at base, shaft and capital. West Facade: Secondary elevation, partially visible; divided into two sections by light well (only section closest to East 63rd Street visible); horizontal masonry and terra-cotta details return from East 63rd Street elevation as blocks; two brick chimneys capped with masonry coping project above roofline; flush brick soldier-course border frames visible section; soldier-course band extends across near roofline; masonry coping at roofline. East Facade: Mirror image of west elevation, except where noted; no chimneys; partially visible light well; beige brick light well wraps slightly to visible portion of east elevation. Light Well at East Facade: Partially visible; beige brick laid in a common bond, where visible; one bay of wider typical window openings containing paired windows visible at south-facing wall. Site: Metal in-ground cellar hatch in front of sixth bay at East 63rd Street elevation. Alterations: All windows replaced; portion of west elevation painted white between chimneys at roofline; several through-wall holes punched for air-conditioning units at East 63rd Street elevation; awning at primary residential entry; numbering “125” affixed to elevation at left and right of primary residential entry; light fixtures affixed to elevation flanking primary residential entry; light fixture to left of door opening at fifth bay at East 63rd Street elevation; security camera affixed at first story towards left edge of East 63rd Street elevation; signage affixed to East 63rd Street elevation by door openings at third and fifth bays at first story; intercom at door opening at fifth bay at first story of East 63rd Street elevation; pipe affixed towards right edge of East 63rd Street elevation at first story.

References:

“9-Story Apartment Sold,” *New York Times*, June 16, 1929, N22; Classified Advertisement, *New York Times*, September 10, 1922, RE9; Display Advertisements, *New York Times*, November 10, 1922, 23; September 26, 1933, 12; “Housing Operations Show Big Increase; Many New Apartments for Fall Occupancy,” *New York Times*, August 13, 1922, 100; “Josephine Schaefer, 77, Is Dead; Vice President of Elliman & Co.,” *New York Times*, April 27, 1971, 46; “Louis Cowan Dead; Led Building Firms,” *New York Times*, June 13, 1961, 35; “New 58th Street Project,” *New York Times*, May 8, 1927, RE19; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan

History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>;
"Tenants Acquire East Side House," *New York Times*, January 13, 1958, 38.

127-137 East 63rd Street

See: 824 Lexington Avenue

EAST 64TH STREET, NO. 136 (SOUTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

136 East 64th Street

See: 826-842 Lexington Avenue

EAST 64TH STREET, NOS. 133-135 (NORTH SIDE, BETWEEN PARK AND LEXINGTON AVENUE)

133-135 East 64th Street

See: 844-854 Lexington Avenue

EAST 64TH STREET, NOS. 155-157 (NORTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

155-157 East 64th Street

See: 841 Lexington Avenue

EAST 65TH STREET, NO. 130½ (SOUTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

130½ East 65th Street

See: 866 Lexington Avenue

EAST 65TH STREET, NOS. 132-146 (SOUTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

132 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 150
(Historic Lot 50 ½)

Date of Construction: altered 1922 (ALT 1444-22)
Architects: George Schmitt (1922)
Original Owners: Lewis Stuyvesant Chanler (1922)
Type: Row house; now commercial
Style: Medieval Revival
Stories: Three and basement
Material: Stucco



History: The building at 132 East 65th Street was originally constructed in 1870-71 as one of seven Italianate style brownstone-front row houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell (NB 738-70). In 1922, the house received a new Medieval Revival style facade of ornamental stucco and false gable, designed by architect George Schmitt of the firm Schmitt Brothers. As part of this alteration, the home's original stoop was removed, basement-level entry introduced, and areaway steps and wrought iron fencing added. At the time of the alteration, the home was owned by Lewis Stuyvesant Chanler (1869-1942), great-grandson of John Jacob Astor and former Lieutenant Governor of New York during the administration of Charles E. Hughes (1906-08). The stucco work on the new facade is reminiscent of 866 Lexington Avenue which was modernized by architect Frederick Sterner in 1922. The similarity is probably not coincidental, as the Schmitt Brothers decorating firm had worked on previous projects for Sterner. Chanler was also the brother of one of Sterner's earlier clients.

In 1927, Chanler's wife, Julie (1882-1961), together with Mirza Ahmad Sohrab, a leader of the Reform Baha'i Movement in the United States, founded the New History Society and, later, the Caravan of East and West (an educational movement whose main goal was international correspondence), basing both organizations at the home. Despite excommunication by the Baha'i community in 1939, Sohrab and Mrs. Chanler ran the Caravan in line with the beliefs of the Baha'i faith. Following Mr. Chanler's death, Mrs. Chanler officially donated the home to the Caravan so that it may "be used as a cultural center to promote world friendship," and continued to reside in an upper-story apartment until her death. As a cultural center the house served as a location for ceremonies such as weddings, a meeting place for poets, artists and lecturers, and for many years housed an art space known as the Caravan Gallery. In 1952-53, Architect John H. McNamara was hired to design a one-story library to occupy part of the rear garden and house the group's large collection (ALT 1206-52). The building is presently occupied by Parliamo Italiano, an Italian language school associated with the organization, now known as the Caravan Institute. The group no longer has any affiliation with the Baha'i faith.

Description: Three-story and basement Medieval Revival style row house; one visible primary elevation and one (temporarily) visible secondary elevation. East 65th Street Facade: Basement

exposed within below-grade areaway; three bays at basement; rectangular door openings featuring stylized Gibbs surrounds and containing doors raised on low steps at outer bays at basement; square window opening with molded masonry sill at central bay at basement; molded masonry lintel course at basement; one bay at first story; large projecting rectangular bay containing large rectangular multi-paned window at first story; fleur-de-lis and rosette details flank elevation on either side of projecting bay at first story; frieze featuring fleur-de-lis and rosette details and stylized tracery with trefoil details and flanked by molded masonry bands above first story (top band incorporated into projecting sills of second-story fenestration); three bays at second and third stories; rectangular window openings with molded masonry sills and containing recessed windows at each bay at second story; crocket details between window openings and flanking elevation at second story; molded masonry band serves as lintel course for third-story fenestration; elaborate frieze featuring birds, thistles, and other foliate details above second story; slightly shorter rectangular window opening at each bay at third story; crocket details within slightly recessed panels between window openings at third story; stylized Gibbs surrounds at third-story fenestration; cross-gabled roof with large front-facing gable featuring molded lip, fascia with rounded edges, stylized tracery and rosette at peak, and three cross details; stylized quoins flank elevation at basement, first and second stories; stucco at all stories. West Facade: Secondary elevation, temporarily visible (due to demolition of neighboring structure); red brick at all stories; single rectangular window opening at first story containing multi-paned casement window; two rectangular window openings at second story containing six-over-six double-hung sashes at left; three rectangular window openings at third story; chimneys and pipe vents visible above irregular roofline; single-story portion of elevation at rear of building. Site: Orange brick wall with concrete coping surmounted by metal fencing with two decorative metal gates encloses below-grade areaway; areaway accessed by brick stairway; present decorative metal gate at left dates to before ca. 1939 tax photograph. Alterations: Present appearance of building dates to an alteration from before ca. 1939 tax photograph (originally most closely matched appearance of 138 East 65th Street); three-sided oriel at first story after initial alteration, altered into present projecting bay after ca. 1939 tax photograph but prior to 1983 (*see Description*); East 65th Street elevation painted, with projecting masonry details in a contrasting color; all windows replaced (except where noted at north elevation); all doors replaced; metal window guards at basement fenestration; intercoms at basement; two display cases at basement; light fixture at basement and just above basement; address sign at East 65th Street elevation to right of door at left bay; railing at roofline of single-story portion of north elevation.

References:

“About New York,” *New York Times*, July 22, 1957, 17; Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009), 76-77; FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “Mirza Ahmad Sohrab Dies Here at 65; Leader of the Reform Baha’i Movement,” *New York Times*, April 22, 1958, 33; “Mrs. Lewis S. Chanler, 78, Dies; Headed Reform Bahai Movement,” *New York Times*, March 12, 1961, 86; New York City Department of Building, Block & Lot File for Block 1399, Lot 150; “Parliamo Italiano English Language School,” (2010), <http://www.parliamo.com/about.html>; *Real Estate Record and Builders’ Guide* Vol. V No. 22 (July 16, 1870); “Togo Ambassador Inspiring Fashions,” *New York Times*, March 1, 1969, 35.

134 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 49

Date of Construction: altered 1919 (ALT 1168-19)

Architects: Harry P. Knowles (1919)

Original Owners: Helen McMahon (1919)

Type: Row house; now two-family residence

Style: Colonial Revival

Stories: Three and basement

Material: Brick



History: This three-story and basement brick-face row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell (NB 738-70). In 1919, the house received a new Colonial Revival style facade and dormered roof designed by architect Harry P. Knowles. As part of this alteration, which was estimated to cost \$14,000, the home's original stoop was removed and basement-level entry introduced. The owner at the time was Helen McMahon. Today the building contains two residential units.

One notable resident of 134 East 65th Street was vaudeville performer Florence Walton (later Leitrim), who owned the property from 1921 to 1925. Tennessee Williams (1911-1983) shared an apartment in the building with Frank Merlo beginning c. 1958, one of several homes owned or occupied by the famed American playwright.

Description: Three-story and basement Colonial Revival style row house; basement exposed within below-grade areaway; red brick laid in a running bond at all elevations; masonry water table at basement; three bays at basement and first story; rectangular door openings featuring molded masonry door surrounds and molded masonry lintels at outer bays at basement; three narrow rectangular window openings with projecting incised masonry sills and flush brick soldier-course lintels and containing possibly historic stained-glass windows with geometric details at central bay at basement; molded masonry band at basement continuous with door lintels; brick frieze with three inset square masonry panels with diamond details above molded band; molded masonry cornice above frieze serves as sill course for first-story fenestration; full-height round-arched window opening articulated by single-course flush brick relieving arch with masonry keystone at each bay at first story; multi-paned casement window, fanlight and molded frame recessed within each round-arched opening at first story; two masonry cartouches between first and second stories; five bays at second story; rectangular window opening with projecting, incised masonry sill and containing possibly historic four-over-four double-hung sashes at each bay at second story; overhanging masonry cornice supported on small brackets with flush architrave serving as lintel course for second-story fenestration; three flared hipped dormers at slightly flared mansard roof; single rectangular window opening at each dormer containing possibly historic six-over-six double-hung sashes; drain pipes at left and right sides of elevation intersect masonry bands; mechanical unit visible above roofline. Site: Red brick wall with masonry coping surmounted by decorative metal fencing and gate encloses below-grade

areaway; areaway accessed by concrete stairway; areaway dates to before ca. 1939 tax photograph. Alterations: Present appearance of building dates to an alteration from before ca. 1939 tax photograph (originally most closely matched appearance of 138 East 65th Street); painted masonry details at basement, including water table; metal doors at basement; light fixture to right of door at left bay at basement; plaque with numbering “134” to right of door at left bay at basement; metal security screen door at right bay at basement.

References:

FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “Mortgage Loans Placed,” *New York Times*, October 15, 1924, 39; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; New York County, Office of the Register, Liber Deeds and Conveyances; *Real Estate Record and Builders’ Guide* Vol. V No. 22 (July 16, 1870); Tennessee Williams, *Memoirs: Tennessee Williams* (Garden City, NY: Doubleday, c. 1975) 175, 185-6.

136 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 48

Date of Construction: 1870-71 (NB 738-70); altered 1922 (ALT 1045-22)

Architects: Frederick S. Barus (1870-71); James Gamble Rogers (1922)

Original Owners: J. & G. Ruddell (1870-71); James A. Miller (1922)

Type: Row house

Style: Colonial Revival

Stories: Four and basement

Material: Masonry, brick and copper



History: This three-story and basement brick-face row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell. In 1922, the house underwent numerous alterations under the ownership of James A. Miller. Architect James Gamble Rogers was responsible for the alterations, which resulted in the removal of the original stoop and introduction of primary entry at the basement level. The existing brick face, which necessitated the removal of small masonry brackets from the second- and third-story window openings of the left bay, probably also dates to this alteration. Around 1953, the building was converted into a multiple dwelling consisting of two duplex residential units (interior is not part of designation). Today the building is once again a single-family row house.

One notable resident of 136 East 65th Street was Robert M. Pennoyer, great-grandson of John Pierpoint Morgan, the famed American banker and financier. Pennoyer owned the home in the late 1970s/early 1980s.

Description: Three-story and basement Colonial Revival style row house; basement exposed within below-grade areaway; rusticated limestone basement; red brick laid in a running bond at

second and third stories (*see Alterations*); two bays at basement and first through third stories with continuous three-sided bay window at right bay (limestone at basement, metal at first through third stories); primary entry at left bay at basement (*see Alterations*); primary entry at left bay at basement (*see Alterations*); primary entry consists of rectangular door opening containing double doors with decorative metal screens and features masonry portico consisting of two columns supporting an entablature with molded cornice and decorative metal railing (doubles as balcony for first-story fenestration at left bay); right side of three-sided bay window at basement has been “straightened” (*see Alterations*); segmental-arched window openings with stylized limestone keystones at left and central sides of bay window at basement; ornamental iron window guards at basement fenestration; rectangular vent beneath window opening at central side of bay window at basement; slightly projecting limestone band with molded lip above basement; first story slightly taller than other stories; rectangular door opening at first bay at first story features molded masonry surround surmounted by molded lintel and contains multi-paned double doors with decorative metal screen (*see Alterations*); single rectangular window openings featuring molded masonry window surrounds surmounted by molded cornices and molded sills at second and third stories at first bay; rectangular window openings with slightly projecting window surrounds at each side of bay window at first through third stories; continuous projecting molded sills, paneled fascia beneath sills, and continuous cornices at first through third stories at bay window; additional paneled fascia above third story at bay window; possibly historic nine-over-nine double hung sashes at first story at bay window; possibly historic six-over-six double hung sashes at second and third stories at bay window; overhanging cornice with paneled fascia and oversized brackets at roofline. Site: Concrete curb with granite coping surmounted by metal fencing and gate encloses below-grade areaway; areaway accessed by brick stairway with granite treads and featuring large at-grade landing; mailbox affixed to east-facing wall within areaway; areaway, but not present areaway elements, date to before ca. 1939 tax photograph. Alterations: Refaced with brick (brackets removed from left-bay fenestration at second and third stories at this time; originally most closely matched appearance of 138 East 65th Street), original stoop removed, original primary entry to building at first bay at first story altered into door opening with balcony, and first bay at basement altered into primary entry in 1922 (ALT 1045-22) (*see Description*); basement painted; cornice painted; basement windows replaced; security cameras at bay window at basement; conduit to right of bay window.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders' Guide* Vol. V No. 22 (July 16, 1870); *Real Estate Record and Builders' Guide* Vol. CIX No. 20 (May 20, 1922) 631.

138 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 47

Date of Construction: 1870-71 (NB 738-70); alteration 1906 (ALT 76-06)

Architect(s): Frederick S. Barus (1870-71); Samuel Edson Gage (1906)

Original Owner(s): J. & G. Ruddell (1870-71); H.E. Holt (1906)

Type: Row house; now two-family residence

Style: Colonial Revival

Stories: Four, basement and penthouse

Material: Masonry and copper



History: This three-story and basement row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell. Removal of the structure's original stoop, the introduction of primary entry with pedimented masonry portico at the basement level, and alteration of the original doorway into an arched window opening, appear to have taken place as early as 1906 (ALT 76-06) by owner H.E. Holt and architect Samuel Edson Gage. A later alteration in 1924 by architect Gurdon S. Parker brought about changes to the interior of the structure (interior is not part of designation) and the addition of the existing penthouse (ALT 1510-24). The owner at the time was Harold Otis. Today the building contains two residential units.

Description: Four-story and basement Colonial Revival style row house; basement exposed within below-grade areaway; rusticated limestone basement; brownstone at first through third stories; two bays at basement and first through third stories with continuous three-sided bay window at right bay (limestone at basement, metal at first through third stories); primary entry at left bay at basement (*see Alterations*); primary entry features wide rectangular door opening with molded masonry door surround and segmental-arched pediment; right side of three-sided bay window at basement has been "straightened" and presently contains rectangular door opening (*see Alterations*); segmental-arched window openings with stylized limestone keystones at left and central sides of bay window at basement; ornamental iron window guards at basement fenestration; slightly projecting limestone band with molded lip above basement; first story slightly taller than other stories; full-height round-arched window opening at first bay at first story contains recessed multi-paned rectangular casement window and fanlight and features masonry keystone and paneled soffit (*see Alterations*); single rectangular window openings featuring molded masonry window surrounds surmounted by molded cornices and molded bracketed sills at second and third stories at first bay; rectangular window openings with slightly projecting window surrounds at each side of bay window at first through third stories, paneled fascia beneath sills, and continuous cornices at first through third stories at bay window; additional paneled fascia above third story at bay window; possibly historic nine-over-nine double hung sashes at first story at bay window; possibly historic six-over-six double hung sashes at second and third stories at bay window; drain pipe to right of bay window; overhanging cornice above third story (*see Alterations*); mansard roof at fourth story features wide flat-roofed dormer containing four rectangular window openings (*see Alterations*). Site: Low concrete curb

surmounted by fencing and gate encloses below-grade areaway; areaway access by sandstone stairway; areaway, but not present areaway elements, date to before ca. 1939 tax photograph. Alterations: Original stoop removed, original primary entry to building at first bay at first story altered into a full-height window opening, and first bay at basement altered into primary entry before ca. 1939 tax photograph (*see Description*); alteration to right side of bay window at basement before ca. 1939 tax photograph (*see Description*); cornice simplified before ca. 1939 tax photograph (originally matched cornices at 136 and 142 East 65th Street); fourth story added after ca. 1939 tax photograph (*see Description*); limestone at basement and brownstone at second and third stories painted; cornice painted; through-wall holes punched for air-conditioning units beneath central side of bay window at basement and beneath fenestration at left bay of second and third stories; rectangular vent in wall to right of primary entry; windows replaced at bay window at basement and at dormer; door replaced at primary entry; numbering “138” above door opening at primary entry; light, intercom, and doorbell to left of door at bay window at basement; remnant of metal armature at left side of bay window at basement.

References:

FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; *Real Estate Record and Builders’ Guide* Vol. V No. 22 (July 16, 1870); *Real Estate Record and Builders’ Guide* Vol. LXXVII No. 1974 (January 13, 1906) 93; “Leases,” *New York Times*, June 18, 1911, XX3.

140 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 146
(Historic Lot 46 ½)

Date of Construction: 1870-71 (NB 738-70); altered 1925 (ALT 1076-25)

Architects: Frederick S. Barus (1870-71); Treanor & Fatio (1925)

Original Owners: J. & G. Ruddell (1870-71); Mary B. Tolfree (1925)

Type: Row house

Style: Simplified Colonial Revival

Stories: Three and basement

Material: Masonry and stucco

History: This three-story and basement row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell. During the 1910s, the building functioned as a clubhouse for the nearby Church of St. Vincent Ferrer (1918, 869 Lexington Avenue, a designated New York City Landmark). In 1925, the house underwent major alterations under the ownership of Mary B. Tolfree. Architects Treanor & Fatio were responsible for the alterations which resulted in the present simplified Colonial Revival appearance and which included the removal of the original stoop, double-height bay window and original cornice, the introduction of primary and service entries at the basement level, resurfacing with imitation brownstone, and addition of areaway steps and wrought iron fencing. Plans filed with the New York City Department of Buildings indicate that



a mansard roof with copper-covered dormers may have been added as part of this alteration, but was not present at the time of the c. 1939 tax photograph. Today the building continues to function as a single-family home.

Description: Three-story and basement simplified Colonial Revival style row house; basement exposed within below-grade areaway; masonry at all stories, rusticated at basement (*see Alterations*); masonry water table with molded lip at basement; two bays at all stories; primary entry at left bay at basement (*see Alterations*); primary entry features short, rectangular door opening containing recessed door; wide rectangular window opening containing triple windows at right bay at basement (*see Alterations*); first story slightly taller than other stories; rectangular door opening at each bay at second story containing paneled wood-and-glass or metal-and-glass double doors with metal knobs and low decorative metal rails (*see Alterations*); molded masonry sill course at first-story; second and third stories flanked by continuous, slightly projecting masonry pilasters supporting and entablature consisting of a molded masonry band, wide frieze, and molded masonry cornice (which doubles as sill course for third-story fenestration); rectangular window opening at each bay of second and third stories (slightly shorter window openings at third story); molded masonry band above third-story fenestration; molded masonry band at parapet. Site: Low masonry wall surmounted by tall decorative metal fencing and security gate encloses below-grade areaway; light fixtures on large metal posts flanking security gate; areaway accessed by concrete stairway; granite countertop with cabinets below at right side of areaway; areaway, but not present areaway elements, date to before ca. 1939 tax photograph. Alterations: Original stoop, bay window and cornice removed, new window at second story, new door openings at basement, and entire facade resurfaced with imitation brownstone in 1925 (ALT 1076-25) (original appearance of row house similar to present appearance of 138 East 65th Street) (*see Description*); two basement window openings after initial alteration, altered into one wide basement window opening after ca. 1939 tax photograph (*see Description*); all windows replaced; all doors replaced; facade stuccoed and painted; light fixture to right of primary entry; metal railing at right side of elevation above parapet.

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; "Acquires East Side Home," *New York Times*, March 19, 1935, 40; "Eke Winner of Road Run," *New York Times*, November 13, 1913, 13; *Real Estate Record and Builders' Guide* Vol. V No. 22 (July 16, 1870).

142 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 46

Date of Construction: 1870-71 (NB 738-70); altered 1961 (ALT 499-61)

Architects: Frederick S. Barus (1870-71); Casale & Nowell (1961)

Original Owners: J. & G. Ruddell (1870-71); Henry K. Young (1961)

Type: Row house; now two-family home

Style: Colonial Revival

Stories: Three and basement

Material: Masonry, brick and copper



History: This three-story and basement brick-face row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell. The first occupant of the row house was Charles C. Pope, a businessman who specialized in baking powder and chemicals, but who did not own the home. Charles N. Dreshfield, who was in the lace business, acquired the house in 1885 and was the first owner-occupant. In 1889, Frederick Seibel, a butcher with a shop on Second Avenue and East 84th Street, moved here from the Lower East Side. After Seibel's death, his heirs sold the house to Judge Learned Hand who occupied the building from 1906 until his death in 1961, along with his wife Frances, several children, and one or two servants. Judge Hand was appointed to the Federal Court in 1909 by President William H. Taft and served for 52 years, writing more than 2,000 opinions during his career.

In 1961, the house was acquired and altered by a new owner, Henry K. Young. At the time it was the only intact house of the original row of seven. Alterations from this time include the removal of the original stoop, introduction of primary entry at the basement level, and the addition of brick facing. The house was also subdivided into two residential units, one consisting of the basement through second stories, and a second unit on the third story which could be accessed via elevator from the basement (interior is not part of designation). The house was purchased in 1973 for \$350,000 by lawyer Lester J. Tanner. It remained in Tanner's possession until 1979 when it was purchased by former President Richard M. Nixon and his wife Patricia Nixon for \$750,000. The Nixons moved into the house in 1980, but quickly resold the property in 1981 for a reported \$2.6 million to the Permanent Mission of the Syrian Arab Republic to the United Nations, which still owns the property. Records indicate that the house continues to contain two residential units.

Description: Three-story and basement Colonial Revival style row house; basement exposed within below-grade areaway; limestone basement with areas of rustication at three-sided bay (*see Alterations*); red brick laid in a running bond at first through third stories (*see Alterations*); two bays at basement and first through third stories with continuous three-sided bay window at right bay (limestone at basement, metal at first through third stories); primary entry at left bay at basement (*see Alterations*); primary entry features segmental-arched door opening containing

rectangular door raised on one granite step; small rectangular window openings surmounted by larger segmental-arched window openings at each side of bay window at basement; ornamental iron window guards at all basement fenestration; first story slightly taller than other stories; full-height round-arched window opening at first bay at first story contains recessed multi-paned rectangular casement window, fanlight, and molded frame, and features a small metal balconette (*see Alterations*); single rectangular window openings featuring flush splayed masonry lintels with slightly projecting keystones and slightly projecting rectangular masonry sills at second and third stories at first bay; rectangular window openings with slightly projecting window surrounds at each side of bay window at first through third stories (surmounted by fixed transoms at first story); continuous projecting molded sills (supported on scroll brackets at first story), paneled fascia beneath sills, and continuous cornices at first through third stories at bay window; additional paneled fascia above third story at bay window; overhanging cornice with paneled fascia and oversized brackets at roofline. Site: Low concrete curb surmounted by tall metal fencing and gate (with decorative metal post to right of gate opening) encloses below-grade areaway; areaway accessed by sandstone stairway and dates to after ca. 1939 tax photograph. Alterations: Refaced with brick (date not determined) (*see Description*); original stoop removed, original primary entry to building at first bay at first story altered into a full-height window opening with metal balconette, and first bay at basement altered into primary entry after ca. 1939 tax photograph (*see Description*); bay window at basement originally all rusticated limestone (now smooth) (*see Description*); basement painted; bay window painted at first through third stories; cornice painted; light fixtures flanking primary entry; numbering “142” above door opening at primary entry; electrical box and intercom at primary entry; mailbox and conduit at exposed basement; security cameras between first and second stories.

References:

Christopher S. Gray, “Nixons Tied to House with Unusual Style,” *New York Times*, October 14, 1979, R8; “142 E. 65th Street is Sold to Concern,” *New York Times*, February 13, 1961, 37; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; “Nixons Ready for Moving Day,” *The Ledger*, September 29, 1981, 2A; “Nixons Reported to have Bought East Side House,” *New York Times*, October 5, 1979, B1; *Real Estate Record and Builders’ Guide* Vol. V No. 22 (July 16, 1870); United States Census, New York (1910); Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd ed. (San Diego: Harcourt Brace Jovanovich, 1988) 394.

144-146 East 65th Street

Borough of Manhattan Tax Map Block 1399 Lot 44
(Historic Lots 44 and 45)

Date of Construction: 1924 (NB 250-24)

Architects: Treanor & Fatio

Original Owner: Adlin Corporation

Type: Single-family house

Style: Colonial Revival

Stories: Four

Material: Brick



History: This four-story single-family home was designed by architects Treanor & Fatio in 1924 for the Adlin Corporation. The building, owned by Adrian Iselin (1846-1935), the company's head, replaced one of seven three-story and basement Italianate style row houses designed in 1870-71 by architect Frederick S. Barus for speculative developers J. & G. Ruddell (NB 738-70) and one of an adjacent row of neo-Grec style houses designed in 1880 by architect S. Murphy for owner Mary Murphy (NB 465-80). In 1948, 144-146 East 65th Street was referred to in the *New York Times* as "one of the finest town houses on the East Side." The building, which until then had remained under the ownership of the Iselin family, was sold that same year.

Iselin was a leading banker and native New Yorker who served as a director of the City and Suburban Company and as head of several building corporations including Adlin, Neptune Realty, and the 36 Wall Street Corporation. Iselin is also responsible for two structures in the Madison Square North Historic District, one of which was also designed by Treanor & Fatio, and was involved in the construction of the Manhattan Company Building (1929-30, H. Craig Severance, et al, 40 Wall Street, a designated New York City Landmark), constructed on land formerly owned by the Iselin family. According to U.S. Census records, the house was occupied by Iselin's banker son Ernest, his wife Pauline, their two children and six servants. The home was featured in a 1925 issue of *Architect*, in which the design was misattributed to architects Delano and Aldrich.

Description: Four-story Colonial Revival style single-family house with one visible primary elevation (minimal portions of east and west elevations visible featuring unarticulated fourth story); tripartite vertical composition consisting of one-story base, two-story shaft, and one-story capital; red brick laid in a Flemish bond; granite base trim; five symmetrical bays at first story featuring round-arched openings articulated by flush brick relieving arches with terra-cotta foliate keystones springing from paneled terra-cotta corbels; recessed brick at each bay at first story; round-arched window openings featuring slightly projecting single-course brick window surrounds and projecting terra-cotta sills and containing multi-paned double-hung windows with arched upper sashes at first, third and fifth bays at first story; round-arched door opening containing paneled wood door, fanlight and molded wood frame raised on three-step granite stoop at second bay at first story; wider round-arched door opening containing recessed paneled wood door, fanlight, and wood door surround consisting of fluted pilasters supporting molded and fluted

transom bar, raised on four-step granite stoop, at fourth bay at first story; molded terra-cotta cornice above first story beneath a bracketed terra-cotta balconette which spans the width of the elevation; decorative iron railing at balconette; four bays at shaft and capital; single, rectangular window openings featuring six-over-nine double-hung sashes and fluted, rectangular terra-cotta lintels with rectangular foliate panels typical at second story bays; shorter rectangular window openings featuring six-over-six double hung sashes, slightly projecting incised terra-cotta sills and flush, paneled rectangular terra-cotta lintels at each bay at third story; overhanging bracketed terra-cotta cornice with dentil course above third story; masonry coping at shaft; mansard roof at capital; dormer with segmental-arched pediment at each bay of capital; dormers feature single rectangular window openings; two brick chimneys with masonry coping flank elevation and project above roofline; large double-spouted vent at chimney at right of elevation. Site: Low concrete curb surmounted by iron fence with gate encloses non-original areaway along length of elevation (not present in ca. 1939 tax photograph). Alterations: Several through-wall holes punched for air-conditioning units at first story; windows replaced at dormer (six-over-six double-hung sashes present in ca. 1939 tax photograph); doors at first story; security lights at left door opening at first story; intercom at left door reveal; doorbells at both door opening reveals; security camera at left edge of elevation at first story; stucco at visible portions of east and west facing elevations.

References:

“47-Story Building to Rise in Wall St.,” *New York Times*, March 2, 1929, 9; “Adrian Iselin Dies in His 89th Year,” *New York Times*, January 30, 1935, 19; “East Side Houses Sold,” *New York Times*, December 18, 1923, 34; “East Side Sales of Town Houses,” *New York Times*, April 29, 1948, 39; “House, Mr. Ernest Iselin, 144 East 65th Street, New York,” *Architect* Vol. 4 (July 1925), pl. 82; Landmarks Preservation Commission, *Manhattan Company Building Designation Report (LP-1936)* (New York: City of New York, 1995) prepared by Jay Shockley; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; “Purchased by David Rockefeller,” *New York Times*, May 14, 1948, 41; *Real Estate Record and Builders’ Guide* Vol. V No. 22 (July 16, 1870); *Real Estate Record and Builders’ Guide* Vol. XXV No. 638 (June 5, 1880) 541; U.S. Census (1930).

EAST 72ND STREET, NOS. 150-172 (SOUTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

150-156 East 72nd Street

See: 993-999 Lexington Avenue

158-162 East 72nd Street

Borough of Manhattan Tax Map Block 1406 Lot 50
(Historic Lots 49 ½, 50, 51)

Date of Construction: 1927-28 (NB 378-27)

Architect: Taylor & Levi (Kenneth M. Murchison, consulting architect)

Original Owner: Arezzo Realty Company, Inc.

Type: Apartment Building

Style: Italian Romanesque Revival

Stories: 14

Material: Brick with stone and terra cotta



History: The apartment building at 158-162 East 72nd Street, frequently listed under its residential address 160 East 72nd Street, was designed by Taylor & Levi in 1927 and was completed in 1928 at a projected cost of \$400,000. It was erected for the Arezzo Realty Company, Inc. in conjunction with the Rhoades-Kennedy Security Corporation and replaced three single-family dwellings that had been erected in the late 1870s or early 1880s as part of a larger row at 150 to 160 East 72nd Street during the first major period of development on the Upper East Side.

The original owner of record for the building was Arezzo Realty Company, Inc., with lawyer Ernest A. Zema as president. Announcements and advertisements appearing in the *New York Times*, however, indicate the Rhoades-Kennedy Security Corporation and the related T.E. Rhoades Company did the actual development work. The Rhoades-Kennedy concern, headed by John D. Kennedy and Theodore E. Rhoades, was responsible for a number of large cooperative apartment buildings erected during the 1920s and 1930s on the Upper East Side and throughout Manhattan. The T.E. Rhoades firm performed the actual contracting and construction activities.

Early advertisements appearing in the *New York Times* touted the building's amenities, noting, "the rooms will be spacious, light and airy and have unusually high ceilings...the appointments are excellent and every convenience and comfort has been provided." The design of Taylor & Levi was well received at the time, even earning a graphic spread in the *American Architect* magazine in 1929. At the time of its completion, 158-162 East 72nd Street was arranged into apartments of five or six rooms with three or four baths each. Like many of the apartment houses on the Upper East Side, the building was marketed as "100% cooperative" from the beginning.

Description: 14-story Italian Romanesque Revival style apartment building with one visible primary facade, one visible side elevation, and one partially-visible rear facade. East 72nd Street Facade: Tripartite composition consisting of a two-story base clad in interlocking patterns of brown brick and random ashlar stone, a ten-story brown brick shaft, and a two-story brown brick capital; brick is laid in common bond; elevation is divided vertically into three bays; ground floor bays each contain two arched openings, creating a regular arcade of six openings; each opening has a corbelled brick and radiating stone lintel; the two left-most ground floor openings lead to a recessed entrance vestibule; the primary entrance is located in the rear of the vestibule

on the left and consists of a segmental-arched opening fitted with a pair of glass double doors with ornamented security bars; the vestibule is paved with bluestone and contains a pair of hanging lanterns centered within each opening; an ornamented metal security gate spans the right opening leading to the vestibule; the remaining ground floor openings contain pairs of smaller round-arched openings, with the arches supported on marble piers and with ashlar-laid stone spandrels decorated with circular terra-cotta medallions; the third and fifth ground floor openings contain multi-paned casement windows with transoms recessed back from the paired round-arched openings, with steeply sloping stone sills; the fourth ground floor opening contains a multi-paned glazed door in the left of the paired round-arched openings and a multi-paned window in the right; the sixth, right-most ground floor opening contains a pair of smaller round-arched openings similar to those to the left, but without the center marble piers, and with the left opening containing a smaller rectangular window opening set within stone infill under the arch, and the right opening containing a service entrance fitted with a metal mesh service door; all windows on the ground floor are protected by wrought-iron security grilles; ornate iron lanterns are installed to the left of the left-most ground floor opening and the right of the second-from-left; on the second story, the central bay contains a round-arched window opening flanked by two smaller rectangular window openings; the round-arched opening has an elaborate terra-cotta archivolt lintel carried down to a pair of marble columns, with projecting sills and fitted with a pair of multi-paned casement windows with a radiating transom above; the flanking window openings have flush stone-block lintels and projecting sills, and are fitted with multi-pane casement windows; the flanking bays on the second story feature sets of three round-arched window openings, with the central window extending below the flanking windows; the windows are separated by marble columns and are distinguished by an elaborate terra-cotta enframingent featuring florid molding, rosettes in the spandrels, and projecting sills; the building's two-story base is separated from its ten-story shaft by a projecting stone and terra-cotta balcony supported by paired stone brackets, and with a metal railing affixed to stone posts located immediately above the brackets; except where noted, the upper floors feature single large window openings in the left bay fitted with six multi-paned casement windows with transoms above, a medium-sized window opening in the central bay fitted with three multi-paned casement windows with transoms above flanked by two shorter window openings fitted with single multi-paned casement windows, and another medium-sized rectangular window opening in the right bay fitted with four multi-paned casement windows with transoms above; the window openings have projecting brick sills, and a beltcourse of brick laid in soldier bond running the width of the facade serves as lintels; the central bay of the third story does not have the left smaller window; the central window opening in the central bay of the fourth story features a round-arched opening with terra-cotta architrave supported on marble columns and a projecting stone sill, fitted with two multi-paned casement windows and a radiating transom above; the central bay on the fifth story contains a pair of round-arched French doors opening onto a projecting balcony; the doors feature an elaborate terra-cotta enframingent with florid molding and rosettes in the spandrels; the fifth-story balcony is supported by paired stone brackets and has a metal railing affixed to stone posts located immediately above the brackets; the window openings in the flanking bays on the sixth and eighth stories, and in the central bay on the ninth story, feature projecting, elliptical metal balconettes with metal railings, supported by single metal brackets; the spandrel panels between the window openings in the flanking bays on the sixth and seventh stories is ornamented with patterned brickwork, featuring projecting chevrons; the 11th and 12th stories feature very large, double-height studio window openings in all three bays; the openings feature projecting

stone balconies supported by stone brackets and with metal railing affixed to stone posts located immediately above the brackets, corbelled brick lintels, and are fitted with sets of three windows separated by tall, thin metal columns; the windows in the left bay are separated horizontally by a brick spandrel panel ornamented with patterned brickwork featuring projecting chevrons; the building's ten-story shaft is separated from its two-story capital by a projecting stone and terra-cotta balcony supported by paired stone brackets, and with a metal railing affixed to stone posts located immediately above the brackets; the 13th and 14th stories feature very large, double-height, round-arched studio window openings with corbelled brick lintels and terra-cotta keystones in all three bays; the openings are each fitted with sets of three smaller round-arched windows separated by tall, thin metal columns; the spandrels above the three round arches each contain two terra-cotta medallions; the windows in the left bay are separated horizontally by a brick spandrel panel ornamented with patterned brickwork featuring projecting chevrons, while the windows in the center and right bay feature brick infill in the lower portion of the window decorated with similarly pattern brick work; the building terminates in a scalloped brick parapet ornamented with a pair of elliptical openings and terra-cotta coping. West Facade: Side facade visible from street level; plain facade of similar brown brick, with a recessed light court clad in buff brick; the ashlar-laid stone cladding at the base of the main facade returns slightly around to the side facade; a single blind round-arched opening is located at the ground floor near the front of the building; a pair of plain rectangular window openings are punched through the side facade at the fifth story; light court contains a number of regularly spaced and sized window openings; stone beltcourse runs the width of the side facade between the second and third, and between the 12th and 13th stories; a metal railing runs along the building's roofline. South Facade: Rear facade partially visible from street above adjacent buildings; facade is clad in buff brick and is divided into two sections, the left extending farther back towards the rear lot line than the right; the pattern of window openings is duplexed, repeating every-other floor; the even-numbered floors in the left section contain a large rectangular opening at left fitted with a triple window, a smaller single window opening at center, and a mid-sized opening at right fitted with a double window; the odd-numbered floors in the left section contain a series of four smaller single window openings; the even-numbered floors in the right section contain a large window opening at center and a smaller opening at right; the odd-numbered floors in the right section contain a series of three smaller single window openings; window openings have projecting stone sills; both sections terminate with a metal railing affixed to brick posts; the left section has two tall brick chimneys extending above the roofline, while the right section has a water tank with a stuccoed enclosure with three round-arched openings. Site Features: A pair of planting areas enclosed with short metal fencing are located on the sidewalk in front of the building; a metal grate cellar hatch is located on the sidewalk in front of the right-most ground floor opening. Alterations: The windows on the eighth story have been replaced; three through-wall air-conditioning units have been punched through the facade; much of the brickwork at building's right corner and above several of the window openings has been replaced; projecting sidewalk awning installed above primary entrance; alterations to rear facade include the replacement of most windows, the installation of several through-wall air-conditioning units, and the installation of duct work running along the right chimney.

References:

"Apartment House, 160 East 72nd Street, New York," *American Architect* Vol. 135 (February 5, 1929), 161-62; Display Advertisement, *New York Times*, October 16, 1927, RE7.

164-172 East 72nd Street

Borough of Manhattan Tax Map Block 1406 Lot 46
(Historic Lots 46, 46 ½, 47, 48, 49)

Date of Construction: 1924-25 (NB 602-24)

Architect: Rouse & Goldstone

Original Owner: 164 East 72nd Street Building Corporation

Type: Apartment Building

Style: Colonial Revival

Stories: 15

Material: Brick with limestone and terra-cotta



History: The apartment building at 164-172 East 72nd Street, frequently listed under its residential address 164 East 72nd Street, was designed by the firm of Rouse & Goldstone and was completed in 1925 at a projected cost of \$700,000. It was erected for a holding company related to the prominent real estate firm of Brown, Wheelock: Harris, Vought & Co, Inc. and replaced five houses, likely part of at least two distinct rows that had been erected in the late 1870s or early 1880s during the first major period of development on the Upper East Side.

The original owner of record for the apartment house was the 164 East 72nd Street Building Corporation, with Duncan G. Harris listed as the company’s vice president. Harris was also vice president of Brown, Wheelock: Harris, Vought & Co., Inc., a real estate brokerage firm that developed and managed a number of large cooperative apartment buildings on the Upper East Side and throughout Manhattan.

Early advertisements appearing in the *New York Times* touted the “important service advantages of a modern apartment building,” while claiming that it also retained the “quiet atmosphere expressive of the dignity of private homes.” At the time of its completion, 164-172 East 72nd Street was arranged into suites of five, six, or seven rooms with three baths each. Apartment ownership was entirely cooperative from the beginning.

Description: 15-story Colonial Revival style apartment building with one visible primary facade and one partially-visible side elevation. East 72nd Street Facade: Tripartite composition consisting of a three-story base, nine-story shaft, and three-story capital, all clad in red brick laid in common bond; elevation is divided vertically into six bays in an “AABBAA” pattern; three-story base has slightly projecting limestone watertable and rusticated limestone quoins at the building’s corners; main residential entrance is in right-middle bay and has a two-story limestone enframing consisting of an entablature—which has an architrave decorated with ovals, a plain frieze with paired triglyphs and topped with an egg-and-dart molding, and a molded cornice with shallow mutule—supported by pairs of narrow engaged fluted columns with foliate capitals; entrance opening is fitted with a pair of multi-paned glazed wood doors with flanking sidelights; left bay at ground floor contains a small service entrance with molded limestone enframing at left and a rectangular window opening with molded limestone enframing at right; second-from-left bay at ground floor contains a small multi-paned glazed entrance door at left and a rectangular window

opening at right, both sharing a molded limestone enframingent; middle-left bay at ground floor has a single rectangular window opening with limestone enframingent fitted with a triple window; second-from-right bay at ground floor contains a rectangular window opening with molded limestone enframingent at left and a small rectangular entrance with molded limestone enframingent and fitted with a multi-paned glazed door at right; right-most bay at ground floor contains a pair of rectangular window openings, each with a molded limestone enframingent; all window openings at the ground floor have metal security grilles; a slightly projecting limestone beltcourse separates the ground floor from the second story; on all stories above the ground floor, the “A” bays contain pairs of rectangular window openings, while the “B” sections have single rectangular window openings fitted with triple windows; the window openings on the second story have limestone lintels with keystones and metal balconettes; the window openings on the third story have projecting limestone sills and soldier brick lintels; a wide, projecting terra-cotta cornice separates the three-story base from the building’s nine-story shaft; the window openings on the fourth floor have heavy molded terra-cotta enframingents; a narrow terra-cotta cornice separates the fourth and fifth stories; the windows openings in the center “B” bays on the fifth story have metal balconettes; the window openings on the six through 12th stories have projecting terra-cotta sills and soldier brick lintels; a projecting metal balcony stretches between the window openings in the center “B” bays on the 12th story; a narrow terra-cotta cornice separates the 12th and 13th stories; the window openings on the 13th story have molded terra-cotta enframingents with projecting lintels with keystones; the window openings on the 14th story have projecting terra-cotta sills—the openings in the center “B” bays have radiating brick lintels with terra-cotta double keystones, while those in the flanking “A” bays have radiating brick lintels with simpler terra-cotta keystones; a terra-cotta beltcourse separates the 14th and 15th stories; the window openings on the 15th story have molded terra-cotta enframingents; the window opening in the second-from-right bay on the 15th story differs from the normal pattern in that it consists of a single rectangular opening fitted with a triple window rather than a pair of smaller openings; the building is topped with a projecting pressed-metal cornice with a terra-cotta architrave and a molded metal frieze with a modillion course; extending above the cornice centered on the primary facade is a brick chimney; nearly all of the building’s historic windows are intact; the windows in the smaller paired openings in the “A” bays are six-over-six double hung sash, while the large triple windows in the “B” bays consist of four-over-four double hung sash flanking a larger six-over-six central sash. East Facade: Side facade partially visible from street level; red brick facade with recessed light court clad in buff brick; a single bay of rectangular window openings is visible towards the front of the building just behind a projecting chimney; two additional window openings are also visible at the 15th story and a number of irregularly sized window openings are visible facing onto the light court; a plain terra-cotta beltcourse separates the 12th from the 13th stories and the 14th from the 15th. Site Features: Metal diamond-plate and grate cellar hatch located in sidewalk in front of left bay; three bronze standpipes located to the left of the primary entrance; two cellar light wells covered with metal grates are located to the right of the primary entrance. Alterations: A number of holes have been punched through the facade below existing window openings for through-wall air-conditioning units; a few historic windows have been replaced with aluminum sash; a projecting sidewalk awning has been installed above the primary entrance; the brickwork along the building’s left corner has been replaced; metal conduit installed to the right of the left-hand service entrance.

