

FRIENDS



OF THE UPPER EAST SIDE HISTORIC DISTRICTS

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Defending The Armory

by Kirsten Moffett



The Seventh Regiment Armory in a nineteenth-century illustration. The tower was removed in 1909.

Many have long been aware of the plight of the Seventh Regiment Armory on Park Avenue between East 66th and East 67th Streets—the cracks in the facade, the leaking ceilings on the point of collapse, the brick that needs repointing—but the front-page article and a later editorial in the *New York Times* in March have brought to light exactly how much danger this monument faces. This massive fortress, built to protect the community, is now in need of protection. Fortunately, there are people who are ready to come to the Armory's aid.

The Seventh Regiment Armory is perhaps the finest American armory of the nineteenth century. It was designed by Charles W. Clinton, a former

member of the Regiment, and built in 1880. The building is a monument to the city's and the state's military, social, architectural, and decorative history. It represents the pinnacle of architectural expression of military purpose as well as the social standing of the New York State Guard. Its crenelated towers, imposing brick walls, highly decorated interiors, and soaring drill shed all reflect the best of architectural and artistic talent found in New York City in that period. The Seventh Regiment itself was considered the nineteenth century's most prestigious military group and was the first to adopt the name "National Guards," after serving as an honor guard for the Marquis de Lafayette in 1824. The Seventh was later nicknamed

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The Seventh Regiment Armory today.



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"the silk stocking regiment" because of its ties to such wealthy and prominent families as the Astors, Phelps, and Vanderbilts.

The Armory's structure is composed of two attached buildings – the drill shed and the administration building. The 53,000 square-foot drill shed is one of



Veterans' room (above) and library (right), Seventh Regiment Armory. Both were designed by Louis Comfort Tiffany and Associated Artists.

the largest unobstructed interiors in the city. Measuring approximately 200 by 300 feet, a marvel of engineering when it was constructed, it features the oldest "balloon shed" (a barrel vault supported on visible ribs, most often found in the structure of railroad stations) in the nation. Early in its history, military maneuvers and marching drills as well as occasional fairs, concerts, and balls took place in

the drill shed. Walter Damrosch conducted a concert of the New York Philharmonic there in 1881.

The administration building, facing onto Park Avenue, is a much different structure. The Regiment hired the most prominent decorating firms of the day, including Associated Artists with Louis Comfort Tiffany and Stanford White, the Herter Brothers, Alexander Roux and Company, L. Marcotte Company, and Pottier and Styms, among others, to produce one of the most stylish and elaborate late nineteenth-century interiors in New York City.

The Armory's exterior was designated a New York City landmark in 1986 and the interiors of the first two stories of the

administration building and the interior of the drill shed were so designated in 1994. These historic interiors have survived largely intact, although currently in a deteriorated and endangered



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Mark Hampton

FRIENDS Mourns Loss of a Board Member

Mark Hampton, decorator, artist, writer, furniture designer, style-maker, and FRIENDS' Board Member since 1992, died in late July. In his short life (he was only 58), he achieved stunning success in the field of interior decorating. His taste and style influenced thousands of homes, from the White House (he was a decor consultant during the Bush Administration) to that of the average American who consulted his books and articles for decorating advice and inspiration.

Since he was a lover of history and a dedicated preservationist, FRIENDS was lucky to have had Mr. Hampton serve on our Board. His generosity and spirit touched our organization. His 1992 watercolor of FRIENDS' building (right), which he painted *gratis*, still hangs in our office. Those who attended FRIENDS' 1996 lecture and luncheon series no doubt remember Mr. Hampton's talk at the Colony Club. The topic was New York decorating and collecting, and Mr. Hampton regaled the packed house with his signature verve and thoughtfulness.

FRIENDS' Board extends their deepest sympathy to his wife, Duane, and their daughters, Alexa and Kate. We will miss him.



state. Sections of the first-floor ceiling have collapsed due to water damage. The second-floor hall has what seems to be permanent scaffolding – in case the ceiling and its massive iron chandeliers come down. Two of the major reception rooms on the first floor are unsafe and have had to be closed. Original stenciled ceilings and walls, ornately carved woodwork, and the Armory's collection of art and artifacts are all in jeopardy until the leaks in the brick walls are repaired.