References:

Display Advertisements, *New York Times*, December 2, 1924, 45; July 19, 1925, RE8.

EAST 72ND STREET, NOS. 113-139 (NORTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

113-115 East 72nd Street

Borough of Manhattan Tax Map Block 1407 Lot 6
(Historic Lots 6 and 7)

Date of Construction: 1934 (NB 48-34)
Architect: Schwartz & Gross
Original Owner: 115 East 72nd Street, Inc.
Type: Apartment Building
Style: Colonial Revival
Stories: Six
Material: Brick with cast-stone



History: The apartment building at 113-115 East 72nd Street, frequently listed under its residential address 115 East 72nd Street, was designed by the firm of Schwartz & Gross in 1934 and was completed in 1934 at a projected cost of \$100,000. It replaced a pair of row houses—originally part of larger row at 111 to 123 East 72nd Street—that had been erected in 1879 during the first major period of development on the Upper East Side. The building’s original owner of record, 115 East 72nd Street, Inc., was headed by Jourmire Silverman—a little-known real estate agent who had begun developing apartment buildings throughout Midtown and Upper Manhattan at least as early as the mid 1920s.

The apartment building was one of the few in the neighborhood to be constructed during the financial turmoil of the Great Depression. In both scale and architectural detailing is significantly more modest than many of its earlier neighbors erected during the real estate boom following the opening of the Lexington Avenue subway in 1918. According to a real estate announcement in the *New York Times*, the building featured “special doctors’ apartments on the first floor and apartments of two and three rooms each on the upper floors.”

Description: Six-story Colonial Revival style apartment building with one visible primary facade and one partially-visible side elevation. East 72nd Street Facade: Facade clad in tapestry brick laid in common bond; ground floor contains the primary residential entrance at center flanked by a service entrance and two window openings to the left and two window openings and a service entrance to the right; primary entrance contains a wood double door with multi-paned glass insets, flanked by fluted pilaster with foliate capitals, topped with a blind round-arched fan light; right service entrance is flanked by a pair of cast-stone knee walls and has a multi-paned glass transom; left entrance is reached by two cast-stone steps and contains a single paneled wood door with multi-paned glass inset; flanking window openings and service entrances have arched brick lintels with half-round cast-stone tympanum; short cast-stone watertable; projecting cast-stone sills under windows runs across width of facade as a belt course; another belt course flush with the brick facade runs between the windows and entrances just below the top of the openings; upper floors feature three bays of rectangular window openings with wide projecting cast-stone sills and vertical brick lintels with cast-stone keystones; top story windows feature segmental-arched brick lintels with cast-stone double keystones and tympanum; a soldier brick

belt course and a cast-stone belt course run between the windows on the top story; stepped brick parapet. West Facade: Red brick of primary facade returns several feet around side facade; remainder of facade is clad in buff brick; two bays of rectangular window openings towards the front of the building, with a light court recessed toward the rear of the building; light court contains several regular bays of rectangular window openings; parapet with copping. Site Features: Standpipe located at far left side of building. Alterations: Parapet rebuilt or repointed, and metal flashing installed on top; cloth sidewalk awning installed above primary entrance; light fixtures installed on either side of primary entrance; small signage installed flush on the building's facade next to left entrance; all windows replaced.

References:

“Buys Plot to Build on the East Side,” *New York Times*, May 10, 1934, 42.

117-123 East 72nd Street

Borough of Manhattan Tax Map Block 1407 Lot 8
(Historic Lots 8, 8 ½, 9, 10)

Date of Construction: 1927-28 (NB 348-27)

Architect: Kenneth M. Murchison

Original Owner: 121 East 72nd Street Corporation

Type: Apartment Building

Style: Colonial Revival

Stories: 14

Material: Brick with limestone and terra cotta

History: The apartment building at 117-123 East 72nd Street, frequently listed under its residential address 117 East 72nd Street, was designed by the architecture firm of Kenneth Murchison and was completed in 1928 at a projected cost of \$850,000. It was commissioned by a holding company apparently associated with the Rhoades-Kennedy Security Corporation and replaced a set of four row houses—originally part of larger row at 111 to 123 East 72nd Street—that had been erected in 1879 during the first major period of development on the Upper East Side.



The original owner of record for the building was the 121 East 72nd Street Corporation, with John B. Walker listed as president. Advertisements appearing in the *New York Times*, however, indicate the Rhoades-Kennedy Security Corporation did the actual development work (*see 158-162 East 72nd Street*). The building apparently received much less marketing attention than many of its neighbors, although a pre-construction rendering was featured in the real estate section of the *New York Times* in early 1927. A brief description noted that the apartments, typically of nine rooms and three baths, were “well planned with very large rooms.” Ownership was entirely cooperative from the beginning.

Description: 14-story and penthouse Colonial Revival style apartment building with one visible primary facade, one partially-visible side elevation, and one partially visible rear facade. East 72nd Street Facade: Tripartite composition consisting of a three-story base clad in limestone, a

nine-story red brick shaft, and a two-story red brick capital with limestone ornament; brick is laid in common bond; elevation is divided vertically into four sections in an “ABBA” pattern; three-story base has slightly projecting watertable; wide single pilasters flank the base at the building’s corners, while narrower paired pilasters separate the four vertical divisions; ground floor is fully rusticated while the second and third stories feature smooth ashlar; the primary residential entrance is centered on the building’s facade and features an enframing with a broken scrolled pediment and frieze with rosettes resting on engaged columns with acanthus-leaved capitals; entrance opening has a blind segmental-arched transom above a set of double doors; ornamental metal lanterns flank entrance; the middle “B” sections at the ground floor each have a single rectangular window opening fitted with a double window while the “A” sections each have three rectangular openings, two windows and one service entrance in left section and two entrances and one window in right section; entrance in left section has a paneled door with a single glass pane set within an ornamental metal frame; the left entrance in the right section has a similar door, while the right entrance in the right section has a metal security gate; on the second and third story the middle “B” sections have large rectangular window openings fitted with triple windows while the “A” sections have three smaller individual window openings; centered on the facade at the second story, directly above the pediment of the primary entrance, is an oval recess with a decorative urn; above this on the third story is a blind rectangular recess ornamented with a garland; the central blind recess and the middle windows on the third story have decorative metal balconettes; a wide molded limestone cornice separates the three-story base from the nine-story shaft between the third and fourth stories; on the floors comprising the building’s shaft, the windows are arranged such that the “A” sections contain sets of three small individual rectangular window openings, and the “B” sections contain single large rectangular openings fitted with triple windows; the window openings on the fourth story feature molded terra-cotta enframements with a projecting molded lintel above; the window openings on the fifth through 12th stories feature similar molded terra-cotta enframements without the additional lintels and with projecting sills; the windows in the middle “B” sections on the eighth and 12th stories, and the windows in the flanking “A” sections on the tenth story, all have projecting stone balconettes with metal railings; a projecting terra-cotta cornice separates the building’s nine-story shaft from its two-story capital between the 12th and 13th stories; the flanking “A” sections of the top two floors are separated from the middle “B” sections by narrow paired terra-cotta pilasters, while wider single pilasters flank the capital at the building’s corners; the central pier between the two middle “B” sections is set off with an enframing of smooth coursed terra-cotta; the window arrangement in the building’s two-story capital is similar to that of the shaft; the window openings lack the ornamental terra-cotta enframements, although the windows on the 14th story feature projecting terra-cotta sills; the windows in the middle “B” sections feature decorative metal balconettes; the spandrels in the “A” sections between the 13th and 14th stories have terra-cotta panels; the building has a projecting terra-cotta cornice with molded frieze and block modillion course; a chimney projects above cornice above middle pier; a recessed penthouse is minimally visible above the cornice line. West Facade: Side facade partially visible from street level; red brick facade with recessed light court clad in buff brick; plain rectangular window openings irregularly punch through facade. North Facade: Rear facade partially visible above adjacent buildings; clad in buff brick; six bays of regular rectangular window openings interspersed with three bays of smaller window openings; two fire escapes installed on facade; facade topped by metal railing set in brick posts; red brick penthouse visible above roofline of main building; water tank on steel frame. Site Features: Four planting beds with short metal

railings located in sidewalk in front of building; standpipe located between the left-hand “A” and “B” sections. Alterations: Cloth sidewalk awning installed above primary entrance; several holes for through-wall air-conditioning units punched through facade; all windows replaced.

References:

Display Advertisement, *New York Times*, October 16, 1927, RE7; Photo Standalone 20, *New York Times*, May 22, 1927, RE1.

125-139 East 72nd Street

See: 1004-1010 Lexington Avenue

EAST 72ND STREET, NOS. 141-157 (NORTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

141 East 72nd Street (aka 1003-1005 Lexington Avenue)

Borough of Manhattan Tax Map Block 1407 Lot 20
(Historic Lots 20 and 21)

Date of Construction: 1923 (NB 491-23)

Architect: Rouse & Goldstone

Original Owner: 141 East 72nd Street, Inc.

Type: Apartment Building

Style: Colonial Revival

Stories: 15

Material: Brick with limestone



History: The apartment building at 141 East 72nd Street was designed by the noted architecture firm of Rouse & Goldstone and was completed in 1923 at a projected cost of \$480,000. It was commissioned by a holding company associated with a prominent cooperative apartment construction firm, and replaced a synagogue that had been erected in 1886-87 for Congregation Beth Israel (NB 377-86).

The original owner of record for the building was 141 East 72nd Street, Inc., although advertisements appearing in the *New York Times* indicate that Frederic Culver’s Joint-Ownership Construction Company, Inc. was responsible for the actual development work. Culver had entered the real estate field at least as early as 1906, when he helped develop the stunning apartment building at 131-135 East 66th Street and its counterpart at 130-134 East 67th Street (both designated individual New York City Landmarks). In subsequent years he helped refine the model of cooperative apartment house ownership through his so-called “Culver Plan.” His firm was particularly busy during the 1920s, when it erected numerous apartment houses on the Upper East Side and throughout Greater New York City.

While many of the advertisements for this building focused on the Culver Plan of cooperative ownership, a few did tout the building’s amenities and noted that the apartments were “a realization throughout of a most complete and perfectly equipped gentleman’s home.” At the

time of its completion, 141 East 72nd Street was arranged into suites of up to 12 rooms and four baths, each of which occupied an entire floor.

Description: 15-story Colonial Revival style apartment building with two visible primary facades and two partially-visible side elevations. East 72nd Street Facade: Tripartite composition consisting of a three-story base clad in limestone, a nine-story red brick shaft, and a three-story capital clad in red brick and limestone; brick laid in Flemish bond; elevation divided vertically into four bays; the first and fourth bays contain larger rectangular window openings fitted with triple windows consisting of a large eight-over-eight sash flanked by smaller two-over-two sash; the second and third bays contain rectangular window openings fitted with eight-over-eight sash; the limestone cladding of the building's base is laid in smooth ashlar, with slightly recessed spandrel panels between the window openings on the first and second stories; the primary residential entrance is in the fourth bay at right of the ground floor and features a limestone enframingent with broken scrolled pediment and a denticulated entablature supported by scrolled brackets above molded pilasters; the entrance is fitted with a pair of paneled wood doors with glass insets framed by decorative metal work, with a blind transom above; metal-and-glass lanterns are installed on the building's facade to either side of the primary entrance; a rectangular ventilation opening is situated between the two sections of the broken pediment and features an egg-and-dart molded enframingent with projecting lintel and a decorative metal grille; a projecting molded denticulated limestone cornice separates the building's three-story base from its nine-story shaft between the third and fourth stories; a projecting molded limestone beltcourse runs between the fourth and fifth stories; a projecting limestone cornice separates the building's nine-story shaft from its three-story capital between the 12th and 13th stories; a projecting molded limestone beltcourse runs below the window openings of the 15th story; the 15th story is clad in smooth ashlar limestone, with raised rectangular moldings affixed on the piers between the window openings; the building is topped by a deeply projecting denticulated copper cornice with a garlanded frieze; a bulkhead is visible above the cornice to the right side of the facade; many historic windows. Lexington Avenue Facade: Same as East 72nd Street facade except where noted; elevation is divided vertically into seven bays and is generally symmetrical around the central fourth bay; the first, second, sixth, and seventh bays contain rectangular window openings fitted with eight-over-eight sash; the third, fourth, and fifth bays contain larger rectangular window openings fitted with triple windows consisting of a large eight-over-eight sash flanked by smaller two-over-two sash; the ground floor and second story have an additional bay at both corners of the building; entrances with limestone enframingents are located in the first and seventh bays of the ground floor; these entrance enframingents feature a denticulated broken pediment, a denticulated entablature supported by scrolled brackets above molded pilasters, and a pedestal with pinecone between the two sections of the broken pediment; both entrances are fitted with replacement doors with historic transoms above; the second story does not have window openings in the bays directly above these ground floor openings; many historic windows. East Facade: Side facade partially visible from street level; red brick facade punctured irregularly by plain rectangular window openings; the red brick and limestone detailing of the East 72nd Street facade returns a few feet onto the side facade, with the limestone cladding at the 15th story extending farther back on the side facade; rectangular window openings irregularly punched through facade; two bulkheads are visible above the roofline at left and at center. North Facade: Side facade partially visible from street level; buff brick facade punctured regularly with four bays of regular rectangular window openings and another bay of smaller window openings;

metal fire escape installed at center of facade; wooden water tank visible above roofline at center. Site Features: Planting bed enclosed by short metal railing located on sidewalk in front of East 72nd Street facade; several cellar light wells with metal grates located in sidewalk in front of Lexington Avenue facade; metal fence with gate leads to serviceway to the left of the building's Lexington Avenue facade; serviceway runs along the building's north side and has a set of metal stairs leading to the basement. Alterations: Several holes for through-wall air-conditioning units punched through all facades; some windows replaced, most of the replacements have faux muntins that resemble the original multi-pane design; brickwork at eighth and ninth stories at building's corner has been repaired or replaced; projecting cloth sidewalk awning installed above primary entrance on East 72nd Street; fixed cloth awnings installed above ground floor openings on Lexington Avenue facade; seventh bay at ground floor on Lexington Avenue facade has been altered for use as a night depository box; metal signage installed on Lexington Avenue facade at ground floor flanking the outer-most window openings; light fixtures have been installed in the returns of both entrances on Lexington Avenue behind the cloth awning; signage has been installed on Lexington Avenue facade above the second story near the building's corner.

References:

"Building a New Synagogue," *New York Times*, July 2, 1886, 3; Display Advertisements, *New York Times*, January 7, 1923, RE5; January 14, 1923, RE5; Christopher Gray, "An Elegant 1920's Building at an Unshowy Address," *New York Times*, Sept. 5, 2004, RE10; "It's 3 Blocks from Fifth Avenue, But It's Just Like Fifth Avenue," *New York Times*, June 6, 2004, RE10.

145, 147, 149, 151 East 72nd Street

Borough of Manhattan Tax Map Block
1407 Lots 22, 23, 123
(Historic Lot 23 ½), 24

Date of Construction: 1881-82 (NB 866-81)

Architect: Sillman & Farnsworth

Original Owner: Henry J. Chapin

Type: Row houses; most now mixed use

Style: Altered neo-Grec (no. 145); neo-Grec with alterations (nos. 147-151)

Stories: Four and basement

Material: Brownstone



History: This row of four neo-Grec style brownstone dwellings was built in 1881-82 for developer Henry J. Chapin during the building boom that followed the city's recovery from the Panic of 1873. It is likely that each of the dwellings was initially occupied by an individual family, often with a number of live-in servants—a fact borne out in census records from 20 years later in 1900. It also appears that the early ownership patterns varied from property to property; some were rented out from the beginning as a source of income, while others were owner-occupied for several decades by the same family.

Unlike the row houses facing onto Lexington Avenue that were converted to commercial and apartment use beginning in the 1920s, these houses remained in single-family residential

occupancy for significantly longer. Some of the dwellings underwent alterations to the basement and parlor floors in the first decades of the 20th century as their owners sought to update the buildings according to new standards of interior layout and exterior appearance. The changes to no. 151 are a particularly fine example; in 1905 then-owner Henry C. Beadleston commissioned architect Samuel E. Gage to move the primary entrance to the basement and install a large oriel window at the parlor floor (ALT 1158-05). These alterations closely followed the so-called American basement plan, which gained widespread popularity in the late 19th century and had become the primary mode of row house design and layout in the early years of the 20th.

The three houses at nos. 147 to 151 retain much of the historic fabric from these early residential alterations at their basement and parlor floors, while their upper floors remain largely unchanged from the original 1881-82 construction. No. 145 has undergone more extensive alterations including the creation of commercial space in the basement and parlor floors and the stripping of historic detail from the upper floors.

Description:

145 East 72nd Street Two-bay, four-story and basement altered neo-Grec style brownstone row house with commercial alterations to basement and parlor floor; upper floors feature rectangular window openings with slightly projecting sills; galvanized iron cornice with molded frieze panels, dentil course, modillion course, and three scrolled brackets. Site Features: Sunken concrete areaway enclosed with metal fence; stairs at left lead down to areaway; metal three-bin garbage can enclosure installed at right. Alterations: Basement features a plain rectangular entrance vestibule at left and a single large display window at right with roll-down security grate and a cloth awning above; light fixtures installed to either side of entrance vestibule, and signage installed on the building facade to the right of the vestibule; a hole for a through-wall air-conditioning unit has been punched through the bulkhead under the basement display window; parlor floor features a smaller window at left with a hole for a through-wall air-conditioning unit punched below the sill, and a larger display window at right; cloth awning installed above parlor floor windows; window enframements on upper floors have been removed, new sills installed; all windows replaced; facade painted.

147 East 72nd Street Similar to no. 145; historic projecting oriel display window installed at the parlor floor; oriel features pilasters, projecting cornice with frieze and dentil course, and a decorative fanlight transom above the three-part display window; upper floors feature rectangular window openings with projecting enframements with molded lintels and bracketed sills; second and third story retain historic, although non-original, wood six-over-six wood sash windows. Site Features: Sunken concrete areaway with metal fence running along left side; stairs run the width of the areaway, with a pair of metal handrails installed at center; metal diamond-plate cellar hatch located in areaway in front of display window. Alterations: Basement features entrance vestibule to upper floors at left, display window and entrance for basement storefront at center and right; metal aperture installed to right of basement commercial entrance; cloth awnings installed above left entrance and above basement storefront; display window in parlor floor oriel replaced, cloth awning installed in front of fanlight; windows on fourth story replaced; facade painted.

149 East 72nd Street Similar to no. 145; historic alterations to the basement and parlor floors; rusticated basement features a pair of entrances on plane with the building's primary facade flanking a central projecting display window supporting an angled oriel window on the parlor

floor; the window openings in the parlor floor oriel have molded enframements and projecting sills; a molded cornice tops the oriel; upper floors feature rectangular window openings with projecting enframements with molded lintels and bracketed sills. Site Features: Sunken concrete areaway with metal fence running along right side; stairs run the width of the areaway, with a pair of metal handrails; metal cellar access hatch in front of display window at right. Alterations: Cloth awning installed above central window in oriel; doors in basement entrances replaced; light fixture installed to left of left basement entrance; a light fixture with exposed metal conduit is installed above the right basement entrance; a pair of light fixtures are installed on the face of the parlor floor oriel; all windows replaced; facade painted.

151 East 72nd Street Similar to no. 145; historic alterations to the basement and parlor floors; basement features two sunken entrances flanking a central triple window; entrances feature enframements of egg-and-dart molding, while the central window features a molded enframement; left entrance has a highly decorative glass door with delicate metal filigree grille, while right entrance is fitted with a paneled wood door; bronze lanterns installed in the corners above basement entrances; parlor floor features an angled oriel window supported by brackets with an egg-and-dart molding running along the base; the side window openings of the oriel contain six leaded window panes separated by heavy stone muntins, while the central window opening features nine panes; a molded cornice tops the oriel; upper floors feature rectangular window openings with projecting enframements with molded lintels and bracketed sills. Site Features: Concrete areaway enclosed with metal fence and centered gate; stairs to basement entrances sunken at left and right of areaway; stone planters installed at front of areaway at left and right, and a wood planter at rear of areaway at center. Alterations: Windows replaced with multi-paned casements.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; U.S. Census (1900), New York, Manhattan, Enumeration District 707, 16; U.S. Census (1930), New York, Manhattan, Enumeration District 31-566, 29-30.

153-155 East 72nd Street

Borough of Manhattan Tax Map Block 1407 Lot 26
(Historic Lots 26 and 27)

Date of Construction: 1927-28 (NB 413-27)
Architect: Cross & Cross
Original Owner: Laneson Realty Corporation
Type: Apartment Building
Style: Renaissance Revival
Stories: 15
Material: Brick with limestone

History: The apartment building at 153-155 East 72nd Street, frequently listed under its residential address 155 East 72nd Street, was designed by the architecture firm of Cross & Cross and was completed in 1928 at a projected cost of \$6,500,000.

This structure replaced a pair of buildings that burned down in a fire in 1927; one of these was the second home of St. James Episcopal Church (1869, James Renwick, Jr.), whose congregation had been established in the first decade of the 19th century as a country parish catering to the elite Knickerbocker families whose estates once lined the East River.

The original owner of record was the Laneson Realty Corporation, with Tracy H. Harris listed as president. Harris was an established lawyer in the firm of Harris & Harris; he was also headed the Harcourt Realty Company, which had developed an earlier apartment building in 1924 at 145-151 East 54th Street. 153-155 East 72nd Street received much less marketing attention than many of its neighbors, although the design of Cross & Cross did earn a graphic spread in the *American Architect* magazine in 1929. At the time of its construction it was arranged into 38 suites ranging in size from five to 11 rooms, the larger of which were duplexed.

Description: 15-story Renaissance Revival style apartment building with one visible primary facade, one partially-visible side elevation, and one partially-visible rear facade. East 72nd Street Facade: Tripartite composition consisting of a two-story base clad in limestone, a nine-story red brick shaft, and a four-story red brick capital with limestone ornament; brick is laid in Flemish bond; elevation is divided vertically into nine bays and is generally symmetrical about the central fifth bay; the first and second, and the eighth and ninth bays are grouped more closely together, while the remaining bays are regularly spaced across the facade; the limestone cladding of the building's base is laid in smooth ashlar above a low granite watertable; the primary residential entrance is centered under the fifth bay and features a double-height rusticated enframing with radiating voussoirs, quoins, and a keystone with scroll and figurehead ornament; entrance is fitted with multi-pane double doors flanked by multi-pane side lights, with a multi-pane blind transom light and transom bar ornamented with swags and wreaths; an ornamental bronze light fixture hangs from the entrance soffit; in addition to the primary entrance there are seven ground floor openings, four plain rectangular window openings arranged under the first bay, between the third and fourth bays, between the sixth and seventh bays, and between the eighth and ninth bays, as well as three small, unornamented entrance openings arranged between the second and third bays, between the seventh and eighth bays, and to the right of the ninth bay; the left



entrance is fitted with a paneled wood door, the center-right entrance with a replacement metal-and-glass door, and the right entrance with a metal security gate; the window openings on the ground floor are fitted with security grilles; bas-relief panels featuring cornucopia are arranged in the spandrels above the second and third ground floor window openings; the second story contains simple rectangular window openings arranged similarly to the upper floors; bas-relief rondels are located between the window openings in third and fourth, and the eighth and ninth bays on the second story; a pair of projecting limestone beltcourses separates the building's two-story base from its nine-story shaft, with a series of engaged balusters located under each bay of windows; except where noted, the window openings of the upper floors consist of plain rectangular openings punched through the brick facade with simple projecting limestone sills; the window openings in the third and seventh bays on the third story have substantial limestone enframements with triangular pediments, projecting triple keystones, and quoins; the window opening in the central fifth bay on the third story features a similar limestone enframement, with segmental-arched pediment and scrolled and foliate capitals, and is set above a projecting balconette with limestone balustrade; the window opening in the central fifth bay on the tenth story features a limestone enframement with keystone and radiating voussoirs, quoins, and a projecting balconette with balustrade supported by scrolled brackets; the window openings in the third, fifth, and seventh bays on the 12th story feature limestone enframements with projecting molded lintels and flat radiating voussoirs and quoins; the window opening in the central fifth bay on the 13th story features an elaborate limestone enframement with a projecting cartouche supported on molded scrolled brackets; the upper stories feature limestone quoins at the building's corners; smaller bathroom window openings are located to the right of the ninth bay on every other floor starting at the fourth story; a molded limestone beltcourse separates the building's nine-story shaft from its four-story capital, while another beltcourse runs between the 13th and 14th stories; bas-relief limestone roundels are located between the window openings in the second and third, and the seventh and eighth bays on the 14th story; a projecting, bracketed limestone cornice runs above the 14th story; a brick parapet with metal railing caps the building; chimney projects above cornice at center. West Facade: Side facade partially visible from street level; red brick facade with recessed light court clad in buff brick; a single bay of rectangular window openings is located towards the front of the building just in front of a projecting brick chimney; other window openings of various sizes are visible facing onto the light court; the limestone quoins on the primary facade have a slight return on the side facade. North Facade: Rear facade partially visible above adjacent buildings on East 73rd Street; facade clad in buff brick; seven bays of regular rectangular window openings interspersed with three bays of smaller bathroom window openings; metal railing runs along the building's roofline; chimney projects above the roofline at left; a penthouse structure with a round-arched window openings is visible above the roofline. Site Features: Cellar light wells with metal grates located in sidewalk in front of left-most window, to the left of the primary entrance, and at the right side of the building; a bronze standpipe is located in the sidewalk at the right side of the building. Alterations: Several holes for through-wall air-conditioning units punched through the facade; parapet repointed or rebuilt; projecting cloth sidewalk awning installed above primary entrance.

References:

"Apartment House, 155 East 72nd Street, New York," *American Architect* Vol. 135 (April 20, 1929), 544-45; Display Advertisements, *New York Times*, April 22, 1928, 166; "Greek Cathedral

in Ruins,” *New York Times*, January 18, 1927, 1; “Plans for \$6,500,000 Flat,” *New York Times*, Sept. 17, 1927, 29; “Tracy Hyde Harris Dies at Age of 69,” *New York Times*, October 28, 1933, 15.

157 East 72nd Street

Borough of Manhattan Tax Map Block 1407 Lots 1101-1145 (Historic Lots 29, 30, 31, 32)

Date of Construction: 1923-24 (8-23)

Architect: Rouse & Goldstone

Original Owner: Shroder & Koppel

Type: Apartment Building

Style: Renaissance Revival

Stories: 15

Material: Brick with terra cotta

History: The apartment building at 157 East 72nd Street was designed by the noted architecture firm of Rouse & Goldstone and was completed in 1924 at a projected cost of \$950,000. It was developed by the prolific real estate concern of Shroder & Koppel and replaced four smaller apartment buildings that had been among the earlier multi-family dwellings erected in the area.



Millard Shroder—sometimes working under his name alone and sometimes as part of the firm of Shroder & Koppel—developed a substantial number of large apartment buildings on the Upper East Side and throughout Manhattan during the 1920s, often employing Rouse & Goldstone as architects for his projects. Shroder was active in the real estate field into the early 1970s; amongst the accomplishments listed in his obituary was the construction of the Sherry-Netherland, Madison, and Sulgrave Hotels.

Early advertisements appearing in the *New York Times* marketed the building—later named The Lexington—as “housekeeping apartments with the conveniences of a hotel.” Suites of one, two, or three rooms were available, each with a kitchenette and bath; a restaurant and maid service were also offered on the premises. The building was converted into condominium apartments in the 1980s.

Description: 15-story Renaissance Revival style apartment building with one visible primary facade, one partially-visible side elevation, and one partially-visible rear elevation. East 72nd Street Facade: Tripartite composition consisting of the a three-story base, nine-story shaft, and three-story capital, all clad in buff brick laid in English bond; elevation is divided vertically into two sections by a central light court; each section contains three bays of primary window openings with another bay of smaller bathroom window openings at the building’s corners; the building’s three-story base features a low stone watertable, as well as decorative terra-cotta blocks arranged in diamond patterns set within the regular brickwork of the facade; the primary residential entrance is located at the center of the facade, in a one-story pavilion built out to the lot line with the light court above; the entrance features a molded stone enframingent and is fitted with a pair of double doors with flanked by single doors, all with decorative glazed panels and bronze hardware; the other openings in the ground floor have lintels of soldier brick and are

situated directly above the stone watertable; the left half of the opening in the center bay in the left section has been extended to grade and has a small wood entrance door with multi-paned glass inset, while a service entrance is located in the right section at the building's corner under the bay of bathroom windows; an additional pair of small window openings flank the primary entrance at the ground floor; the window openings to the right of the primary entrance retain their historic windows framed by turned balusters; a terra-cotta beltcourse with decorative swags, putti, and emblems separates the ground floor from the second story, with a cartouche located directly above the primary entrance; the primary window bays on the second and third story feature two windows each and have double-height terra-cotta enframements with three vertical rope-molded pilasters with scrolled capitals, spandrel panels with dentils and wave-patterned ornament, and round-arch tympanum with decorative cartouches above each window at the third story; rope-molded terra-cotta pilasters run the length of the second and third story at the building's corners and at the returns into the light court; a terra-cotta beltcourse separates the building's three-story base from its nine-story shaft; the three bays of primary windows on the upper stories in each section of the facade feature narrower openings fitted with double windows in the flanking bays, with wider openings fitted with triple windows in the central bay; all window openings on the upper floors feature soldier brick lintels and projecting terra-cotta sills; a molded terra-cotta beltcourse with decorative cartouches at both ends separates the building's nine-story shaft from its three-story capital; rope-molded terra-cotta pilasters topped by cartouches run the length of the 14th and 15th stories at the building's corners and at the returns into the light court; the building is capped by a molded terra-cotta cornice. East 72nd Street Light Court: The side walls of the light court each contain three bays of windows, with a large window opening fitted with a triple window located near the front of the building, a smaller bathroom window opening in the center, and a regular rectangular window opening towards the rear; the rear wall of the light court contains three bays of window openings with a large rectangular opening at left fitted with a single window set within a metal panel, a small bathroom window opening at center, and a larger window opening at right fitted with double windows. East Facade: Side facade partially visible from street level; plain brick facade partially parged to the fifth story; projecting chimney runs near the building's front beginning at the seventh story; the buff brick of the primary facade returns back to the line of the chimney, with the rest of the facade clad in red brick. North Facade: Rear facade partially visible above adjacent buildings on East 73rd Street; facade clad in grey brick with patches of red replacement brick; nine bays of window openings of various sizes; coping at parapet; water tank installed above roof at right. Site Features: Standpipe located in sidewalk at right side of building; cellar light well with metal grate located in sidewalk to the right and immediately to the left of the primary entrance. Alterations: Projecting cloth sidewalk awning installed above primary entrance; projecting metal security gate installed on right service entrance; all windows replaced.

References:

"Apartment Hotel for the East Side," *New York Times*, March 17, 1922, 36; Display Advertisement, *New York Times*, July 29, 1923, RE7; Obituary, *New York Times*, August 27, 1971, 36.

EAST 73RD STREET, NOS. 138-140 (SOUTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

138-140 East 72nd Street

See: 1022 Lexington Avenue

EAST 73RD STREET, NO. 150 (SOUTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

150 East 73rd Street

See: 1017 Lexington Avenue

EAST 73RD STREET, NOS. 145-157 (NORTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

145-151 East 73rd Street

See: 1019 Lexington Avenue

153-157 East 73rd Street

Borough of Manhattan Tax Map Block 1408 Lot 22
(Historic Lots 22, 22 ½ and 23)

Date of Construction: 1923 (NB 197-23)

Architect: George F. Pelham

Original Owner: Estate of Henry Goodman, Wolf & Kohn
(attorneys)

Type: Apartment building

Style: Colonial Revival

Stories: Nine and penthouse

Material: Brick and limestone



History: The apartment building at 153-157 East 73rd Street, frequently listed as 155 East 73rd Street, was designed by architect George F. Pelham in 1923 for the estate of Henry Goodman and Wolf & Kohn (attorneys). The building, which was projected to cost \$250,000, replaced several older three-story row houses constructed on the site before the turn of the century. Upon completion, the building contained four apartments per story in addition to one penthouse and one basement-level apartment, for a total of 38 residential units. Advertisements appearing in the *New York Times* in the 1940s were specifically targeted to attract would-be “suburban dwellers.” These advertisements lauded the “complete comfort and convenience” of urban living in contrast to “commuting in darkness,” the “drafty trains” and the wartime “rationing” allegedly more acutely felt in the suburbs. In 1988, the building became a cooperative apartment house. Today there are 20 residential units in the building, indicating that some of the original modestly-sized apartments may have been combined into larger units in the intervening years (interior is not part of designation).

Description: Nine-story penthouse and partially-exposed basement Colonial Revival style apartment building with one visible primary elevation and one partially-visible secondary elevation. East 73rd Street Facade: Tripartite vertical composition consisting of two-story brick and limestone base, six-story brick shaft and one-story brick capital; limestone at partially-exposed basement; red tapestry brick laid in a Flemish bond at first through ninth stories; two rectangular window openings at partially-partially-exposed basement; granite base trim serves as sill course for basement fenestration; seven symmetrical bays at first story; single rectangular window openings typical at each bay at first through ninth stories, except where noted; round-arched door opening at central bay at first story serves as primary residential entry and features a molded limestone surround with keystone and is flanked by paneled limestone pilasters with stylized capitals supporting a denticulated triangular pediment; primary residential entry contains recessed double doors raised on one granite step and surmounted by leaded fanlight; flush brick window surrounds at first-story window openings featuring terra-cotta corner details and surmounted by round-arched brick pediments with terra-cotta keystones and tympanums in a stack bond with terra-cotta roundels; flush rectangular masonry sills at first-story fenestration; rectangular service doorway with flush masonry lintel and featuring similar surrounding details as first-story fenestration at seventh bay at first story; eight symmetrical bays at second through ninth stories; single rectangular window openings typical at each bay at second through ninth stories; projecting incised terra-cotta sills, slightly projecting brick window surrounds, and terra-cotta lintels with floral and garland details at second-story fenestration; projecting incised terra-cotta sills and slightly projecting brick window surrounds at third through ninth-story fenestration, except where noted; molded, denticulated terra-cotta cornice serves as sill course for third-story and ninth-story fenestration; brick panels between window openings and flanking ninth story; overhanging molded terra-cotta cornice with dentil and egg-and-dart cornice courses at roofline. East Facade: Secondary elevation, partially visible; divided into two sections; beige brick laid in an English bond at both sections, where visible; flush red brick band above fourth story, where visible; single rectangular window openings with slightly projecting incised masonry lintels typical at each story, where visible; red brick wraps slightly from East 73rd Street elevation; vertical red-brick band at right edge of left section; one central bay at left section; several irregularly-spaced bays at right section, at least one at offset height and one wider-than-typical bay containing paired windows; irregular roofline at right section; masonry coping; penthouse partially visible above roofline. Alterations: Several through-wall holes punched for air-conditioning units at east elevation; all windows replaced; painted limestone base and door surround and fenestration details at first story; awning at primary entry; numbering “155” to left of primary entry; light fixtures flanking primary entry; intercom at reveal of primary entry; door at primary entry; screen door at service doorway; right window at basement closed off; metal screen at left window opening at basement.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Display Advertisements, *New York Times*, June 8, 1924, E3; November 15, 1933, 39; January 17, 1943, RE2; New York County, Office of the Register, Liber Deeds and Conveyances; Sanborn Fire Insurance Co., *Atlas, City of New York* (1896).

EAST 74TH STREET, NO. 142 (SOUTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

142 East 74th Street (aka 1034A Lexington Avenue)

Borough of Manhattan Tax Map Block
1408 Lot 156 (Historic Lot 56 ½)

Date of Construction: 1923 (NB 76-23)
Architect: Charles B. Meyers
Original Owner: Berstrum Realty Corporation
Type: Commercial
Style: Colonial Revival
Stories: Two
Material: Brick and terra cotta



History: The commercial building at 142 East 74th Street was designed by architect Charles B. Meyers in 1923 for the Berstrum Realty Corporation. The two-story “taxpayer” was projected to cost \$15,000 and replaced one of a group of 28 Italianate style row houses designed in 1871-75 by architect John G. Prague for speculative builder Warren Beeman (NB 1040-71). Upon completion, 142 East 74th Street contained three stores on the first floor and several offices on the second. At various times, the second-story spaces have also served as club or meeting rooms. The building is most frequently listed as simply 142 East 74th Street, and is sometimes erroneously noted as 1034 Lexington Avenue.

Description: Two-story Colonial Revival style commercial building with two visible primary elevations. Lexington Avenue Facade: White iron-flecked brick laid in a Flemish bond; one slightly recessed bay at far left of elevation at first and second stories; round-arched door opening at recessed bay at first story containing door with arched transom raised on a low step; four storefronts to right of recessed bay at first story (*see Alterations*); possibly historic metal checkerboard panel above fourth storefront at first story (*see Alterations*); molded metal cornice with foliate crest above storefronts (continuous with East 74th Street elevation) (*see Alterations*); terra-cotta entablature featuring small molded terra-cotta cornice above first story (continuous with East 74th Street elevation; only molded cornice continuous at recessed left bay); rectangular window opening at recessed bay at second story featuring geometric terra-cotta lintel with urn detail and slightly projecting incised terra-cotta sill; flush masonry band above window opening at recessed bay at second story; three bays to right of recessed bay at second story; rectangular display windows at outer bays at second story flanked by engaged terra-cotta pilasters supporting an entablature with broken scroll pediment and sculptural urn detail and architrave with floral roundels, and featuring rectangular terra-cotta sills (*see Alterations*); paired rectangular display windows at central bay at second story flanked by engaged terra-cotta pilasters supporting architraves with urn and floral roundel details and a continuous molded terra-cotta cornice; shorter display window at left featuring molded terra-cotta sill on stylized brackets; taller display window at right featuring rectangular terra-cotta sill (*see Alterations*); brick parapet above central bay at second story featuring terra-cotta balustrade and garland and cartouche details; molded terra-cotta cornice at roofline and at parapet; small terra-cotta scroll brackets at parapet; six urn sculptures above cornice (rightmost urn shared with East 74th Street elevation). East 74th

Street Facade: One bay at first at second stories; storefront at first story (*see Alterations*); molded metal cornice with foliate crest above storefront (continuous with Lexington Avenue elevation); terra-cotta entablature featuring small molded terra-cornice above first story (continuous with Lexington Avenue elevation); rectangular display window at second story with matching window surrounds at outer bays at Lexington Avenue elevation (*see Alterations*); molded terra-cotta cornice at roofline; two urn sculptures above cornice (leftmost urn shared with Lexington Avenue elevation). **Site:** Metal diamond-plate cellar hatch in-ground in front East 74th Street elevation. **Alterations:** Storefronts replaced at Lexington Avenue elevation, except where noted (*see Description*); metal cornice above first storefront at Lexington Avenue elevation simplified; storefront at East 74th Street elevation elongated to ground after ca. 1939 tax photograph; windows replaced at second story; door and arched transom at recessed left bay at first story at Lexington Avenue elevation replaced; window openings at outer bays and right window opening of central bay at second story of Lexington Avenue and second-story window opening at East 74th Street elevation elongated in 1934 (ALT 1187-34) (rectangular sills date to this alteration; original appearance more closely matched that of the left window opening at the central bay of the second story of the Lexington Avenue elevation) (*see Description*); first story at East 74th Street painted; awnings at storefronts; light fixture at recessed left bay at first story at Lexington Avenue elevation; light fixture and conduit at right side of East 74th Street elevation.

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; "New Taxpayer Sold," *New York Times*, June 21, 1925, 24; New York City Department of Building, Block & Lot File for Block 1408, Lot 156; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>; *Real Estate Record and Builders' Guide* Vol. VIII No. 182 (September 9, 1871) 111.

EAST 74TH STREET, NO. 144 (SOUTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

144 East 74th Street (aka 1031 Lexington Avenue)

Borough of Manhattan Tax Map Block 1408 Lot 53

Date of Construction: 1871-75 (NB 1040-71); altered 1925 (ALT 2273-25)

Architect: John G. Prague (1871-75); S. Cohen (1925)

Original Owner: Warren Beeman (1871-75); Benenson Realty Corporation (1925)

Type: Row house; now mixed use

Style: Altered Italianate

Stories: Four

Material: Stucco

History: The four-story building at 144 East 74th Street was originally constructed in 1871-75 as one of a group of 28 Italianate style homes designed by architect John G. Prague for



speculative builder Warren Beeman. The homes were constructed on the south side of East 74th Street between Madison and Third Avenues and on Lexington Avenue just south of East 74th Street. 120 through 140 East 74th Street, located east of Lexington Avenue, retain many of their original Italianate style details and are part of the Upper East Side Historic District. The address 1031 Lexington Avenue, presently associated with this building, historically referred to a house that stood on Borough of Manhattan Tax Map Block 1408, Lot 53 ¼, later demolished for construction of 1019-1029 Lexington Avenue.

Like the other houses of the group, 144 East 74th Street originally featured a brownstone front, stoop and exposed basement. In 1925-26, the house underwent numerous “modernizing” alterations under the ownership of the Benenson Realty Corporation. Architect S. Cohen was responsible for the alterations, which included a two-story commercial addition along Lexington Avenue, installation of copper and plate glass storefront and office windows at the first and second stories, and installation of a new galvanized iron cornice (since removed). Following the alterations, the upper stories continued to be used for residential purposes. Today, 144 East 74th Street contains four residential units. In 1987-88, the building was renovated under the direction of architect Julius G. Perry, at which time concerns over settling brick and masonry were addressed.

Description: Four-story altered Italianate style brownstone row house with first- and second-story commercial alterations; two visible primary elevations and one partially-visible secondary elevation. Lexington Avenue Facade: First and second stories extend slightly farther to the north (part of two-story brick addition at East 74th Street elevation) (*see Alterations*); four storefronts of varying size at first story (*see Alterations*); possibly historic brick surrounding second storefront at first story; six rectangular display windows of varying size at second story (*see Alterations*); projecting header-course sills at third and fourth display windows at second story; five off-center, asymmetrical bays at third and fourth stories; single rectangular window openings with slightly projecting masonry sills typical at each bay at third and fourth stories, except where noted; shorter, narrower typical window opening at second bay at third and fourth stories; fire escapes at fifth bay at second story and spanning from first to third bay at third and fourth stories (present in c. 1939 tax photograph); irregular roofline with masonry coping. East 74th Street Facade: First and second stories project forward from rest of elevation (*see Alterations*); brick at first and second stories; brownstone at third and fourth stories; two bays at first story; rectangular door opening with fixed transom at first bay at first story; storefront at second bay at first story; two symmetrical bays at second story; rectangular display window at each bay at second story; stepped parapet with masonry coping at second-story roofline; three bays at third and fourth stories; third story partially visible from street above second-story parapet; single rectangular window openings with projecting molded masonry window surrounds, molded masonry bracketed sills and molded masonry lintels typical at each bay of third and fourth stories; stepped parapet with masonry coping at roofline (*see Alterations*). East Facade: secondary elevation, partially visible; one off-center bay at third and fourth stories; single rectangular window openings at each bay at third and fourth stories; masonry coping at roofline; parapet wall of Lexington Avenue elevation extends above roofline towards edge of elevation closest to Lexington Avenue; drain affixed to elevation between third and fourth bays. Alterations: Two-story commercial addition along Lexington Avenue and storefronts and display windows of East 74th Street elevation are non-original to the structure and probably date to 1925-26 (ALT 2273-25); alterations to storefronts and display windows, except where noted (*see*

Description); all windows replaced; bracketed cornice removed from Lexington Avenue and East 74th Street elevations at roofline (removed after 1987); all elevations stuccoed and/or painted; awnings at first-story storefronts and second-story display windows at Lexington Avenue and East 74th Street elevations; barbershop pole to left of first storefront at Lexington Avenue elevation at second story; intercom at door reveal at East 74th Street elevation; conduit and electrical boxes at east elevation.

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; New York City Department of Building, Block & Lot File for Block 1408, Lot 53; *Real Estate Record and Builders' Guide* Vol. VIII No. 182 (September 9, 1871) 111.

EAST 74TH STREET, NOS. 135-143 (NORTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

135-143 East 74th Street

See: 1036-1038 Lexington Avenue

EAST 74TH STREET, NOS. 145-151 (NORTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

145-149 East 74th Street

See: 1033-1041 Lexington Avenue

151 East 74th Street

Borough of Manhattan Tax Map Block 1409 Lot 23

Date of Construction: altered 1923 (ALT 842-23)

Architect: Henry S. Lion (1923)

Original Owner: Raoul H. Fleischmann (1923)

Type: Single-family house

Style: Colonial Revival

Stories: Four and basement

Material: Brick and limestone

History: This three-story and basement brick-face row house was originally constructed in 1878-79 as one of eight brownstone-front houses designed by architect John B. Snook for speculative developer W.H. Browning (NB 617-78). A fourth story was added in 1906 by owner Alice C. Frazier and architect S.E. Gage. In 1923 the house received a new, more modern Colonial Revival style facade designed by architect Henry S. Lion. Wooden shutters, also added as part of this alteration, were removed at some point after the c. 1939 tax photograph.



Several notable New Yorkers have resided at 151 East 74th Street including Captain Kermit Roosevelt (1889-1943), son of President Theodore Roosevelt, and his wife Belle Wyatt Willard Roosevelt (1892–1968). The couple owned the home from 1919 to 1922 and resided there with their four children and several servants. In 1922, the Roosevelts sold the home to Raoul H. Fleischmann (1885-1969), notable as publisher and co-founder of *The New Yorker* magazine. Longtime *New Yorker* editor Gardner Botsford (1917-2004), whose mother was married for a time to Fleischmann, was raised at the home. Academy Award-winning actor Henry Fonda (1905-1982) purchased the house from Fleischmann in 1955 and owned it until his death. The house remained in possession of Fonda's wife, Shirlee A. Fonda, until 1994.

Description: Four-story and exposed basement Colonial Revival style single-family house with one visible primary elevation, one visible secondary elevation, and one partially-visible secondary elevation. East 74th Street Facade: Tripartite vertical composition consisting of one-story limestone base, three-story brick shaft, and one-story capital; red brick laid in a stack bond; three bays at base and shaft; rough-cut limestone base trim; rectangular door opening containing recessed door with decorative metal screen door raised on one low granite step at first bay at basement; rectangular window opening at central bay at basement; possibly historic metal window guard at basement window opening; round-arched door opening containing primary entry at third bay at basement flanked by Corinthian pilasters supporting a triangular modillioned pediment and raised on a low granite platform; primary entry contains rectangular door surmounted by leaded fanlight and decorative metal screen doors; circular copper vent and spigot to left of first bay at basement; molded, galvanized iron cornice above base serves as sill course for second-story fenestration and is slightly intersected by pediment of third bay of basement; decorative iron balconette railing above cornice spans width of elevation; single rectangular window openings typical at each bay at shaft; soldier-course base trim at first-story between window openings; flush round-arched brick window surrounds at first-story fenestration featuring slightly recessed limestone pediments with roundel details; incised limestone sills at second- and third-story fenestration; slightly projecting rectangular limestone lintels at second-story fenestration; flush brick soldier-course lintels at third-story fenestration; ornamental S-shaped tie rods flank lintels at second and third stories; overhanging metal cornice featuring dentil course and architrave with triglyphs and floral roundels caps shaft; ornamental iron railing surmounts cornice; two peaked-roof dormers at capital; single rectangular window openings at each dormer; pilasters flank dormer fenestration and support triangular pediments with floral details at tympanums; sloped roof of fourth story not visible from street; brick parapet walls with limestone coping from east and west elevations extend above roofline. West Facade: Secondary elevation; red brick laid in a modified common bond, except where noted; brick from East 74th Street elevation returns slightly, laid in a common bond at basement story; flush brick soldier course from first story of East 74th Street elevation wraps slightly; projecting masonry base trim, continuous to where sidewall of alley stoop from 1033-1041 Lexington Avenue (aka 145-149 East 74th Street) abuts elevation; rectangular window openings with slightly projecting flush sills typical, except where noted; two irregularly-spaced window openings at basement; single taller typical window opening at first story; two off-center window openings at second story (left window shorter than typical); peaked, irregular parapet with masonry coping. East Facade: Secondary elevation, partially visible (where neighboring building recessed from lot line); red brick in a stack bond (same as East 74th Street elevation); no fenestration; horizontal masonry and brick details from East 74th Street return slightly. Site: In-ground metal cellar hatch centered

in front of elevation. Alteration: Present appearance of building dates to a 1906 alteration (ALT 1874-06) (which added a fourth story) and a 1923 alteration (ALT 842-23), which removed the original front of the building and extended it to the lot line; wood shutters added at time of alteration removed after ca. 1939 tax photograph; limestone base painted at East 74th Street elevation; all windows replaced; door at first and third bays at basement at East 74th Street elevation; light fixture at fanlight at third bay at basement at East 74th Street elevation; numbering “151” at left pilaster at third bay at basement at East 74th Street elevation; window guards at third-story fenestration at East 74th Street elevation; window guards at basement at west elevation; conduit at west elevation; repointing at east elevation.

References:

Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1879); “East Side House Bought By Actor,” *New York Times*, October 27, 1952, 40.; New York City Department of Building, Block & Lot File for Block 1409, Lot 23; New York County, Office of the Register, Liber Deeds and Conveyances; “Outnumbered by the Help,” *New York Times*, January 19, 2003, A8; “Raoul H. Fleischmann, Publisher of The New Yorker, Dies at 83,” *New York Times*, May 12, 1969, 1; *Real Estate Record and Builders’ Guide* Vol. LXXVII No. 1999 (July 7, 1906) 46; *Real Estate Record and Builders’ Guide* Vol. XXII No. 553 (October 19, 1878) 863; U.S. Census (1920), New York.

EAST 75TH STREET, NOS. 126-130 (SOUTH SIDE, BETWEEN PARK AND LEXINGTON AVENUES)

126-130 East 75th Street

See: 1040-1054 Lexington Avenue

EAST 75TH STREET, NOS. 164-176 (SOUTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

164-166 East 75th Street

See: 1055 Lexington Avenue

168, 170 (aka 170A), 172, 174, 176 East 75th Street

Borough of Manhattan Tax Map Block
1409 Lots 51, 50, 149 (Historic Lot 49
½), 49, 48

Date of Construction: altered 1902 (ALT 107-02)
Architects: Hill & Stout (1902)
Original Owner: Edmund C. Stout (1902)
Type: Row houses; later automobile stables; now
mixed use
Style: Arts and Crafts
Stories: Four
Material: Brick



The five row houses at 168 to 176 East 75th Street were originally constructed in 1880-81 as three-story brownstone-front houses designed by architect B. Muldron for speculative builder Brian McKinney (NB 404-80). The present appearance of the buildings dates to a 1902 alteration by owner Edmund C. Stout who converted the row houses into five four-story “automobile stables” with fronts of Harvard brick. Soon after completion, they were noted in the *New York Times* as the first automobile garages erected for private use in the city. In a 1906 issue of the *Architectural Record*, the buildings were praised for being “straightforward and unpretentious,” and for showing “a minimum expenditure of everything except brains.” Speculatively constructed, the buildings were intended for purchase by wealthy New Yorkers living in nearby mansions who sought private accommodations for their automobiles. Among the earliest owners were horse owner C.G.K. Billings, who owned no. 172, financier and philanthropist George F. Baker, who owned no. 168, and banker Mortimer Schiff, who owned no. 174.

According to the *New York Times*, each building was initially outfitted with “a living room, which the owner may use if he feels so disposed, a dining room, and small kitchen, in which suppers or light meals may be prepared, and a billiard room.” Other sources indicate that the upper-stories may have actually housed the private chauffeurs of the owners. Within a decade, however, some of the buildings were already converted for other uses. No. 172 may have been used for an embroidery business as early as 1912; and, according to records filed with the New York City Department of Housing Preservation and Development (HPD), no. 172 may have been used for residential purposes as early as 1906 and no. 176 as early as 1909. In 1909, no. 174 was enlarged at the rear by architect C.P.H. Gilbert. No. 176 housed a physician’s office for more than a decade, from c. 1966 through c. 1979, while no. 172 hosted a number of different businesses simultaneously in 1964, including an antiques store, custom dress-making store, and artist studios. Today, each of the houses contains between one and five residential units on its upper stories. Nos. 168 and 174 are the only two that retain a first-story garage. Alterations to no. 174 are pending at the first and second stories and at the rooftop.

Description:

168 East 75th Street Four-story Arts and Crafts style converted garage and residential structure with one visible elevation; rustic red brick laid in a running bond typical, except where noted;

granite base trim; clinker brick quoining flanks first through third stories; rectangular garage door opening at central bay at first story surmounted by rectangular iron lintel with floral roundels supported on stylized flush terra-cotta brackets; flush metal or masonry blocks flanking garage door opening above base trim; recessed doors raised on low granite steps at outer bays at first story; flush clinker-brick banding at first story between openings; clinker-brick band above door lintels of first story, interrupted by central bay; one bay at second story; wide segmental-arched window opening with flush clinker brick window surround, flush brick relieving arch with terra-cotta keystone, and brick hood molding at second story bay; possibly historic triple windows with multi-paned double-hung sashes and multi-paned arched transoms at second-story window opening; flush clinker-brick band in line with bottom of window opening at second story; two bays at third story; single rectangular window openings with flush splayed brick lintels and flush rectangular terra-cotta sills at each bay at third story; possibly historic six-over-six double-hung sashes at third-story window openings; flush clinker-brick band in line with third-story lintels; tapestry brickwork at third story; brick entablature consisting of corbelled architrave, frieze with clinker-brick and soldier-course brick details, dogtooth course, and stepped brick cornice with masonry coping above third story (serves as sill course for gable fenestration at fourth story); intersecting gable with flared eaves at fourth story featuring molded copper fascia, stylized half-timbering made from clinker bricks, and tapestry brickwork; finial at gable peak; two rectangular window openings with flush splayed brick lintels and rectangular sills at gable; possibly historic multi-paned windows at fourth story; recessed metal panels beneath sills within window openings at gable; sloping roof visible at either side of gable, flanked by masonry coping (shared at right with 170 East 75th Street); recessed strip and drain pipe at right edge of elevation; elevation projects slightly forward from 170 East 75th street. Site: In-ground metal vent in front of elevation. Alterations: Original bracketed balcony removed from second story (see 174 or 176 East 75th Street for original balconette); lintel and brackets at central bay at first story painted; metal (or masonry) blocks flanking garage door above base trim painted; through-wall holes punched for air-conditioning units at second, third and fourth stories; windows at second and third stories replaced; garage door and doors at outer bays at first story replaced; light fixtures above door openings at first story; intercom at door reveal at left bay at first story; sign at garage door.

170 East 75th Street (aka 170A East 75th Street) Same as 168 East 75th Street, except where noted; quoins at left edge of elevation continuous with quoins of 172 East 75th Street; wide rectangular opening at central bay at first story features three multi-paned double-hung windows with metal panels above and below (same lintel and brackets as no. 168; vents above and below central window) (*see Alterations*); possibly historic recessed wood-and-glass paneled doors raised on low steps at outer-bays at first story; possibly historic decorative metal screen door at right bay at first story; rectangular window openings flank central window opening at second story (*see Alterations*); flush soldier-course lintels and flush rectangular sills at second-story outer-bay window openings; mansard roof and wide hipped dormer at fourth story; wide rectangular window opening containing central fixed pane flanked by multi-paned casement windows with fixed transoms at dormer (*see Alterations*); drain pipe towards right edge of elevation; masonry coping at roof shared with adjacent buildings; pipe vent visible above roofline; elevation in line with 172 East 75th Street, recessed slightly from 168 East 75th Street. Site: In-ground metal cellar hatch in front of elevation. Alterations: Original central garage door opening altered into existing rectangular opening with windows after ca. 1939 tax photograph; rectangular window openings flanking central window at second story introduced after ca. 1939 tax photograph; originally two

separate hipped roof dormers at fourth story, altered into one larger dormer after ca. 1939 tax photograph (see 174 East 75th Street for original appearance); lintel and brackets at central bay at first story painted; base trim painted; windows replaced, except where noted above; display box to right of left bay at first story; sign to left of right bay at first story; light fixtures flanking central bay at first story; two flagpoles extend from elevation above first story.

172 East 75th Street Same as 168 East 75th Street, except where noted; four stories plus two-story penthouse (*see Alterations*); quoins continuous with quoins of neighboring structures; segmental-arched door opening at central bay at first story featuring a substantial paneled art-nouveau style wood surround which extends to second-story fenestration and which contains recessed arched wood-and-glass double doors (*see Alterations*); canted, overhanging masonry coping above surround serves as lintel for second-story fenestration (*see Alterations*); window opening at right bay at first story (*see Alteration*); rectangular vented panel below window opening at right bay at first story; metal railing at second story (*see Alterations*); additional taller window opening between typical window openings at third story (*see Alterations*); mansard roof and large gabled dormer at fourth story; two rectangular window openings with flush splayed lintels at dormer; slightly projecting masonry sill course at dormer; molded copper lip and clinker-brick fascia at gable; tapestry brickwork at gable; clinker-brick quoining at dormer; masonry coping at roof shared with adjacent buildings; elevation in line with neighboring buildings; two-story rooftop addition recessed from rest of elevation, partially visible above roofline; rooftop addition features wide rectangular window opening containing triple windows at first story, metal railing above first story and set-back second story (mostly not visible) (*see Alterations*); rooftop addition flanked by two brick chimneys which extend substantially above the second story. Alterations: Original central garage door opening altered in large door opening before ca. 1939 tax photograph; existing wood door surround at central bay at first story dates to after ca. 1939 tax photograph; original rectangular door opening at right bay at first story altered into existing window opening after ca. 1939 tax photograph; rectangular vent added below window opening at right bay at first story; repointing of brick throughout; base trim painted; all windows replaced; door at left bay at first story replaced; original bracketed metal balconette removed from second story and metal railing replaced (see 174 or 176 East 75th Street for original balconette); rectangular door opening (and fire escape) introduced between typical window openings at third story in 1917 (ALT 2701-17), later converted into a window opening (fire escape removed); two-story rooftop addition added ca. 1980; light fixtures above outer bays at first story; intercom at left-bay door reveal at first story; flag pole extends from right side of elevation above first story.

174 East 75th Street Same as 168 East 75th Street, except where noted; quoins at right edge of elevation continuous with quoins of 172 East 75th Street; recessed doors raised on low thresholds at outer-bay door openings at first story; garage door opening at central bay at first story features rectangular lintel with molding surmounted by sculptural urn detail and supported on large, flush terra-cotta brackets (*see Alterations*); fluted pilasters supporting a broken pediment with dentil course flank elevation at first story (*see Alterations*); possibly historic multi-paned windows at second- and third-story window openings; mansard roof and two hipped dormers at fourth story; single rectangular window openings at each dormer; decorative iron railing spans elevation at fourth story; masonry coping at roof shared with adjacent buildings; vent extends above masonry coping at crest at left of elevation (shared with 176 East 75th Street); elevation recessed slightly from 176 East 75th street, in-line with 172 East 75th Street. Site: Narrow in-ground metal cellar hatch in front of elevation. Alterations: Alterations pending at the first and second stories and at the rooftop; existing fluted pilasters, broken pediment, and central-bay lintel and urn detail date

to after ca. 1939 tax photograph (for original appearance of lintel see 168 and 170 East 75th Street); painted lintel and terra-cotta brackets at central bay at first story; dormers painted and possibly stuccoed; base trim painted; some repointing of brick; through-wall holes punched for air-conditioning units at second and third stories; windows replaced at dormers; doors, including garage door, replaced; light fixtures at fluted pilasters at first story; armature supporting small address marker above first bay at first story; intercom at door reveal at left bay at first story.

176 East 75th Street Same as 168 East 75th Street, except where noted; three symmetrical bays at first story; rectangular door openings featuring flush splayed brick lintels at outer bays of first story; recessed door raised on low threshold at left door opening at first story; wide rectangular window opening featuring flush header-course sill and flush splayed brick lintel at central bay at first story (*see Alterations*); possibly historic multi-paned quadruple windows with multi-paned fixed transoms and molded wood frame at central bay window opening at first story; decorative iron window guard at central bay at first story; bracketed balconette with iron railing and flush brick soldier-course band between brackets at second-story window opening; possibly historic six-over-six double hung sashes at fourth story; masonry coping at left roof shared with 174 East 75th Street; vent extends above crest of masonry coping at right side of elevation (shared with 174 East 75th Street); recessed strip and drain pipe at left edge of elevation; elevation projects slightly forward from 174 East 75th street. Site: In-ground metal cellar hatch in front of elevation. Alterations: Original central garage-door opening altered into present window opening at central bay of first story before ca. 1939 tax photograph; doors replaced; repointing of brick throughout; base trim painted; light fixture above door opening at third bay at first story; metal railing at roof crest; satellite dish towards left side of elevation at roofline; intercoms at outer-bay door reveals at first story.

References:

“Automobile Stables,” *The Horseless Age* Vol. 9 No. 5 (January 15, 1902) 144; FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “In the Real Estate Field,” *New York Times*, July 4, 1909, 9; “Minor Mention,” *The Horseless Age* Vol. 11 No. 17 (April 29, 1903) 540; “Mr. Billings’s Auto Stable,” *New York Times*, April 25, 1903, 2; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders’ Guide* Vol. LXIX No. 1768 (February 1, 1902) 225; *Real Estate Record and Builders’ Guide* Vol. LXXXIV No. 2156 (July 10, 1909) 63; “Streetscapes: East 75th Street Between Lexington and Third Avenues,” *New York Times*, November 24, 1996, R5; “Streetscapes: Readers’ Questions,” *New York Times*, June 26, 1988, R12.

EAST 75TH STREET, NOS. 155-173 (NORTH SIDE, BETWEEN LEXINGTON AND THIRD AVENUES)

155 East 75th Street

See: 1057 Lexington Avenue

157-159 East 75th Street and 161 East 75th Street

Borough of Manhattan Tax Map Block 1410 Lot 24
(Historic Lots 24, 24 ½ and 25)

Date of Construction: 1881-82 (NB 45-81); altered 1920 (no. 157-159, ALT 1957-20) and 1926 (no. 161, ALT 535-26)

Architects: John C. Burne (1881-82); Mott B. Schmidt (no. 157-159, 1920); Harry M. Clawson (no. 161, 1926)

Original Owners: Mrs. S.T. McCoolle (no. 157-159 and no. 161, 1881-82); Seventy-Fifth Street Syndicate (nos. 157-159, 1920); Harriet Rogers (no. 161, 1926)

Type: Row houses; now multi-family residences

Style: Simplified Colonial Revival

Stories: Five and basement

Material: Stucco



History: The two five-story buildings at 157-159 and 161 East 75th Street were originally constructed in 1881-82 as three of a group of four four-story brownstone-front tenements designed by architect John C. Burne for builder Mrs. S.T. McCoolle. In 1920, a group of builders called the Seventy-Fifth Street Syndicate began buying buildings on both sides of East 75th Street between Lexington and Third Avenues with the intent of “converting the block into a fine residential area.” The syndicate’s first project was to combine the houses at 157 and 159 Lexington Avenue into one cooperative apartment house and to modernize the properties by removing original brownstone detailing and iron cornices, applying tinted stucco to the facade, and adding a fifth story. 161 Lexington Avenue underwent similar changes in 1926 under the direction of architect Harry M. Clawson and owner Harriet Rogers, at which time it became either a single- or two-family home. Upon completion, 157-159 Lexington Avenue contained a total of 10 apartments ranging from seven to 10 rooms. Today there are a total of 12 residential units at no. 157-159, and five residential units at no. 161.

Many early tenants of the new cooperative apartment house at 157-159 East 75th Street Avenue were prominent New Yorkers listed in the Social Register, including the British Academy Award-winning actor George Arliss (1868-1946). Archibald B. Roosevelt (1894-1979), son of President Theodore Roosevelt, and his wife Grace Lockwood Roosevelt lived at 161 East 75th Street during the 1920s and 1930s with their four children and several servants. The occupancy of both buildings during the 1920s is in marked contrast to the working-class families and individuals who lived in each property prior to 1920, including an upholsterer, tinsmith, chauffeur, seamstress, salesman and school teacher.

Description: Five-story and basement simplified Colonial Revival style apartment building with one visible elevation; originally three row houses that now read as one large elevation consisting of three sections; basement exposed within narrow below-grade areaway; basement projects forward slightly from rest of elevation; one rectangular window opening and one rectangular door opening containing service door raised on low step at left section at basement (*see Alterations*); two rectangular window openings at central section at basement; one rectangular door opening located beneath stoop and two rectangular window openings at right section at

basement; molded lip caps basement and serves as sill course for first-story fenestration; three bays at each section at first through fourth stories; single rectangular window openings typical at each bay at first through fourth stories, except where noted; rectangular door opening with molded masonry surround raised on four-step masonry stoop at left bay at central section at first story; rectangular door opening with molded masonry surround and molded masonry lintel raised on four-step concrete stoop with rounded first riser at left bay at right section at first story; possibly historic window planters supported on metal scroll brackets at first-story fenestration (present in ca. 1939 tax photograph); molded masonry band above first story; simple, projecting masonry window surrounds at second-story fenestration; molded masonry sill course at second story; decorative, bracketed metal balconettes at central window openings at each section at second story; possibly historic nine-over-nine double-hung sashes at window openings of left and central bays at second story; slightly projecting rectangular masonry sills at third-story fenestration; molded masonry sill course at fourth story; two slightly wider rectangular window openings at left and central sections at fifth story (*see Alterations*); three typical window openings at right section at fifth story; masonry sill course at fifth-story fenestration; molded cornice at roofline; drain pipe between second and third bays, intersects banding; brick chimney partially visible above roofline towards left side of elevation. Site: Iron fencing between stoops encloses narrow areaway along length of elevation; iron fencing continuous with handrails at stoops; areaway accessed via below-grade stairways at left and right of elevation. Alterations: Present appearance of building dates to before ca. 1939 tax photograph, including removal of original stoop and alteration of door opening into window at left bay of left section at first story; molded masonry lintel removed from above door opening at left bay at central section after ca. 1939 tax photograph; fenestration pattern at central bay at fifth story altered before ca. 1939 tax photograph, and again at a later date; elevation stuccoed and painted in an peach color; visible portion of brick chimney stuccoed; through-wall holes punched for air-conditioning units throughout elevation; windows replaced, except where noted above; window at left bay at basement closed-off; all doors replaced; window guards at basement fenestration; light fixtures flanking first-story door openings; fire escape at left bay of left section at third and fourth stories dates to after ca. 1939 tax photograph; address plates at first-story door openings; intercoms at first-story door opening reveals; intercom at basement.

References:

Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1911); Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009), 108; Christopher Gray, "Picturesque Block Unlike the Usual Rowhouse Street," *New York Times*, November 24, 1996, R5; FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; "Leasing Reported for Cooperatives," *New York Times*, October 13, 1937, 39; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards); Real Estate Record and Builders' Guide* Vol. XXVII No. 672 (January 29, 1881) 106; "Tenants Reacquire Cooperative Suites," *New York Times*, July 19, 1946, 30; New York County, Office of the Register, Liber Deeds and Conveyances; U.S. Census (1920, 1930), New York.

163-173 East 75th Street

Borough of Manhattan Tax Map Block
1410 Lot 26 (Historic Lots 26, 27, 28, 28 ½,
29 and 30)

Date of Construction: 1925-26 (NB 65-25)
Architect: Robert J. Reiley
Original Owner: Church of St. Jean Baptiste
Type: Religious school
Style: Renaissance Revival
Stories: Four and basement
Material: Limestone



History: The religious school building at 163-173 East 75th Street was designed in 1925-26 by architect Robert J. Reiley for the Church of St. Jean the Baptiste. The school, which was projected to cost \$300,000, replaced five four-story brownstone-front tenements designed in 1881-82 by architect John C. Burn (NB 46-81) and one of an adjacent row of five four-story tenements designed by the same for builder Mrs. S.T. McCool (NB 45-81). In 1920, a group of builders called the Seventy-Fifth Street Syndicate began buying buildings on both sides of East 75th Street between Lexington and Third Avenues with the intent of “converting the block into a fine residential area.” The syndicate announced plans to develop the six lots as a community development reminiscent of Pomander Walk (1921, King & Campbell, 3 through 22 Pomander Walk, et al, a designated New York City Landmark) that would combine the conveniences of apartment life with the privacy of separate dwellings. Although plans were drawn by architects Suarez & Hatton and published in the *New York Times* in 1922, the development was not constructed. In 1923, the Church of St. Jean Baptiste, located on an adjacent site to the rear, purchased the six lots. The cornerstone for the school was laid in the fall of 1925 and its doors opened in 1926.

Description: Four-story and partially-exposed basement Renaissance Revival style school structure with one visible primary elevation and two partially-visible secondary elevations. East 75th Street Facade: Limestone at partially-exposed basement and at base of first story; beige brick laid in an English cross bond above limestone; composed of three symmetrical sections; central section recessed from outer sections. Left Section: Partially exposed basement projects slightly from rest of elevation; two wide rectangular window openings with flush limestone sills at partially-exposed basement containing paired windows and wood frame separated by wood mullion; inset limestone panel at left inscribed with date of construction (“A.D. 1925”) and a cross; rusticated brick at first story; three bays at first story; round-arched window openings featuring brick voussoirs at outer bays at first story; first-story window openings contain paired windows surmounted by fanlights set within a molded limestone window surround with roundel detail at spandrel and limestone Corinthian column between windows; possibly historic four-over-four double-hung sashes at first-story window openings; rectangular door opening at central bay at first story, raised on one limestone step, features molded limestone surround with paneled reveal and soffit and is surmounted by paneled frieze inscribed with the word “BOYS” and a molded denticulated cornice; slightly recessed round-arched limestone pediment with roundel detail above cornice, surrounded by brick voussoirs; door opening contains possibly historic metal-and-glass paneled double doors

and fixed multi-paned transom, set within molded frame; metal window guard at fixed transom; low metal gate at door opening; projecting limestone band serves as sill course for first-story fenestration and is continuous with central and right sections of elevation, interrupted only at door openings; limestone entablature above first story, top band of which serves as sill course for second-story fenestration, is continuous with central and right sections of elevation; one bay at second through fourth stories; one slightly recessed, wide rectangular window opening at each bay at second through fourth stories containing quadruple windows; brick soldier-course lintels at second and third-story window opening; slightly projecting rectangular limestone sill at third-story window opening; slightly projecting molded limestone sill at fourth-story window opening; panels with raised brick borders beneath window openings at third and fourth stories; one-and-a-half engaged rusticated brick pilasters with stylized limestone bases and molded limestone capitals flank section at second through fourth stories; pilasters support limestone entablature consisting of molded architrave, frieze with roundel details, and overhanging, molded, bracketed cornice with dentil course; balustraded limestone parapet with paneled rectangular posts and molded rail above cornice; entablature and parapet are continuous with central and right sections of elevation. *Right Section:* Same as left section, except where noted; no inset limestone panel at partially-exposed basement; rectangular window openings at partially-exposed basement slightly taller than at left section (*see Alterations*); no sills at basement fenestration; door at central bay at first story raised on two-step limestone stoop with solid sidewalls, due to slope of site; paneled frieze above door opening inscribed with word "GIRLS". *Central Section:* Three bays at all stories; two rectangular window openings at outer bays at partially-exposed basement containing paired windows and wood frame separated by wood mullion (*see Alterations*); rusticated brick at first story; two round-arched window openings featuring brick voussoirs at outer bays at first story; possibly historic six-over-six double-hung sashes flanked by multi-paned sidelights and surmounted by a multi-paned fanlight within a slightly recessed molded limestone window surround at each first-story window opening; projecting limestone band serves as sill course for second-story fenestration and is continuous with outer sections of elevation; limestone entablature above first story, top band of which serves as sill course for second-story fenestration, is continuous with outer sections of elevation; outer bays at second through fourth stories same as outer sections at second through fourth stories, except no engaged pilasters; primary entry to building at central bay at first story; limestone portico at primary entry features paired Doric columns on limestone plinths supporting a limestone entablature with molded architrave, frieze with panel inscribed with "THE ST. JEAN BAPTISTE SCHOOL", guttae at panel, and molded, modillioned cornice with dentil course; balustraded limestone balconette with paneled rectangular posts above cornice; portico raised on four-step limestone stoop; low metal gate at stoop; round-arched door opening beneath portico features molded limestone surround with scroll keystone and limestone facing around door opening; possibly historic metal-and-glass paneled double doors surmounted by fixed, multi-paned paired transoms and fanlight with decorative ironwork at primary entry; paneled soffit at portico; fretted band at portico soffit; projecting limestone niche above portico contains limestone sculpture of John the Baptist with lamb and copper staff and features shell detail at half-dome and a molded surround with cable molding and scroll keystone; niche is flanked by Ionic columns supporting a broken segmental pediment with dentil course, cartouche and garland detailing; roundel details at limestone spandrels between niche and flanking columns; limestone scrolls and cross above pediment; scroll details flank niche at base; molded limestone band at third story at central bay continuous with lintels of third-story fenestration at outer bays; limestone plaque with religious imagery at third story; limestone entablature consisting of molded architrave, frieze inscribed with

“TO PREPARE UNTO THE LORD A PERFECT PEOPLE,” and overhanging, molded, bracketed cornice with dentil course above third story; balustraded limestone parapet with paneled rectangular posts and molded rail above cornice; entablature and parapet are continuous with outer sections of elevation; paneled section of parapet over central bay surmounted by large cartouche with cross, set within foliate ornament and flanked by oversized scrolls. East Facade: Secondary elevation, partially visible towards roofline; beige brick from East 75th Street elevation returns slightly; some horizontal limestone details from East 75th Street elevation return slightly as flush limestone details; red brick at remaining visible portions of elevation. West Elevation: Secondary elevation, partially visible towards roofline; beige brick from East 75th Street elevation returns slightly; some horizontal limestone details from East 75th Street elevation return slightly as flush limestone details; red brick at remaining visible portions of elevation; several pipe vents visible above roofline; brick chimney partially visible above roofline. Site: In-ground metal vents in front of basement fenestration at right section of East 75th Street elevation; metal fencing on either side of stoop at central section encloses at-grade areaway; in-ground metal vents at right side of central section within areaway. Alterations: Sculpture of John the Baptist and inscription above primary entry date to after 1926, but before c. 1939 tax photograph; windows replaced, except where noted above (originally nine-over-nine double-hung sashes); wood window frames replaced with metal at basement fenestration at right section; some basement windows replaced with louvered vents; door at primary entry replaced; metal window guards at first-story fenestration of left and right sections and at right bay of central section; metal window guards at partially-exposed basement fenestration; nuclear shelter sign at first story of right section; brass plate reading “167” above door at primary entry; brass plate reading “163” above door at left section; school flag at right section.

References:

“Another East Side Community Development to be Built by Syndicate at Cost of \$500,000,” *New York Times*, July 16, 1922, RE1; “Church Buys School Site,” *New York Times*, February 10, 1923, 25; “Lutherans Here to Honor Founder,” *New York Times*, August 1, 1925, 14; New York County, Office of the Register, Liber Deeds and Conveyances; *Real Estate Record and Builders’ Guide* Vol. XXVII No. 672 (January 29, 1881) 106; “Sunday Programs in Local Churches,” *New York Times*, May 22, 1926, 20; “St. Jean Baptiste School, New York,” *Architecture (New York)* Vol. 54 (October 1926), fol. P. 321 plans.

LEXINGTON AVENUE, NO. 824-842 (WEST SIDE, BETWEEN EAST 63RD AND EAST 64TH STREET)

824 Lexington Avenue (aka 127-137 East 63rd Street)
Borough of Manhattan Tax Map Block 1398 Lot 14

Date of Construction: 1872 (NB 130-72)
Architect: Frederick S. Barus
Original Owner: James Cunningham
Type: Tenement; now mixed use
Style: Altered neo-Grec
Stories: Five
Material: Stucco



History: The building at 824 Lexington Avenue was designed by architect Frederick S. Barus in 1872 for builder and contractor James Cunningham. In 1921, a one-story pavilion containing a commercial laundry was added directly north of the structure (NB 56-21). Plans to add a story to the structure and to alter the lower floors of the building into stores and offices were filed with the Department of Buildings in 1916 and again in early 1929, but not completed. In late 1929, Anna Bryan (nee Galbraith), owner of the building since 1902, leased the property to the 824 Lexington Avenue Corporation, which agreed to make many of the previously proposed alterations, including adding commercial spaces to the first and second stories and extending the building to the rear lot line. The first-story of the building was condemned by the City of New York and redesigned in the mid-1980s to provide access to the new below-grade Lexington Avenue/63rd Street station of the “F” subway line, which opened in 1989. In 2006, all of the building’s original masonry surfaces were removed. Soon thereafter, the building underwent a “facade restoration/renovation” by the firm Superstructures Engineers & Architects. All facades of the building were stuccoed and painted as part of this project, which also included the replacement (in whole or in part) of the metal cornice and failing second-story masonry elements, and replacement of doors and windows.

According to records filed with the New York City Department of Housing Preservation and Development, 824 Lexington Avenue contained two three-room apartments on each of the third, fourth and fifth stories in 1932, and retained this residential configuration until at least the mid-1960s. In 1948, the *New York Times* noted the presence of six stores and three offices on the first and second stories. Today there are five residential units within the building, in addition to first and second story commercial space. J. Pocker & Sons, a picture-framing business established c. 1926, first leased commercial space here 1960. The Pockers acquired the building in 1973 and continue to run their framing business from this location today.

Description: Five-story altered neo-Grec style residential building with first- and second-story commercial alterations; two visible primary elevations, one partially-visible primary elevation, and one partially-visible secondary elevations. Lexington Avenue Facade: First and second stories project slightly from elevation (*see Alterations*); one bay at first and second stories; ribbed black metal facing at first story; large rectangular opening with rounded corners at first story; first-story opening contains entrance to below-grade subway station consisting of beige

tilled walls, two escalators and stairs; masonry second story; large rectangular display window with projecting rectangular sill at second story; second-story display window flanked by fluted pilasters with decorative corbels and capitals (left-most pilaster shared with East 63rd Street elevation); molded band spans between pilasters at second story; three symmetrical bays at third through fifth stories; single rectangular window openings with molded masonry lintels and slightly projecting rectangular sills typical at third- through fifth-story bays; vertical score marks flank bays at third through fifth stories (*see Alterations*); masonry quoins flank elevation; overhanging modillioned metal cornice with brackets and paneled fascia at roofline (continuous with East 63rd Street elevation); one-story masonry pavilion to right of elevation contains a single storefront with door (*see Alterations*); metal coping and tall iron security fencing above pavilion.

East 63rd Street Facade: First and second stories project slightly from elevation (*see Alterations*) and extend to the west further than third through fifth stories (abutting 125 East 63rd Street); ribbed black metal facing at first story, except where noted; three asymmetrical bays at first story; first bay at first story contains elevator access to below-grade subway station; second bay at first story consists of two large storefront windows and a centered rectangular door opening flanked by fluted pilasters and surmounted by a rectangular masonry panel; door opening contains deeply recessed primary commercial entry raised on one concrete step; rectangular door opening between first and second bays at first story contains primary residential entry with door raised on a low concrete step; third bay at first story consists of two wide rectangular window openings with canted sills containing deeply recessed triple windows; masonry second story features seven asymmetrical bays each containing a rectangular display window with projecting rectangular sill; second-story display windows flanked by fluted pilasters; pilasters flanking narrow fourth bay are continuous with pilasters flanking central-bay door opening at first story; left pilaster at first bay features decorative capital and extends to ground (stylized base at ground); pilaster between first and second bays features decorative capital and corbel; pilaster between third and fourth bays features decorative corbel; pilasters flanking sixth bay abut first-story metal facing; right pilaster at seventh bay features decorative corbel and capital (shared with Lexington Avenue elevation); metal railing at second-story roofline at west of elevation; five symmetrical bays at third through fifth stories; single rectangular window openings with molded masonry lintels and slightly projecting rectangular sills typical at third through fifth-story bays, except where noted; two narrower typical window openings at central bay at third through fifth stories; wider typical window openings containing paired windows at second and fourth bays at third through fifth stories; vertical score marks flank bays at third through fifth stories; masonry quoins flank elevation; same cornice as Lexington Avenue elevation at roofline (continuous with East 63rd Street elevation); portion of brick bulkhead or chimney visible above roofline towards right of elevation.

West Facade: First and second stories not visible (elevation abuts 125 East 63rd Street at first and second stories); same as Lexington Avenue elevation at third through fifth stories.

East Facade: Secondary elevation, partially visible; quoins at edge of elevation closest to Lexington Avenue; one rectangular window opening visible at portion of elevation closest to Lexington Avenue; horizontal score marks at third through fifth stories (*see Alterations*); slightly irregular roofline; railing at roofline towards edge of east elevation farthest from Lexington Avenue.

Alterations: First-story appearance at Lexington Avenue and at East 63rd Street are non-original to the structure and date to changes ca. 1989; second-story appearance at Lexington Avenue and at East 63rd Street are non-original to the structure but date to before ca. 1939 tax photograph; existing masonry removed at third through fifth stories at all elevations, and elevations stuccoed and painted with vertical and horizontal score marks ca. 2006-7 (some original brick still visible towards portion of east elevation farthest from

Lexington Avenue); cornice painted; one-story pavilion at Lexington Avenue painted white; subway signage at East 63rd Street elevation; alarm bell at East 63rd street elevation; awnings at storefront and primary commercial entry at East 63rd Street elevation; awning at one-story pavilion at Lexington Avenue; subway and commercial signage at corner of Lexington Avenue and East 63rd Street elevation; intercom at primary residential entry; light fixture and air-conditioning unit above primary residential entry; oversized pipe vent towards left edge of west elevation; drain pipe towards left edge of west elevation; conduit between first and second bays at west elevation.

References:

Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1911, 1916); Donatella Lorch, "The 'Subway to Nowhere' Now Goes Somewhere," *New York Times*, October 29, 1989, 37; "Leaseholds Listed," *New York Times*, November 26, 1929, 57; *Real Estate Record and Builders' Guide* Vol. IX No. 205 (February 17, 1872) 80; New York City Department of Building, Block & Lot File for Block 1398, Lot 14; New York County, Office of the Register, Liber Deeds and Conveyances; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>; New York City Department of Finance, ACRIS (deed and decree); New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; "Travel Agency Posters now Valued as Works of Art," *New York Times*, November 12, 1960, 13; "Twin Clapboard Rowhouses, But Just One is Landmarked," *New York Times*, March 20, 1988, 543.

826-842 Lexington Avenue (aka 136 East 64th Street)

Borough of Manhattan Tax Map Block 1398 Lot 60
(Historic Lots 14 ½, 15, 16, 17, 57, 58, 59, 59 ½, 60, 60 ½ and 61)

Date of Construction: 1928 (NB 289-28)

Architect: George F. Pelham

Original Owner: Whitecourt Construction Company

Type: Apartment building

Style: Renaissance Revival

Stories: 11 and penthouse

Material: Brick and limestone



History: The apartment building at 826-842 Lexington Avenue, frequently listed under its residential address 136 East 64th Street, was designed by architect George F. Pelham in 1928 for the Whitecourt Construction Company, headed by Joseph Polstein (c. 1865-1938). The sizable building site was leased from the Beekman Estate, which controlled the lands of the former Beekman farm since 1906. The Beekman farm, comprising the land between Third and Park Avenues, East 62nd and 65th Streets, was subdivided in 1868 into lots of 25 by 100 feet on the basis of 20-year ground leases that stipulated against the construction of multi-family housing. Citing dramatic physical changes in the neighborhood, a suit was brought, and won, which granted an exception for the construction of this building. Upon its completion, the 11-story apartment house, which had a projected cost of \$1.5 million, was notable for being one of the largest residential buildings in the neighborhood.