Unfortunately, the Department of Military and Naval Affairs, which currently operates the Armory and occupies offices there, does not have the funds to make the necessary repairs. As a public state organization, it cannot raise private funds for the work needed. Far below market rental rates are charged for use of the drill shed for art and antique shows, and this minimal income goes back to the state. Limited funds are allocated for repair and maintenance of New York State's 65 armories.



The Seventh Regiment's vast drill shed, used as a parking lot.

Thus, the Seventh Regiment Armory is not the only armory that has fallen into disrepair.

In response to these conditions, there have been a number of recent initiatives to try to save this Upper East Side landmark. A new not-for-profit organization is in the process of being created under the auspices of the Municipal Art Society. This Seventh Regiment Armory Conservancy has a board of directors that includes neighborhood residents, the President of the Municipal Art Society, veterans of the Seventh Regiment, and other concerned citizens. The group is attempting to create a plan to revitalize the building and wants to see it used by the public and community. The architectural firm of Beyer Blinder Belle has done initial conditions surveys and has produced a draft restoration and rehabilitation plan for the Armory. The Conservancy has discussed its initial ideas with the Landmarks Preservation Commission, Assemblyman John Ravitz, Councilman Andrew Eristoff, and other local and state officials, as well as representatives of FRIENDS of the Upper East Side Historic Districts, the Lenox Hill Neighborhood House, Hunter College, and Community Board 8.

Kirsten Moffett is a preservationist currently consulting for the Seventh Regiment Armory Conservancy.

Note: The Municipal Art Society regularly schedules tours of the Armory. Call the M.A.S. at 935-3960 for more information.

President's Message

An August Day in New York City

It's a 101-degree August New York City day. As I peer from the room I am amazed and admiring of our New Yorkers. Now geared in summer attire, the runners and joggers are still going strong. No matter what temperature – they still run and rollerblade. An indomitable group.

This year seems to have added a new dimension. Everyone seems to run or jog with their dogs. Somehow, seeing a hot and overheated runner signals good health. But the dogs – be they small or big, big and furry, or sleek and trim – with their tongues hanging out the side of their mouths say, "Please, take me home to your feathered nest."

We have a wonderful bookstore across the street that has a big bowl of fresh cold water waiting for the returning four-legged athletes. The dogs know it's waiting for them as they line up to have a slop and a slurp and then head home to a delicious cool and dry apartment where they can go back to bed and dream of chasing squirrels while their master or mistress heads to the office. What do they say – "It's a dog's life" – the New York City way.

Quintin T. Land

Long-Deserved Landmark Status Conferred on East 67th Street Buildings

What's wrong with this picture? Four extraordinary buildings, one right next to the other, each clearly a landmark in every sense of the word, but only two legally protected.

Until earlier this year, this was the case on East 67th Street between Lexington and Third Avenues. The north side of the block is a veritable museum of outstanding and intact nineteenth-century public architecture. Beginning on the Lexington Avenue end and marching eastward the line-up is as follows: The Kennedy Child Study Center, 151 East 67th Street (originally the Mt. Sinai Dispensary) built in 1890 by Buchman & Deisler and Brunner & Tyron; the 19th Police Precinct, 153-155 East 67th Street (originally the 25th Precinct), built in 1887 by Nathaniel D. Bush; Engine Company No. 39 and Ladder Company No. 16, 157-159 East 67th Street (originally the N.Y.C. Fire Department Headquarters), designed by Napoleon Le Brun & Sons in 1886; and Park East Synagogue, 163 East 67th Street, built by Schneider and Herter in 1890. Writing in the New York Times in May of this year, Christopher Gray referred to them as buildings that "still make a statement."

In 1979, the former Mt. Sinai Dispensary and Park East Synagogue were each designated as individual landmarks, as were the police station and firehouse. The landmark designation truly rescued the buildings, because the police station



19th Precinct Police Station House, 153-155 East 67th Street.