Polstein, a Russian immigrant who began his career as a mason and bricklayer, was noted as being among the first building contractors to erect large apartment houses on the Upper East and Upper West Sides of Manhattan. Polstein often owned the projects he constructed and appears to have collaborated frequently with his brother Isaac. The Polsteins are also responsible for a six-story tenement in the Greenwich Village Historic District, a Beaux-Arts style store and loft building in the Ladies' Mile Historic District, and large apartment houses in the Expanded Carnegie Hill, Riverside-West End, and Upper East Side Historic Districts. In 1929, Polstein visited Leningrad (now St. Petersburg) as a representative of a group builders advising on the issue of New York-style multi-family housing.

Early advertisements appearing in the *New York Times* touted 826-842 Lexington Avenue for its "extra large layouts" which "impart an air of luxury, spaciousness, quiet and refinement." Upon completion, the building contained six apartments on each of the third through 11th stories, in addition to physician's apartments and offices on the lower floors. The building was constructed with a penthouse, often referred to as a "roof garden apartment," which was expanded in 1950. Plans to convert the building from rental to cooperative apartments in the late 1970s/early 1980s were protracted due to legal proceedings surrounding the proposed eviction plan, but ultimately carried out c. 1988. Today there are a total of 57 residential units in the building, indicating little, if any, subdivision or reconfiguration of apartments in the intervening years.

Description: 11-story and penthouse Renaissance Revival style apartment building with two visible primary elevations and two partially-visible secondary elevations. Lexington Avenue Facade: Tripartite vertical composition consisting of three-story brick and limestone base, seven-story brick shaft, and one-story brick capital; brown brick laid in a common bond; limestone first story capped by terra-cotta sill course featuring fretwork; 11 storefronts of varying size at first story; nos. 826 through 832, 832A and 842 appear to retain historic storefront elements including limestone facing, narrow molded metal window surrounds, elongated rectangular vents with decorative metal covers beneath window openings, molded lintels with scrollwork and acanthus leaf crests on narrow Corinthian pilasters, and recessed rectangular doors (note: the storefront at no. 842 appears the most intact); 12 symmetrical bays above first story; rectangular window openings featuring projecting incised terra-cotta sills typical, except where noted; two window openings per bay, except where noted; single typical window openings at outer bays; three window openings at fourth and ninth bays consisting of one slightly narrower typical window opening, one shorter, narrower typical window opening and a one typical window opening; terra-cotta quoins flank outer bays at first and second stories; molded terra-cotta window surrounds continuous from first to second stories at outer bays; terra-cotta frieze with foliate details above first-story fenestration at outer bays; projecting molded masonry sills on scroll brackets at second-story fenestration at outer bays; recessed masonry panels beneath second-story fenestration at outer bays; terra-cotta entablature featuring frieze with acanthus leaf, floral and foliate details, dentil course and molded cornice above base; brick quoins flank outer bays at shaft and capital; bracketed terra-cotta balconettes span from fourth to ninth bays at seventh story; molded terra-cotta sill course at 11th-story fenestration; molded terra-cotta cornice with dentil course above 11th story; brick parapet with masonry coping and metal railing above cornice; slender brick chimney with masonry coping visible above parapet towards center of elevation. East 64th Street Facade: Same as Lexington Avenue elevation, except where noted;

granite base trim; no storefronts at first story; no lintels or sills at first-story fenestration; six symmetrical bays at all stories; single typical window openings at first, fifth and sixth bays at first story; two window openings at second and third bays at first story; rectangular door opening at fourth bay features limestone surround surmounted by a broken segmental pediment with dentil course and sculptural urn detail and contains primary residential entry; primary residential entry consists of deeply recessed doors raised on one granite step and surmounted by a fixed transom with decorative ironwork; paneled soffit and reveals at primary residential entry; rectangular door opening to right of window opening at fifth bay at first story containing recessed door raised on one granite step; partially below-grade rectangular door opening to right of window opening at sixth bay at first story accessed via below-grade stoop with metal handrails at grade; two shorter, narrower typical window openings at second bay at second through 11th stories; two typical window openings at central bays at second through 11th stories; one typical window opening and one shorter, narrower typical window opening at fifth bay at second through 11th stories; bracketed terra-cotta balconettes span from third to fourth bays at seventh story. South Facade: Secondary elevation, partially visible; brick laid in a common bond, where visible; two asymmetrical bays; two typical window openings and two shorter, narrower window openings at first bay (farthest from Lexington Avenue); single typical window openings at second bay (nearest to Lexington Avenue); horizontal terra-cotta details return slightly from Lexington Avenue elevation; terra-cotta band with dentil course extends across elevation in-line cornice return at capital; flush terra-cotta quoins at flank elevation at second and third stories; brick quoins flank elevation above third story; brick parapet with masonry coping and metal railing above cornice; penthouse partially visible above parapet (from a distance). West Facade: Secondary elevation, partially visible; divided into three sections by light wells; only portions of left section (closest to East 64th Street) and central section visible; beige brick laid in a common bond, where visible and except where noted; red brick and horizontal terra cotta elements from East 64th Street elevation return slightly from East 64th Street; terra-cotta band with dentil course extends across elevation in-line with cornice return at capital at section of elevation closest to East 64th Street; terra-cotta quoins at left edge of elevation (closest to East 64th Street) at first and second stories; brick quoins at left edge of elevation (closest to East 64th Street) at shaft and capital; two bays of typical window openings at left section (closest to East 64th Street); two chimneys capped with masonry coping project from left section (closest to East 64th Street) and extend above roofline; some typical window openings visible at central section, and also at north-facing wall of light well closest to East 64th Street; brick parapet with masonry coping at roofline. Site: Metal in-ground cellar hatch in front sixth bay at East 64th Street elevation. Alterations: Some alterations to original storefronts along Lexington Avenue, including the removal or painting of some metal elements, replacement of storefront windows and doors, subdivision of some storefronts, and introduction of awnings at all storefronts (*see Description*); all windows replaced; door replaced at primary residential entry, features decorative metal screen; door replaced at fifth bay at East 64th Street elevation; several through-wall holes punched for air-conditioning units all elevations; left window opening at third bay at East 64th Street elevation filled-in with vent; awning at primary residential entry; numbering and lettering “136 E. 64” to right of primary residential entry; light fixtures flanking primary residential entry; sign to right of door at fifth bay at East 64th Street elevation; security camera to right of sixth bay at East 64th Street elevation; roll-down awning affixed to elevation above second story at south elevation; open metal frame encasing large water tower visible above roofline at central section of west elevation.

References:

“Beekman Heirs Get Big Flat,” *New York Times*, October 12, 1932, 47; “Deal on Lexington Avenue,” *New York Times*, April 28, 1927, 40; Display Advertisements, *New York Times*, April 21, 1927, 183; August 4, 1929, RE3; December 18, 1932, RE3; September 9, 1934, RE5; August 24, 1941, 161; “Joseph Polstein, Retired Builder,” *New York Times*, February 19, 1938, 15; “Joseph Polstein Goes to Russia,” *New York Times*, July 20, 1929, 30; “Lexington Av. Lease is Sold to Buildings,” *New York Times*, April 17, 1928, 51; “Light Steel Used in New Apartment Rising on Old Beekman Farm Land,” *New York Times*, December 19, 1937, 173; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; “‘No-Buy’ Pledges by Tenants are Binding, Judge Decides,” *New York Times*, June 22, 1981, B3; “Residential Resales,” *New York Times*, February 7, 1993, R8; “Suit Seeks to Lift Ban on Apartment Hotels,” *New York Times*, July 22, 1927, 34.

LEXINGTON AVENUE, NOS. 844-866 (WEST SIDE, BETWEEN EAST 64TH AND EAST 65TH STREETS)

844-854 Lexington Avenue (aka 133-135 East 64th Street)

Borough of Manhattan Tax Map Block 1399 Lot 13
(Historic Lots 13, 14, 14 ½, 15, 15 ½, 16)

Date of Construction: 1926-27 (NB 596-26)

Architect: Kenneth M. Murchison

Original Owner: 133 East 64th Street, Inc.

Type: Apartment Building

Style: Renaissance Revival with abstracted classical detail

Stories: 11 and penthouse

Material: Brick with limestone and terra cotta



History: The apartment building at 844-854 Lexington Avenue, frequently listed under its residential address 133 East 64th Street, was designed by the architecture firm of Kenneth M. Murchison in 1926 and was completed in 1927 at a projected cost of \$600,000. It was erected by the prominent construction firm Starrett Brothers and replaced a row of six residences along Lexington Avenue and another on East 64th Street that had been built in the late 1870s or early 1880s during the first major period of development on the Upper East Side. These earlier houses had been commissioned by the Beekman family, whose farm—comprising the land between Third and Park Avenue from East 62nd and East 65th Street—was subdivided in 1868 into lots of 25 by 100 feet on the basis of 20-year ground leases that stipulated against the construction of multi-family housing. These restrictions prevented redevelopment of the site, so in 1926 the owners sued for their removal on the grounds that “great, impressive, unexpected, radical and prominent changes have been made in the character of the neighborhood...and in the character and use of the buildings,” making the construction of an apartment house desirable.

The original owner of record for the building was 133 East 64th Street, Inc., with lawyer Harry W. Stelle listed as president. Announcements and advertisements appearing in the *New York Times*, however, indicate the Starrett Brothers construction firm did the actual development work. Starrett Brothers, which came to be known for large-scale and complex construction projects executed with efficiency and speed, was formed in 1922 by Paul and William Starrett with Andrew J. Eken—all of whom had previously worked in the offices of George A. Fuller Co. While the firm was responsible for a number of large apartment buildings in Upper Manhattan, they are perhaps better known for a number of skyscrapers built in the 1920s and 1930s that were particularly notable for their height and architectural design, including the New York Life Insurance Co. Building (1926-28, Cass Gilbert); the Manhattan Company Building (1929-30, H. Craig Severance; Yasuo Matsui, associate architect; Shreve & Lamb, consulting architect); the Empire State Building (1929-31, Shreve, Lamb & Harmon); and the McGraw-Hill Building (1930-31, Raymond Hood, Godley & Foulhoux), all designated New York City Landmarks.

Early advertisements appearing in the *New York Times* touted the building's "perfect location, accessibility, unobstructed light and sunshine, [and] southern exposure," and noted, perhaps ironically, that "the old Beekman restrictions protect the light and air all around." At the time of its construction, 844-854 Lexington Avenue was arranged into suites of 10 or 13 rooms with a pair of duplexed penthouses on the upper floors. Apartment ownership was entirely cooperative from the beginning.

Description: 11-story and penthouse Renaissance Revival style apartment building with abstracted classical detail; two visible primary facades and two partially-visible side elevations. Lexington Avenue Facade: Tripartite composition consisting of a three-story limestone base, six-story buff brick shaft, and two-story buff brick capital with terra-cotta ornament; brick laid in common bond; elevation is divided vertically into five sections in an "ABABA" pattern; above the ground story the "A" sections contain a single large rectangular window opening fitted with double windows, and the "B" sections contain three smaller rectangular window openings fitted with single windows; the building's three-story base has a granite watertable and is separated into five sections by pairs of narrow pilasters with acanthus-leaved capitals; wider single pilasters without capitals flank the base at the building's corners; ground floor is completely rusticated and features five rectangular openings fitted with storefronts featuring bronzed metal piers, bulkheads, and cornices with ornamental antefixes; the left-most storefront contains a single display window, the center-left storefront a recessed entrance centered between two display windows, the center storefront a recessed entrance to the left of a display window with transom above, the right-center storefront a triple-paned display window, and the right-most storefront a recessed entrance to the left of a display window; a frieze with wave molding divides ground floor from second story; the second story window openings feature projecting terra-cotta enframements with incised detailing topped with scrolled broken pediments; the third story window openings feature similar projecting enframements without the pediments, with projecting sills and metal railings set inside the openings and ornamented with interlocking circle patterns; a projecting molded terra-cotta cornice separates the building's three-story base from its six-story shaft between the third and fourth stories; the vertical sections of the building's shaft are separated by shallow projecting brick piers; the window openings in the building's midsection feature slightly projecting terra-cotta enframements ornamented with egg-and-dart molding and projecting sills; a projecting terra-cotta block cornice with corbelled brick frieze

separates the six-story shaft from the two-story capital between the ninth and tenth stories; the vertical sections of the building's capital are separated by pairs of terra-cotta pilasters with foliate capitals; similar terra-cotta pilasters flank the brick piers at the building's corners; the window openings in the building's upper two stories feature slightly projecting terra-cotta enframements ornamented with egg-and-dart molding, with heavy molded sills underneath and metal railings set inside the openings and ornamented with interlocking circle patterns on the 11th story; the building has a molded denticulated terra-cotta cornice with a plain frieze; terra-cotta piers protrude above the cornice in line with the vertical piers separating the sections of the facade, with a metal railing running between the piers; penthouse partially visible from street, recessed back from building line behind metal railing. East 64th Street Facade: Same as Lexington Avenue facade except where noted; elevation is divided vertically into three sections in a "ACA" pattern, with an additional bay of windows recessed back from the lot line at the left side of the facade; the flanking sections of the ground floor contain simple rectangular window openings punched through the rusticated facade; the middle section features the building's primary residential entrance located just right of center; entrance is approached by two granite steps with metal hand railings; entrance flanked by pairs of fluted pilasters with foliate capitals and topped by a molded entablature; above the entablature is a segmental-arched fanlight with molded lintel and keystone; entrance fitted with a pair of paneled wood-and-glass doors; flanking the entrance are two small rectangular window openings with metal lanterns above; to the left is a larger window opening; both sides of the middle section contain smaller rectangular entrances approached by stone steps with metal hand rails; the left entrance features a paneled wood-and-glass door with a single-paned transom above, while the right entrance is flanked by fluted pilasters and has a paneled wood and glass door with round-arched fan light above; windows on all floors above the ground story are arranged such that the "A" sections are identical to those on the Lexington Avenue facade and the "C" section contain six openings similar to those in the "B" sections on the Lexington Avenue facade; recessed bay at left contains window openings similar to those in the "A" section. West Facade: Recessed light court divides side facade into two sections; side facade is clad in the same buff brick as primary facades; limestone cladding of the building's three story base, including the frieze above the ground floor and the molded cornice above the third story, return slightly along the side facade; a double terra-cotta beltcourse extends back along the side facade at the level of the cornice above the third story; the terra-cotta cornices above the ninth and 11th stories also return slightly along the side facade; terra-cotta beltcourses extend back along the side facade at the level of both cornices; window openings are arranged in regular bays, with four in the section towards the front of the building and two in the section towards the rear; wrought iron gate encloses concrete areaway to the west of the building. North Facade: Partially visible from street level; facade runs flush with the lot line at the front of the building, then is recessed in a light court towards the rear; both sections are clad in the same buff brick as the primary facades; double terra-cotta beltcourses extend back along the front section of the side facade at the level of the cornices on the primary facades above the third, ninth, and 11th stories; the rear section contains five regular bays of window openings with soldier brick lintels and projecting stone sills; terra-cotta coping at the building's roofline; brick bulkhead extends above the building's roofline towards the front of the front section; a wood water tank supported by steel beams is visible above that. Site Features: Three semi-circular light wells into cellar with metal grates along Lexington Avenue, and one similar light well along East 64th Street; bronze double standpipe installed on building facade between the second and third storefront openings on Lexington Avenue facade; standpipe installed in sidewalk in front of left

bay on East 64th Street facade; metal fence enclosing serviceway installed along East 64th Street to west of building. Alterations: Projecting signage installed in upper left corner of third and fifth storefronts on Lexington Avenue; air-conditioning units installed in transoms above entrances in the second and third storefronts; projecting awning installed above primary residential entrance on East 64th Street; light fixture installed in soffit of smaller right side entrance on East 64th Street; small, flush signage installed on building facade beside both smaller entrances on East 64th Street; building number installed to left of primary residential entrance on East 64th Street; all windows replaced, some brickwork rebuilt, particularly above window openings and at the building's corner; several holes for through-wall air-conditioning units and for apartment exhausts punched through both the Lexington Avenue and East 64th Street facades; some terracotta ornamentation replaced with matching precast concrete.

References:

Display Advertisements, *New York Times*, January 9, 1927, RE6; May 11, 1927, 2; June 3, 1927, 3; LPC, *Manhattan Company Building Designation Report (LP-1936)* (New York: City of New York, 1995), prepared by Jay Shockley; "Sues to Lift Restriction," *New York Times*, August 17, 1926, 21.

856, 858, 860, 862, 864 Lexington Avenue

Borough of Manhattan Tax Map
Block 1399 Lots 57, 157 (Historic Lot
57 ½), 58, 59, 159 (Historic Lot 59 ½)

Date of Construction: 1878-79 (NB 697-78)
Architect: A.B. Ogden
Original Owner: William P. and Ambrose M.
Parsons
Type: Row houses; now mixed use
Style: Neo-Grec with alterations
Stories: Four and basement
Material: Brownstone



History: This row of five neo-Grec style brownstone dwellings was built in 1878-79 for developers William P. and Ambrose M. Parsons during the building boom that followed the city's recovery from the Panic of 1873. Census records from 1880 indicate that each of the houses in the row was initially occupied by an individual family, often with a number of live-in servants and the occasional boarder. The early residents of these buildings were employed in a number of different professions—Henry J. Hayne of no. 856, for example, worked as a broker of naval stores, while Joseph A. Dwyer of no. 858 and John J. Reid of 862 were both medical doctors. The ownership patterns of the dwellings varied; some were rented out from the beginning as income-producing properties while others were owner-occupied for several decades by the same family.

Many of the houses in the row were altered during the 1920s and early 1930s as Lexington Avenue became increasingly commercialized following the opening of the subway in 1917. These alterations often involved the removal of the building's tall stoop and the conversion of the basement and parlor floors for commercial use—which sometimes involved the erection of a

two-story front extension out the property's lot line. Frequently the upper floors of the dwellings were also partitioned into a number of apartments or non-housekeeping boarding rooms. Most of the early commercial alterations from the 1920s have subsequently been replaced with newer storefront infill or modern extensions. Aside from no. 858, which retains its original neo-Grec style parlor floor entrance and window enframements, all of the houses have undergone extensive alterations to the basement and parlor floors, while the upper stories remain largely unchanged from the original 1878-79 construction.

Description:

856 Lexington Avenue Two-bay, four-story and basement neo-Grec style brownstone row house with commercial extension added to basement and parlor floor; upper floors feature rectangular window openings with projecting enframements, projecting molded lintels supported by scrolled brackets, and plain projecting sills with brackets; window lintels on second floor have incised decoration at center; denticulated galvanized iron cornice with molded frieze panels and four scrolled brackets with incised detailing. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at right of building. Alterations: Projecting metal-and-glass commercial extension installed at basement and parlor floor; basement features stairs at left leading downward to a recessed entrance vestibule, with a commercial entrance and display windows at right; vestibule features a metal security gate, metal hand rail at right, tiled floors, and an intercom unit installed on right wall; cloth awning installed above basement; parlor floor features display windows; projecting cloth sign with metal anchors installed to right of parlor floor display windows; holes for through-wall air-conditioning units punched through facade between windows at upper floors; all windows on upper floors replaced; facade painted.

858 Lexington Avenue Similar to no. 856; parlor floor retains its original entrance enframement in left bay, featuring a pedimented door hood supported by brackets and chamfered pilasters, and a segmental-arched transom light and molded transom bar; right bay retains original window enframement with pedimented lintel supported by brackets. Alterations: Stoop removed, a set of stairs flanked by metal railings at left leading downward to entrance vestibule; vestibule features an entrance to the basement commercial space and right, an entrance to the upper floors in the rear, tiled floor and steps, and intercom and light fixture installed in right wall; metal-and-glass commercial extension installed at right in basement; cloth awning installed at parlor floor above basement storefront extension; main parlor floor entrance converted to window opening, doors removed and replaced with a single plane of glass; security camera at left of former primary entrance; all windows on upper floors replaced; facade painted.

860 Lexington Avenue Similar to no. 856. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at right of building. Alterations: Projecting metal-and-glass commercial extension installed at basement and parlor floor; basement features stairs at left leading downward to entrance vestibule, with display windows to right; vestibule features metal-and-glass outer door, an entrance to the basement commercial space at right, an entrance to the upper floors in the rear, and stone stairs and a tiled floor; parlor floor features display windows; pole of projecting signage installed at right above parlor floor extension; all windows on upper floors replaced; facade painted.

862 Lexington Avenue Similar to no. 856. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at right of building; standpipe located in front of right pier. Alterations: Projecting brick commercial extension installed at basement; basement features stairs at left leading downward to entrance vestibule, with large display window to right; vestibule has an

entrance to the basement commercial space at right with a roll-down security gate, an entrance to the upper floors in the rear with an intercom unit installed to right of door, a mailbox installed on the left wall, concrete steps, tile floors, brick wall at left, and a metal hand rail along the left side of the stair; signage installed on left pier, which returns into the vestibule; cloth marquees installed above basement entrance and display windows; parlor floor features display windows flanked by brick piers; cloth sign with metal anchors installed to right and cloth awning installed above parlor floor display windows; all windows on upper floors replaced; facade painted.

864 Lexington Avenue Similar to no. 856. Alterations: Projecting metal-and-glass commercial extension installed at basement; basement features stairs at left leading downward to entrance vestibule, with display windows to right and a shallow sloping roof above extension; vestibule has an entrance to the basement commercial space at right with a roll-down security gate, and entrance to the upper floors in the rear, a light fixture installed above, mailboxes on the left wall, tiles steps and floor, and a metal hand rail along the left side of the stairs; parlor floor features a pair of large display windows; cloth awning installed above parlor floor display windows; holes for through-wall air-conditioning units punched through facade between windows of upper floors; all windows on upper floors replaced; facade painted.

References:

“Leaseholds Listed,” *New York Times*, November 15, 1929, 53; “Lexington Avenue Alteration,” *New York Times*, April 3, 1924, 36; “Lexington Av. Site Leased,” *New York Times*, June 11, 1930, 53; “Store Front, 856 Lexington Avenue, New York City,” *The Architect* Vol. 4 (June 1925), pl. 67; U.S. Census (1880), New York, Manhattan, Enumeration District 533, 5.

866 Lexington Avenue (aka 130½ East 65th Street)

Borough of Manhattan Tax Map Block 1399 Lot 60

Date of Construction: 1878-79 (NB 696-78); 1921-22 (ALT 2114-21)

Architect: A.B. Ogden (1878-79); Frederick Sterner (1921)

Original Owner: William P. and Ambrose M. Parsons (1878-79); Frederick Sterner (1921)

Type: Converted Row House

Style: Medieval Revival

Stories: Five

Material: Stucco and pargetry with brick

History: This building was originally erected as a four-story and basement neo-Grec style brownstone dwelling in 1878-79 for developers William P. and Ambrose M. Parsons during the building boom the followed the city’s recovery from the Panic of 1873. It was a companion to the row of five houses immediately to the south at 856 to 864 Lexington Avenue, although it was built under a separate new building permit and was three bays wide rather than two. Shortly after its completion the Parsons sold the property to Henry Zeimer, an Austrian immigrant who worked as an importer of artificial flowers. Census records from 1880 indicate the Zeimer family occupied the house as their own dwelling. They maintained possession of the property into the early 1900s.



In 1921 the building was purchased by Frederick J. Sterner, an architect who had pioneered the artistic reconstruction of older row houses. Sterner soon filed plans to completely rehabilitate the building by removing all of the historic detailing and covering the facade with light-colored textured stucco. The general configuration of windows on the Lexington Avenue facade was retained, although Sterner fitted them with multi-pane double-hung windows painted green. The primary entrance, decorated with an enframing of corbelled red brick, was moved to the left bay of what had been the basement level. The window openings on the East 65th Street facade were fitted with steel casement windows on the upper floors and leaded casements on the lower two stories. A secondary entrance to an office space was also added to the side elevation and a three-story extension clad at the ground story with red brick was erected at the rear of the building.

The most striking feature of Sterner's renovation is the wildly ornamented pargetry that covers much of the East 65th Street elevation. The windows of the fourth and fifth floor are completely framed with fanciful Tudor-style details such as vines, coats-of-arms, allegorical animals, roses, and caryatids. The upper floors of the rear extension are also covered with florid pargetry decoration, while a plaque reading "Parge House 1921" is located above the secondary office entrance.

The house remains highly intact from Sterner's rehabilitation. Several commercial storefronts were punched through the ground floor sometime prior to the c. 1940 Division of Taxation's tax photograph, and the windows on the Lexington Avenue facade have been replaced. Otherwise the artistically redesigned stucco facade and pargetry detailing appear largely as they did in 1921.

Description: Five-story Medieval Revival style stuccoed-and-parged brick row house with two visible primary facades and one partially-visible rear elevation. Lexington Avenue Facade: Three bays wide; short water table of brick laid in Flemish bond; residential entrance at grade in left bay features shallow pointed-arch opening with corbelled brick lintel, brick enframing with quoins and corbelling, metal lantern on iron support centered above entrance, and a wood door with single-pane light; rectangular storefront opening extending downward to grade spans middle and right bay; second floor features short rectangular window openings, the left-most of which extends slightly farther downward and has a simple projecting sill; windows at third through fifth stories have tall rectangular openings with simple projecting sills; metal gutter at roofline with iron railing above; steeply sloped roof with multi-colored slate tiles. East 65th Street Facade: Facade consists of a five-story main section with a three-story extension at the rear of the lot; the main section has a short water table of red brick laid in Flemish bond; the ground floor of the main section contains, from left to right, a large rectangular storefront opening extending down to grade, two rectangular window openings with flared pargetry lintels extending to the top of the watertable fitted with single-paned windows with transom above, a smaller rectangular blind opening with flared pargetry lintel filled in with decorative tile, and a rectangular entrance opening with a rope-molded pargetry enframing and a pargetry plaque above that reads "Parge House 1921"; entrance fitted with wood door with ornately carved panels; the three window openings have wrought-iron security grilles; a metal lantern on a wrought-iron support is located between the smaller window opening and the entrance; the second story of the main section contains two smaller rectangular window openings at left and center both fitted with two multi-paned casement windows, and a larger rectangular window opening at right fitted with leaded casement windows—the left- and right-most of which are angled back away from the plane of the facade, all with flared pargetry lintels and projecting

brick sills; the third story of the main section contains a small rectangular window opening at left fitted with a single multi-paned casement window, a larger rectangular window opening at center fitted with a set of three multi-paned casement windows, and two small rectangular window openings at far right fitted with pairs of multi-paned casement windows, all with flared pargetry lintels and projecting brick sills; the fourth and fifth stories of the main section both contain a pair of large square window openings fitted with sets of three multi-paned casement windows flanking a pair of smaller square window openings fitted with pairs of multi-paned casement windows at center, all with projecting brick sills; an elaborate pargetry enframing completely surrounds the window openings on the fourth and fifth stories and consists of rope-molded pilasters flanking the larger window openings on the fourth story and fluted pilasters resting on caryatids flanking the larger window openings on the fifth story, spandrel panels decorated with coats-of-arms between the larger window openings, panels decorated with vines flanking the smaller window openings on the fourth story and panels with garlanded cartouches flanking the smaller window openings on the fifth story, and a large spandrel panel between the smaller window openings ornamented with a coat-of-arms and crown held aloft by a pair of allegorical animals, roses, shields, portcullises, lion's heads, sunflowers, trees, and swirling vines; steeply sloped roof with multi-colored slate tiles is separated into three sections by two vertically-projecting chimneys topped with ceramic chimney pots; the middle section of the roof projects beyond the plane of the facade, with a metal gutter running below and a metal railing above its edge; the gutter running along the roofline of the Lexington Avenue facade returns slightly along the East 65th Street facade, with a downspout running at an angle until it connects with the downspout running downward from the left side of the East 65th Street roofline; the gutter from the rear facade also returns slightly along the East 65th Street facade and runs downward along the rear of the main section, then at an angle between the second and third stories, and then straight downward to grade between the entrance and the brickwork facing the ground story of the extension; gutters are decorated with fleur-de-lis and other ornament; the three-story extension at the rear of the building is clad at the ground floor with red brick laid in Flemish bond topped with a corbelled beltcourse, and contains a small rectangular window opening at left with a projecting brick sill and fitted with a leaded casement window and a security grille, a large rectangular opening extending down to grade fitted with a storefront display window at center, and a rectangular entrance opening at right; second story contains two large rectangular window openings with flared pargetry lintels and projecting brick sills each fitted with five leaded casement windows, the left- and right-most of which are angled back away from the plane of the facade; the third story features two rectangular window openings with projecting brick sills, the left fitted with two multi-paned casement windows and the right with three; the face of the extension above the line of the second story window sills is completely covered with decorative pargetry; the panel between the second story window openings features a tree with two figures, while the panel to the right features swirling vines, flowers, and a grotesque; the area between the top of the second story window openings and the bottom of those on the third is defined by a pair of raised pargetry beltcourses and features a central panel with vines, flowers, and a cherub head, and flanking panels featuring cartouches with figure heads, flowers, and fleurs-de-lis; the central panel between the third story window openings features the torso of an angelic cherub and swirling vines, the left panel a coat-of-arms, vines, and flowers, and the right panel a wreath of flowers surrounding three figures and a pattern of vines and flowers; the extension is topped with a steeply sloped roof with multi-colored slate tiles, with a metal gutter running below and a metal railing above its edge; the facade of the extension—including the brick facing at ground

level and the pargetry decoration at the second and third story—returns several feet around the rear of the building lot to the plane of the adjacent building and features small rectangular window openings at the second and third story, the second story opening featuring a leaded casement window and the third story a pair of multi-paned casement windows. East Facade: Upper two floors of rear facade are visible above the three-story extension; the fourth story features a single rectangular window opening fitted with a pair of multi-paned casement windows, while the fifth story features two rectangular window openings with projecting sills and fitted with multi-paned double-hung sash windows flanking a plain rectangular door opening with shallow projecting metal balconette; steeply sloped roof with multi-colored slated tiles, with a metal gutter running below and a metal railing above its edge. Site Features: Brick pad in front of primary residential entrance on Lexington Avenue facade; small metal diamond-plate cellar hatch located in sidewalk in front of Lexington Avenue display window. Alterations: An early alteration led to the reconfiguration of some of the ground floor openings—the large storefront opening on Lexington Avenue replaced two residential windows, while the similar opening facing East 64th Street replaced a smaller window and another residential window; the ground floor window opening to the left of the entrance on East 65th Street has been reconfigured and is smaller than its original condition, and has been filled in with decorative tile; the large ground floor opening in the rear extension has also been cut down to grade for use as a storefront and an entrance has been punched through the facade to the right; roll-down security gates have been installed above the Lexington Avenue storefront, and above the large storefront and both openings in the rear extension on East 65th Street; cloth awnings have been installed above the Lexington Avenue storefront and above most of the ground floor openings in the East 65th Street facade; the center and right window openings on second story of Lexington Avenue facade have been shortened and the sill removed; all windows on Lexington Avenue facade replaced; the brick window sills on the East 65th Street facade, originally unpainted dark brick that contrasted with the light colored-stucco, have been painted to match the rest of the facade; a pair of ventilation holes have been punched through either side of the second story of the East 65th Street facade, and another in the ground floor of the rear extension; the window in the third story in the return of the rear extension has been modified for use with a window-mounted air-conditioning unit.

References:

Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009), 56-60; “Parge House, Residence, Mr. Frederick Sterner, Lexington Avenue and 65th Street, New York,” *Architect* 1 (December 1923), pl. 63-67; U.S. Census (1880), New York, Manhattan, Enumeration District 587, 2.

LEXINGTON AVENUE, NOS. 841-863 (EAST SIDE, BETWEEN EAST 64TH AND EAST 65TH STREETS)

841 Lexington Avenue (aka 155-157 East 64th Street)

Borough of Manhattan Tax Map Block 1399 Lot 23

Date of Construction: 1929 (NB 597-29)

Architect: Thomas W. Lamb Inc.

Original Owner: Isaac Peiser

Type: Stores and apartments

Style: Simplified Colonial Revival

Stories: Five

Material: Limestone with stucco detailing and copper roof



History: 841 Lexington Avenue was designed by the noted architecture firm of Thomas W. Lamb in 1929. It replaced a three-story neo-Grec style townhouse that had been erected in 1880-81 as a part of a row of 12 residences at 841 to 863 Lexington Avenue, most of which are still extant. The building was apparently constructed as a speculative business venture; the *New York Times* reported in 1930 that three of the floors had been leased to Miss Josephine Howell, purveyor of “old wall papers, chintzes and antiques,” with one of the floors to be used as her living quarters. The Department of Building’s Certificate of Occupancy from the same years indicates the ground floor was to contain a store, the second stores and offices, the third office space, and the upper two stories were to have an apartment each.

Description: Five-story simplified Colonial Revival style limestone stores and apartment building with two visible primary facades and two partially-visible side elevations. Lexington Avenue Facade: One bay wide; limestone cladding on lower three floors; ground floor bay features large rectangular storefront opening; simple corbelled cornice above ground floor; second and third floors feature large rectangular window openings with slightly projecting sills, with a recessed spandrel panel set above the second floor; a molded belt course separates the third and fourth floors; fourth floor features a textured stucco surface and a smaller rectangular window opening with plain limestone sill set immediately above the third floor belt course; pressed metal cornice with modillion course above fourth floor; fifth floor features a copper-clad mansard roof and a projecting dormer with pediment; a molded copper cornice tops the mansard roof. East 64th Street Facade: Same as Lexington Avenue facade except where noted; four bays wide with a fifth bay at right recessed back to the line of the adjacent building; each of the four primary bays contains opening similar to those on the Lexington Avenue facade; the recessed fifth bay contains a ground-floor entrance with molded lintel, pilasters, and paneled double doors with transom above; upper floors of fifth bay feature plain rectangular window openings with flush sills, with the first through third floor clad with limestone and the fourth and fifth floors are covered in textured stucco; the return back to the recessed fifth bay contains a plain ground-floor service door; dormers of similar design to Lexington Avenue facade top each of the four primary bays and are interspersed with narrower dormers. North Facade: Side elevation partially visible from street; plain brick wall, parged at fifth floor. East Facade: Small portion of side elevation partially visible from street; plain brick wall with projecting chimney. Site Features: Large metal diamond-plate cellar hatch located

in sidewalk in front of fourth bay, and smaller metal diamond-plate cellar hatch in sidewalk in front of third bay, on East 64th Street facade. Alterations: Storefront infill in ground floor openings replaced; cloth awning installed above entrance in Lexington Avenue facade storefront opening; hardware for awnings installed above ground floor storefront openings in East 64th Street facade; cloth awning installed above, and security camera and intercom unit installed to right of, entrance in recessed fifth bay of East 64th Street facade; several holes for previous signage drilled through limestone on upper floors; small projecting sign with metal anchor installed to right of right-most primary bay on East 64th Street facade; all windows replaced; security grilles installed on second floor window of recessed bay and on one of the fifth floor dormer windows on the East 64th Street facade; ground floor painted.

References:

Business Leases, *New York Times*, May 21, 1930, 54; Certificate of Occupancy No. 16409, Department of Buildings, 1930.

843, 845, 847, 849, 851, 853, 855, 857

Lexington Avenue

Borough of Manhattan Tax Map Block
1399 Lots 122 (Historic Lot 22 ½), 22,
21, 120 (Historic Lot 20 ½), 20, 53, 152
(Historic Lot 52 ½), 52

Date of Construction: 1880-81 (NB 712-80)

Architect: Robert H. Coburn

Original Owner: John Hodge

Type: Row houses; now mixed use

Style: Altered neo-Grec (nos. 843 and 857); neo-Grec with alterations (nos. 845-855)

Stories: Three and basement

Material: Brownstone



History: This row of neo-Grec style brownstone dwellings was built in 1880-81 for developer John Hodge during the building boom that followed the city's recovery from the Panic of 1873. The row originally consisted of 12 houses, of which eight remain. It is likely that each of the dwellings was initially occupied by an individual family, often with a number of live-in servants and the occasional boarder—a fact borne out in census records from 20 years later in 1900. It also appears that the early ownership patterns varied from property to property; some were rented out from the beginning as a source of income, while others were owner-occupied for several decades by the same family.

Many of the houses in the row were altered during the 1920s and early 1930s as Lexington Avenue became increasingly commercialized following the opening of the subway in 1917. These alterations often involved the removal of the building's tall stoop and the conversion of the basement and parlor floors for commercial use—which sometimes involved the erection of a two-story front extension to the property's lot line. Frequently the upper floors of the dwellings were also partitioned into a number of apartments or non-housekeeping boarding rooms. Most of

these early commercial alterations have undergone further changes and little historic fabric remains at the basement and parlor floors. The upper stories of the dwellings, however, remain largely unchanged from the original 1880-81 construction.

Description:

843 Lexington Avenue Two-bay, three-story and basement neo-Grec style brownstone row house with commercial extension added to basement and parlor floor and major alterations to the second floor; third floor features rectangular window openings with projecting enframements, projecting molded lintels supported by incised brackets, and plain projecting sills with brackets; galvanized iron cornice with molded frieze panels, incised brackets, and saw-tooth dentils. Site Features: Small metal diamond-plate cellar hatch in sidewalk in front of left entrance. Alterations: Projecting stuccoed commercial extension added to basement and parlor floor; basement features a single large rectangular opening with commercial storefront and entrance at left and residential entrance at right; light fixtures installed on both piers flanking basement storefront; signage installed flush on pier to right of basement storefront; cloth awning installed above basement storefront; parlor floor features large display window; cloth sign with metal anchors installed to right of parlor floor display window; metal railing installed around parapet of commercial extension; second floor window configuration altered and features a single rectangular French door at the center of the facade; light fixture installed above second floor French door; hole for through-wall air-conditioning unit punched through facade under right window on third floor; all windows replaced; facade painted.

845 Lexington Avenue Similar to no. 843; retains historic window configuration and enframements on second story. Site Features: Metal diamond-plate cellar hatch located in sidewalk centered on the building. Alterations: Projecting metal-paneled commercial extension added to basement and parlor floor; basement storefront clad in enameled paneling and has a commercial entrance at left, plate-glass window at center, and entrance vestibule to upper floors at right; cloth awning installed above commercial entrance at left and cloth canopy installed above residential entrance at right; parlor floor features a single large plate-glass display window; signband installed above basement and parlor floor storefronts; projecting sign installed to right of parlor floor display window; projecting flag pole installed to right above commercial extension; all windows replaced; facade painted.

847 Lexington Avenue Similar to no. 843; retains historic window configuration and enframements on second story. Site Features: Standpipe installed in sidewalk in front of left pier of commercial extension. Alterations: Projecting metal-paneled commercial extension added to basement and parlor floor; basement features storefront with large single-pane plate-glass display window at left and recessed entrance vestibule at right; vestibule has entrance to basement commercial space angled at left with an accordion-style security gate, and an entrance to the upper floors at the rear; exposed metal conduit and key boxes installed on pier to left of basement storefront; signband installed above basement storefront, with projecting sign at left; parlor floor features a large rectangular display window opening fitted with a large fixed-pane window at center flanked by smaller fixed-pane windows set over pivot windows; cloth canopy installed above parlor floor display window; metal anchors for projecting sign installed to right of parlor floor display window; all windows replaced; facade painted.

849 Lexington Avenue Similar to no. 843; retains historic window configuration and enframements on second story. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at left of building. Alterations: Projecting commercial extension added to basement and

parlor floor; basement clad in metal paneling and features a large single-pane plate-glass display window above a metal bulkhead at left, glass commercial entrance with transom at center, and a recessed entrance vestibule to upper floors at right; entrance vestibule features terrazzo cladding on right wall, two light fixtures installed in the ceiling, intercom and key boxes installed on right wall, and a metal-and-glass door with transom in rear; cloth awning installed above commercial entrance at center; parlor floor is stuccoed and features a large rectangular display window opening fitted with a set of four fixed-pane windows with pivot windows above; cloth awning installed above parlor floor display window; projecting sign installed to left of parlor floor display window supported by several metal anchors; projecting cloth sign with metal frame installed to right of parlor floor display window; metal railing with stuccoed posts installed above parapet of commercial extensions; holes for through-wall air-conditioning units punched through facade between second floor windows and under left window on third floor; all windows replaced; facade painted.

851 Lexington Avenue Similar to no. 843; commercial extension retains some historic detailing, including a garlanded crest above the parlor floor display window; retains historic window configuration and enframements on second story. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at left of building. Alterations: Projecting stuccoed commercial extension added to basement and parlor floor; basement features large plate-glass display windows at left and a recessed entrance vestibule at right; vestibule features an entrance to the basement commercial space at left, an entrance to the upper floors in the rear, tile flooring, a light fixture with exposed conduit in the ceiling, and a mailbox, intercom unit, and signage mounted on the right wall; a light fixture and signage are installed on the pier to the right of the vestibule; signband with molded metal cornice installed above basement storefront; parlor floor features large rectangular display window opening fitted with a set of four one-over-one windows; cloth canopy installed above parlor floor display windows; projecting cloth sign with metal anchors installed to left of parlor floor display window; all windows replaced.

853 Lexington Avenue Similar to no. 843; retains historic window configuration and enframements on second story. Site Features: Small metal diamond-plate cellar hatch located in sidewalk at right of building; standpipe located in front of right pier. Alterations: Projecting stuccoed commercial extension added to basement and parlor floor; basement features entrance vestibule at left and large rectangular storefront opening to right; exposed metal conduit with outlet box installed on pier to right of basement storefront; light fixture with exposed metal conduit, and flush signage, installed on pier to left of entrance vestibule; light fixture with exposed metal conduit installed above entrance vestibule; cloth canopy installed above basement storefront; parlor floor features a large rectangular display window opening fitted with a large plate-glass window with transom at center flanked by smaller operable windows with transoms; light fixtures installed on piers flanking parlor floor display window; cloth marquee installed above parlor floor display window; all windows replaced; facade painted.

855 Lexington Avenue Similar to no. 843; retains historic window configuration and enframements on second story. Site Features: Small metal diamond-plate cellar hatch located in sidewalk in front of right entrance; standpipe located in front of right pier. Alterations: Projecting brick commercial extension added to basement and parlor floor; basement features a large rectangular storefront opening with entrances at left and right flanking a large display window at center, all with wood frames; cloth awning installed above left entrance and above display window and right entrance; exposed metal conduit installed on pier to right of basement storefront, conduit, signage, and tile house number installed on pier to left; parlor floor features a

large rectangular display window opening fitted with set of four wood windows; projecting sign with metal anchors installed to left of display window into brick pier; cloth awning installed above display window; all windows replaced; facade painted.