Engine Company Number 39 and Ladder Company Number 16, 157-159 East 67th Street.

and firehouse had been slated for demolition, to be replaced by a new station house with underground parking. In spite of the Landmark Preservation Commission's (LPC) designation of the police station and fire house, the Board of Estimate overturned that decision.

Seeming to possess more lives than a cat, the rejection of landmark status did not spell imminent doom for these two buildings. The landmark rejection was only allowed because then-Mayor Koch agreed that the facades would be preserved in front of a new station house – to be constructed.

The new building, designed by the Stein Partnership and completed in 1991, is artful. On the street, the gray set-back infill between the two buildings is the only evidence of new construction. The facades of both the police station and firehouse remain intact, and the essential character endures. Even the observer who is familiar with the history of these buildings is impressed with the effect.

Had it not been for the buildings' preservation guardian angels (Mayor Koch, former LPC Chair Kent Barwick, and former First Deputy Police Commissioner William Devine), the police station and fire house might have been demolished. Their imagination and talent saved the buildings even though legal protection and regulation were lacking.

Finally, in 1998, the police station and firehouse received

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the status and recognition they deserve. These marvelous buildings, landmark almost-rans situated between two designated buildings, were reconsidered by the LPC. This spring, the firehouse was designated, and designation status for the police station is pending. FRIENDS spoke enthusiastically in favor of designating each building at their respective designation hearings. The East 67th Street public buildings are all proud survivors. Landmark designation guarantees that a glimpse into nineteenth-century civic life will be assured for all New Yorkers.

"New" building by the Stein Partnership.



Block of landmarks: East 67th Street between Lexington and Third Avenues (north side).

Watching the Clock

The Yorkville Clock, one of eight individually landmarked sidewalk clocks in New York City, provides a charming window into yesteryear. A virtual time machine, a glance at the clock conjures images of the Third Avenue El, cars with running boards and rumble seats, men in fedoras, and stylish women, outfitted with hats and gloves.

At 113-plus-years-old, time has taken its toll on the clock. A vaguely forlorn appearance characterizes the clock; graffiti is scrawled on its cast-iron stand, duct tape covers a break in its face. Until recently, it was sandwiched between two canopies, obscuring it to all passers-by, except for the moment when they walked between the two canopies.

Margot Gayle, preservationist extraordinaire, has turned her considerable energy to reviving the clock's dignity. This past spring, Ms. Gayle convinced one of the canopy's owners—the Parade of Shoes store—to remove their canopy. Now she, along with FRIENDS and other interested parties are focusing on the McDonald's canopy, which obscures the clock from the south. McDonald's is actively seeking an alternative design that will reduce the canopy's length. Such a design will provide McDonald's with the advertising they need while freeing the clock from visual obstruction.

A tremendous amount of community spirit and civic pride characterizes the owners and management of both the Parade of Shoes and McDonald's. The end result will be a cleaned-up streetscape with the sidewalk clock as its centerpiece.

Next on the agenda: a full restoration of the clock under the aegis of the Friends of the City's Historic Clocks. For information about contributing to the clock's restoration, please call FRIENDS' office, 535-2526.



Sidewalk clock at 1501 Third Avenue between East 84th and East 85th Streets.

FRIENDS to Petition for R8B

In 1985, FRIENDS and its then-President, the indefatigable Halina Rosenthal, led the campaign for the creation of the R8B contextual zoning district throughout the Upper East Side's mid-blocks. This revolutionary zoning change was designed to preserve the special low-rise and residential character of our side streets. Before the advent of R8B, 14- to 21-story buildings could be built on virtually any side street on the Upper East Side. Clearly, this type of development is incompatible with the low-scale mid-blocks we know and cherish in our neighborhood.

When approved by the Board of Estimate, the R8B district covered the vast majority of the Upper East Side's mid-blocks, from 61st to 96th Streets, 5th Avenue to the river. Nevertheless, some blocks were not rezoned. Many of these blocks were zoned for manufacturing use, and thus would not be compatible with residential development. Other "strips," particularly between First and York Avenues from East 62nd to East 72nd Streets were simply omitted. The zoning districts on these "non-R8B" blocks vary: many are zoned R8 while others are M1-4 or M3-2. Without R8B, the character of these blocks remains vulnerable.

The hot real estate market of the late 1990s has fueled development throughout our city. While FRIENDS and other civic organizations are not opposed to development per se, we remain committed to responsible and compatible construction. One proposed project has emerged that, FRIENDS believes, will compromise the integrity of several of our low-rise, highly-residential side streets.

To be developed by the Denihan Company, 506 East 76th Street will be a 30-plus-story residential tower straddling East 75th and East 76th Streets, between York Avenue and the river. To those familiar with this particular nook of the Upper East Side, it is just that—a small, out-of-the-way, tranquil nook. John Jay Park, the Cherokee Apartments (individual landmark), City and Suburban York Avenue Estate



North side of East 75th Street (above) and south side of East 76th Streets (below)—site of a proposed new residential tower.



(individual landmark), P.S. 158, and the Town School are all within a one-block radius of the proposed building. Additionally, some large-scale development has already occurred in the area, thus taxing the streets' quietude.

In order to accomplish his goal, the developer must first apply to rezone the plot so that it will allow development on this scale. The lot in question comprises several different zoning districts, specifically, R8, R8B, R10, and M1-4. Geographically, the area includes portions of East 75th Street to East 77th Street between York Avenue and the river. Denihan would like to rezone the entire area to R8.

FRIENDS agrees that the blocks in question should be rezoned to R8B. To that end, we have joined forces

with several sister organizations including Community Board 8, CIVITAS, East Side Rezoning Alliance (ESRA), and the East 79th Street Neighborhood Association, and have filed an application with the Department of City Planning to rezone the lot to R8B. It is our contention that an R8B designation is appropriate on these blocks since they possess the same characteristics that are identifiable throughout the rest of the Upper East Side's mid-blocks.



Inking and clinking: champagne ceremony to commemorate filing of R8B application with the Department of City Planning. (l to r): Jane Cowan, FRIENDS' Executive Director; Betty Cooper Wallenstein, Director, East 79th Street Neighborhood Association; Norman Marcus, attorney representing the group; Barry Schneider, Chair of Community Board 8; Irene Peveri, Director, East Side Rezoning Alliance.

FRIENDS' "Hot Topics" Series a Success

In early June, FRIENDS co-sponsored a two-part series of panel discussions with the Municipal Art Society (M.A.S.). Held at the M.A.S., both panels provided a forum to discuss topical civic issues.

On June 9, the subject was privatization of municipal services. Panelists debated the positive effects of privatization, e.g., an increase in the quality and quantity of services to supplement those provided by the city versus their potentially negative consequences. Kent L. Barwick, the panel's moderator, strove to push the panelists to address the questions about fairness that are inherent in any discussion about privatization, especially when these services are distributed unevenly throughout the city.

Spurred by audience comments, particularly regarding many public parks that receive less attention than Central Park, the discussion was lively and informative. Participants included Adrian Benepe, Manhattan Borough Commissioner of the City of New York Department of Parks and Recreation; E. William Judson, Chair, Madison Avenue B.I.D.; and Glenn Pasanen, Associate Director of the City Project.

On June 16, the talk turned to issues regarding the retention of variety in the urban landscape in our age of the "mallization" of cityscapes. Moderator Franny Eberhart strongly encouraged audience participation, and the evening evolved into a very large group discussion. Since each panelist had visual materials (either slides or presentation boards), it was natural for the audience to react to and comment on what they were seeing.