857 Lexington Avenue Similar to no. 843, with alterations to the window enframements; side elevation partially visible. North Facade: Party wall partially visible from street above adjacent unimproved lot; plain brick wall with steel beam tie rods installed along floor plates; front commercial and rear extensions visible. Site Features: Small metal diamond-plate cellar hatch located in sidewalk in front of right entrance. Alterations: Projecting brick commercial extension added to basement and parlor floor; basement features a large rectangular storefront opening with a slightly recessed entrance at left and another entrance a right, flanking a large display window at center; exposed metal conduit installed on pier to right of basement storefront, cloth sign installed on pier to left; cloth awning installed above left entrance and metal marquee above display window and right entrance; parlor floor features a large rectangular display window opening fitted with a large plate glass window at center flanked by smaller windows with transoms; posts for projecting signage installed on piers on either side of display window; cloth awning installed above display window; window enframements shaved off of upper floors window openings; facade painted.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; U.S. Census (1900), New York, Manhattan, Enumeration District 695, 4-5.

859 Lexington Avenue

Borough of Manhattan Tax Map Block 1399 Lot 151 (Historic Lot 51 ½)

Date of Construction: N/A

Architect: N/A

Original Owner: N/A

Type: Unimproved lot

Style: N/A

Stories: N/A

Material: N/A

History: This site was first improved in 1880-81 during the building boom that followed the city's recovery from the Panic of 1873. At this time developer John Hodge commissioned Robert H. Coburn to design a row of 12 neo-Grec style row houses that stretched the entire block front along the east side of Lexington Avenue between East 64th and East 65th Streets. The building—like many of its neighbors—was altered for commercial use in the 1920s and a two-story extension was installed in 1930. The structure was subsequently demolished in 2008.

Description: Unimproved lot enclosed by construction fence.

861-863 Lexington Avenue

Borough of Manhattan Tax Map Block 1399 Lot 50 (Historic Lots 50 and 51)

Date of Construction: N/A
Architect: N/A
Original Owner: N/A
Type: Unimproved lot
Style: N/A
Stories: N/A
Material: N/A

History: This site—once two separate building lots—was first improved in 1880-81 during the building boom that followed the city’s recovery from the Panic of 1873. At this time developer John Hodge commissioned Robert H. Coburn to design a row of 12 neo-Grec style row houses that stretched the entire block front along the east side of Lexington Avenue between East 64th and East 65th Streets. In 1922, architect and artist J. Stewart Barney acquired two of the houses and commissioned his friend, architect Francis L.V. Hoppin of the firm Hoppin & Koen to combine the structures and install a new facade. The building was subsequently demolished in 2008.

Description: Unimproved lot enclosed by construction fence.

References:

Christopher Gray, “Streetscapes: 65th Street and Lexington Avenue; A City Sonata in 4 Corners of Architectural Music,” *New York Times* (June 1, 2003).

LEXINGTON AVENUE, NOS. 993-999 (EAST SIDE, BETWEEN EAST 71ST AND EAST 72ND STREETS)

993-999 Lexington Avenue (aka 150-156 East 72nd Street)

Borough of Manhattan Tax Map Block 1406 Lot 54
(Historic Lots 51 ½, 52, 53, 54, 54 ¼, 54 ½)

Date of Construction: 1913-14 (NB 323-13)
Architect: Schwartz & Gross
Original Owner: EAL Realty
Type: Apartment Building
Style: Renaissance Revival
Stories: 12
Material: Brick with limestone and terra cotta

History: The apartment building at 993-999 Lexington Avenue, frequently listed under its residential address 150 East 72nd Street, was designed by the noted architecture firm of Schwartz & Gross and was completed in 1914 at a projected cost of \$250,000. It was developed by the firm of prolific real estate promoter Edgar A. Levy and replaced six row houses—four fronting East 72nd Street, two fronting Lexington Avenue—that



had been erected in the late 1870s or early 1880s during the first major period of development on the Upper East Side.

Edgar A. Levy (c. 1878-1958) entered into the real estate business around the turn of the 20th century and was one of the early developers of apartment houses in New York City—apparently working “on Park Avenue before the railroad tracks were covered and on Riverside Drive before the drive itself was completed.” According to his obituary, “dozens of luxury apartment houses were built by him in a 50-year period in the fashionable East Side area, on Central Park West and overlooking the Hudson River.”

Construction of 993-999 Lexington Avenue predated the opening of the Lexington Avenue subway by several years and it was the earliest apartment building erected within the boundaries of the historic district extension. According to advertisements appearing in the *New York Times*, the building was originally conceived as a rental property with apartments arranged in suites of five to eight rooms.

Description: 12-story Renaissance Revival style apartment building with two visible primary facades and two partially-visible side elevations. East 72nd Street Facade: Tripartite composition consisting of a two-story base, eight-story shaft, and two-story capital, all clad in buff brick laid in Flemish bond; elevation is divided vertically into five bays in a “ABCBA” pattern; granite watertable at ground floor with three basement window openings punched through facade at left and covered with metal security grilles; main residential entrance is centered on facade in the “C” bay with a two-story limestone enframing; entrance enframing consists of a shallow pedimented entablature above the second story supported by scrolled brackets affixed to molded pilasters resting on granite knee walls projecting from the watertable; within this larger, two-story entrance enframing is a secondary single-story enframing consisting of an entablature—with narrow architrave, a molded denticulated frieze, and a molded cornice—supported by foliate scrolled brackets affixed to narrow pilasters; the entrance is recessed within this secondary enframing with a paneled reveal; above this secondary enframing, at the second story, is a projecting limestone balconette decorated with recessed, molded panels and a set of triple window openings recessed within heavy limestone enframings; entrance is reached by a set of granite steps with metal hand railings, and is fitted with a pair of double doors with large glass panes in each, flanked by sidelights and topped with transom lights; bronze light fixtures with glass globes are installed on either side of the main entrance; the window openings immediately to the right of the main entrance retains its historic nine-over-one wood window sash; on all floors, the “A” bays contain rectangular window openings fitted with a single windows while the “B” bays contain larger rectangular window openings fitted with double windows; on all floors except the ground floor the central “C” bay contains a set of triple window openings with two small rectangular openings flanking a larger central rectangular opening; unless otherwise noted all windows are recessed into facade with a plain brick reveal at sides and above, with a projecting limestone sill at bottom; a terra-cotta cornice with egg-and-dart molding above second story windows, and a terra-cotta beltcourse with egg-and-dart molding below third story windows—which also serves as a sill for those windows—separate the building’s two-story base from its eight-story shaft; the third story is accented by rectangular patterns of corbelled brick work on the piers between bays and by a corbelled brick beltcourse above the windows; the window openings in the “A” bays on the fifth and ninth stories, and the

window opening in the “C” bay on the seventh story, have projecting limestone balconettes supported on scrolled brackets and decorated with a limestone railing adorned with grotesques; a corbelled brick and terra-cotta beltcourse runs below the tenth-story window openings and serves as sill for those windows; the tenth story is accented by rectangular patterns of corbelled brick work on the piers between bays similar to that on the third story; a projecting denticulated limestone cornice with egg-and-dart molding and a course of block modillions separates the building’s eight-story shaft from its two-story capital; the two-story capital is accented by double-height rectangular patterns of corbelled brick work on the piers between the window bays similar to those on the tenth and third stories; the spandrels between the window openings on the 11th and 12th stories are decorated with herring-bone patterns of brick work arranged around a limestone diamond; molded terra-cotta beltcourse decorated with egg-and-dart molding runs above 12th story windows; a brick parapet capped with terra-cotta coping, with raised center and corners, tops the building. Lexington Avenue Facade: Same as East 72nd Street facade except where noted; elevation is divided vertically into eight sections in a “ABCDDCBA” pattern; “A” sections contain single rectangular window openings fitted with double windows; “B” sections contain much smaller rectangular bathroom window openings without sills, with the right “B” section containing blind openings; “C” sections contain closely-spaced pairs of rectangular window openings; “D” sections contain pairs of rectangular window openings evenly spaced, with the right-most openings in the right-most such section being slightly larger and containing double windows; the window openings in the flanking bays on the fifth and ninth stories, and the central two window openings on the seventh story, have projecting limestone balconettes supported on scrolled brackets and decorated with a limestone railing adorned with grotesques; ground floor storefront openings largely altered. East Facade: Buff brick side facade visible from street along adjacent serviceway; ornamental beltcourses return several feet along side facade; ground floor contains three segmental-arched window openings interspersed with two smaller rectangular window openings; upper floors each contain two rectangular window openings flanking a smaller segmental-arched window opening, all with projecting stone sills. South Facade: Buff brick side facade partially visible from street above adjacent buildings; the front section extends along the lot line, while the rear section is recessed back forming a light court; front section is clad in red brick, with the buff brick of the primary facade returning back to form quoins; front section contains two bays of rectangular window openings with projecting stone sills; rear section clad in buff brick and contains two visible bays of segmental-arched window openings with stone sills; both sections are topped with a metal railing, while a wood water tank on a steel frame is visible above the roofline of the rear section; some historic nine-over-one wood sash windows remain. Site Features: Bronze standpipe located to the right of the main entrance on East 72nd Street; a metal fence encloses a serviceway along the eastern edge of the property, with a metal ramp at right leading to the first floor and a concrete ramp at left leading down to the basement. Alterations: Three of the ground floor windows openings in the East 72nd Street facade have been enlarged downward to the watertable; brick work on the building’s northeast corner has been replaced; projecting sidewalk awning installed above primary residential entrance on East 72nd Street; cloth awning installed above right-most ground floor window on East 72nd Street; ground floor along Lexington Avenue contains three separate storefronts; the left storefront consists of a pair large display windows above a granite bulkhead at left, a double-door entrance at center with transom light and hanging lantern above, and another pair of large display window to right; left storefront has a cloth awning installed along its length with a metal sign band and three light fixtures with exposed conduit installed above; the

middle storefront consists of a large single-paned display window at left with a recessed entry vestibule at right, topped with a roll-down security gate; the right storefront consists of two sections, the left section containing a single large display window set over a concrete bulkhead, separated by a brick pier from the right section that contains a recessed entry vestibule at left and a large display window set over a concrete bulkhead to the right; both sections of the right storefront are topped with a cloth awning covering a roll-down security gate; exposed conduit installed on brick pier between sections of right storefront; nearly all windows on both primary facades, and many of the windows on the secondary facades, replaced.

References:

Display Advertisement, *New York Times*, October 4, 1914, 75; “Edgar Levy Dead; Realty Operator,” *New York Times*, January 31, 1958, 22; “The Real Estate Field,” *New York Times*, April 18, 1913, 17.

LEXINGTON AVENUE, NOS. 1004-1022 (WEST SIDE, BETWEEN EAST 72ND AND EAST 73RD STREETS)

1004-1010 Lexington Avenue (aka 125-139 East 72nd Street)

Borough of Manhattan Tax Map Block 1407 Lot 16
(Historic Lots 11, 12, 13, 14, 15, 16)

Date of Construction: 1916 (NB 246-16)

Architect: Schwartz & Gross

Original Owner: Julius Tishman & Sons, Inc.

Type: Apartment Building

Style: Colonial Revival

Stories: 14

Material: Brick with limestone



History: The apartment building at 1004-1010 Lexington Avenue, frequently listed under its residential address 125 East 72nd Street, was designed by the architecture firm of Schwartz & Gross and was completed in 1916 at a projected cost of \$700,000. It was erected by the prominent construction company of Julius Tishman & Sons, Inc. and replaced a pair of early residential hotels—the Hotel St. Lorenz (1891-93, NB 1132-91) and Hotel Premier (also known as The Lexington; 1890, NB 1243-90)—that had previously occupied the site.

Julius Tishman (c. 1864-1936) established a small real estate and construction firm in 1898, building primarily tenements on the Lower East Side. In 1909 Tishman began an ambitious campaign to expand his company by erecting apartment houses in Upper Manhattan, the first of which was located on West 93rd Street just west of Central Park. By 1915 the firm was developing sites on the Upper East Side east of Park Avenue. Many—including 1004-1010 Lexington Avenue—were designed by Schwartz & Gross and it appears the two firms had a very close relationship throughout the early 20th century. According to Tishman’s obituary in the *New*

York Times, “he had taken part in approximately \$100,000,000 of construction work” in New York City, much of it apartment house development on the Upper East Side.

Construction of 1004-1010 Lexington Avenue predated the opening of the Lexington Avenue subway by a couple of years, and it was one of the earliest apartment buildings erected within the boundaries of the historic district extensions. Early advertisements appearing in the *New York Times* touted the building’s corner location, southern exposure, and large apartments of six to 11 rooms each.

Description: 14-story Colonial Revival style apartment building with two visible primary facades and one partially-visible side elevation. East 72nd Street Facade: Tripartite composition consisting of a three-story base clad in smooth ashlar limestone to the second story and brick at the third story, a nine-story brick shaft, and a two-story brick capital; brickwork consists of red brick laid in Flemish diagonal bond; elevation is divided vertically into nine bays and is generally symmetrical around the central fifth bay; above the ground floor, the first through third and seventh through eighth bays contain rectangular window openings fitted with double windows, while the fourth through sixth bays at center each contain rectangular window openings fitted with triple windows; smaller rectangular bathroom window openings are punched through the brick piers between the second and third, sixth and seventh, and eighth and ninth bays; at the base of the building is a granite water table; the primary residential entrance is centered on the facade in the fifth bay and has a double-height limestone enframing; the entrance enframing features a segmental-arched pediment set on pilasters immediately surrounding the door opening, projecting from a wide molded entablature with dentil course set on pairs of fluted pilasters with foliate capitals; entrance fitted with a pair of paneled wood double doors, each with a single-paned glass inset, with transom above; decorative metal lanterns are installed in the panels between the paired pilasters supporting the entablature; the enframing continues at second story with a projecting triangular pediment supported on scrolled brackets and molded pilasters framing a large rectangular window opening at center, flanked by two smaller rectangular window openings topped with a molded cornice set on a projecting window frame; bas-relief cornucopia sweep down from the enframing on the second story and rest on the entablature below; the remainder of the openings in the ground floor generally follow the pattern of bays on the upper floor except where noted; a small service entrance is located between the first and second bays and features a plain rectangular opening reached by two granite steps with flanking granite knee walls, and a paneled wooden door with three-light transom above; the second bay features a smaller rectangular window opening fitted with a single window; the fifth bay features a pair of smaller rectangular window openings fitted with single windows; all window openings at the ground floor are fitted with metal security grilles; the window openings on both the ground floor and second story are simple punch-throughs without distinct lintels or sills; a molded limestone beltcourse separates the limestone-clad second story from the brick-clad third story; the window openings on the third story feature projecting terra-cotta sills, and beltcourses of vertically patterned brickwork run below and above windows; a projecting cornice consisting of a denticulated terra-cotta course, a patterned brick course, and another course of terra cotta, separates the building’s three-story base from its nine-story shaft and serves as a sill course for the fourth story windows; on floors four through 11, the spandrel panels between the even- and odd-numbered stories are slightly recessed and are ornamented by vertically patterned brick work and three molded terra-cotta panels, the central of

which has a bas-relief fountain ornament; the window openings on the fifth through 11th floors feature projecting terra-cotta sills; on floors five through 12, two beltcourses of vertically patterned brickwork run between the window openings of the odd- and even-numbered stories; a cornice consisting of a beltcourse of vertically patterned brickwork and a projecting band of terra cotta with Greek fret ornament separates the building's nine-story shaft from its two-story capital; the window openings of the 13th and 14th stories are recessed slightly in double-height panels; these have spandrel panels similar to those between the even- and odd-numbered stories of the building's shaft, as well as round- and segmental-arched tympanum composed of brick headers laid in stack bond; the 13th and 14th stories also have blind openings similar in size and shape to the bathroom window openings between the first and second, third and fourth, and seventh and eighth bays; the cornice has been replaced with a simple brick parapet with stone coping and a metal railing; some historic four-over-four windows. Lexington Avenue Facade: Same as East 72nd Street facade except where noted; elevation is divided vertically into five bays and is generally symmetrical around the central third bay; the first and fifth bays contain rectangular window openings fitted with double windows, while the second through fourth bays contain rectangular window openings fitted with triple windows; the ground floor contains large rectangular storefront openings in each bay; the openings in the first and fifth ground floor bay each have an entrance door with transom above centered in the opening, flanked by granite bulkheads with large display windows above; the second and fourth openings have granite bulkheads with single-paned display windows above; the opening in the central third bay has an entrance door with transom above at left, separated by a granite and limestone pier from a central display window set over a granite bulkhead, with another entrance door with transom at right; a single-story extension at right of facade continues the design of the ground floor and contains single display window; some historic four-over-four windows. North Facade: Buff brick side facade mostly visible from street level; the red brick of the Lexington Avenue facade returns a few feet onto side facade at left; recessed light court at center divides facade into two sections; left section contains four bays of regular window openings and two bays of smaller bathroom window openings, with an additional two bays of regular window openings recessed at right; right section contains seven regular segmental-arched window openings; light court contains regular bays of segmental-arched window openings; all window openings on side facade have projecting limestone sills; a metal fire escape is mounted on both sections of side facade; the right section is topped with a chimney at left and a penthouse addition at center containing two large openings for picture windows; a water tank is mounted on a steel frame above the building's roof. Site Features: Three cellar light wells with metal grates to right of the primary entrance, and two to the left on East 72nd Street; a standpipe is located just to the right of the primary entrance; diamond-plate cellar hatches are located at the left- and right-hand sides of the Lexington Avenue facade; a standpipe is located at the right-hand side of the Lexington Avenue facade; a brick wall has been erected in front of the serviceway to the north of the building at the right-hand side of the Lexington Avenue facade. Alterations: A number of holes for through-wall air-conditioning units have been punched through both primary facades; the brickwork, including the tympanum, above 14th floor windows has been rebuilt and much of the ornament removed; the cornice has been removed and replaced with simple brick parapet; a cloth sidewalk awning has been installed above the primary entrance on East 72nd Street; cloth awnings have been installed above the storefront openings on the Lexington Avenue facade; most windows replaced.

References:

Display Advertisement, *New York Times*, September 23, 1918, 15; “Julius Tishman Dies: A Leader in Realty,” *New York Times*, January 10, 1935, 19.

1012, 1014, 1016, 1018, 1020 Lexington Avenue, 1022 Lexington Avenue (aka 138-140 East 73rd Street)

Borough of Manhattan Tax Map Block 1407 Lots 56, 156 (Historic Lot 56 ½), 57, 58, 158 (Historic Lot 58 ½), 59

Date of Construction: 1880-81 (NB 326-80)

Architect: Thom & Wilson

Original Owner: James Judge

Type: Row houses; now mixed use

Style: Neo-Grec with alterations (nos. 1012, 1016, 1022); altered neo-Grec (no. 1018); stripped neo-Grec (nos. 1014 and 1020)

Stories: Three and basement

Material: Brownstone and brick



History: This row of six neo-Grec style brownstone and brick dwellings was built in 1880-81 for developer James Judge during the building boom that followed the city’s recovery from the Panic of 1873. It is likely that each of the houses was initially occupied by an individual family, often with a number of live-in servants and the occasional boarder—a fact borne out in census records from 20 years later in 1900. It also appears that the early ownership patterns varied from property to property; some were rented out from the beginning as a source of income, while others were owner-occupied for several decades by the same family.

Many of the houses in the row were altered during the 1920s and early 1930s as Lexington Avenue became increasingly commercialized following the opening of the subway in 1917. These alterations often involved the removal of the building’s tall stoop and the conversion of the basement and parlor floors for commercial use—which sometimes involved the erection of a two-story front extension to the property’s lot line. Frequently the upper floors of the dwellings were also partitioned into a number of apartments or non-housekeeping boarding rooms. Most of these early commercial alterations have undergone further changes and little historic fabric remains at the basement and parlor floors. The upper stories of several of the dwellings remain largely unchanged from the original 1880-81 construction, while others have either had much of the original detail stripped or an entirely new facade installed.

Description:

1012 Lexington Avenue Three-story and basement neo-Grec style brownstone row house with one visible primary facade and one partially-visible side elevation. Lexington Avenue Facade: Three bays wide; commercial alterations to basement and parlor floors; upper floors feature rectangular window openings with projecting enframements consisting of molded lintels with incised brackets, incised pilasters, and bracketed sills; galvanized iron cornice with a frieze of

alternating molded panels and rosettes, and large block modillions—three of which have pendants extending below the frieze. South Facade: Painted brick facade. Site Features: Metal diamond-plate cellar hatch located in sidewalk at the right side of building. Alterations: Basement and parlor floor both feature single large openings set between narrow piers; basement opening is fitted with an entrance vestibule at left and a wide storefront at right; vestibule has a metal security gate, with an entrance to the basement commercial space at right, an entrance to the upper floors in the rear, a tiled floor, and a hanging light fixture; light fixture and flush signage installed on pier to left of vestibule; basement storefront is composed of multi-paned glass panels; parlor floor opening is fitted with a multi-paned casement window with decorative muntins; cloth awnings installed above basement and parlor floor openings; cloth sign on metal post installed on pier to left of parlor floor display window; lighting installed above awning on parlor floor; hardware to hang signage installed on second floor on both sides of left window; upper floor windows replaced with one-over-one aluminum sash; facade painted.

1014 Lexington Avenue Two-bay, three-story and basement stripped neo-Grec converted row house with commercial alterations to basement and parlor floor; upper floors feature rectangular window openings; brick parapet with metal railing set between brick piers at building corners. Site Features: Metal diamond-plate cellar hatch installed in sidewalk at the right side of building. Alterations: Building facade completely reclad in white brick; basement and parlor floor reconfigured for commercial use; basement features entrance vestibule to upper floors at left, entrance to basement store at center, and display windows at right; vestibule features a metal security gate and tiled floor and walls; roll-down security gate installed above basement storefront; cloth awning installed above the width of the basement; parlor floor features a single large display window opening fitted with a large plate glass window at center flanked by smaller windows; holes for through-wall air-conditioning units punched through facade between windows on upper floors; upper floor windows replaced.

1016 Lexington Avenue Similar to primary facade of no. 1012. Site Features: Metal diamond-plate cellar hatch located in sidewalk at right side of building. Alterations: Basement features a recessed entrance vestibule to upper floors at left, an entrance to the basement commercial space at center, and a display window at right, all flanked by fluted pilasters with Corinthian capitals; basement covered in textured stucco; neon sign, and a light fixture with exposed conduit, installed above vestibule entrance; flush signage installed to left of vestibule; roll-down security gate installed above display window; a large arched cloth awning installed above basement; parlor floor features a single large display window with a narrow cornice separating it from the second floor; upper floor windows replaced; facade painted.

1018 Lexington Avenue Two-bay, three-story and basement altered neo-Grec style brick row house with commercial alterations to basement and parlor floors; upper floors feature rectangular window openings; galvanized cornice with a frieze of rosettes alternating with block modillions and incised pendants. Site Features: Metal diamond-plate cellar hatch installed in sidewalk in front of storefront. Alterations: Basement features recessed entrance vestibule to upper floors at left and storefront with molded enframing at right; vestibule features tiled floor, door with three glass insets in rear, and an intercom unit installed to the right of the door; signboard and lighting with exposed conduit installed above the width of the basement; parlor floor features a large display window with cloth awning installed above; projecting enframements surrounding upper floor window openings have been removed and new projecting sills installed; holes for through-wall air-conditioning units have been punched through the facade between the windows on the upper floors; upper floor windows replaced; facade painted.

1020 Lexington Avenue Three-bay, three-story and basement stripped neo-Grec style converted row house with commercial alterations to basement and parlor floor; upper floors feature rectangular window openings. Site Features: Metal grate over cellar hatch located in sidewalk centered on the building facade. Alterations: Upper floors of building facade completely refaced with stucco raked to resemble rusticated masonry; basement and parlor floor reconfigured for commercial use; basement features a sunken, entrance vestibule at left and large rectangular storefront window at right; vestibule has a glass door with metal security grille topped by a round-arched transom with ornamental metal filigree, entrance to basement commercial space at right and stairs to upper floors in rear; metal handrails installed along stairs leading down to vestibule; light fixtures and flush signage installed on piers flanking entrance and to right of storefront; storefront fitted with four hinged wood window panels; projecting cloth awning installed above basement; parlor floor features a single large display window opening; upper floors feature molded stucco window enframements with keystones and projecting sills; beltcourse of molded stucco serves as a cornice for the building; metal flashing at roofline.

1022 Lexington Avenue (aka 138-140 East 73rd Street) Three-story and basement neo-Grec style brick row house with two visible primary facades and one partially-visible rear elevation. Lexington Avenue Facade: Two bays wide; commercial alterations to basement and parlor floor; historic alterations to parlor floor include the creation of a single large display window opening with a narrow molded blind transom panel above, topped with a projecting molded beltcourse; upper floors feature rectangular window openings with projecting enframements consisting of molded lintels with scrolled brackets, incised pilasters, and bracketed sills; projecting beltcourses run between the windows along the line of the window sills on the upper floors; galvanized iron cornice with a frieze of rosettes alternating with block modillions and incised pendants. East 73rd Street Facade: Facade consists of a wider section at left containing four bays of irregularly spaced and sized window openings, a narrower section at right containing three bays of regularly spaced and sized window openings, and a two-story extension at rear of building at far right; commercial alterations to basement floor and a portion of the parlor floor at left; the left-most bay of window openings in left section is separated from those to the right by a slightly projecting chimney; the parlor floor of left section features, from left to right, a single large rectangular display window, the projecting chimney, a smaller display window, a larger display window, and a rectangular window opening with projecting enframement; the three large display window openings on the parlor floor have multi-pane windows with narrow molded transom panels, topped by a projecting molded beltcourse; the second and third stories of the left section contain, from left to right, a single bay of residential window openings with the projecting beltcourses on the main facade returning along the line of the window sills, the projecting chimney, a bay of small bathroom windows; another bay of residential window openings, and another bay of small bathroom window openings, where the residential window openings have projecting enframements similar to those on the upper floors of the Lexington Avenue facade and the bathroom window openings have simple projecting sills; the window openings in the right section are similar to those on the upper floors of Lexington Avenue facade, with the exception of the left opening on the parlor floor, which was previously an entrance and is slightly larger with a similar enframement; the building's cornice returns along the entire length of the East 73rd Street facade; the two-story extension has commercial alterations to ground floor, while the upper floor features two bays of window openings with enframements similar to those on the primary facade; extension has a corbelled brick cornice with a decorative wrought-iron railing installed above. West Facade: Rear facade partially visible from street level; two bays of

rectangular window openings; ornamental wrought-iron balconies installed in front of both windows at third story; the building's cornice returns along entire width of rear facade. Alterations: Basement along the Lexington Avenue facade features a sunken and recessed entrance vestibule at left with a stucco enframing ornamented with raked detailing, with a storefront at right consisting of a single large opening fitted with a large plate glass window flanked by two smaller single-pane windows; basement is clad with horizontal wood strips; retractable cloth awning installed above basement storefront; parlor floor display window replaced with a multi-pane casement window; basement along East 73rd Street level features two separate storefronts, the left of which returns from the main facade; the left storefront contains four large storefront openings and a smaller service entrance at right, and is clad with horizontal wood strips; retractable cloth awnings are installed above the width of this storefront; the right storefront contains, from left to right, a large display window opening fitted with a single pane of glass, a recessed commercial entrance accessed by a single step and fitted with single-pane glass door, another large display window opening, and a recessed service entrance fitted with a metal door; storefront is clad with cementitious material; four holes for through-wall air-conditioning units have been punched through the facade; upper floor windows on both primary facades replaced; facade painted.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; U.S. Census (1900), New York, Manhattan, Enumeration District 785, 6-7.

LEXINGTON AVENUE, NOS. 1003-1017 (EAST SIDE, BETWEEN EAST 72ND AND EAST 73RD STREETS)

1003-1005 Lexington Avenue

See: 141 East 72nd Street

1007 Lexington Avenue

Borough of Manhattan Tax Map Block 1407 Lot 153
(Historic Lot 53 ½)

Date of Construction: 1925 (ALT 561-25)
Architect: Henry Z. Harrison (1925)
Original Owner: George J. Gunshar (1925)
Type: Row house; now apartment building
Style: Arts and Crafts
Stories: Five
Material: Brick

History: This building was originally erected in 1879-80 for developer Richard Hennessey during the building boom that followed the city's recovery from the Panic of 1873 (NB 848-79). It was part of a row of six houses at once stood at 1007 to 1017 Lexington Avenue and was initially occupied as a single-family dwelling. The building was largely reconstructed in 1925 when owner George J. Gunshar commissioned a new facade of



patterned brick designed in the Arts and Crafts style by architect Henry Z. Harrison; a street-level storefront and a rear extension were also added at this time and the upper floors converted into non-housekeeping apartments (ALT 561-25). The upper floors remain largely unchanged from this 1920s alteration, while the storefront infill in the ground floor has subsequently been replaced.

Description: Three-bay, five-story Arts and Crafts style brick apartment building with one visible primary facade and one partially-visible side elevation. Lexington Avenue Facade: Ground floor commercial storefront; upper floors feature decoratively-patterned brickwork punctured with rectangular window openings; second floor features window enframing of dark patterned brick; third floor features projecting brick window sills set above spandrels of patterned brick, with a string course of soldier brick serving as a continuous lintel above the window openings; fourth floor features window enframements of red colored brick with decorative square corner panels and a string course of projecting header brick over a course of soldier brick serving as window sills; the fifth floor features a string course of projecting header brick serving as window sills, spandrels with decorative diaper patterning, window lintels of soldier brick, and decorative brick patterning on the piers between window openings; each of the center windows on the upper floors is fitted with a wrought-iron balconette; stepped brick parapet with decorative brick patterning. South Facade: Plain brick facade with three bays of window openings located towards the rear of the building. Site Features: Metal diamond-plate cellar hatch located in sidewalk in front of building. Alterations: Ground floor features a wood paneled storefront with residential entrance to upper floors at right, a set of three display windows at center, and an entrance to the commercial space at right; menu holder installed on pier to left of commercial entrance; light fixtures installed on both piers to either side of ground floor opening; light fixtures with exposed metal conduit installed above the cloth awning on either side of the building; a band of molded wood panels runs above the ground floor opening the width of the building; retractable cloth awning installed above ground floor; all windows replaced.

References:

New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*.

1009-1017 Lexington Avenue (aka 150 East 73rd Street)

Borough of Manhattan Tax Map Block 1407 Lot 51
(Historic Lots 49, 50, 51, 51 ½, 52, 52 ½, 53, 53 ½)

Date of Construction: 1922-23 (NB 399-22)

Architect: Cross & Cross

Original Owner: 150 East 73rd Street Corporation

Type: Apartment Building

Style: Colonial Revival

Stories: 11

Material: Brick with limestone



History: The apartment building at 1009-1017 Lexington Avenue, frequently listed under its residential address 150 East 73rd Street, was designed by the noted architecture firm of Cross & Cross and was completed in 1923 at a projected cost of \$750,000. It replaced five row houses fronting Lexington Avenue that had been erected in 1879 during the first major period of development on the Upper East Side, as well as a double-lot stable building facing East 73rd Street.

Little is known about the original developers of this apartment house. According to advertisements appearing in the *New York Times*, 30 percent of the units in the building were reserved for cooperative ownership while the remaining 70 percent were to be rented out as a source of income. At the time of its construction, 1009-1017 Lexington Avenue was arranged in suites of six to nine rooms.

Description: 11-story Colonial Revival style apartment building with two visible primary facades and two partially-visible side elevations. East 73rd Street Facade: Facade clad in red brick laid in Flemish bond; elevation is divided vertically into five sections slightly asymmetrical around the third section; the flanking first and fifth sections each contain a single bay of rectangular window openings; the first section also features a bay of smaller rectangular bathroom window opening just to the right of the primary window on all floors except the ground and 11th floors; the second section features four bays of closely grouped rectangular window openings with a smaller bathroom window opening located just to the right; the third section features two bays of closely grouped rectangular window openings, with the primary residential entrance at the ground floor; the fourth section contains three bays of closely grouped rectangular window openings with a bay of smaller rectangular bathroom window openings located just to the left; at the building's base is a watertable of limestone over granite; the primary residential entrance in the third section features a double-height enframing of molded limestone panels around the ground floor entrance and second story window openings, with a secondary single-height enframing around the ground floor entrance; the double-height enframing has a pair of engaged bollards flanking the entrance at the building's base, a recessed molded panel between the second story windows, and is capped with a large cartouche; the single-height enframing around the entrance features an entablature with a festooned frieze, a dentil course, and a molded cornice supported by a pair of scrolled brackets resting on molded pilasters; the entrance is reached by a pair of granite steps; the entrance opening is fitted with a pair of large doors with glazed panels

and decorative metal security grilles with foliate motif; a pair of metal-and-glass lanterns are installed on the facade on both sides of the primary entrance; the window openings at ground floor in the first and fifth sections have molded limestone enframements with entablatures featuring a pair of rosettes on the frieze, egg-and-dart molding, and a projecting cornice; the window openings at ground floor in the second and fourth sections have a plain limestone enframement with round-arched tympanum and a single course of radiating brick above; all window openings in the ground floor have metal security grilles; the left-most opening in the second section at ground floor is a service entrance reached by two granite steps and features a multi-paned door with transom above; the window openings in the first and fifth section at the second story have thin molded limestone enframements with keystones decorated with fleurs-de-lis; the window openings in the first and fifth sections at the fourth and eighth stories feature limestone lintels with projecting keystones and flanking voussoirs; a projecting limestone beltcourse beneath the window openings of the fourth and eighth stories serves as a sill course; all other window openings except those on the 11th story feature slightly projecting limestone sills; a projecting limestone band runs under the window openings of the 11th story and serve as a sill course; the window openings on the 11th floor also feature plain limestone enframements; decorative scalloped limestone rosettes flank the window openings in the first and fifth sections on the 11th story; the building is capped with a projecting limestone and terra-cotta cornice with block modillions. Lexington Avenue Facade: Same as East 73rd Street Facade except where noted; elevation is divided vertically into eight bays and is generally symmetrical; above the ground floor, the first and eighth bays contain window openings similar to those in the first and fifth sections of the East 73rd Street facade, while the second through seventh bays contain window openings similar to those in the second through fourth sections; the ground floor contains three large storefront openings each spanning the approximate width of two bays, flanked by smaller display windows aligned directly under the outside bays; the left storefront opening features a short granite bulkhead below a large single-pane glass display window, with a glass entrance door at right with a transom above; the center storefront opening features a short granite bulkhead below a large single-pane display window, the right storefront opening features a short granite bulkhead below a large single-pane display window, with a glass entrance door at left with transom above; the flanking small display windows in the first and eighth bays feature limestone enframements similar to those of the window openings in the ground floor of the first and fifth sections of the East 73rd Street facade, but extend downward nearly to grade; several chimneys and vent stacks project above the building's cornice. South Facade: Side facade partially visible from street level; recessed light court separates side facade into two sections; the section towards the front of the building is clad in red brick with buff brick beltcourses at the height of the limestone beltcourses on the primary facades; the front section contains two bays of rectangular windows and a pair of projecting chimney stacks; the rear section is clad in buff brick and contains a single bay of rectangular window openings, with several additional bays of window openings facing into the light court. East Facade: Side elevation divided into two sections, with the section towards the front running almost to the eastern lot line and the rear section recessed in a light court; the front section is clad in painted brick and contains four bays of window openings, with a large triple window at left, a regular rectangular window at center left, a smaller bathroom window at center right, and another regular rectangular window opening at right; at the third story a pair of metal balconettes are installed in front of the left center and right window openings; the rear section is clad in buff brick and contains four bays of window openings, with a pair of regular rectangular windows flanking a pair of smaller bathroom

windows; the parapet topping both sections is clad in buff brick with coping and a wood fence above. Site Features: A standpipe is installed on the building facade to the left of the primary entrance on East 73rd Street; a cellar light well with metal grate is located in the sidewalk in front of the right-most window on the East 73rd Street facade; a metal fence with gate leads to a serviceway to the left of the East 73rd Street facade to the building's east; the serviceway is paved with concrete and has a metal ramp leading down to the basement level; a cellar light well with metal grate is located in the sidewalk in front of the left-most window on the Lexington Avenue facade; a standpipe is installed on the building's facade between the second and third storefronts on the Lexington Avenue facade; a metal diamond-plate cellar hatch is located in the sidewalk in front of the third storefront on the Lexington Avenue facade. Alterations: Several holes for through-wall air-conditioning units have been punched through the facade on both primary elevations; a projecting cloth sidewalk awning has been installed above the primary entrance on the East 73rd Street facade; roll-down security gates and cloth awnings have been installed above all three storefronts on the Lexington Avenue facade; all windows replaced.

References:

Display Advertisement, *New York Times*, January 5, 1923, 28.

LEXINGTON AVENUE, NOS. 1032-1034A (WEST SIDE, BETWEEN EAST 73RD AND EAST 74TH STREETS)

1032-1034 Lexington Avenue

Borough of Manhattan Tax Map Block 1408 Lot 56
(Historic Lots 56 and 56 ¼)

Date of Construction: altered 1927-28 (ALT 2134-27)

Architect: Joseph J. Furman (1927-28)

Original Owner: E. Guggenheimer (1927-28)

Type: Row houses; now mixed use

Style: None

Stories: Three

Material: Masonry

History: The row houses which stood at 1032 and 1034 Lexington Avenue were originally constructed in 1871-75 as part of a group of 28 Italianate style homes designed by architect John G. Prague for speculative builder Warren Beeman (NB 1040-71). The homes were constructed on the south side of East 74th Street between Madison and Third Avenues and on Lexington Avenue just south of East 74th Street. 120 through 140 East 74th Street, located east of Lexington Avenue, retain many of their original Italianate style details and are part of the Upper East Side Historic District. 1032 and 1034 Lexington Avenue underwent numerous alterations beginning as early as 1909, at which time they were converted into garage structures by owner Philip Lewisohn and architect Harry A. Jacobs. In 1927-28, the two separate buildings were combined into one commercial and residential structure under the ownership of E. Guggenheimer. Architect Joseph J. Furman was responsible for the alteration, which included installation of a new facade and new steel display windows. A mansard roof,



present in the c. 1939 tax photograph but since removed, may have also been part of this alteration, which cost a projected \$30,000. The building continues to contain one upper-story residential unit today, in addition to the commercial spaces of the lower stories.

Among the tenants that have taken commercial or office leases at 1032-1034 Lexington Avenue are the Lenox Hill Republican Club, present during the 1920s, and the Ice Studio, a dance-studio sized indoor ice skating rink, present from the 1970s through at least the late 1990s.

Description: Three-story no style commercial and residential building with one visible primary elevation and two partially-visible secondary elevations. Lexington Avenue Facade: three bays all stories; rusticated masonry at first and second stories; rectangular door openings at outer bays at first story; door at third bay at first story raised on one granite step; wide, recessed storefront at center bay at first story (*see Alterations*); rectangular door opening at right bay at first story; rectangular door openings at outer bays at second story (*see Alterations*); small metal balconette at second bay at second story; wide rectangular window opening containing possibly historic multi-paned triple windows and projecting masonry sill central bay at second story; fire escape at first bay at second story; rectangular window openings with projecting rectangular sills at outer bays at third story; wide rectangular window opening containing triple windows at central bay at third story; possibly historic multi-paned upper sash at first bay at third story. North Facade: secondary elevation, partially visible; solid wall with no visible fenestration; mechanical units visible above roofline towards portion of elevation farthest from Lexington Avenue. South Facade: secondary elevation, partially visible; solid brick wall with no visible fenestration; divided into three sections at third story by recessed light well; irregular roofline. Site: Metal diamond-plate cellar hatch in-ground in front Lexington Avenue elevation. Alterations: Present appearance of building dates mostly to a 1927-28 alteration (ALT 2134-27) (originally two single-family brownstone row houses); molded cornice, mansarded parapet, decorative window surrounds at second-story fenestration, and other architectural elements dating to initial alteration and present in ca. 1939 tax photograph have been removed; fire escape at first bay at second store dates to after ca. 1939 tax photograph (other fire escape appears in ca. 1939 tax photo at central bay of second and third stories, but have been removed); Lexington Avenue elevation painted; north elevation painted and/or stuccoed; south elevation painted; storefront replaced; all windows replaced, except where noted (*see Description*); all doors replaced; door opening at right bay at second story filled-in with louvered vent and surmounted by hooded vent; sign to right of third bay at first story; light fixtures at right and left sides of Lexington Avenue elevation; awning at storefront; gooseneck lighting above awning; window guards at third-story fenestration at central bay.

References:

“For Children,” *New York Times*, February 28, 1991, C3; FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “New Club to Fight for Senator Meyer,” *New York Times*, June 21, 1924, 19.; New York City Department of Building, Block & Lot File for Block 1408, Lot 56; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; New York County, Office of the Register, Liber Deeds and Conveyances; *Real Estate Record and Builders’ Guide* Vol. VIII No. 182 (September 9, 1871) 111.

1034A Lexington Avenue

See: 142 East 74th Street

LEXINGTON AVENUE, NOS. 1019-1031 (EAST SIDE, BETWEEN EAST 73RD AND EAST 74TH STREETS)

1019-1029 Lexington Avenue (aka 145-151 East 73rd Street

Borough of Manhattan Tax Map Block 1408 Lot 20
(Historic Lots 20, 20 ½, 21, 53 ½ and 53 ¼)

Date of Construction: 1924 (NB 238-24)

Architect: J.E.R. Carpenter

Original Owner: 145 E 73rd Street Corporation

Type: Apartment building

Style: Renaissance Revival

Stories: 11 and penthouse

Material: Brick and masonry



History: The apartment building at 1019-1029 Lexington Avenue, frequently listed under its residential address 145 East 73rd Street, was designed by architect J.E.R. Carpenter in 1924 for the 145 East 73rd Street Corporation. Robert Ferguson, president of the building company and of the related Ferguson Brothers and Robert Ferguson & Sons, was responsible for the construction of numerous five- to seven-story tenement houses throughout Manhattan in the early part of the century, and later, of larger apartment houses. The building, which was projected to cost \$500,000, replaced several older row houses and tenements constructed on the site before the turn of the century, including two of a group of 28 Italianate style row houses erected in 1871-75 by architect John G. Prague for speculative builder Warren Beeman (NB 1040-71). The building was built as a cooperative.

Early advertisements appearing in the *New York Times* touted the building for having “the best arranged apartments on the East Side,” with entertainment spaces, bedrooms, and servants’ quarters located in three “separate wings.” Advertisements for the Lexington Avenue building further boasted “rooms as large as those in the best Park Avenue apartments but at a much lower cost.” Upon completion, the building offered apartments in two sizes (eight rooms with three baths and 10 rooms with four baths), in addition to a duplex penthouse unit. The builders opted to purchase the first-story commercial spaces and placed, according to the *New York Times*, “rigid restrictions on the kinds of businesses permitted.” Today there are 24 residential units in the building, indicating little, if any, subdivision or reconfiguration of apartments in the intervening years.