To anyone who attended the "variety" panel, the highlight was the slides. Panelists Jennifer McGregor, Public Art Consultant; Alex Herrera, Director of Preservation, N.Y.C. Landmarks Preservation Commission; Walter B. Melvin, Principal, Walter B. Melvin Architects; and Laura Hansen of Place Matters

(who showed photos from Martha Cooper's study of ethnicity in vernacular architecture), presented images that ran the gamut from hand-made Indonesian restaurant menu boxes to projects for B.I.D.s to major storefront designs in landmark buildings. The urban scenes reassured all that variety is quite alive and well throughout New York City.

FRIENDS is grateful to the Municipal Art Society for the use of their space, and their expert help in planning these evenings. We hope this is the first of many events we will co-sponsor with M.A.S. Special thanks also to our panelists, who kept the talk spirited and absorbing.



Moderator Franny Eberhart leads the discussion at FRIENDS' and M.A.S.'s panel on variety in urban design on June 16.



It's Official—The Upper East Side Has a Sixth Historic District

The new Rhinelander/Hardenbergh Houses Historic District, 1340 - 1350 Lexington Avenue, and 121 East 89th Street.

In March of this year, the Landmarks Preservation Commission (LPC) held a designation hearing on the proposed Hardenbergh-Rhinelander Historic District. This tiny enclave of seven buildings comprises six houses on the west side of Lexington Avenue between East 89th and East 90th Streets, and one "French Flats" building at 121 East 89th Street. FRIENDS testified in favor of the designation, and the LPC voted in the affirmative. (See *Spring/Summer 1998 newsletter* for related article.)

Having cleared that initial hurdle, the proposed district then moved to hearings before the City Planning Commission; the City Council's Subcommittee on Landmarks, Public Siting, and Maritime Uses; the City Council's Land Use Committee; and finally, the full City Council. Affirmative votes were secured at each respective hearing. FRIENDS testified in favor of the district every step of the way and we are delighted that all the public officials who reviewed the district acted swiftly to endorse it so that the buildings' designation and long-term preservation could be assured.

The district, which was featured in our 1993 exhibition, "The 11 Most Endangered Places on the Upper East Side and the Other Upper East Side," is both architecturally and historically significant. Historically, the Hardenbergh-Rhinelander Historic District is important for its association with the Rhinelanders, a prominent Yorkville family with local real estate interests. Including the Rhinelander name in the district will bring much-needed recognition to a family that has played a key role in the development and history of Yorkville. With the exception of history buffs (both professional and amateur), the Rhinelander name is all but unknown. Linking their name to the district is an important step in educating New Yorkers about this family, and preserving the nexus between historic and contemporary Yorkville.

Designed by Henry Hardenbergh (the architect of the Plaza, the Dakota, and other important buildings), the houses form a remarkably handsome row that achieves harmony through the use of common materials (red brick, brownstone, and terra cotta). Unusual for a lack of alterations, the district appears in 1998 much as it did in 1889, the date of construction. Additionally, the district appears to be the first that does not straddle two sides of a street.

FRIENDS is thrilled to add these seven buildings to our roster of landmarks on the Upper East Side. We hope you will visit the new district soon.

Preservation Committee News

Although the summer season has slowed the number of Certificate of Appropriateness applications somewhat, FRIENDS' Preservation Committee remains dedicated and tireless. The committee meets on a monthly basis to review applications that are pending before the Landmarks Preservation Commission (LPC). Concerns and comments are discussed with architects, owners, and lawyers. Ultimately, FRIENDS testifies at the LPC's public hearing for each Upper East Side item. This forum allows us to express our support or raise issues concerning the long-term impact of the proposed alterations on the individual landmarks and buildings within our historic districts. Following, in geographical order, is a list of Certificate of Appropriateness items for April - July, 1998, with the LPC's decision.

East 60s



24 - 32 East 69th Street, notorious for its illegally-installed grille, will receive a major face-lift.

17 East 62nd Street: A row house built in 1871-72 designed by D. and J. Jardine and altered with a new facade in 1954. Application to install a lift in the arway: **APPROVED**

35 East 63rd Street: A row house built in 1878 and altered in 1922. Application to alter the front facade, construct a stoop and install a ramp, and construct rooftop and rear additions: **NO ACTION (Zoned R8B, LHI-A)**

26 East 64th Street: A Queen Anne-style row house built in 1881-82 designed by Theodore Weston. Application to install a flagpole: **WITHDRAWN**

36 East 64th Street: A row house built in 1881-82 designed by James E. Ware. Application to paint the facade: **LAID OVER**

113 East 65th Street: A neo-Federal-style town house built in 1906-07 designed by Pickering and Walker. Application to legalize the installation of a projecting bay window and widening a window opening on the third floor of the rear elevation without Landmarks Preservation Commission permits: **APPROVED**

21 East 66th Street: A neo-Gothic-style apartment building built in 1921 designed by Fred F. French Company. Application to alter window openings and install through-wall HVAC equipment on a secondary facade: **APPROVED**

52 East 66th Street: A neo-Grec-style row house built in 1877-78 designed by J.H. Valentine. Application to modify aluminum windows that were installed without Landmarks Preservation Commission permits: **DENIED**

24 - 32 East 69th Street: A row house built in 1880 and altered in 1946 and 1956 by Zareh Sairia. Application to construct a new six-story building: **APPROVED (Zoned C5-1, R8B, LH2A)**

East 70s



Extensive restoration work will be carried out at 4 East 79th Street.

19 East 70th Street: A neo-Italianate Renaissance-style residence built in 1909-10 designed by Thornton Chard. Application to legalize the installation of a fence and gate without Landmarks Preservation Commission permits: **LAID OVER**

33 East 70th Street: A neo-Federal-style apartment house built in 1928-29 designed by Schwartz and Gross. Application to legalize the installation of lights, a security camera, and exposed conduit without Landmarks Preservation Commission permits: **WITHDRAWN**

35 East 76th Street: An Art Deco-style hotel built in 1929-30 designed by Sylvan Bien. Application to alter window openings on the 34th floor: **DENIED**

53 East 77th Street: A neo-Spanish Renaissance-style row house built in 1900-1926-27 designed by Pleasants Pennington. Application to install an entrance canopy, new windows at the second floor, and to construct rooftop and rear yard additions: **APPROVED IN PART (Zoned C5-1/R8B)**

70 East 77th Street: A neo-Federal-style apartment building built in 1916-17 designed by Schwartz and Gross. Application to install through-the-wall air conditioners: **WITHDRAWN**

4 East 79th Street: A neo-Italian Renaissance-style town house originally built in 1899-1900 by C.P.H. Gilbert and altered in 1916 by Herbert Lucas. Application to alter the penthouse, modify windows, and alter the rear yard: **APPROVED (Zoned R10)**

6 East 79th Street: A neo-Federal-style town house built in 1899-1900 designed by Barney and Chapman. Application to install new windows at rear facade: **WITHDRAWN**

East 80s

55 East 84th Street - Regis High School - Individual Landmark: A Classical-style school built in 1913-17 designed by Maginnis and Walsh. Application to replace the windows: **APPROVED**

9 East 88th Street: A town house built in 1903 and altered in the Beaux-Arts style by John Russell Pope. Application to legalize the installation of windows and a deck without Landmarks Preservation Commission Permits: **APPROVED**

East 90s

7 East 96th Street - The Ogden Codman House - Individual Landmark: An 18th-century-style row house built in 1912-13 designed by Ogden Codman. Application to construct a rooftop addition: **APPROVED (Zoned P1 in R10)**

Fifth Avenue



1048 Fifth Avenue, built for William Starr Miller and later the Vivo Institute, will add a barrier-free access ramp and flagpoles.