Description: 11-story and penthouse Renaissance Revival style apartment house; two visible primary elevations and one partially-visible secondary elevation. Lexington Avenue Facade: Tripartite vertical composition consisting of four-story masonry and brick base, six-story brick shaft and one-story brick capital; beige brick laid in a Flemish bond; masonry first story; seven storefronts of varying size at first story; granite base trim surmounted by masonry molding between rectangular storefront openings; second and third storefronts appear to retain historic

storefront elements including display windows with thin metal window surrounds set within slightly recessed masonry panels surmounted by fixed transoms with small molded metal lintels; brick quoins flank elevation at second through 11th stories; 10 symmetrical bays at second through 11th stories; single rectangular window openings typical at second through 11th stories, except where noted; wider typical window openings at third and eighth bays containing paired windows at second through 11th stories; projecting, fretted masonry band serves as sill course for second-story fenestration; molded masonry window surrounds, continuous from second- to third-story fenestration, featuring projecting molded masonry sills on scroll brackets at second story and stepped lintels with small cartouche details at third story; masonry bands span between window openings at second story, incorporated into flanking brick quoins; decorative bowed metal balconettes at third-story fenestration; molded terra-cotta sill course at fourth-story fenestration; brick panels with raised brickwork set within brick borders with masonry corners between window opening at fourth story; entablature featuring architrave with palmette and rosette details and molded terra-cotta cornice serves as lintel course for fourth-story fenestration; molded masonry sills, flush header-course brick lintels and rectangular terra-cotta foliate keystones at shaft fenestration; decorative metal balconettes at third, eighth, and spanning between fifth and sixth bays at fifth and ninth stories (supported on metal scroll brackets at ninth story); molded terra-cotta sill course with egg-and-dart detailing at 10th-story; brick panels with checkerboard brickwork set within slightly recessed brick borders between window opening at 10th story; overhanging terra-cotta cornice featuring guttae and diamond details at soffit, rope molding, and molded architrave, serves as lintel course for 10th-story fenestration and sill course for 11th-story fenestration; brick header-course lintels at 11th-story fenestration; terra-cotta panels with foliate motif above 11th-story lintels; brick corbelling at roofline surmounted by slightly projecting terra-cotta band; solid brick parapet with molded masonry or terra-cotta coping and terra-cotta balustrades centered at each bay; recessed strips flank elevation above first story. East 73rd Street Facade: Same as Lexington Avenue elevation, except where noted; one off-center bay at first story containing primary residential entry; primary residential entry consists of rectangular doorway containing door with fixed transom featuring decorative ironwork and numbering "149", raised on granite threshold; double-height masonry door surround at primary residential entry interrupts second-story fretted sill course and consists of large paneled pilasters supporting a molded lintel with egg-and-dart course above door opening and a broken triangular pediment on either side of a second-story window opening; foliate and floral details at each half of the tympanum of the broken pediment; additional small rectangular window opening with decorative iron window guard to the left of primary residential entry; three bays at second through 11th stories; typical window openings at outer bays; three slightly narrower typical windows at central bay; outer window openings at central bay at second story feature flush brick lintels with rectangular terra-cotta keystones with floral details; outer window openings at central bay at third story feature molded terra-cotta sill and flush brick header-course lintels; decorative metal balconettes span between windows of central bay at fifth story; decorative metal balconettes on metal scroll brackets at central window of central bay at ninth story. North Facade: Secondary elevation, partially visible; divided into two sections by irregular plan; only section closest to Lexington Avenue visible; beige brick laid in a Flemish bond, where visible; masonry of first story, brick quoins and horizontal masonry and terra-cotta elements return slightly from Lexington Avenue elevation; three off-center bays at visible section; single rectangular window openings with slightly projecting masonry sills typical at each bays, where visible and except where noted; narrower typical window opening at leftmost bay at first story; rectangular vent in wall to left of leftmost window at first story; shorter, narrower typical

window openings at central bay at second through 11th stories; rectangular door opening and rectangular window opening at exposed basement partially visible within below-grade areaway; fire escape at left bay at second through 11th stories; rectangular opening at solid brick parapet serves as landing for fire escape; penthouse partially visible above parapet; chimney extends above roofline towards Lexington Avenue. Site: Two in-ground semi-circular vents along East 73rd Street elevation; metal security fencing with gate at entranceway to alley between this building and 144 East 74th Street (aka 1031 Lexington Avenue); within alley, below-grade metal stairway with handrails allows access to service entrance; metal fence runs along northern lot line within alley. Alterations: Replacement of storefront elements, except where noted above (configuration of storefronts is original) (*see Description*); several through-wall holes punched for air-conditioning units at all elevations; all windows replaced; masonry at base and part of first story painted Lexington Avenue and East 73rd Street elevations; awnings at Lexington Avenue storefronts and at primary residential entry; door and screen door at primary residential entry; signage between storefronts at Lexington Avenue elevation; light fixtures flanking primary residential entry; light fixture at first story at north elevation; window guards at basement and typical first-story window openings at north elevation; conduit at north elevation.

References:

“Attorney Buys Penthouse Duplex,” *New York Times*, March 29, 1930, 35; Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1911); Display Advertisements, *New York Times*, December 2, 1924, 45; May 24, 1925, RE12; “Listless Opening in the Suburbans,” *New York Times*, August 10, 1926, 36; “New ‘Co-Ops.’ Going Fast,” *New York Times*, May 3, 1925, RE2; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; Sanborn Fire Insurance Co., *Atlas, City of New York* (1896).

1031 Lexington Avenue

See: 144 East 74th Street

LEXINGTON AVENUE, NOS. 1036-1054 (WEST SIDE, BETWEEN EAST 74TH AND EAST 75TH STREET)

1036-1038 Lexington Avenue (aka 135-143 East 74th Street)

Borough of Manhattan Tax Map Block 1409 Lot 1201-1203 (aka DOB Lot 7503) (Historic Lots 13 ½, 14, 15, 16 and 17)

Date of Construction: 1924 (NB 610-24)

Architect: George F. Pelham

Original Owner: Whitecourt Construction Corp. (Joseph Polstein, president)

Type: Apartment building

Style: Simplified version of Renaissance Revival

Stories: 11 and penthouse

Material: Brick and masonry



History: The apartment building at 1036-1038 Lexington Avenue, frequently listed under its residential address 135 East 74th Street, was designed by architect George F. Pehlman in 1924 for the Whitecourt Construction Company, headed by Joseph Polstein (c. 1865-1938). The building was projected to cost \$250,000 and replaced five three-story row houses constructed in the late 1870s at 135 to 143 East 74th Street. Early advertisements appearing in the *New York Times* touted the building for the “unusual comfort” of its “fine apartment[s] of ample size, just a step removed from the busy thoroughfare.” Upon completion, the building contained 31 modestly-sized apartments of three or six rooms in addition to stores on the ground floor and a residential penthouse unit. Today there are still 31 residential units in the building.

Polstein, a Russian immigrant who began his career as a mason and bricklayer, was noted in his *New York Times* obituary as among the first building contractors to erect large apartment houses on the Upper East and Upper West Sides of Manhattan. Polstein often owned the projects he constructed and appears to have collaborated frequently with his brother Isaac. The Polsteins are also responsible for a six-story tenement in the Greenwich Village Historic District, a Beaux-Arts style store and loft building in the Ladies’ Mile Historic District, and large apartment houses in the Expanded Carnegie Hill, Riverside-West End, and Upper East Side Historic Districts. In 1929, Polstein visited Leningrad (now St. Petersburg) as a representative of a group builders advising on the issue of New York-style multi-family housing.

One notable resident of 1036-1038 Lexington Avenue was Gilbert Colgate, former president and chairman of Colgate & Co. (formerly William Colgate & Company, now Colgate-Palmolive), the well-known company founded by his grandfather in 1806. Another notable resident was Jack Chrysler, son of Walter P. Chrysler, automotive pioneer and founder of the Chrysler Corporation. The building was also home to State Supreme Court Justice Thomas L.J. Corcoran (c. 1908-1955), one of the youngest justices of the court at the time.

Description: 11-story and penthouse simplified version of the Renaissance Revival style apartment building with two visible primary elevations and two partially-visible secondary

elevations. Lexington Avenue Facade: Tripartite vertical composition consisting of one-story masonry base, nine-story brick shaft, and one-story brick capital; textured beige brick laid in a running bond; four storefronts with doors separated by masonry pilasters on molded plinths at first story; storefronts consist of rectangular display windows with metal frames above rectangular louvered vents and rectangular door openings with fixed transoms; additional, slightly shorter single-story storefront to east of elevation abuts 1040-1054 Lexington Avenue (aka 126-130 East 75th Street); six symmetrical bays at shaft and capital; single rectangular window openings with flush, soldier course brick lintels and molded terra-cotta sills typical at shaft and capital, except where noted; narrower window openings at second and fifth bays at shaft and capital; wider window openings containing triple windows at third and fourth bays at shaft and capital; projecting masonry sill course with molding at second story; narrow molded terra-cotta band above third story; molded terra-cotta cornice with dentil course serves as sill course for fourth-story fenestration; molded terra-cotta sill course at capital; flush soldier-course brick lintel course at capital; slightly raised brick panels between and flanking window openings at capital; molded terra-cotta cornice at parapet; some pipe vents visible above parapet. East 74th Street Facade: Same as Lexington Avenue elevation, except where noted; nine symmetrical bays at base shaft and capital; granite base trim; masonry water table with molded lip; single round-arched window openings featuring molded masonry window surrounds on simple rectangular plinths which extend to the water table at each bay of base, except where noted; rectangular masonry sills within window surrounds at fenestration of base; decorative iron window grills at fenestration of base; slightly wider window openings at outer bays at base; round-arched door opening with molded door surround and containing recessed round-arched metal-and-glass door raised on a four-step granite stoop with metal handrails at second bay at base; hanging lamp fixture at recessed doorway at second bay at base; wide rectangular door opening at fifth bay at base features simple, slightly recessed door surround and contains primary residential entry to building; primary residential entry contains recessed wood-and-glass double doors raised on one granite step and surmounted by fixed multi-paned wood-and-glass transom; paneled reveal at primary residential entry features decorative foliate, urn and portrait detailing; metal handrails at paneled reveal; primary residential entry flanked by narrow rectangular window openings within simple, slightly recessed window surrounds and by possibly historic light fixtures; wider window openings at central and outer bays at shaft and capital, containing paired windows at central bay. West Facade: Secondary elevation, partially visible; divided into two sections by light well; left section (farthest from East 74th Street) not visible; two bays visible at right section (closest to East 74th Street); two bays, offset in height, containing typical window openings at right section; slightly projecting brick chimney between bays at right section extends slightly above roofline; brick of East 74th Street elevation and horizontal terra-cotta details return slightly. North Facade: Secondary elevation, partially visible; lighter beige brick laid in a common bond; horizontal terra-cotta details from Lexington Avenue elevation return slightly at capital; four bays visible above first story consisting of rectangular window openings at outer bays, shorter, narrower window opening at second bay, and wider window opening containing paired windows at third bay; slightly projecting masonry sills at visible window openings; brick chimney extends far above roofline. Site: In-ground diamond-plate metal cellar hatch towards left side of Lexington Avenue elevation. Alterations: Base painted at East 74th Street elevation; through-wall holes punched for air-conditioning units at all elevations; some brick replaced at right side of Lexington Avenue elevation and at top story of north elevation; small brass signs flank door opening at second bay at first story at East 74th Street elevation; awning at primary residential

entry; numbering “135” to right of primary residential entry; fencing above rightmost, single-story storefront at Lexington Avenue.

References:

“Children Share Colgate Estate,” *New York Times*, January 10, 1923, 41; “Chrysler Estate Left to Children,” *New York Times*, August 28, 1940, 17; Display Advertisement, *New York Times*, February 15, 1925, RE3; “Gilbert Colgate Dies at Age of 74,” *New York Times*, January 23, 1933, 19; “Justice Corcoran Dead at Age of 47,” *New York Times*, February 22, 1955, 21; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; “West End Av. Site in \$1,000,000 Deal,” *New York Times*, July 23, 1924, 26.

1040-1054 Lexington Avenue (aka 126-130 East 75th Street)

Borough of Manhattan Tax Map Block 1409 Lots 1101-1103 (aka DOB Lot 7502) (Historic Lots 17 ¼, 17 ½, 56, 56 ½, 57, 58, 58 ½ and 59)

Date of Construction: 1928 (NB 161-28)

Architects: Schwartz & Gross

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

Type: Apartment building

Style: Colonial Revival

Stories: 11 and penthouse

Material: Brick and limestone



History: The apartment building at 1040-1054 Lexington Avenue, frequently listed under its residential address 130 East 75th Street, was designed by architects Schwartz & Gross in 1928 for the Jatison Construction Company. The building was projected to cost \$900,000 and replaced eight three-story row houses that fronted on Lexington Avenue, including 1040 through 1042 Lexington Avenue (NB 725-77) and 1044 through 1054 Lexington Avenue (NB 328-80). The Beaux Arts Institute at 126 East 75th Street was also among the buildings purchased for assemblage of the 132 x 120 foot site. Formerly known as the Schiff stable, 126 East 75th Street was remodeled in 1915 by the Society of Beaux Arts Architects for use as studio and exhibition space. Numerous strips of land, ranging from three to six inches, were also purchased to make the larger parcels contiguous.

Alexander Tishman (c. 1892-1983), president of the Jatison Construction Company, was already a leader in high-rise apartment development on Manhattan’s Upper East and Upper West Sides at the time of the construction of 1040-1054 Lexington Avenue. Upon graduating from Columbia University in 1912, Tishman joined his family’s construction company, Julius Tishman and Sons (est. 1898, later Tishman Realty and Construction Company, aka Tishman Construction). Between 1921 and 1928, as head of the related Jatison Construction Company, Tishman constructed more than 20 large apartment projects in Manhattan, working seemingly exclusively with architects

Schwartz & Gross. Among the buildings constructed by the Jatison Construction Company during this time are several large apartment buildings within the Upper East Side Historic District.

Early advertisements appearing in the *New York Times* tended to focus on the building's location in what was termed by Tishman Realty as "the Social Register Area," ranging roughly from Madison to Third Avenues, East 75th to 83rd Streets. The various Tishman-controlled buildings within this area were touted in advertisements for their "individuality, spaciousness, light, comfort and arrangement of rooms." Advertisements also boasted "over 30 years of experience in construction and management." Upon completion, 1040-1054 Lexington Avenue contained stores on the first story, physician's offices on the second story, five apartments of between six and seven room on each of the third through 11th stories, and a penthouse unit. Today there are 55 residential units in the building, indicating little subdivision or reconfiguration of apartments in the intervening years.

Description: 11-story and penthouse Colonial Revival style apartment building with two visible primary elevations and two partially-visible secondary elevations. Lexington Avenue Facade: Tripartite vertical composition consisting of a two-story channeled limestone base, seven-story brick shaft, and two-story brick capital; red brick with multi-colored accents laid in a Flemish bond; eight storefronts with doors at first story (*see Alterations*); storefronts at nos. 1040 through 1048 retain possibly historic storefront elements including molded metal window frames, canted storefront windows, and deeply recessed rectangular doorways with fixed transoms; eight symmetrical bays at second through 11th stories; two rectangular window openings typical at each bay at second through 11th stories (several window openings retain possibly historic eight-over-eight double-hung sashes); single shorter, narrower typical window openings between first and second bays, fourth and fifth bays, and seventh and eight bays at each story; large projecting masonry band caps base; terra-cotta base trim at shaft; third-story fenestration descends slightly into terra-cotta trim; flush brick soldier-course lintels at fenestration of shaft and capital; slightly projecting header-course sills typical at fourth through 11th-story fenestration, except where noted; molded terra-cotta cornice serves as sill course for fifth-story fenestration; terra-cotta balconettes on oversized brackets with decorative terra-cotta balustrades and cartouche details at second and seventh bays at fifth story; terra-cotta frieze appears to serve as lintel course for 10th-story fenestration and features palmette details at outer edges of elevation and multiple cartouche, shield and garland details at center; overhanging, molded modillioned terra-cotta cornice with dentil course at roofline. East 75th Street Facade: Same as Lexington Avenue elevation, except where noted; masonry base trim; seven bays at all stories; single typical window openings at first bay at all stories, except where noted; no window opening at first bay at first story; shorter typical window openings at second and third bays at first story; three typical window openings at fourth bay at all stories, except where noted; shorter typical window openings at left and center of fourth bay at first story; shorter, narrower typical window openings between second and third bays and between fifth and sixth bays at second through 11th stories; additional typical window opening between fifth and sixth bays at first story; single wide rectangular window openings at right of fourth bay and at seventh bay at 11th story (*see Alterations*); possibly historic six-over-six and eight-over-eight double-hung sashes throughout elevation; rectangular door opening at right opening of sixth bay at first story containing recessed, paneled wood-and-glass door within molded frame raised above base trim; rectangular door opening at fifth bay at first story contains primary residential entry to building and features

molded masonry door surround with cable molding and cartouche detail topped by a molded cornice with dentil course; primary residential entry contains recessed wood-and-glass double doors, fixed transom with decorative metal work, and paneled frame; masonry panel above transom; terra-cotta balconettes at second and sixth bays at fifth story. West Facade: Secondary elevation, partially visible; divided into two sections by light well; red brick with multi-colored accents laid in a Flemish bond; masonry and terra-cotta elements from East 75th Street elevation return slightly; terra-cotta cornice at roofline returns slightly from East 75th Street elevation as a simple terra-cotta cornice; three off-center rectangular window openings at first story at left section (closest to East 75th Street); wide rectangular window opening with solid-course lintel and slightly projecting sill containing paired windows at left of left section at first story; rectangular window openings at right of left section at first story largely obscured; one bay visible at left section at second through 11th stories consisting of single typical window openings with details matching Lexington Avenue and East 75th Street elevations; some possibly historic six-over-six double-hung sashes remain at left section; rectangular brick chimney with masonry coping visible above roofline at left section; right section partially visible; beige brick laid in a common bond, where visible; several bays visible at right section consisting of rectangular window openings of varying widths with projecting masonry sills (including wide window openings containing triple windows and shorter, narrower window openings). South Facade: Secondary elevation, partially visible; beige brick laid in a common bond, where visible; red brick and masonry and terra-cotta details return slightly from Lexington Avenue elevation; two rectangular window openings with flush masonry sills visible towards Lexington Avenue at third through 11th stories; solid brick wall encasing water tower partially visible above roofline; metal railing at roofline towards Lexington Avenue. Site: Two in-ground vents and one in-ground diamond-plate metal cellar hatch in front of East 75th Street elevation; diamond-patterned concrete sidewalk in front of primary residential entry; decorative metal security fencing with gate at entranceway to alley between this building and 120-124 East 75th Street (designated as part of the Upper East Side Historic District); concrete-paved alley contains metal stair with brick sidewalls leading to below-grade service area; opening to stairway framed by metal railing; brick wall with concrete coping runs along lot line to right of alley. Alterations: Presence of storefronts is original to building, but existing storefronts are not original, except where noted above; some windows replaced (*see Description*); several through-wall holes punched for air-conditioning units at Lexington Avenue and East 75th Street elevations; awnings at Lexington Avenue storefronts and primary residential entry; numbering “130” to left of primary residential entry; brass plaque to right of door at sixth bay at first story at East 75th Street elevation; right two window openings at fourth bay and window openings at seventh bay at 11th story combined into single, wide rectangular window openings (*see Description*).

References:

“Alexander Tishman, 91, Dies; Former Construction Official,” *New York Times*, March 30, 1983, A28; “Architects Acquire New \$55,000 Home,” *New York Times*, January 17, 1915, C3; Display Advertisements, *New York Times*, April 30, 1929, 35; August 23, 1936, RE7; “Lexington Av. Site Sold to Tishmans,” *New York Times*, September 10, 1927, 29; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*.

LEXINGTON AVENUE, NOS. 1033-1055 (EAST SIDE, BETWEEN EAST 74TH AND EAST 75TH STREETS)

1033-1041 Lexington Avenue (aka 145-149 East 74th Street)

Borough of Manhattan Tax Map Block 1409 Lot 21
(Historic Lots 20 ½, 21, 21 ½, 22 and 22 ½)

Date of Construction: 1922 (NB 471-22)
Architects: Gronenberg & Leuchtag
Original Owner: Bricken Realty Improvement Corporation
Type: Apartment building
Style: Renaissance Revival
Stories: 11 and penthouse
Material: Brick and masonry



History: The apartment building at 1033-1041 Lexington Avenue, frequently listed under its residential address 145 East 74th Street, was designed by architects Gronenberg & Leuchtag in 1922 for the Bricken Realty Improvement Corporation, headed by Abraham Bricken (c. 1884-1947). The Abraham Bricken Construction Company compiled the plot of 85 feet by 82.6 feet by purchasing five of a group of eight three-story brownstone-front row houses designed in 1878-79 by architect John B. Snook for speculative developer W.H. Browning (NB 617-78). Bricken, a Russian immigrant, is best known as one of the most prolific builders of Manhattan's garment district. Either alone or in association with the Bricken Construction Company (aka Bricken Construction and Improvement Corporation), Bricken is also responsible for the construction of large apartment and office buildings in other parts of the borough, including the 45-story Transportation Building at 225 Broadway, a 14-story residential and office building in the Carnegie Hill Historic District, a 13-story apartment building in the Upper East Side Historic District, and a 17-story apartment building in the Upper West Side/Central Park West Historic District. Bricken also constructed the skyscraper at 26 Court Street in Brooklyn.

Upon completion, 1033-1041 Lexington Avenue, which cost a projected \$500,000, contained seven stores on its first story, 33 residential units of six and seven rooms with three baths on its upper stories, and one residential penthouse unit. In 1928, the building was noted as a cooperative apartment house. Today there are a total of 34 residential units in the building, indicating little, if any, subdivision or reconfiguration of apartments in the intervening years.

Description: 11-story and penthouse Renaissance Revival style apartment building with two visible primary elevations and two partially-visible secondary elevations. Lexington Avenue Facade: Tripartite vertical composition consisting of three-story brick and masonry base, six-story brick shaft, and two-story brick capital with terra-cotta details; textured brown brick laid in a common bond; masonry first story projects forward slightly from rest of elevation; seven symmetrical bays at all stories; recessed storefront at each bay at first story, except where noted; central bay at first story contains primary commercial entry; pilasters between and flanking first-story storefronts raised on paneled granite plinths (rightmost pilaster and plinth shared with East 74th Street elevation); molded masonry coping at projecting first story; single rectangular

window openings typical at each bay at second through 11th stories, except where noted; two typical window openings at central bay at second through 11th stories; wider typical window openings at outer bays at second through 11th stories; wider typical window openings containing triple windows at second and sixth bays at second through 11th stories; additional shorter, narrower typical window openings featuring slightly projecting brick sills between third and fourth bays at second through 11th stories; molded terra-cotta window surrounds and molded sills on stylized brackets at second-story fenestration; flush brick soldier-course band between window openings and in-line with tops of window surrounds at second story; molded terra-cotta band abuts second-story window surrounds; terra-cotta panels centered above second-story window openings, spanned by recessed brickwork; terra-cotta frieze above panels features egg-and-dart course and scrollwork; flush brick window surrounds with terra-cotta corner details and paneled rectangular terra-cotta lintels at third-story fenestration; brick soldier-course base trim at third story between window openings; flush brick soldier-course and recessed header-course bands between window openings and in-line with lintels at third-story fenestration; recessed brick borders between and flanking window openings of third story; slightly projecting terra-cotta band above recessed brick header-course band caps base at third-story and serves as lintel course for fourth-story fenestration; projecting rectangular terra-cotta sills typical at shaft, except where noted; molded terra-cotta cornice above shaft; soldier-course band beneath cornice serves as lintel course for ninth-story fenestration; substantial terra-cotta window surrounds at central and outer bays at capital are continuous from 10th to 11th stories, interrupt banding above shaft, and feature cartouche corbels below 10th story, projecting rectangular sills at 10th story, molded sills at 11th story, molded, segmental terra-cotta pediments with sculptural heads at 11th story, spandrels with foliate details above pediments, and molded panels with garland and floral details between 10th and 11th stories (*see Alterations*); molded terra-cotta window surrounds at remaining bays at 10th story; projecting terra-cotta sill course at 10th story; window surrounds at second and sixth bays extend to cornice below 10th story; terra-cotta panels below sill at second and sixth bays at 10th story; molded terra-cotta window surrounds with molded terra-cotta sills and round-arched terra-cotta pediments at remaining bays of 11th story; sculptural heads at tympanums of second- and sixth-bay pediments at 11th story; molded terra-cotta cornice with floral roundels between 11th-story window openings and incorporated into window surrounds; overhanging, modillioned terra-cotta cornice featuring egg-and-dart course and sculptural lion-head details at roofline. East 74th Street Facade: Same as Lexington Avenue elevation, except where noted; textured brown brick laid in a common bond at first story; one pilaster with molded masonry coping and raised on paneled granite plinth at left edge of elevation at first story (shared with Lexington Avenue elevation); granite base trim; brick soldier course above trim; four off-center bays at first story towards right side of elevation (in-line with upper-story bays); slightly recessed panel towards left side of first story (in-line with first bay of upper stories); rectangular door opening at second bay at first story features molded limestone surround surmounted by paneled frieze with foliate and cartouche details and molded, denticulated cornice, is continuous with second-story window surround, and contains primary residential entry; primary residential entry contains recessed multi-paned wood-and-glass double doors raised on one granite step and fixed rectangular transom; paneled masonry reveals at primary entry; possibly historic light fixtures flank primary residential entry; single rectangular window openings typical at first, third and fourth bays at first story; smaller, narrower rectangular window opening featuring rectangular masonry sill and set within slightly recessed masonry panel at first bay at first story; masonry balustrade above base trim within recessed area of first bay; possibly original

decorative iron window guard at first bay at first story; molded masonry surround at first bay same as door surround of primary residential entry, continuous with second-story window surround; molded masonry window surrounds and projecting rectangular masonry sills at third and fourth bays at first story, continuous with second-story window surrounds; possibly original iron window guards at third and fourth bays at first story; six symmetrical bays at second through 11th stories; wider typical window openings at outer bays and at second and fifth bays at second through 11th stories, containing paired windows at second bay at second through 11th stories; wider typical window openings containing triple windows at central bays at second through 11th stories; rectangular masonry sills at third and fourth bays at second story (within continuous window surrounds); masonry panels below second-story fenestration at fifth and sixth bays at second story (within continuous window surrounds); outer bay window surrounds at 10th and 11th stories same as outer bays of Lexington Avenue elevation; second through fifth bays at 10th and 11th stories same as second and sixth bays of Lexington Avenue elevation. North Facade: Secondary elevation, partially visible; divided into two sections by recessed light well; red brick at right section (closest to Lexington Avenue); beige brick at left section (farthest from Lexington Avenue); textured brown brick and horizontal masonry, terra-cotta and brick details from Lexington Avenue elevation return slightly; one centered bay at right section; rectangular window openings with incised masonry sills at bay of right section, where visible; two bays of left section visible; rectangular window openings with slightly projecting masonry sills typical at each bay of left section, where visible; wider typical window openings containing triple windows at left bay of left section, where visible; masonry coping at roofline; penthouse partially visible above roofline of left section; metal railing and water tower visible above penthouse. East Facade: Secondary elevation, partially visible; exposed basement; beige brick in laid in a common bond; divided into two sections by light well; textured brown brick, granite base trim, and horizontal masonry, terra-cotta and brick details from East 74th Street elevation return slightly; four segmental-arched window openings featuring flush brick relieving arches at basement at left section (closest to East 74th Street); single rectangular window openings with projecting rectangular masonry sills typical left section, except where noted; four bays at first story at left section; shorter, narrower typical window opening at third bay at first story at left section; three bays at second through 11th stories at left section; shorter, narrower typical window openings at central bay at second through 11th stories at left section; one-story pavilion at rear of left section extends into light well and features masonry coping; fire escape partially visible at south-facing wall of light well; water tower visible above roofline at left section. Site: One semi-circular diamond-plate metal hatch towards center of East 74th Street elevation; two metal in-ground cellar hatches towards outer edges of East 74th Street elevation; possibly historic metal security fence with gate raised on granite curb at entrance to below-grade alley between this building and 151 East 74th Street; alley accessed by granite stoop with solid masonry sidewalls; additional stairway visible at rear of alley; retaining wall visible at rear of alley. Alterations: All windows replaced; terra-cotta balconettes removed from outer bays at Lexington Avenue and East 74th Street elevations and from central bay at Lexington Avenue elevation at 10th-story fenestration (original supported on existing cartouche corbels; present in ca. 1939 tax photograph) (*see Description*); all first- and second-story masonry at Lexington Avenue and East 74th Street painted; brick at upper two stories of Lexington Avenue elevation either cleaned or replaced (lighter in color from rest of elevation); brick replaced at upper two stories of right section (closest to Lexington Avenue) at north elevation; some brick replaced above 11th story and at left edge of left section (farthest from Lexington Avenue) at north elevation; several

through-wall holes punched for air-conditioning units at Lexington Avenue, East 74th Street, and north elevations; awnings at first-story storefronts at Lexington Avenue elevation; awning at left side of East 74th Street elevation; awning at primary residential entry; small projecting sign towards right side of Lexington Avenue elevation; conduit and security camera towards right side of elevation at east 74th Street; granite curbing at entrance to below-grade alley painted.

References:

“Abraham Bricken, Builder, 63, Dead,” *New York Times*, July 8, 1947, 24; “Apartment Site Enlarged,” *New York Times*, May 20, 1922, 26; Display Advertisements, *New York Times*, September 16, 1923, RE9; “Lexington Av. Flat Sold to Operator,” *New York Times*, April 17, 1928, 52; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; *Real Estate Record and Builders’ Guide* Vol. CX No. 11 (September 9, 1922) 347.

1043 Lexington Avenue

Borough of Manhattan Tax Map Block 1409 Lot 20

Date of Construction: 1878-79 (NB 617-78); altered 1924 (ALT 211-24)

Architects: John B. Snook (1878-79); Louis B. Santangelo (1924)

Original Owners: W.H. Browning (1878-79); Henry Meyers (1924)

Type: Row house; now mixed use

Style: Altered neo-Grec

Stories: Four

Material: Stucco

History: This four-story residential and commercial structure was constructed in 1878-79 as one of eight three-story neo-Grec style brownstone-front row houses designed by architect John B. Snook for speculative developer W.H. Browning. The building underwent numerous alterations beginning as early as 1911, at which time it was converted into a mixed-use building containing stores, offices, and bachelor apartments, by owner Henry Meyers and architects Gronenberg & Leushtag. In 1924, architect Louis B. Santangelo was responsible for replacing an existing second-story glass front with a brick wall more consistent with the structure’s present appearance. Later alterations further changed both the interior configuration and exterior appearance of the building (interior is not part of designation). Today the structure contains six residential units in addition to a first-story store.



Description: Four-story altered neo-Grec style row house with first-story commercial alteration; two bays at first story; storefront at left bay at first story (*see Alterations*); rectangular door opening at right bay at first story serves as primary residential entry and contains door surmounted by fixed transom (*see Alterations*); slightly projecting masonry band above first story; one bay at second story featuring a wide rectangular window opening (*see Alterations*); masonry coping at second story at right bay; three bays at third and fourth stories; second bay at third and fourth stories canted 45 degrees to rest of elevation; third bay at third and fourth stories

recessed from rest of elevation; single rectangular window openings with projecting masonry sills typical at each bay at third and fourth stories (*see Alterations*); masonry coping at parapet. Alterations: Present appearance of first- and second-stories is not original to the structure; the general appearance of the first and second stories dates to before the ca. 1939 tax photograph (possibly as early as 1911), but have been altered since that time, including the alteration of three rectangular second-story window openings into the present wide rectangular window opening; other architectural details, including splayed masonry lintels and bracketed cornice at fourth-story roofline, removed after ca. 1939 tax photograph; all windows replaced; entire elevation stuccoed and painted; awning at ground story (continuous with 1045-1047 Lexington Avenue).

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; New York City Department of Building, Block & Lot File for Block 1409, Lot 29; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders' Guide* Vol. XX No. 504 (November 10, 1877) 879.

1045-1047 Lexington Avenue

Borough of Manhattan Tax Map Block 1409 Lot 53
(Historic Lots 53 and 54)

Date of Construction: 1877-78 (NB 692-77); altered 1925 (ALT 797-25)

Original Architects: William Picken (1877-78); Michael Bernstein (1925)

Original Owners: William H. McCarthy (1877-78); Martin Hulberth (1925)

Type: Row houses; now mixed use

Style: Colonial Revival with alterations

Stories: Four and penthouse

Material: Brick



History: The commercial and residential building at 1045-47

Lexington Avenue is the result of the joining of two of six neo-Grec style brownstone-front row houses designed by architect William Picken for developer William H. McCarthy in 1877-78. In 1925, the two separate buildings at 1045 and 1047 Lexington Avenue were combined into one commercial and residential structure under the ownership of Martin Hulberth. Architect Michael Bernstein was responsible for the alteration, which included raising interior beams, installing storefronts and display windows on the first and second stories, and enlarging the building at the rear. The present Colonial Revival style facade and small penthouse unit (not visible from street) probably date to this alteration. Today the building contains a total of nine residential units in addition to first- and second-story commercial spaces.

Description: Two-bay, four-story and penthouse Colonial Revival style brick row house with historic first- and second-story commercial alterations; dark red brick laid in a Flemish bond; storefront with door at each bay at first story; rectangular door opening containing primary

residential entry to building within left bay; rectangular display windows at each bay at second story; remnants of historic molded metal storefront and window surround and crocket detail still present at right bay (*see Alterations*); molded masonry cornice serves as sill course for third-story fenestration; decorative metal railing at cornice; two rectangular window openings with flush, splayed masonry lintels with projecting masonry keystones at each bay of third and fourth stories; possibly historic six-over-six double hung sashes at typical window openings; projecting rectangular masonry sills at fourth story; brick cornice supported on brick corbels above fourth story; paneled brick parapet and masonry coping at roofline. Alterations: Existing metal-and-glass storefronts at first story and storefront windows at second story date to a 1925 alteration (ALT 797-25), but much of the original molded metal enframements have been removed (*see Description*); all windows, including first-story storefront and second-story display windows, replaced; door at primary entry replaced; signage affixed to building at left bay at first story; awning at right bay at first story, continuous with awning at 1043 Lexington Avenue.

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders' Guide* Vol. XX No. 504 (November 10, 1877) 879.

1049 Lexington Avenue

Borough of Manhattan Tax Map Block 1409 Lot 154
(Historic Lot 52 ³/₄)

Date of Construction: altered 1929 (ALT 1089-29)

Architect: Samuel Pelton (1929)

Original Owner: 1049 Lexington Avenue Corporation (1929)

Type: Row house; now mixed use

Style: Colonial Revival

Stories: Four

Material: Brick

History: This four-story commercial and residential structure was originally constructed in 1877-78 as one of six neo-Grec style brownstone-front row houses designed by architect William Picken for developer William H. McCarthy (NB 692-77). In 1929, the house underwent major alterations under the ownership of the 1049 Lexington Avenue Corporation. Architect Samuel Pelton was responsible for the alterations, which resulted in the present Colonial Revival style facade. As part of this alteration, which cost a projected \$15,000, the building's original stoop, double-height bay window, and original cornice were removed, first- and second-story commercial space introduced, a fourth-story added, and the rear of the structure expanded. Although the new facade is similar in appearance to that of 1053 Lexington Avenue, the two were apparently installed under the direction of different architects. Today 1049 Lexington Avenue contains a store on each of its first and second stories, and a single residential unit spanning its third and fourth stories.



Description: Four-story Colonial Revival style residential building with historic first- and second-story commercial alterations; one visible primary elevation and one partially-visible secondary elevation. Lexington Avenue Facade: Dark red and gray brick laid in a running bond; one bay at each story; storefront with door at first story; rectangular door opening to right of storefront contains primary residential entry and consists of rectangular door surmounted by a fixed transom; rectangular display window at second story; three limestone diamond details inset above second-story fenestration; double-height, flush soldier-course brick window surround, continuous from third and fourth stories, feature flush, square masonry plinth details and culminates in a segmental, slightly pointed rowlock arch with limestone keystone; limestone sill course above a brick header-course band at third story; brick soldier-course lintels at second, third and fourth-story fenestration; slightly projecting brick header-course sill at fourth-story fenestration; brick tympanum laid in a stack bond at fourth-story fenestration; stepped parapet with limestone coping; stylized limestone scroll details flank raised step at parapet; third and fourth stories (including parapet) slightly recessed and framed by flush header-course border. East Facade: Secondary elevation, partially visible; irregular roofline with masonry coping. Alterations: Present appearance of building dates to a ca. 1929 alteration (ALT 1089-29); existing storefront at first story, including paneled pilasters flanking storefront and frieze with store name, date to ca. 2006; all windows replaced; all doors replaced; east elevation appears stuccoed and painted; awning at second story; intercom at door reveal at primary residential entry.

References:

FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; New York City Department of Building, Block & Lot File for Block 1409, Lot 154; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; New York County, Office of the Register, Liber Deeds and Conveyances; *Real Estate Record and Builders' Guide* Vol. XX No. 504 (November 10, 1877) 879.

1051 Lexington Avenue

Borough of Manhattan Tax Map Block 1409 Lot 153
(Historic Lot 52 ½)

Date of Construction: 1928 (NB 418-28); altered 1945 (ALT 141-45)

Architects: Schwartz & Gross (1928); Louis B. Santangelo (1945)

Original Owners: Teeson Construction Corporation (Alexander Tishman, president) (1928); Ralph T. Schneider (1945)

Type: Commercial

Style: None

Stories: Two

Material: Metal



History: The commercial building at 1051 Lexington Avenue was originally designed by architects Schwartz & Gross in 1928 for the Teeson Construction Corporation, Alexander Tishman, president (*see 1040-1054 Lexington Avenue*). The two-story

“taxpayer” replaced one of six neo-Grec style brownstone-front row houses designed by architect William Picken for developer William H. McCarthy in 1877-78 (NB 692-77). In 1945, the building underwent major alterations under the ownership of Ralph T. Schneider. Architect Louis B. Santangelo was responsible for the alterations, which resulted in a new metal facade of Zourite (a heavy gauge aluminum) with Aluminite trim, and which has since been altered. Among the tenants that have taken commercial or office leases at 1051 Lexington Avenue are a private ambulance company, an automobile showroom, a market, and real estate office. William Poll, a gourmet food shop and catering company established in the 1920s, has occupied the first-story commercial space since c. 1959. The business was originated by Poll’s brother as a corner market a few blocks north on Lexington Avenue.

Description: One-bay, two-story no style commercial structure; ribbed metal facing (*see Alterations*); rectangular opening containing canted metal-and-glass storefront with recessed door opening at first story; rectangular window opening at second story containing deeply recessed display window. *Site:* In-ground diamond-plate metal cellar hatch in front of elevation. *Alterations:* Metal facing dates to a 1945 alteration (ALT 141-45) (originally masonry, possibly still exists beneath facing); second-story display window set back deeply within frame after ca. 1939 tax photograph; storefront replaced in 1985, and possible again later; small circular lights installed within soffit at second-story window opening; elevation-wide signage above first story; overhanging light fixture with circular lights above first-story signage; other light fixtures at first story; metal canopy with domed skylight supported on four posts projects over sidewalk in front of building.

References:

Display Advertisement, *New York Times*, April 17, 1945, 40; FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “In a Changing City, New York Character,” *New York Times*, February 2, 2000, F1; New York City Department of Building, Block & Lot File for Block 1409, Lot 153; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; New York County, Office of the Register, Liber Deeds and Conveyances; Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; “Pay Cash in Deal on Madison Ave.,” *New York Times*, January 10, 1945, 35; *Real Estate Record and Builders’ Guide* Vol. XX No. 504 (November 10, 1877) 879.

1053 Lexington Avenue

Borough of Manhattan Tax Map Block 1409 Lot 152
(Historic Lot 52 ¼)

Date of Construction: altered 1928 (ALT 917-28)
Architects: Michael Bernstein (1928)
Original Owner: Ma-Ha Realty Corporation (1928)
Type: Row house; now mixed use
Style: Colonial Revival
Stories: Four
Material: Brick

History: This four-story commercial and residential structure was originally constructed in 1877-78 as one of six neo-Grec style brownstone-front row houses designed by architect William Picken for developer William H. McCarthy (NB 692-77). In 1928, the house underwent major alterations under the ownership of the Ma-Ha Realty Corporation. Architect Michael Bernstein was responsible for the alterations, which resulted in the present Colonial Revival facade. As part of this alteration, which cost a projected \$10,000, the building's original stoop, double-height bay window, and original cornice were removed, first- and second-story commercial space introduced, a fourth-story added, and the rear of the structure expanded. Although the new facade is similar in appearance to that of 1049 Lexington Avenue, the two were apparently installed under the direction of different architects. Today 1053 Lexington Avenue contains a store on each of its first and second stories and a residential unit on each of its third and fourth stories.



Description: Four-story Colonial Revival style residential building with historic first- and second-story commercial alterations; one visible primary elevation and one partially-visible secondary elevation. Lexington Avenue Facade: Dark red and gray brick laid in a common bond; one bay at each story; storefront with door at first story; rectangular door opening to right of storefront contains primary residential entry and consists of recessed door with fixed transom and molded metal frame; limestone trim at either side of storefront; rectangular display window with rectangular limestone lintel at second story; first and second stories slightly recessed and framed by header-course border; wide rectangular window openings containing triple windows with fixed transoms at third and fourth stories; double-height, slightly projecting brick window surround, continuous from third to fourth stories, culminates in a slightly projecting segmental rowlock arch with limestone keystone; limestone lintel course at third-story; brick soldier-course lintel at third-story fenestration; slightly recessed flush limestone sill at fourth-story fenestration; framed brick panel with limestone diamond-detail at center beneath fourth-story fenestration; brick header-course lintel at fourth-story fenestration; brick tympanum with limestone diamond-detail at fourth-story fenestration; brick corbelling above fourth story; brick parapet with masonry coping, taller at outer edges of elevation. West Facade: Secondary elevation, partially visible; irregular roofline; chimney with masonry coping towards rear of elevation (farthest from Lexington Avenue). Alterations: Present appearance of building may date to a 1928 alteration (ALT 917-28); all windows replaced; all doors replaced; masonry trim at Lexington Avenue elevation painted; west elevation appears stuccoed and painted; satellite dish at roofline at

Lexington Avenue elevation; flag pole extends over sidewalk at roofline at Lexington Avenue elevation; mailboxes and intercoms within reveal at primary residential entry.

References:

New York City Department of Building, Block & Lot File for Block 1409, Lot 152; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders' Guide* Vol. XX No. 504 (November 10, 1877) 879.

1055 Lexington Avenue (aka 164-166 East 75th Street
Borough of Manhattan Tax Map Block 1409 Lot 52

Date of Construction: 1877-78 (NB 692-77)
Architect: William Picken
Original Owner: William H. McCarthy
Type: Row house; now residential with store
Style: Neo-Grec with alterations
Stories: Three
Material: Brick and masonry



History: This three-story residential and commercial structure was originally constructed in 1877-78 as one of six neo-Grec style brownstone-front row houses designed by architect William Picken for developer William H. McCarthy. It is the only one of the original six structures which retains any of its neo-Grec style architectural features. In 1913, the building was altered to accommodate a first-story storefront. The existing decorative marquee, designed by architects Schwartz & Gross, was installed in 1926 for owner Caroline B. Burnhome. The single-story sidewalk cafe along Lexington Avenue appears to have been added in the mid-1970s.

1055 Lexington Avenue was being used as a hotel and saloon as early as 1896. From 1926 until at least 1950, the first-story commercial space was occupied by the seafood market of George Young, who acquired the building in 1939. That same year, the upper stories appear to have reverted to residential use. Another long-standing tenant, the Skyline Restaurant Cafe, occupied the first-story commercial space for more than four decades (from 1961 until 2006). Today there is one residential unit in the building in addition to the first-story commercial space, which is presently vacant.

Description: Three-story neo-Grec style row house with first-story commercial alterations and two visible elevations. Lexington Avenue Facade: One bay at first story containing storefront with door (*see Alterations*); projecting decorative metal marquee with acanthus leaf cresting above first story (continuous with East 74th Street elevation) (*see Alterations*); circular section of marquee at left side of elevation is supported on a large mushroom column; two-bay masonry facade above first story; three-sided masonry oriel with molded base at left bay, continuous from second to third stories; rectangular window openings featuring projecting masonry window surrounds consisting of pilasters supporting a lintel with incised detailing, molded cornice, and projecting sills (bracketed at third-story) typical at each side of oriel and at right bay; bracketed

metal cornice at roofline (continuous with East 75th Street elevation). East 75th Street Facade: First story mostly obscured by one-story metal-and-glass commercial extension (*see Alterations*); brick laid in a modified common bond; masonry quoins at right edge of elevation; elevation divided into three sections; three bays at left section, except where noted (*see Alterations*); single typical window openings (bracketed at second and third stories) at each bay, except where noted; rectangular door opening at left bay of left section contains primary residential entry and features masonry door surround consisting of pilasters with floral, incised and guttae details supporting a stepped lintel and raised on four-step stoop (*see Alterations*); recessed paneled wood door with paneled wood frame and fixed transom within primary residential entry; fire escape at second and third stories at left section; three-sided projecting bay at central section, continuous from first to third story; single typical window openings at outer sides of three-sided bay (*see Alterations*); no fenestration at right bay; metal marquee continuous from Lexington Avenue facade at right bay; cornice continuous from Lexington Avenue facade at roofline. Site: In-ground diamond-plate metal cellar hatch in front of Lexington Avenue elevation; brass lettering “Skyline Restaurant Est. 1961” (commemorating a former commercial tenant) in sidewalk in front of Lexington Avenue elevation. Alterations: Storefront at Lexington Avenue elevation and marquee date to a ca. 1926 alteration (ALT 1613-26); storefront and door at Lexington Avenue elevation replaced since 1926; all windows replaced; one-story metal-and-glass commercial extension added to first story along East 75th Street elevation obscuring original window openings at left and central sections (date not determined); windows filled in at first story at East 75th Street elevation (lintels remain and are still visible) (*see Description*); non-original stoop with metal handrails and gate at primary residential entry; through-wall holes punched for air-conditioning units at East 75th Street elevation; through-wall louvered vent at left section at East 75th Street elevation; hooded vents at left and right sides of three-sided bay at central section at first story of East 75th Street elevation; both elevations painted; cornice painted.

References:

“Apartment House Sold on East Side,” *New York Times*, March 10, 1939, 39; New York City Department of Building, Block & Lot File for Block 1409, Lot 52; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; New York County, Office of the Register, Liber Deeds and Conveyances; “No Cheap Lunch with Beer,” *New York Times*, April 3, 1896, 5; *Real Estate Record and Builders’ Guide* Vol. XX No. 504 (November 10, 1877) 879.

LEXINGTON AVENUE, NOS. 1057-1065 (EAST SIDE, BETWEEN EAST 75TH AND EAST 76TH STREETS)

1057 Lexington Avenue (aka 155 East 75th Street) and 1059 Lexington Avenue

Borough of Manhattan Tax Map Block 1410 Lot 23
(Historic Lots 22 and 23)

Date of Construction: 1884-85 (NB 1387-84)

Architect: A.B. Ogden & Son

Original Owner: Bernard Wilson

Type: Tenements; now residential with stores

Style: Neo-Grec

Stories: Five

Material: Masonry



History: The two five-story buildings at 1057 and 1059 Lexington Avenue were originally constructed in 1884-85 as part of a group of five brownstone-front tenements designed by architects A.B. Ogden & Son for speculative developer Bernard Wilson. Each home cost a projected \$13,000 and was intended to house up to six families. The corner building, no. 1057, was projected to cost slightly more at \$17,000, as it was constructed with a store, probably at the rear along East 75th Street. Records indicate the presence of ground-story commercial space along Lexington Avenue at no. 1057 as early as 1916, at which time the building contained an interior configuration of three stores and one apartment on the first story, and two apartments on each of the second through fifth stories (interior is not part of designation). The earliest recorded presence of ground-story commercial space at no. 1059 dates to 1929, at which time the building contained an interior configuration of one store at the first story and one apartment on each of the second through fifth stories. Presently, the ground-stories of each building are combined into one continuous restaurant space. The current commercial tenant, the restaurant Orsay, opened in 2000, taking the space over from the erstwhile Mortimer's restaurant, an infamously celebrity-crowded venue which opened there in 1976. Today there are 13 residential units at the slightly larger no. 1057, which is frequently listed under its residential address 155 East 75th Street, and five residential units at no. 1059.

In 1925, it was reported in the *New York Times* that a long-term lease had been taken on both 1057 and 1059 Lexington Avenue in order to ensure permanent southern exposure for an adjacent 11-story and penthouse apartment building (*see 1061-1065 Lexington Avenue*). The buildings were also once owned by Augustus Stuyvesant, Jr., an infamous neighborhood recluse and descendant of Peter Stuyvesant, who bequeathed the pair to St. Luke's Hospital upon his death in 1953. The hospital divested itself of the properties in 1957.

Description: Two five-story neo-Grec style masonry residential buildings with first-story commercial alterations; two visible primary elevations and one partially-visible secondary elevation. Lexington Avenue Facade: Consists of two buildings (1057 and 1059 Lexington Avenue) which read as one larger elevation; first stories of each building have been combined and presently read as one commercial front; wood-and-glass storefront at first story (*see*

Alterations); metal-faced bay to left of storefront at first story contains rectangular door opening and serves as primary residential entry to No. 1059; primary residential entry contains door surmounted by fixed transom; six symmetrical bays above first story; single rectangular window openings flanked by masonry pilasters supporting molded masonry lintels and bracketed rectangular sills typical at each bay at second through fifth stories; some historic six-over-six double-hung sashes at window openings; masonry quoins at rightmost edge of elevation; bracketed, overhanging metal cornice with garland details at roofline, not continuous at party wall between buildings; fire escape spans between window openings of second and third bays at second through fifth stories. East 75th Street Facade: Brick laid in a running bond; left portion of first story mostly obscured by one-story wood-and-glass commercial extension raised on concrete curb (wood-and-glass elements removable) (*see Alterations*); below-grade service entry with red door accessed via staircase to right of commercial extension; rectangular in-wall vent to right of commercial extension abuts an engaged pilaster with foliate capital raised on a tall base at first story (possibly a remnant of an historic storefront) (*see Alterations*); rectangular door opening to right of pilaster contains primary residential entry to No. 1057 and is flanked by pilasters supporting a molded entablature on oversized, stylized scroll brackets with incised detailing; primary residential entry contains door, fixed transom with numbering “155” and molded frame, and is raised on four-step sandstone stoop with solid sidewalls; first story extends slightly to right beyond rest of elevation and abuts the building at 157-159 East 75th Street; fire escape from east elevation overhangs single-story, right extension of East 75th Street elevation; portion of elevation to right of primary residential entry at first story consists of rectangular door opening containing door raised on two-step concrete stoop with handrails and an elongated rectangular window opening containing glass block (*see Alterations*); six asymmetrical bays at second through fifth stories; rectangular window openings with flush incised masonry lintels and projecting rectangular sills typical at second through fifth stories; two typical window openings at second and fifth bays at second through fifth stories, except where noted (*see Alterations*); three typical window openings at third bay at second through fifth stories, except where noted (*see Alterations*); limestone quoins at left of elevation; projecting brick chimney between first and second bays, begins below third story and features three prongs with decorative masonry corbels at base; projecting brick chimney between fifth and sixth bays, also begins below third story and features an elongated, recessed panel with brick corbelling, a single-brick-wide recessed strip, and round-arch and decorative masonry corbels at base; bracketed, overhanging metal cornice with garland details at roofline, wraps around projecting chimneys and projects slightly farther from elevation between them; brick corbelling beneath cornice between chimneys; brick chimneys visible above cornice; fire escape spans between window openings of second bay at second through fifth stories. East Facade: Secondary elevation, partially visible; only east elevation of no. 1057 visible; same typical window openings as East 75th Street elevation at third through fifth stories; fire escape; brick chimneys visible above roofline. Site: Opening in sidewalk containing stairway to below-grade service entrance to right of commercial extension at East 75th Street elevation enclosed at grade by metal railing and gate. Alterations: Presence of continuous storefront along Lexington Avenue elevation and left side of East 75th Street elevation dates to before ca. 1939 tax photograph; existing storefront materials at Lexington Avenue and commercial extension at East 75th Street elevations, however, are not historic; entire portion of elevation to right of primary residential entry at first story at East 75th Street elevation is an alteration dating to after the ca. 1939 tax photograph (*see Description*); portion of elevation to right of primary entry at first story at East 75th Street elevation stuccoed;

all elevations painted; windows replaced, except where noted above; all doors replaced; brackets beneath sills at fifth and sixth bays at second story at Lexington Avenue elevation removed; right window opening at second bay at second story of East 75th Street elevation bricked in and surrounding details removed; outer window openings at third bay at second story of East 75th Street elevation bricked in and surrounding details removed; small rectangular through-wall vent at left side of third bay at second story where original window opening bricked in; through-wall vent beneath right window opening at third bay at third story at East 75th Street elevation; long retractable awning to right of primary residential entry at first story at East 75th Street elevation.

References:

“2 Investors Buy W. 36th St. Loft,” *New York Times*, November 11, 1957, 52; “A Metamorphosis on the Upper East Side,” *New York Times*, September 27, 2000, F11; FRIENDS of the Upper East Side Historic Districts, “Upper East Side Historic District Expansion,” (2009-10), <http://www.lexingtonexhibit.org/>; “Lexington Av. Corner in Long-Term Lease,” *New York Times*, August 7, 1925, 25; Monique P. Yagizi, “NOTICED; There Is Life After Mortimer's,” *New York Times*, January 31, 1999, ST1; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; *Real Estate Record and Builders' Guide* Vol. XXXIV No. 866 (October 18, 1884) 1068.

1061-1065 Lexington Avenue

Borough of Manhattan Tax Map Block 1410 Lots 1101-1102 (aka DOB Lot 7502) (Historic Lots 20, 21 and 21 ½)

Date of Construction: 1925 (NB 503-25)
Architect: W.L. Rouse & L.A. Goldstone
Original Owner: Veston Realty Corporation
Type: Apartment building
Style: Renaissance Revival
Stories: 11 and penthouse
Material: Brick and limestone



History: The apartment building at 1061-1065 Lexington Avenue, frequently listed under its residential address 1065 Lexington Avenue, was designed by architects Rouse & Goldstone in 1925 for the Veston Realty Corporation. Max Greenberg, president of the corporation, was a builder active in both Manhattan and Queens during his career. The building, which was projected to cost \$210,000, replaced three of a group of five brownstone-front tenements designed by architects A.B. Ogden & Son in 1884-85 for speculative developer Bernard Wilson (NB 1387-84). In 1925, it was reported in the *New York Times* that a long-term lease had been taken on the adjacent five-story tenement structures at 1057 and 1059 Lexington Avenue, the two remaining buildings of the original row of tenements, in order to ensure permanent southern exposure (*see 1057 and 1059 Lexington Avenue*). Early advertisements appearing in the *New York Times* duly touted the building's “permanent exposures.” Upon completion, the building contained mostly six- and seven-room apartments with three baths, and a number of eight-room apartments with four baths. Two physician's apartments originally located on the first story were converted into stores in 1947. Today there are 27 residential units

at 1061-1065 Lexington Avenue, indicating little, if any, subdivision or reconfiguration of apartments in the intervening years.

Description: 11-story and penthouse Renaissance Revival style apartment building with one visible primary elevation and two partially-visible secondary elevations. Lexington Avenue Facade: Tripartite vertical composition consisting of three-story limestone base, seven-story brick shaft and one-story brick capital with limestone details; red brick with grey highlights laid in a Flemish bond; masonry base trim; recessed strips flank elevation; three bays at first story; storefront with door at left bay at first story (*see Alterations*); rectangular door opening containing metal stairs with metal handrails leading to below-grade service area to left of storefront at left bay; round-arched door opening at center bay at first story contains primary residential entry and features molded limestone surround with decorative detailing supported on engaged Corinthian pilasters with foliate and floral detailing; foliate and floral detailing also present at reveals of primary residential entry; primary residential entry contains slightly recessed wood-and-glass double doors surmounted by a leaded fanlight and raised on one granite step; possibly historic light fixtures flanking primary residential entry; rectangular door opening with projecting molded masonry door surround surmounted by a denticulated cornice and raised on one masonry step at right bay at first story (*see Alterations*); narrow rectangular window opening to left of door opening at right bay; rectangular display window to right of door opening at right bay; molded limestone band at first story interrupted at openings and serves as sill course for display window at right bay; rusticated engaged limestone pilasters with molded bases and capitals flank elevation at first story and support molded limestone entablature, top rail of which serves as sill course for second-story fenestration; four symmetrical bays at second through 11th stories; rectangular window openings typical at second through 10th stories; two typical window openings at outer bays at second and third stories; wider typical window openings containing paired windows at outer bays at shaft; three typical window openings at central bays at second through 10th stories; molded limestone entablature caps base, bottom rail of which serves as lintel course for third-story fenestration and top rail of which serves as sill course for fourth-story fenestration; bracketed, balustraded limestone balconettes at outer bays at fourth story; slightly projecting rectangular limestone sills at shaft, except where noted; masonry cartouche with ribbon detail centered between ninth and 10th stories; slightly projecting brick pilasters flank outer bays at shaft; arcade of slightly projecting blind arches span between pilasters above 10th-story fenestration; molded terra-cotta cornice with dentil course serves as sill course for 11th-story fenestration; terra-cotta columnettes at 11th story support a brick arcade; engaged brick pilasters with molded masonry bases and capitals flank arcade at 11th story; 11th-story fenestration follows same pattern as shaft with round-arched window openings recessed within arcade and blind arches where there is no fenestration (*see Alterations*); arcade of projecting blind arches spans elevation above 11th-story fenestration; molded terra-cotta cornice at parapet. North Facade: Secondary elevation, partially visible; divided into two sections by light well; only right section (closest to Lexington Avenue) visible; limestone base from Lexington Avenue elevation returns slightly; one off-center at right section; typical window openings at second through 11th stories at right section; masonry lintels at window openings at shaft at right section, except where noted; no lintel at fourth-story fenestration at right section; possibly historic six-over-six double hung sashes, with arched upper sashes at 11th story, at right section; masonry band above third story spans right section; slightly projecting brick pilasters flanking bay at right section at shaft and at left side of right section at shaft; masonry bands at fifth and 10th stories

span between inner pilasters; arcade of slightly projecting blind arches spans between inner pilasters above 10th story; molded terra-cotta cornice with dentil course spans right section and serves as sill course for 11th-story fenestration; arcade of blind arches supported on engaged brick pilasters with flush masonry bases and capitals at 11th-story; round-arched window opening within arcade at bay (*see Alterations*); arcade of projecting blind arches spans right section above 11th story; molded terra-cotta cornice at parapet; metal railing at parapet; red brick chimney with beige brick at west-facing elevation partially visible above parapet towards left side of right section. South Facade: Mirror image of north elevation, except where noted; two bays visible at left section (closest to Lexington Avenue); additional bay of windows towards right edge of left section, matches bay towards left edge of right section, where visible; small portion of right section (farthest from Lexington Avenue) visible; beige brick at visible portion of right section. Site: In-ground metal cellar hatch in front of left bay at Lexington Avenue elevation; metal handrails in front of rectangular door opening at left side of Lexington Avenue elevation. Alterations: Present storefront and display window configurations at outer bays at first story not original to building and date to after ca. 1939 tax photograph; windows replaced, except where noted above (11th-story fenestration at all elevations originally featured multi-paned double-hung windows with arched upper sashes); doors replaced; base trim painted; several through-wall holes punched for air-conditioning units at Lexington Avenue and north elevations; awnings at storefronts and at primary entry; signs to left and right of primary residential entry.

References:

Display Advertisements, *New York Times*, October 3, 1926, RE13; "East Side Suites," *New York Times*, September 19, 1926, RE1; FRIENDS of the Upper East Side Historic Districts, "Upper East Side Historic District Expansion," (2009-10), <http://www.lexingtonexhibit.org/>; "Lexington Av. Corner in Long-Term Lease," *New York Times*, August 2, 1925, 25; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>; "Tall House Planned for Lexington Avenue," *New York Times*, March 31, 1925, 37; "West Side Operation," *New York Times*, January 16, 1924, 34.

ARCHITECTS APPENDIX

Frederick S. Barus (dates undetermined)

136 to 142 East 65th Street (1870)
824 Lexington Avenue (1872)

Manhattan architect Frederick S. Barus (occasionally incorrectly listed as F.S. Barns) was in professional practice by 1869 and participated in the early development of the Upper East Side. His work includes a number of speculative row houses erected in the early 1870s on East 61st and East 62nd Streets located in the Treadwell Farm Historic District. He also designed an Italianate style brownstone row at 129 to 131 East 65th Street (1874) and adjoining tenements at 872 to 882 Lexington Avenue (1872) in the Upper East Side Historic District, and a row of neo-Grec single-family houses for Duffy & Bros., early developers on the Upper East Side of Manhattan, at 121 to 137 East 94th Street (1878-79) in the Expanded Carnegie Hill Historic District. Barus was the original architect of 132 to 144 East 65th Street. No. 144 was demolished to make way for a new structure in the 1920s. Each of the remaining houses of that row have been significantly altered since construction.

References:

Landmarks Preservation Commission (LPC), *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et. al; LPC, *Treadwell Farm Historic District Designation Report (LP-0536)* (New York: City of New York, 1967), prepared by the Research Department; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 60; Elliot Willensky and Norval White, *AIA Guide to New York City*, 4th Edition (New York: Three Rivers Press, 2000).

Albert G. Berger (See Sugarman & Hess)

125 East 63rd Street (1922)

Michael Bernstein (dates undetermined)

1045-1047 Lexington Avenue (1925, facade alteration)
1053 Lexington Avenue (1928, facade alteration)

Little is known about Michael Bernstein. He is listed as an architect in New York City directories as early as 1899. The architecture firm Bernstein & Bernstein, comprised of he and his brother Mitchell, appears to have lasted from 1903 to 1911. The firm designed residential, commercial, and religious buildings throughout New York City, including several in the Greenwich Village Historic District. Mitchell had previously served as head draftsman for his brother from 1899 to 1901. Michael Bernstein is listed as once again having an independent practice from 1912 through the 1940s.

References:

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report (LP-2064)*, (New York: City of New York, 2000), prepared by Matthew A. Postal, 170; LPC, *Research Files*; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 25; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 7.

John C. Burne (c. 1828-1902)

157-159 and 161 East 75th Street (1881)

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque and Renaissance Revival styles. Examples of his work can be found throughout the city and in the Upper East Side, Mount Morris Park, Park Slope, Hamilton Heights, Hamilton Heights/Sugar Hill, Upper West Side/Central Park West, Tribeca West, and Expanded Carnegie Hill Historic Districts. He practiced architecture through 1901.

References:

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report (LP-2064)*, (New York: City of New York, 2000), prepared by Matthew A. Postal; Obituary, *New York Times*, October 16, 1902, 9.

John E.R. Carpenter (1867-1932)

1019-1029 Lexington Avenue (1924)

J. Edwin R. Carpenter was born in Columbia, Tennessee. After graduating from the Massachusetts Institute of Technology in 1878 he studied at the Ecoles des Beaux-Arts in Paris before establishing his own practice in Norfolk, Virginia. During the early years of his career he designed a number of commercial buildings. Carpenter's earliest known work in New York City was a nine-story apartment house on East 58th Street. During the next 20 years, he established a considerable reputation not only as an expert on apartment design, but also 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 this 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, and nine apartment buildings in the Expanded Carnegie Hill Historic District.

References:

J. Edwin R. Carpenter obituary, *Architectural Forum* Vol. 57 (August 1932) 20; LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et al, 286-87; LPC, *Research Files*; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1203; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>; Henry F. Withey and Elisie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Hennessey and Ingalls: Los Angeles, 1970) 109.

Casale & Nowell

James E. Casale (1890-1958)

Francis Burton Nowell, Jr. (1920-?)

142 East 65th Street (1961, altered)

James E. Casale was born in Villarosa, Italy. He immigrated to the United States in 1900 where he received his architectural training at Cooper Union and Columbia University. Casale was a specialist in remodeling residences into apartments, offices, and commercial structures. It is estimated that in the year before his death he remodeled some 3,000 houses, mostly on the East Side of Manhattan, many within the Upper East Side Historic District. His most prominent conversions were those of the Villard Houses (designated New York City Landmarks), the conversion of the Pulitzer mansion at 7-15 East 73rd Street into apartments, and the conversion of the Lamont house at 107 East 70th Street into the Headquarters of the Visiting Nurse Service of New York. Casale was a major figure in the transformation of the Upper East Side from a largely affluent residential area of urbane mansions to a vibrant mixed use neighborhood. His work was carried out almost exclusively on the interiors of buildings.

Francis B. Nowell, Jr. (aka Burt Nowell) was born in Syracuse, New York in 1920 and was educated at the Massachusetts Maritime Academy and the Institute of Design & Construction. Nowell was married to one of Casale's two daughters and worked as a draftsman in his firm from 1945 to 1958. Around the time of Casale's death in 1958, Nowell became a partner in the firm, which subsequently became known as Casale & Nowell. The firm continued to specialize in residential alterations and remodeling.

References:

"James E. Casale, an Architect, 68," *New York Times*, July 2, 1958, 29; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1206-7; LPC, *Research Files*.

Harry M. Clawson (dates undetermined)

161 East 75th Street (1926, facade alteration)

Little is known about Harry M. Clawson. Much of his work during the 1920s and 30s appears to have been alterations, mostly of older row houses or tenements, including two buildings in the Murray Hill Historic District. He has been noted as being part of the firm Caughey & Evans during the 1930s, which was responsible for buildings in the Upper East Side and Prospect-Lefferts Gardens Historic District. Clawson began designing apartment buildings in the 1930s. One of his earliest apartment houses was the studio building at 322 East 57th Street (1930) attributed to Harry M. Clawson and Caughey & Evans. This building was noted in a 1977 *New York Times* article citing the city's "top 10 apartment buildings" for its luxurious layout where apartments were entered on the upper level so that guests would make a grand entrance down an open staircase into the living room. In 1955, Clawson was listed as associate architect for the large middle-income apartment building at 385 West 145th Street, noted as the first non-subsidized apartment house constructed in that area of Harlem since 1938. Clawson also appears to have designed numerous notable interiors during his career.

References:

"211 Homes Draw 4,532 in Harlem," *New York Times*, August 12, 1955, 20; Paul Goldberger, "The Top 10: Great City Apartment Buildings," *New York Times*, October 6, 1977, 69; LPC, *Murray Hill Historic District Designation Report (LP-2012)* (New York: City of New York, 2002), prepared by Gale Harris and Donald Presa, 4, 104-05; LPC, *Research Files*; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1207-08; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>.

Robert H. Coburn (c. 1815-?)

843 to 857 Lexington Avenue (1880-81)

Little is known about Robert H. Coburn except that he was born in Ireland c. 1815. At the time of the 1880 U.S. Census, Coburn is noted as a builder living at 206 Concord Avenue in Morrisania (Bronx) with his wife and two adult children. He is also noted as a "veteran builder" in an 1881 article for the *Real Estate Record and Guide* about the buildings at 843 to 857 Lexington Avenue.

References:

"Houses Completed and Ready for Sale," *Real Estate Record and Guide* Vol. 28 (September 24, 1881) 903; U.S. Census (1880), New York.

Samuel Cohen (dates undetermined)

1031 Lexington Avenue (1925, facade alteration)

Little is known about Samuel Cohen, an architect who specialized in alterations to existing buildings during the 1910s and 1920s. Cohen's work can be found in the Upper East Side, Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Historic Districts. In the Hamilton Heights/Sugar Hill Northwest Historic District, Cohen designed a five-story apartment building in the neo-Gothic style.

References:

LPC, *Research Files*; LPC, *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2105)* (New York: City of New York, 2002), prepared by Andrew Dolkart (*Architect's Appendix* by Virginia Kurshan).

Cross & Cross

Eliot Cross (1884-1949)

John Walters Cross (1878-1951)

1009-1017 Lexington Avenue (1922)

153-155 East 72nd Street (1927)

The firm of Cross & Cross was formed in 1907 by brothers John Walter Cross and Eliot Cross. Both were born and raised in South Orange, New Jersey, and attended the Groton School in Groton, Massachusetts. Following his undergraduate studies at Yale, John studied architecture at Columbia and then at the Ecole des Beaux-Arts in Paris. He served as the firm's chief designer. Eliot took charge of the real-estate end of the business and helped secure commissions for the firm. In 1922, he organized the real estate investment firm of Webb and Knapp, and served as chairman of the board until he retired in 1947.

The works of Cross & Cross fall into three general categories: 1) smaller-scaled buildings including private residences, churches, clubs, neighborhood bank branches, and schools; 2) hotel and apartment buildings; and 3) tall office buildings. The firm's early design work reflects John Cross's architectural education in the French Beaux-Arts tradition, as in the Church of Notre Dame at Morningside Drive and West 114th Street (1914, a designated New York City Landmark). Their designs for other small-scale work, and for hotels and apartment buildings, tended to the 18th-century English style, either Georgian or Adamesque. Their designs for tall office buildings initially drew inspiration from Classical or Gothic ornamental patterns, but in the late 1920s moved in the general direction of Art Deco. Notable buildings designed by Cross & Cross include the house at 120 East 80th Street (1929-30, formerly the George Whitney House), the RCA Victor Building (1929-31, later known as the General Electric Building) at 570 Lexington Avenue, the City Bank-Farmers Trust Company Building (1930-31) at 20 Exchange Place, all designated New York City Landmarks.

References:

LPC, *120 East 80th Street House Designation Report (LP-0444)* (New York: City of New York, 1968), prepared by Research Department; LPC, *City Bank-Farmers Trust Company Building Designation Report (LP-1941)* (New York: City of New York, 1996), prepared by Anthony W. Robins; LPC, *General Electric Building (originally RCA Building) Designation Report (LP-1412)* (New York: City of New York, 1985), prepared by Charles C. Savage; LPC, *Research Files*.

Joseph J. Furman

1032 Lexington Avenue (1927, facade alteration)

Little is known about architect Joseph J. Furman, who was active as an architect from the 1920s through the late 1940s. Furman designed a one-story garage in the SoHo-Cast Iron Historic District and altered a building in the Upper East Side Historic District. Within the Upper West Side/Central Park West Historic District, Furman co-designed the neo-French Renaissance style Riverside Memorial Chapel (1925-26) and was responsible for combining two row houses into a small apartment building in 1929. He similarly combined the two row houses at 1032 and 1034 Lexington Avenue within the historic district extension into a single mixed residential and commercial structure the previous year.

References:

LPC, *Research Files*; LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department.

Samuel E. Gage (1866-1943)

151 East 72nd Street (1905, facade alteration)
138 East 65th Street (1906, facade alteration)

Samuel Edson Gage was born in Dover, New Jersey and was educated in local schools, as well as in Italy and England. He attended college at the Flushing Institute in Queens and graduated from the Columbia School of Mines in 1887. He began his practice in 1892 in Flushing and maintained an office there until 1898; he also had a Manhattan office as early as 1893. In the 1890s he had a short-lived partnership with William J. Wallace, which in 1895 produced the impressive carriage house for Henry O. Havemeyer at 126 East 66th Street located within the Upper East Side Historic District. Gage continued to be active on the Upper East Side during the early 20th century, designing both new buildings and alterations to older row houses. More than 20 of his commissions are located within the boundaries of the existing Upper East Side Historic District. The Madison Square North Historic District also contains an example of his work, a renovation of a dwelling at 12 West 28th Street. In addition to his residential commissions, he also produced a number of commercial buildings including several for the Corn Exchange Bank. In 1920 he undertook the alteration of a store and loft building located within the Tribeca East Historic District. Gage's work in the historic district extension consists of two row house rehabilitation projects undertaken just after the turn of the century. He continued to practice architecture until his retirement in the 1930s.

References:

Francis; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981); Obituary, *New York Times*, Nov. 1, 1943, 17; Trow's, 1900.

Gronenberg & Leuchtag

Herman Gronenberg (dates undetermined)

Albert Leuchtag (dates undetermined)

1033-1041 Lexington Avenue (1922)

Herman Gronenberg and Albert Leuchtag formed a successful architectural partnership and were active in the first decades of the 20th century. The firm specialized in the design of apartment buildings and examples of their work can be seen in the Upper East Side, Expanded Carnegie Hill, NoHo, and Greenwich Village Historic Districts. The firm was particularly prolific on the Upper West Side of Manhattan and was responsible for several apartment buildings constructed during the 1920s and 1930s in the Upper West Side/Central Park West and Riverside-West End Historic Districts. The firm preferred the neo-Renaissance and neo-Romanesque styles.

References:

LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et. al; LPC, *Research Files*.

Harry Z. Harrison (dates undetermined)

1007 Lexington Avenue (1925, facade alteration)

Little is known about the life or professional career of Harry Z. Harrison. He appears to have begun practicing as an architect by the early 1920s and continued at least into the 1960s. Most of his known commissions were for alterations to existing buildings or for small-scaled projects such as gas stations, diners, and “tax payer” commercial structures. He also designed a few minor alterations to buildings located in the Ladies’ Mile and Upper West Side/Central Park West Historic Districts. In 1950 he won a commendation from the Fifth Avenue Association for a storefront remodeling project at 18 West 57th Street.

References:

Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (2009-10), <http://www.MetroHistory.com/>; “Winners of Fifth Avenue Architectural Awards,” *New York Times*, Apr. 23, 1950, R1.

Hill & Stout

Frederick P. Hill (dates undetermined)

Edmund C. Stout (dates undetermined)

168 to 176 East 75th Street (1902, facade alteration)

Little is known about the architectural firm Hill & Stout. The architects had offices in Manhattan and were involved with general architectural work including tenement, loft, and office buildings. The firm seems to have been most active in the first decade and early part of the second decade of the 20th century. Hill & Stout are also responsible for a building and rear extension in the Upper East Side Historic District.

References:

LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1260; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>.

Harry P. Knowles (1871-1923)

134 East 65th Street (1919, facade alteration)

Harry Percy Knowles was born in Hamilton, Ontario to an American father and a Canadian mother. Little is known about his early life or professional training. He had settled in New York City by 1891 and had joined the prestigious firm of N. Le Brun & Sons as head draftsman by 1899. At this time Le Brun was planning the Metropolitan Life Tower, giving Knowles the opportunity to learn about current steel frame technology. It appears that Knowles established an architecture practice of his own following Le Brun's death in 1901. He continued in the profession until his death in 1923. In addition to architecture, Knowles was also deeply involved in the Masonic fraternal organization and many of his most notable commissions were executed for that group. He was initiated into a Masonic order—the Pyramid Lodge #490—in 1896. His earlier works include the Masonic Hall at 46-54 West 24th Street (1907-09) and its annex, the Masonic Building, at 71 West 23rd Street (1911-13), both in the Ladies' Mile Historic District. His final and most notable Masonic design was the Mecca Temple, now City Center 55th Street Theater, at 131 West 55th Street (1922-24), a designated New York City Landmark. Knowles was a member of the American Institute of Architects and the Architectural League of New York.

References:

"Harry Percy Knowles," *American Art Annual* 20, ed. F.N. Levy (New York, 1923), 263; LPC, *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, *City Center 55th Street Theater (formerly Mecca Temple) Designation Report (LP-1234)* (New York: City of New York, 1983), prepared by Charles C. Savage; Dennis Steadman Francis. *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 47; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 44; Henry F. Withey and Elisie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Hennessey and Ingalls: Los Angeles, 1970), 352.

Thomas W. Lamb Inc.

841 Lexington Avenue (1929)

Thomas W. Lamb (1871-1942), one of the best known of a small group of American theater specialists and one of the world's most prolific theater architects, designed over three hundred theater buildings in the United States and around the world, the majority of which were movie theaters. Born in Dundee, Scotland, Lamb moved with his family by 1883 to New York City, where his father worked as an engineer. Lamb opened an architectural office around 1892, prior to his having any particular architectural training. He enrolled in general science at the Cooper Union in 1894, graduated in 1898 and worked for a time as a building inspector and plan examiner.

Lamb's earliest known theater project was the 1904 alteration of the Gotham Theater at 165 East 125th Street (demolished). Theaters soon became his specialty, and he worked on a number of renovations as well as new theater projects. He became known throughout his career for his designs of both monumental movie theaters and smaller neighborhood houses for the leading theater chains of the day, such as Loew's, Proctor's, Keith's, RKO, and Trans-Lux. A number of Lamb-designed movie theater have been designated New York City Individual Landmarks. Lamb also received commissions for some of the most prominent and enormous movie theaters on Broadway in the vicinity of Times Square in the 1910s and 20s. These included the Strand (1914), the Rialto (1916), the Rivoli (1917), the Capitol (1918-19, the first American movie theater with over 5000 seats), and the Loew's State Theater Building (1921), now all demolished. Two surviving movie palaces are the Hollywood Theater, 217-239 West 51st Street (1929, a designated New York City Individual Landmark and Interior Landmark), which was later converted for use as a Broadway house called the Mark Hellinger and Loew's 175th Street (1930) at 4140-4156 Broadway.

Although best known for his theaters, Lamb accepted other commissions and his oeuvre includes a variety of building types. Among the more notable of these buildings are the Pythian Temple, 135-145 West 70th Street (1926-27, now a private club located in the Upper West Side/Central Park West Historic District), the Paramount Hotel, 235-245 West 46th Street (1927-28, a designated New York City Landmark), and the second Madison Square Garden, Eighth Avenue and West 49th Street (1925-29, demolished).

References:

Claudia C. Hart, "The New York Theaters of Thomas Lamb" (Columbia University Master's Thesis, 1983); LPC, *Hamilton Theater Designation Report (LP-2052)* (New York: City of New York, 2000), prepared by Donald Presa; LPC, *Regent Theater (now First Corinthian Baptist Church) Designation Report (LP-1841)* (New York: City of New York, 1994), prepared by Jay Shockley and LPC; LPC, *Ridgewood Theater Building Designation Report (LP-2325)* (New York: City of New York, 2009), prepared by Virginia Kurshan; Obituary, *New York Times*, Feb. 27, 1942; Hillary Russell, "An Architect's Progress: Thomas White Lamb," *Marquee* Vol. 21 (1989); Thomas W. Lamb Job Book and Index, Avery Library, Columbia University.

Henry S. Lion (?-1960)

151 East 74th Street (1923, facade alteration)

Little is known about Henry S. Lion, who was established as an architect in New York City in the early 20th century. Lion designed four six-story apartment houses in the Greenwich Village Historic District in 1910. In 1929-30, Lion designed the neo-Georgian style club house at 257-259 West 93rd Street for the Grand Lodge of the United States of Independent Order, Free Sons of Israel, in the Riverside-West End Historic District. Lion was installed as an officer of the New York Society of Architects in 1934 and is noted in his obituary as having been a long-time member of the True Craftsman's Masonic Lodge No. 651 of New York.

References:

LPC, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969), 191, 329; LPC, *Research Files*; LPC, *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by the Research Department, 273; Obituary, *New York Times*, June 8, 1960, 39; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>.

Charles B. Meyers

142 East 74th Street (1923)

A graduate of City College and Pratt Institute, Charles Bradford Meyers (1875-1958) began practice in 1899 following additional training in the office of Arthur Napier. Free Classical style tenement apartments—a number located in Manhattan's Greenwich Village neighborhood—appear to have constituted a significant portion of his earliest work, initiating a career that extended through the 1930s. Beginning in the 1910s Meyers began to specialize in the design of public buildings, with health-related facilities comprising a particularly notable segment of his practice; several structures located within the New York City Farm Colony-Seaview Hospital Historic District were designed by Meyers. Other prominent commissions include the main building of Yeshiva University (1926) and several structures for the Bronx campus of Hunter College. He was also responsible for the neo-Romanesque style Rodeph Shalom Synagogue Complex (1928-30) located in the Upper West Side/Central Park West Historic District and a large warehouse (1911) designed in an early 20th-century commercial style with neo-Renaissance elements located in the Tribeca North Historic District. Meyers' extensive participation in related civic and professional endeavors includes memberships in the New York City Building Code Revision Commission in 1907-08 and 1913, receipt of a gold medal in 1915 for his design of the New York State Building at the Panama-Pacific International Exposition and Chairmanship of the Joint Committee on City Departments from 1925-29.

References:

Francis; LPC, *New York City Farm Colony-Seaview Hospital Historic District Designation Report (LP-1408)* (New York: City of New York, 1985); Obituary, *New York Times*, Oct. 23, 1958, 31.

Kenneth M. Murchison (1872-1938)

844-854 Lexington Avenue (1926)

117-123 East 72nd Street (1927)

158-162 East 72nd Street (1927, consulting architect)

Kenneth Mackenzie Murchison, who became known as a fixture in the social life of New York in the 1930s, was an architect active in the city for the first three decades of the 20th century. Born in New York City, Murchison graduated from Columbia University in 1894, spent the years from 1897 to 1900 at the Ecole des Beaux-Arts in Paris, and opened his own office in New York in 1902. Over the next 20 years he designed a series of railroad stations, including the Lackawanna train station in Hoboken, New Jersey, the Delaware Lackawanna & Western station in Scranton, Pennsylvania, the Long Island Railroad Stations at Long Beach and Manhattan Beach, Baltimore's Union Station, the Terminal Station in Havana, Cuba, the Pennsylvania Railroad Station in Johnstown, Pennsylvania, and the Lehigh Valley and Lackawanna terminals in Buffalo, New York. Murchison also designed banks, hotels, plantation houses, club houses, and apartment buildings in New York City and around the country. In 1929, he took a leap from classically-inspired designs toward modernism by collaborating with Raymond Hood, Godley & Foulhox on the Moderne style Beaux Arts Apartments at 307 & 310 East 44th Street, a designated New York City Landmark. Other examples of his work can be found in the Upper East Side and Crown Heights North Historic Districts. In the 1930s, Murchison retired from the architectural profession to join the Central Savings Bank as a vice-president, but remained active on the periphery of the design field. In 1935, Mayor Fiorello La Guardia appointed him to a panel of advisors to select architectural firms to design municipal projects. He also wrote about architecture, and a number of his articles appeared in contemporary periodicals. He was the president of the Society of Beaux Arts Architects and was the originator and director of a series of architectural pageants and parties called Beaux Arts Balls.

References:

LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; LPC, *Crown Heights North Historic District Designation Report (LP-2204)* (New York: City of New York, 2007), prepared by Michael D. Caratzas, Cynthia Danza, et al.

A.B. Ogden (c. 1834-1895)

856 to 866 Lexington Avenue (1878-79)

A New York State native, Alfred B. Ogden began his professional career in the woodworking business, switching to architecture later in life. He had established an architectural practice in New York City by 1874, and in 1878 Ogden completed designs for the Hahnemann Hospital (since demolished) on the east side of Fourth (now Park) Avenue between East 67th and East 68th Streets. Featuring a distinctive, steeply pitched mansard roof with high corner towers, the four-story brick building may have been Ogden's first major commission. In 1885, Ogden welcomed his son, Samuel B. Ogden (c. 1865-1925) into his firm and changed its name to A.B. Ogden & Son. By that point, Alfred had built up a booming practice. Between 1884 and 1886 alone,

Ogden's firm designed dozens of row houses, apartment, tenement, and flats buildings, many of them for the vast areas of Manhattan—including the Upper East Side, Upper West Side, and Harlem—that had been opened up to intensive development with the recent extension of New York's elevated train lines. Examples of the firm's residential work can be found in the Carnegie Hill, Greenwich Village, Greenwich Village Extension, Hamilton Height/Sugar Hill, Mount Morris Park, Upper East Side, and Upper West Side/Central Park West Historic Districts. After Alfred died on Christmas Day in 1895, the firm became S.B. Ogden & Co. with Samuel B. Ogden and John H. Tomlinson as principals.

References:

LPC, *Estey Piano Company Factory Designation Report (LP-2195)* (New York: City of New York, 2006), prepared by Michael D. Caratzas; LPC, *Research Files*.

A.B. Ogden & Son (*See A.B. Ogden*)

1057 and 1059 Lexington Avenue (1884)

George F. Pelham (1866-1937)

153-157 East 73rd Street (1923)

1036-1038 Lexington Avenue (1924)

826-842 Lexington Avenue (1928)

George Frederick Pelham was born in Ottawa, Canada and came to New York as a child. His father, George Brown Pelham (1831-1889), 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, Pelham specialized in apartment houses designed in the neo-Renaissance, neo-Gothic, and neo-Federal styles during the 43 years that he practiced. He also designed a number of row houses. Pelham's work is well-represented in the Upper West Side/Central Park West Historic District, where he was one of the area's most prolific architects. Other residential structures designed by Pelham can be found in the Expanded Carnegie Hill, Treadwell Farm, Hamilton Heights/Sugar Hill, West End Collegiate, and Mott Haven Historic Districts. Examples of Pelham's commercial work are located in the Ladies' Mile, Tribeca West, and Tribeca North Historic Districts. In 1910, Pelham's son, George F. Pelham, Jr., joined his father's firm.

References:

LPC, *Carnegie Hill Historic District Extension Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et. al; LPC, *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, *Riverside Drive-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by the Research Department; LPC, *Tribeca North Historic District Designation Report (LP-1714)* (New York: City of New York, 1992), prepared by Betsey Bradley; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City

of New York, 1990), prepared by the Research Department; LPC, *West End Collegiate Historic District Designation Report (LP-1418)* (New York: City of New York, 1984), prepared by the Research Department; Obituary, *New York Times*, February 9, 1937, 23; Dennis Steadman Francis. *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 60.; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J &D Associates, 1989) 60; Henry F. Withey and Elisie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Hennessey and Ingalls: Los Angeles, 1970), 465.

Samuel Pelton (date undetermined)

1049 Lexington Avenue (1929, facade alteration)

Little is known about architect Samuel Pelton, who graduated from the Hebrew Technical Institute in 1919, winning a prize at the graduation exercises. Pelton was established as an architect in New York City in the 1920s and 30s, designing alterations to existing buildings during this time. By the 1940s and 50s, Pelton's focus apparently shifted to suburban development. In the 1940s, Pelton designed a 16-family garden apartment development in Elizabeth, New Jersey, and in 1950, he is credited with designing a 52-family residential complex in Woodbridge, New Jersey.

References:

“Hebrew Class Graduates,” *New York Times*, May 22, 1919, 12; LPC, *Research Files*; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J &D Associates, 1989) 60.

William Picken (dates undetermined)

1045-1047 to 1055 Lexington Avenue (1877)

Little is known about the life or professional career of William Picken. His name does not appear in Francis' *Architects in Practice in New York City, 1840-1900* and his only known architectural commission is for the houses at 1045 to 1055 Lexington Avenue, located in the historic district extension. The 1870 United States Census lists a William Picken—a carpenter born in Ireland c. 1825—as living in New York City's 19th Ward, which includes most of the Upper East Side.

References:

Francis; 1870 United States Census, New York, New York Ward 19, Election District 15, 42.

John G. Prague (c. 1840-1915)

144 East 74th Street (1871)

John G. Prague, architect and builder, was born in New Orleans, Louisiana. He maintained offices in Manhattan from the late 1860s through the 1890s. In 1871, Prague was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential, and he worked in styles varying from Italianate to neo-Grec and Queen Anne. Concentrating his work on the Upper East and West Sides of Manhattan, Prague constructed many

residences in collaboration with real estate developers. He was especially prolific within the Upper West Side/Central Park West Historic District, where numerous rows of flats and houses were constructed according to his designs in the Romanesque Revival and Queen Anne styles. His designs generally emphasized architecturally unified streetscapes with slight variations in ornament and detailing. In 1871-75, Prague designed a group of 28 Italianate style homes on the south side of East 74th Street between Madison and Third Avenues and on Lexington Avenue just south of East 74th Street, for speculative developer Warren Beeman. 120 through 140 East 74th Street, located east of Lexington Avenue, retain many of their original Italianate style details and are part of the Upper East Side Historic District. The building at 144 East 74th Street was also part of this original group. Most of the other houses of the original group have been significantly altered or demolished. Prague is also responsible for the design of a stable building in the NoHo Historic District (1870-71, 200-204 Mercer Street), a row of three neo-Grec store and loft buildings in the Tribeca West Historic District (1876-77), and later, for Judson Hall (1890-95, 51-54 Washington Square South), a designated New York City Landmark.

In 1894 Prague suffered severe financial difficulties, owing considerable amounts of money to building materials dealers. Nevertheless, he was considered one of the most popular architects and prolific builders in the city. Prague was a member of the New York Chapter of the American Institute of Architects (AIA), as well as a member of the national organization.

References:

Christopher Gray, "A Regal West Side Block Regains a Bit of Its Glory," *New York Times*, July 14, 2002, J7; LPC, *NoHo Historic District Designation Report (LP-2309)* (New York: City of New York, 1999), prepared by Donald G. Presa; LPC, *Research Files*; LPC, *Tribeca West Historic District Designation Report (LP-1713)* (New York: City of New York, 1991), prepared by the Research Department; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1321; LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department.

Robert J. Reiley (1878-1961)

163-173 East 75th Street (1925)

Born in New York City and a 1900 graduate of Columbia University School of Architecture, Robert J. Reilly continued his studies in Paris and upon his return established the partnership of Reily & Steinbeck. In active practice until his death, Reiley's long career is said to have included designs for New York City public schools and private residences in the metropolitan area. A substantial portion of his work consisted of churches, schools, hospitals, and other structures for Roman Catholic patrons. Notable commissions include the Cathedral High School, the Ladies Chapel altar at St. Patrick's Cathedral, and the Hospital of the House of Calvary in Manhattan; Keating Hall at Fordham University in the Bronx; the Catholic High School, the Knights of Columbus Building, and Our Lady of Solace Church in Brooklyn; and St. Clement Pope Church in Queens. In the historic district extension Reiley designed the school building at 163-173 East 75th Street, erected in 1925-26 for the Church of St. Jean Baptiste.

References:

LPC, *New York City Farm Colony-Seaview Hospital Historic District Designation Report (LP-1408)* (New York: City of New York, 1985).

James G. Rogers (1867-1947)

136 East 65th Street (1922, facade alteration)

One of the most productive architects of the first part of the 20th century, James Gamble Rogers is especially noted for his institutional designs. His work, often in the Gothic or Classical styles, has left a major imprint on an impressive number of universities, most notably his alma mater Yale, which in some respects is largely the product of Rogers' "collegiate Gothic" style. Rogers graduated from Yale in 1889 and went to Chicago where he received his earliest architectural training in the office of William LeBaron Jenney, a pioneer designer of skyscrapers. In 1893, Rogers went to Paris and spent six years at the Ecole des Beaux-Arts where he received several medals and a diploma with highest honors. Returning to Chicago, he opened his own office and designed a number of residences and warehouses, including the first steel-framed warehouse in the country. In 1904, he opened a practice in New York City with Herbert D. Hale, who retired in 1907. The Edward S. Harkness House at 1 East 75th Street is a product of their partnership (a designated New York City Landmark). Rogers first came to national attention in 1911 when he won the competition of a new post office on the Green in New Haven, a building which both declared his style and inaugurated a long involvement with New Haven. In the same year he won a competition for a group of buildings at Tulane University in New Orleans.

Despite his early prominence in residential design, Rogers is chiefly noted for his work for institutions. Not only did he combine steel structures with handsome stone carving to transform much of New Haven into a collegiate complex evocative of the ancient English universities, but in New York he strove, although without equivalent success, to combine technical advantages with traditional means of establishing a building's "character" in his design for Columbia University's new library, South Hall (now Butler Library) whose severe Ionic colonnade dominates the southern section of the campus. Rogers also was an important architect of hospitals; his designs included the Memorial Hospital for the Treatment of Cancer & Allied Diseases at York Avenue and 67th Street and the original buildings of the Columbia-Presbyterian Medical Center. Rogers is also responsible for new residential buildings, facade changes to existing residential buildings, and one institutional structure in the Upper East Side Historic District. At the time of his death, Rogers is said to have erected more than \$100 million worth of buildings in 17 different states.

References:

LPC, *Research Files*; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department, 1328-29.

Rouse & Goldstone

William L. Rouse (1874-1963)

Lafayette A. Goldstone (1876-1956)

141 East 72nd Street (1923)

157 East 72nd Street (1923)

164-172 East 72nd Street (1924)

1061-1065 Lexington Avenue (1925)

William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After setting up his practice in the early 20th century, he began to design apartment buildings. The Hendrick Hudson Apartments at Riverside Drive and West 110th Street in Manhattan (1907) is one of his most successful early works, noted for its ornate Renaissance inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan.

Lafayette A. Goldstone was born in Poughkeepsie, New York, and came to New York City at the age of 15, after receiving lessons in architecture and drawing from William Henry Cusak. First working in an apprenticeship with Carrère & Hastings, Goldstone later obtained positions with William A. Bates of Bates & Barlow and with Cleverdon & Putzel. After service in the Spanish-American War in 1898, Goldstone was employed by a real estate developer and builder active in erecting old law tenements in Manhattan's Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham (*see George F. Pelham*). Goldstone also worked for a time with the building firm of Norcross Brothers. In 1902, Goldstone opened his own practice with the design of three private residences in Manhattan's Upper West Side. His early work was devoted largely to the design of new law tenements, but he later received commissions for apartment houses. Goldstone also designed store-and-loft buildings, including several within the Ladies' Mile Historic District.

Rouse and Goldstone were practicing together by 1910, establishing an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with apartment buildings that altered the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in the Riverside Drive-West End, Upper East Side, Upper West Side/Central Park West and Audubon Park Historic Districts – among others – where their designs reflect a variety of revival styles. The firm is also responsible for the design of a six-story daylight factory in the West Chelsea Historic District (1911). Rouse and Goldstone dissolved their partnership at the end of 1926. Rouse remained active until 1939, and Goldstone continued to practice until the late 1940s, when he was associated with Frederick L. Ackerman on the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing. In the intervening years, Goldstone's works included the 1927 alteration, in the neo-Renaissance style, of the Ogden Mills Reid House (in the Metropolitan Muesum Historic District) at 15 East 84th Street, the neo-Classical style cooperative apartment house at 4 East 72nd Street (1928-29, in the Upper East Side Historic District), and a 35-story Art Deco style office building at 19 Rector Street (1930).

The firm of Rouse & Goldstone was among a select group of architectural practices with Jewish principals, including the firms of Emery Roth, George & Edward Blum, and Schwartz & Gross, that achieved prominence in early 20th century New York.

References:

LPC, *Audubon Park Historic District Designation Report (LP-2335)* (New York: City of New York, 2009), prepared by Jennifer L. Most, 97-98; LPC, *Research Files*; LPC, *S. Jarmulowsky Bank Building Designation Report (LP-2363)* (New York: City of New York, 2009), prepared by Michael D. Caratzas; LPC, *West Chelsea Historic District Designation Report (LP-2302)* (New York: City of New York, 2008), prepared by Christopher D. Brazee and Jennifer L. Most, 101; Obituary, *New York Times*, June 23, 1953, 2; Obituary, *New York Times*, August 20, 1963, 33; *Trow's New York City Classified Directory* (New York: Trow Directory, Printing and Bookbinding Co., 1925); James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 66.

Louis B. Santangelo

1043 Lexington Avenue (1924, facade alteration)

1051 Lexington Avenue (1945, facade alteration)

Little is known about architect Louis B. Santangelo, whose long career in New York City spanned from the late 1910s through at least the 1960s. Santangelo's practice was located at various addresses in Manhattan through at least 1940. His projects included both new residential construction as well as alterations to existing structures and the installation of new facades. Santangelo also designed a number of single-story stores and other commercial structures during his career. Santangelo was a member of the Bronx Chapter of the American Institute of Architects (AIA).

References:

George S. Koyl, ed. *American Architects Directory, 2nd ed.* (New York: R.R. Bowker Company, under the sponsorship of the American Institute of Architects, 1962) 612; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009-10), <http://www.MetroHistory.com/>; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 67.

Mott B. Schmidt (1889-1977)

157-159 East 75th Street (1920, facade alteration)

Mott B. Schmidt, who Philip Johnson called "the last of 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 and Expanded Carnegie Hill Historic Districts. Born in Middletown, New York, and raised in Brooklyn, Schmidt was educated at Pratt Institute. After a two-year period of traveling and a 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 century. In the historic district extension, Schmidt was commissioned in 1920 to combine two existing row houses into a single cooperative apartment house and modernize the properties by removing the original facade detailing and applying a coat of tinted stucco to the facade. Schmidt remained faithful to his stylistic predilections throughout his career; one of his most notable later works was the 1965 design for the Susan B. Wagner wing of Gracie Mansion, done in collaboration with Francis Hoffman, Jr. and Edward Coe Embury.

References:

Mark A. Hewitt, *The Architecture of Mott B. Schmitt* (New York, NY: Rizzoli International Publications, 1991); LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993); *Mott B. Schmitt: An Architectural Portrait* (Katonah, NY: Katonah Gallery, 1980); Obituary, *New York Times*, Feb. 21, 1980, 20.

George Schmitt (dates undetermined)

132 East 65th Street (1922, facade alteration)

Little is known about George Schmitt, who worked as part of the decorating firm Schmitt Brothers. The firm, founded c. 1861, also specialized in antique furnishings, often utilized in the firm's interior design work, and even began manufacturing its own furniture reproductions around the turn of the century. Schmitt's stucco work for the facade of 132 East 65th Street is reminiscent of 866 Lexington Avenue, modernized by architect Frederick Sterner in 1922 (*see Frederick Sterner*). The similarity is probably not coincidental, as the Schmitt Brothers had worked on previous projects for Sterner during the 1910s and 20s. The Schmitt Brothers firm was liquidated in 1950.

References:

Display Advertisements, *New York Times*, October 23, 1903, 2; January 16, 1950, 12; Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009), 54, 76-77; "New Corporations," *New York Times*, March 25, 1898, 9.

Schwartz & Gross

Simon I. Schwartz (c. 1877-1956)

Arthur Gross (1877-1950)

993-999 Lexington Avenue (1913)
1004 Lexington Avenue (1916)
1040-1054 Lexington Avenue (1928)
1051 Lexington Avenue (1928)
113-115 East 72nd Street (1934)

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 West Side. Much of firm's output has survived, particularly in the Audubon Park, Upper West Side/Central Park West, Riverside Drive-West End, Hamilton Heights Extension and Hamilton Heights/Sugar Hill Historic Districts. The firm also designed 409 Edgecombe Avenue (1916-17, a designated New York City Landmark), which was the most prestigious address 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 Historic District.

The firm of Schwartz & Gross was among a select group of architectural practices with Jewish principals, including the firms of Emery Roth, George & Edward Blum, and Rouse & Goldstone, that achieved prominence in early 20th century New York.

References:

LPC, *Audubon Park Historic District Designation Report (LP-2335)* (New York: City of New York, 2009), prepared by Jennifer L. Most, 99; LPC, *Research Files*; LPC, *S. Jarmulowsky Bank Building Designation Report (LP-2363)* (New York: City of New York, 2009), prepared by Michael D. Caratzas; Obituary, *New York Times*, November 7, 1950, 25; Obituary, *New York Times*, April 25, 1956, 35:3; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989).

Sillman & Farnsworth

Benjamin Sillman, Jr. (1848-1901)

James Mace Farnsworth (1847-1917)

145 to 151 East 72nd Street (1881)

The firm of Benjamin Sillman, Jr. and James Mace Farnsworth was active from 1876 to 1882. Farnsworth apparently began his career around 1872 and worked as a draftsman with Calvert Vaux by 1873. Sillman was born in Louisville, Kentucky and the third generation in his direct family line with the same name. His grandfather (1779-1864), considered “the most prominent and influential scientific man in American during the first half of the nineteenth century,” had been a professor of chemistry and natural history at Yale University from 1802-53. His father (1816-1885) was also a noted professor of chemistry at the same institution. Sillman, Jr. graduated from Yale in 1870, studied architecture for three years in Charlottenburg (Berlin), Germany, and upon his return to the United State worked for the firm of Vaux, Withers & Co, where he met Farnsworth.

Sillman & Farnsworth obtained a number of prominent office and institutional building commissions, for which they produced designs influenced by the *Rungbogenstil* and the neo-Grec and Queen Anne styles, most executed in red brick and terra cotta. Their Morse Building (1878-80 with later additions, a designated New York City Individual Landmark) at 138-142 Nassau Street—also the location of their office—was called “the first work of any prominence

they have placed before the building trade of New York, and a work of which they may well be proud” by the *Real Estate Record and Builders’ Guide*. The firm also designed the Vassar Brothers Laboratory (1879-80, demolished) on the Vassar College campus in Poughkeepsie, New York; the Orange Music Hall (1880, demolished) in Orange, New Jersey; a hospital building (1880, demolished) at Lexington Avenue and East 52nd Street; two commercial buildings at 19 and 21 East 17th Street (1881-82, located in the Ladies’ Mile Historic District), and the Temple Court Building (1881-83, a designated New York City Individual Landmark).

Farnsworth practiced independently from 1883 to 1897, producing numerous designs for commercial and office buildings and warehouses for prominent builder-developer John Pettit, including additions to the cast-iron Bennett Building (originally designed in 1872-73 by Arthur D. Gilman, a designated New York City Individual Landmark) in 1890-94. He was responsible for the Singer Building (1886) in Pittsburgh, Pennsylvania, and designed the Annex to the Temple Court Building (1889-90); he maintained his office in Temple Court in 1890-92. Associated with a number of other architects over the years, he worked with Charles E. Miller from 1897 to 1900, then with [J.A. Henry] Flemer & [V. Hugo] Koehler in 1900-01, and as part of Koehler & Farnsworth c. 1903-10; he practiced alone until his death. Little is known of Silliman’s subsequent practice, though he remained listed in New York City directories until around 1900. He moved to Yonkers around 1883, and former colleague George Martin Huss reminisced after Silliman’s death that “I believe that [he] built largely in Yonkers.” He was living in Harlem at the end of his life.

References:

LPC, *Morse Building (later Nassau-Beekman Building) Designation Report (LP-2191)* (New York: City of New York, 2006), prepared by Jay Shockley; LPC, *Temple Court Building and Annex Designation Report (LP-1967)* (New York: City of New York, 1998), prepared by Jay Shockley; “The Morse Building, New York,” *Real Estate Record & Builders’ Guide*, Vol. 23, Jan. 18, 1879, 44-45.

John B. Snook (1815-1901)

1043 Lexington Avenue (1878)

John Butler Snook, born in England, received a background in construction working in his office of his carpenter/builder father. Snook immigrated to the United States and by 1835 was established in New York City as a carpenter/builder, then as an architect in partnership with William Beer in 1837-40. By 1842, Snook found work with Joseph Trench, and they later formed the firm of Trench & Snook, which helped introduce the Anglo-Italianate style to New York with buildings such as the A.T. Stewart Store (1845-46, a designated New York City Individual Landmark) at 280 Broadway, the country’s first department store. With Trench’s departure for California in the 1850s, Snook rose to head the firm. He became a prolific architect-builder who designed structures of all type, in virtually every revival style, and expanded his practice into one of the largest in New York. The first Grand Central Terminal (1869-71, demolished) was one of his best-known works. In 1887, Snook took his three sons, James Henry, Samuel Booth, and Thomas Edward, and a son-in-law, John W. Boyleston, into his office and the firm’s name was changed to John B. Snook & Sons. Examples of Snook’s work—

and that of the firm of Snook & Sons—are also located in the Expanded Carnegie Hill, Gansevoort Market, Greenwich Village Extension, Ladies’ Mile, NoHo, SoHo-Cast Iron, Tribeca East, Tribeca West, Upper East Side, and Upper West Side/Central Park West Historic Districts. In the historic district extension,

References:

LPC, *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), prepared by Jay Shockley; Mary Ann Smith, “The Commercial Architecture of John Butler Snook” (Pennsylvania State University, thesis, 1974); “John Butler Snook,” *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982) Vol. 4, 95.

Frederick J. Sterner (1862-1931)

866 Lexington Avenue (1921-22, facade alteration)

Frederick Junius Sterner was born in England and came to the United States as a teenager in the 1870s. It is unknown if he received any formal architectural training, but by the early 1880s he was apparently employed in the Chicago office of Willoughby J. Edbrooke. In 1882 Sterner moved to Denver, Colorado to work as a draftsman for Frank Edbrooke, Willoughby’s brother. He established his own practice there in 1884 in partnership with Ernest Phillip Varian; in subsequent years the firm of Varian & Sterner became one of the most region’s most prolific, designing a number of prominent Romanesque Revival style structures in Denver as well as several large residences modeled on English country houses, such as the Briarhurst Manor (1888) in Manitou Springs and Glen Eyrie (1891) in Colorado Springs. Sterner split with Varian in 1901 and later formed a new partnership with George H. Williamson in 1905.

Sterner moved to New York City in 1906, although he remained involved in the Denver practice of Sterner & Williamson at least into the mid 1910s. His first recorded work in Manhattan was the 1908 renovation of an old brick row house he had purchased at 139 East 19th Street. For this project, Sterner removed the house’s stoop, placed a new entrance in a recessed vestibule at basement level accessed by a stair leading down from the sidewalk, clad the building’s facade in textured stucco, and replaced the cornice with a sloped roof of red Spanish tile. He also created a studio office space for his architecture practice in the top floor of the building and a landscaped garden in the rear yard. The project proved to be a tremendous success and soon earned him a number of commissions rehabilitating existing row houses, including several on the same block of East 19th Street—which was subsequently termed the “Block Beautiful” (and is now located in the Gramercy Park Historic District).

In 1914 Sterner moved from the Gramercy Park neighborhood to the Upper East Side, whose uninterrupted blocks of brownstone-fronted row houses were better suited to his vision of creating a whole community of artistically rehabilitated dwellings. The architect’s first project in the area was the renovation of a pair of houses at 154 and 156 East 63rd Street (since completely altered) for use as his own home and office. The project again proved a wild success and he was commissioned to remake many of the neighboring structures on the block, as well as throughout the Upper East Side (many of which have been demolished or completely altered). Perhaps the

most notable project of his later career in New York City was the fourth of his own residences, located within the historic district extension at 866 Lexington Avenue (renovated 1921).

Sterner also designed a number of new dwellings during the years he was active on the Upper East Side, particularly the Cyril and Barbara Rutherford Hatch House at 153 East 63rd Street (1917-19, a designated New York City Individual Landmark) and the Stephen C. Clark House, now Explorers Club at 46 East 70th Street (1912, located in the Upper East Side Historic District).

References:

Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009).

Sugarman & Hess

M. Henry Sugarman (1888-1946)

Arthur Paul Hess (1892-1985)

125 East 63rd Street (1922)

Architects M. Henry Sugarman and Arthur Paul Hess began collaborating as early as 1921, often in association with Albert G. Berger. The firm—alternatively listed under the name of Sugarman & Hess and Sugarman, Hess & Berger—designed a number of apartment buildings throughout Manhattan during the first half of the 1920s. Examples of their work can be found in the Greenwich Village, Expanded Carnegie Hill, Riverside-West End, and Upper West Side/Central Park West Historic Districts. By 1925 Hess had apparently established his own practice, while Sugarman continued in the firm of Sugarman & Berger.

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. He subsequently returned to New York City and began an association with William E. Bloodgood, and later with Arthur P. Hess and Albert G. Berger. 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 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. He was a member of the AIA and the New York Society of Architects.

References:

LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et. al; LPC, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969); LPC, *Research Files*; LPC, *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by the Research Department; LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; Obituary for Arthur Paul Hess, *New York Times*, January 30, 1985, B6; Obituary for M. Henry Sugarman, *New York Times*, October 13, 1946, 60.

Taylor & Levi

Alfredo S.G. Taylor (dates undetermined)

Julian Clarence Levi (1874-?)

158-162 East 72nd Street (1927)

Little is known about Alfredo S.G. Taylor (aka Alfred Taylor). It is known that he held joint ownership in the Osborn Apartments (1883-85, James E. Ware, 205 West 57th Street, a designated New York City Landmark), in 1906, the year he filed plans to enlarge that building. Julian Levi, born in New York City, was the son of Augustus Levi, one of the founders of the Society for Ethical Culture. Levi received his A.B. from Columbia University in 1896, studied from 1895 to 1897 with Professor William R. Ware at Columbia, and trained at the Ecole des Beaux-Arts from 1898 to 1904 in the Atelier Ginain-Scellier de Gisore. On his return to New York, he worked as a designer for six months in the office of Herbert D. Hale. From 1905-06, in association with Francis H. Kimball, Levi designed the J. & W. Seligman office and banking building in lower Manhattan.

In 1907, Levi formed the partnership of Taylor & Levi. Other notable works of the firm include the Chandler Building and Kesner Department Store in New York City, the Church of the Immaculate Conception in Norfolk, Connecticut, the Éclair Moving Picture Studio in Fort Lee, New Jersey (the first movie studio in the United States), and private residences in New York and elsewhere. In the Upper West Side/Central Park West Historic District, Taylor & Levi designed a Georgian Revival row house (1908).

Levi was an associate architect for the United States Pavilion at the Paris exposition of 1937 and for the Rumanian House at the New York World's Fair of 1939. As secretary of the committee on foreign building cooperation of the American Institute of Architects (AIA), he organized the first exhibition abroad of U.S. architecture (1920), was founder and first chairman of the French traveling fellowship of the AIA, and was founder and first chairman (1930-35) of the architects' emergency committee, which found jobs for unemployed architects during the Great Depression. Levi received many awards and citations in the United States and abroad, and was also an active painter and etcher.

References:

LPC, *Research Files*; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; LPC, *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department.

Thom & Wilson

Arthur M. Thom (c. 1850-?)

James W. Wilson (dates undetermined)

1012 to 1022 Lexington Avenue (1880)

Little is known of the backgrounds of either Arthur M. Thom and James W. Wilson, despite the prolific output of the firm between about 1874 and 1910. Thom was born in Prussia. They primarily designed row houses, French flats, and small apartment buildings—many of which are located in the Gansevoort, Market, Greenwich Village, Hamilton Heights/Sugar Hill, Metropolitan Museum, Riverside Drive-West End, Upper East Side, and Upper West Side/Central Park West Historic Districts. Their residential work was considered inventive within the range of popular contemporary styles; the six neo-Grec houses they designed within the historic district extension are perhaps the most architecturally innovative, with an alternating pattern of two- and three-bay-wide facades that breaks the usual pattern of long stretches of identical building fronts. Thom & Wilson was also responsible for the Romanesque Revival style Harlem Courthouse (1891-93, a designated New York City Individual Landmark) at 170 East 121st Street. The short-lived firm of Thom, Wilson, & [John E.] Schaarschmidt designed the Criminal Courts Building (1890-94, demolished) on Centre Street in Manhattan.

References:

Francis; LPC, *Gansevoort Market Historic District Designation Report (LP-2132)* (New York: City of New York, 2003), prepared by Jay Shockley; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989).

Treanor & Fatio

William A. Treanor (1888-1946)

Maurice Fatio (1897-1943)

144-146 East 65th Street (1924, facade alteration)

140 East 65th Street (1925, facade alteration)

William A. Treanor and Maurice Fatio, both of whom had worked in the office of Harrie T. Lindberg, established the architectural firm of Treanor & Fatio in 1921. They soon developed a prestigious clientele among society notables, remodeling urban townhouses in New York City and producing suburban and vacation residences on Long Island and in Palm Beach, Florida. Among their clients were the Duchess of Marlborough (Consuelo Vanderbilt), George, Harold S., and William K. Vanderbilt, the Marquis de Cuevas, Otto Kahn, and Mrs. Mortimer Schiff. The Indian Creek and Palm Beach Gold Clubs were designed by the firm, as was the Copacabana Hotel in Brazil. Examples of their work can be found in the Expanded Carnegie Hill and Upper East Side Historic District, where they designed new facades for existing row houses, and the Madison Square North Historic District, where the firm produced a new office and showroom building.

Treanor studied engineering at Pratt Institute in Brooklyn before entering the School of Architecture at Columbia University. He first practiced in the office of William Welles Bosworth

and later with Harrie T. Lindberg. Fatio was born in Switzerland and studied architecture at the University of Zurich. He immigrated to the United States in 1920 and began an apprenticeship with Harrie T. Lindberg. After forming a partnership with Treanor, Fatio moved to Palm Beach, Florida in the mid-1920s to manage the firm's office there.

References:

LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by David M. Breiner, et. al; LPC, *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; "Maurice Fatio," *MacMillan Encyclopedia of Architects* 2, ed. Adolf K. Placzek (New York: The Free Press, 1982), 48; Obituary for William A. Treanor, *New York Times*, August 31, 1946; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 78.

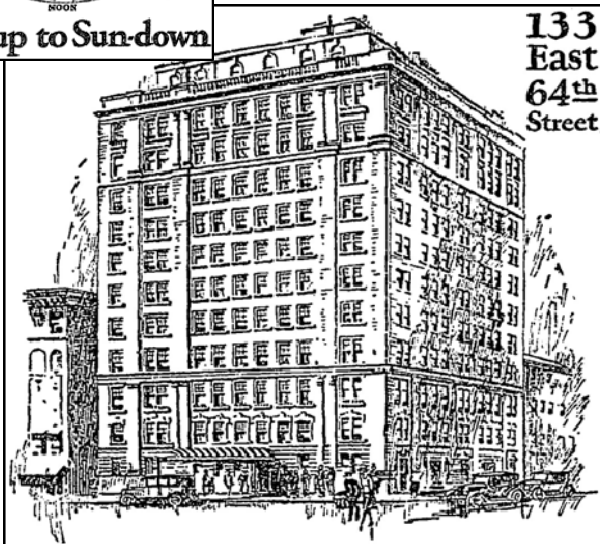
James Edward Ware (1846-1918)

1007 Lexington Avenue (1879)

James Edward Ware, a native New Yorker, studied at the College of the City of New York, was apprenticed to Robert Griffith Hatfield, and began architectural practice in the city in 1869. Ware was an early pioneer in the design of fireproof warehouses. His work in the field included the Manhattan Storage and Warehouse Company's buildings. Ware achieved distinction as a designer of multiple dwellings and was particularly interested in improving the design of tenement buildings. He is best known for his "dumbbell plan" which was a pioneering effort in that field and achieved recognition for a model tenement design in 1878. A notable example of this work in model housing is the First Avenue Estate constructed for the City and Suburban Homes Company (1898-1915, a designated New York City Landmark). Ware designed many residences in a variety of styles, as well as churches, hotels, and apartment buildings. Ware took his two sons, Franklin B. and Arthur, into his firm in 1870 and 1900, respectively. James practiced architecture until his death, at which time the firm became F.B. & A. Ware. Examples of Ware's residential work can also be found in the Expanded Carnegie Hill and Hamilton Heights/Sugar Hill Northwest Historic Districts. The firm also designed several store and loft buildings in the Ladies' Mile Historic District and another warehouse in the Tribeca North Historic District.

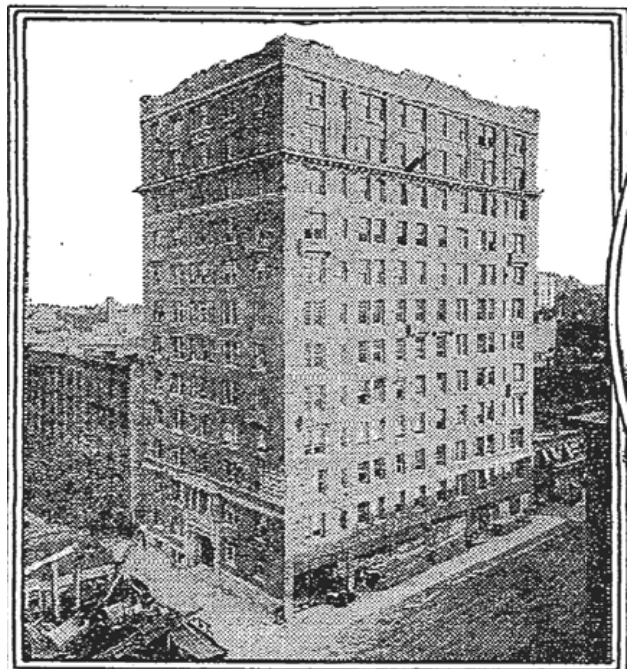
References:

Dennis Steadman Francis. *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 73; LPC, *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2105)* (New York: City of New York, 2002), prepared by Andrew Dolkart (*Architect's Appendix* by Virginia Kurshan), 96-97; LPC, *Research Files*.

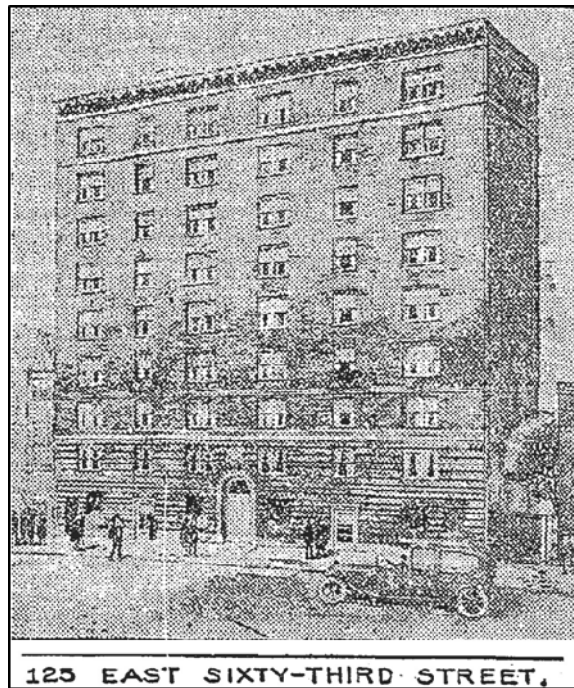


**More for Less —
Apartment vs. house ownership**

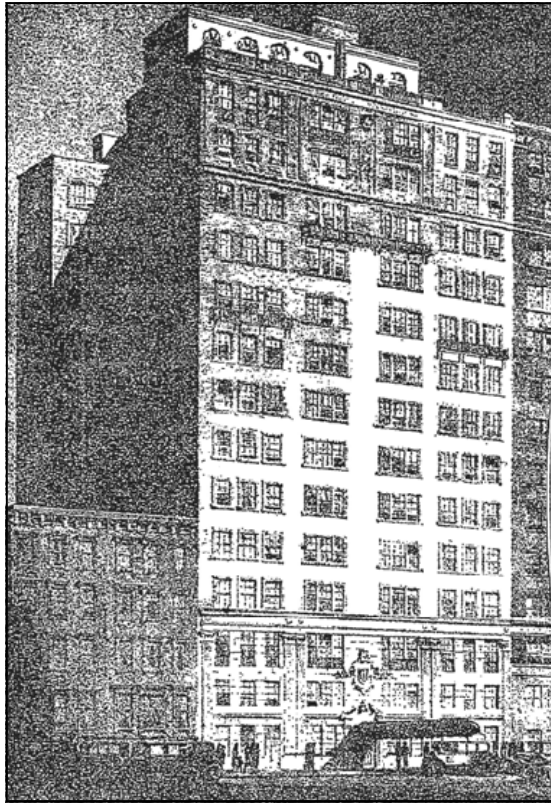
Advertisements for 826-842 Lexington Avenue
(aka 136 East 64th Street)
as printed in the *New York Times*
(left: June 15, 1927, p. 5; right: May 20, 1928, p. 2)



Rendering of 993-999 Lexington Avenue
(aka 150-156 East 72nd Street)
as printed in the *New York Times*
(September 20, 1914, p. XXI)



Rendering of 125 East 63rd Street
as printed in the *New York Times*
(August 13, 1922, p. 100)



Rendering of 117-123 East 72nd Street
as printed in the *New York Times*
(May 22, 1927, p. RE1)



113-115 East 72nd Street, 117-123 East 72nd
Street & 1004-1010 Lexington Avenue
(aka 125-139 East 72nd Street) (left to right)
Photo by: NYC Department of Taxes, c. 1939

CULVER-PLAN



141 East 72nd St.
168 East 74th St.

5 & 6 ROOMS—1 TO 3 BATHS
Prices \$8,600 to \$12,900

100% JOINT OWNERSHIP

*Apartments Available for Those
Who Conform to Our Standard*

Rent Saving equivalent to 12% on your investment



12 ROOMS—4 BATHS
Prices \$30,900 to \$39,400

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Joint Ownership under the CULVER PLAN is recognized as sound in principle, conservatively financed and satisfactory in operation; the stock of the apartment owner is accepted as good collateral for loans by large financial institutions.

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Advertisement for 141 East 72nd Street (aka 1003-1005
Lexington Avenue) as printed in the *New York Times*
(January 7, 1923, p. RE5)



141 East 72nd Street
(aka 1003-1005 Lexington Avenue)
Photo by: NYC Department of Taxes, c. 1939

Two Choice Apartments just off PARK AVENUE

For 1925 OCCUPANCY

145 East 73rd Street

Northeast Corner of Lexington Avenue

These well designed suites have rooms as large as those in the best Park Avenue apartments but at a much lower cost. Entertaining rooms, chambers and servants' quarters are grouped into three separate wings. All masters' rooms face south or west because of a desirable corner location.

Apartments of 10 rooms with 4 baths and 8 rooms with 3 baths. These have maintenance fees that range from \$1,850 to \$4,150.

J. E. R. Carpenter, *Architect*
Ferguson Bros., *Builders*



Typical 10 room apartment

164 East 72nd Street

Yearly maintenance fees here average \$350 a room—while the rental for a similar apartment in the same neighborhood is nearly double this amount.

Immediate purchasers have the privilege of rearranging the floor plans to suit their personal tastes and needs, with the cooperation of the architects.

Abundant sunlight is made certain by the extra width of 72nd Street, unusually large courts, and the character of surrounding buildings.

Apartments of 6 or 7 rooms with 3 baths with prices from \$11,500 to \$21,800

George A. Fuller Co., *Builders*
W. L. Rouse & L. A. Goldstone
Architects



Typical 7 room apartment

Advertisement for 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street)
& 164-172 East 72nd Street as printed in the *New York Times*
(December 2, 1924, p. 5)



1019-1029 Lexington Avenue
(aka 145-151 East 73rd Street)

Photo by: NYC Department of Taxes, c. 1939



993-999 Lexington Avenue (aka 150-156 East 72nd Street), 158-162 East 72nd Street
& 164-172 East 72nd Street (left to right)

Photo courtesy of: Museum of the City of
New York, c. 1928



841, 843, 847, 849, 851, 853, 855, 857 and 859 Lexington Avenue (right to left)
New York City Tax Photographs c. 1939



1012, 1014, 1016, 1018, 1020 and 1022 Lexington Ave (left to right)
Photo by: NYC Department of Taxes, c. 1939



132, 132, 136, 138, 140, 142 and 144 East 65th Street (right to left)
Photo by: NYC Department of Taxes, c. 1939



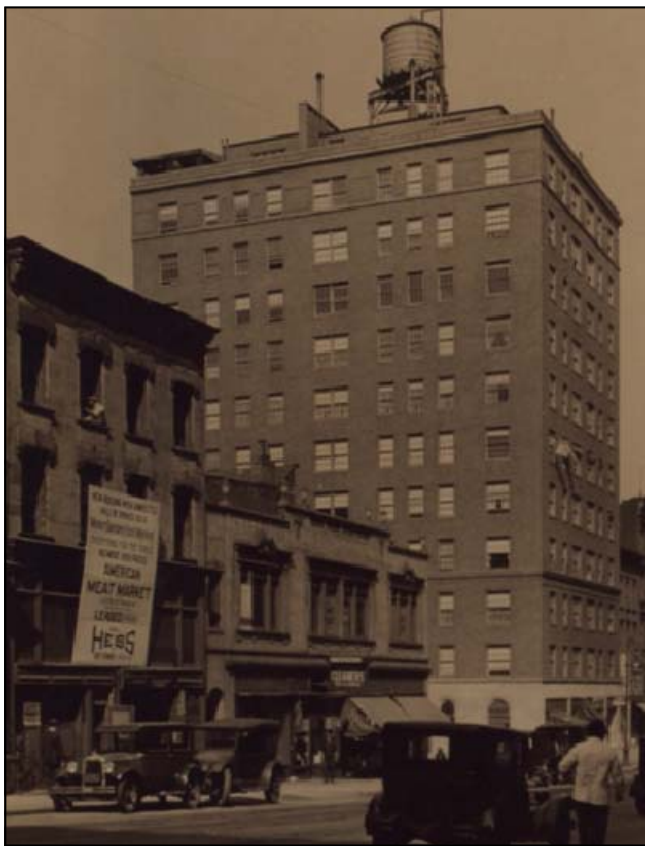
858, 860, 862, 864, and 866 Lexington Avenue (left to right)
Photos by: NYC Department of Taxes, c. 1939



144 East 74th Street (aka 1031 Lexington Avenue) (foreground) & 1019-1029 Lexington Avenue (aka 145-151 East 73rd Street) (background)
 Photo by: NYC Department of Taxes, c. 1939



1043 through 1055 Lexington Avenue
 Photo by: NYC Department of Taxes, c. 1939



1032-1034 Lexington Avenue, 142 East 74th Street (aka 1034A Lexington Avenue) & 1036-1038 Lexington Avenue (aka 135-143 East 74th Street) (left to right)



1032-1034 Lexington Avenue & 142 East 74th Street (aka 1034A Lexington Avenue)
 Photo by: NYC Department of Taxes, c. 1939



**1004-1010 Lexington Avenue
(aka 125-139 East 72nd Street)**

Photo courtesy of: New York Public Library, c. 1924



**1033-1041 Lexington Avenue
(aka 145-149 East 74th Street)**

Photo by: NYC Department of Taxes, c. 1939



1007 Lexington Avenue

Photo by: NYC Department of Taxes, c. 1939



1061-1065 Lexington Avenue

Photo by: NYC Department of Taxes, c. 1939



168 to 176 East 75th Street

Photo courtesy of: NYC Department of Taxes, c. 1939



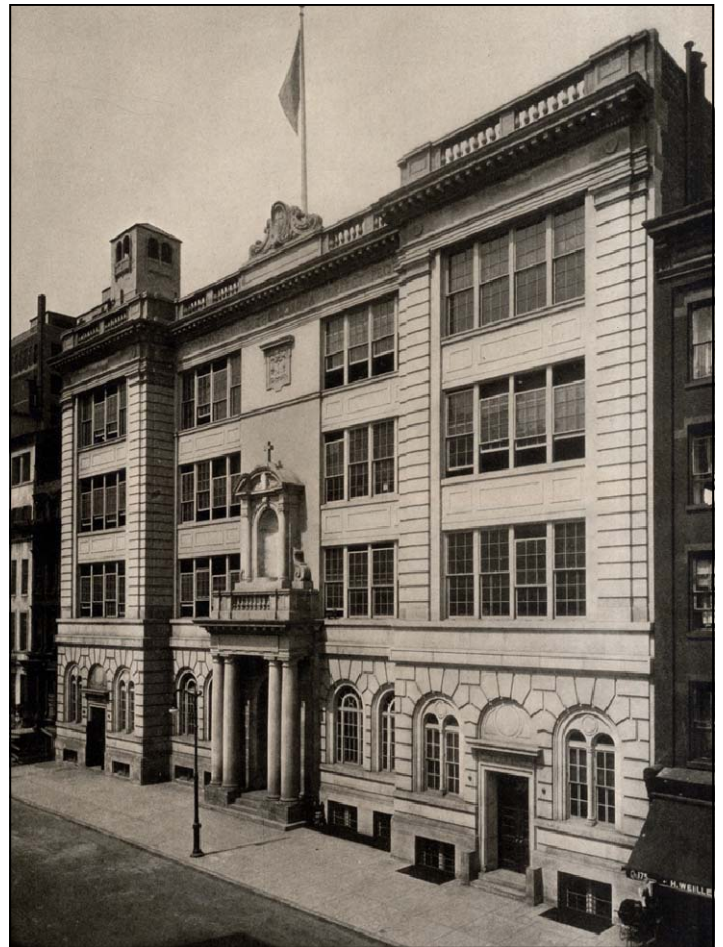
**1057 Lexington Avenue (aka 155 East 75th Street)
& 1059 Lexington Avenue (right to left)**

Photo courtesy of: NYC Department of Taxes, c. 1939



157-159 and 161 East 75th Street (left to right)

Photo by: NYC Department of Taxes, c. 1939



St. Jean Baptiste School (163-173 East 75th Street)

Photo courtesy of: *Architecture* (October 1926) pl. CCVII