923 Fifth Avenue: An apartment building built in 1949-51 designed by Sylvan Bien. Application to install a satellite dish: **APPROVED**

953 Fifth Avenue: A neo-Renaissance-style apartment building built in 1924-25 designed by I.N. Phelps Stokes. Application to construct a one-story rear addition: **APPROVED (Zoned R10)**

960 Fifth Avenue: An apartment house built in 1927-28 designed by Rosario Candela. Application to install one air-conditioning unit through the limestone: **APPROVED**

1016 Fifth Avenue: A neo-Italian Renaissance-style apartment building built in 1927 designed by John B. Peterkin. Application to alter windows in the penthouse: **APPROVED**

1030 Fifth Avenue: A neo-Renaissance-style apartment building built in 1925 designed by J.E.R. Carpenter. Application to enlarge windows and create new masonry openings at the penthouse: **WITHDRAWN**

1048 Fifth Avenue: A French Classic-style mansion built in 1912-14 designed by Carrere & Hastings. Application to install a ramp, awning, signs, flagpoles and banners, and a roof railing and bulkhead: **APPROVED WITH MODIFICATIONS**

1160 Fifth Avenue: A neo-Georgian-style apartment building built in 1922-23 designed by the Fred F. French Company. Application to construct a two-story roof top addition: **LAID OVER (Zoned R9 and R7A)**

Madison Avenue

762 Madison Avenue: An Italianate/neo-Grec-style row house built in 1876 and altered in 1915. Application to install a glass and metal marquee: **WITHDRAWN**

937 Madison Avenue: A neo-Grec-style row house built in 1876 designed by S.M. Styles and altered in 1914 to accommodate stores at the first two floors. Application to install flagpoles and a banner: **DENIED**

Park Avenue

730 Park Avenue: A neo-Renaissance/neo-Jacobean-style apartment building built in 1928-29 designed by Lafayette A. Goldstone. Application to construct an addition at the 20th floor: **APPROVED (Zoned R10, R8B)**

876 Park Avenue: A neo-Renaissance-style apartment building built in 1916-17 designed by W.L. Rouse, L.A. Goldstone. Application to enlarge a window opening on the 13th floor of the west elevation: **APPROVED**

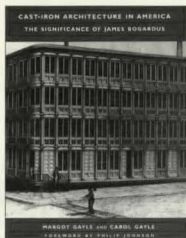
1185 Park Avenue: A neo-Gothic-style apartment building built in 1928-29 designed by Schwartz and Gross. Application to install through-the-wall HVAC equipment in the courtyard: **WITHDRAWN**

Other Sites

Central Park - Scenic Landmark: An English Romantic-style public park designed in 1856 by Olmsted and Vaux. Application to construct an accessible ramp at Belvedere Castle: **APPROVED**

Central Park - Scenic Landmark: Application to construct an accessible comfort station with a storage room and pergola at a playground near the East Meadow at 100th Street and Fifth Avenue: **APPROVED**

Preservation Bookshelf



Cast-Iron Architecture in America: The Significance of James Bogardus by Margot Gayle and Carol Gayle

The first book on Bogardus's life and work, *Cast Iron Architecture in America* (W.W. Norton, 1998, \$39.50) is a landmark achievement and a remarkable work of scholarship. With eloquence and clarity, it describes how iron architecture remade the face of American cities in the mid-nineteenth century, following the appearance of cast iron on the industrial scene in eighteenth-century England and Europe. It documents the role played by Bogardus, who patented his method for cast-iron construction in 1850 and championed its use in America's growing cities. From the first self-supporting cast-iron fronts in America, the Milhau Pharmacy (1848) and Laing Stores (1849) in New York City, to the Sun Building in Baltimore, prefabricated iron houses for gold-rush California, and the Harper buildings and Tompkins Market (1854-1855), Bogardus constructed over three dozen cast-iron buildings and watched the popularity of his method spread across America.

Cast iron fell out of favor after the turn-of-the-century, supplanted by the steel frame; cast-iron buildings languished, decayed, and fell to the bulldozers of urban renewal in the 1950s and 60s. Only in recent years has nineteenth-century urban architecture, including cast iron, come to be fully appreciated, and the surviving buildings rescued, restored, and reused. Four by Bogardus are recognized as landmarks, and such cast-iron-rich districts as SoHo in New York have been given official landmark status. *Cast-Iron Architecture in America* includes illustrations of every Bogardus building for which an image can be found.

Margot Gayle has had a long and distinguished career in historic preservation. A nationally-known authority on cast-iron architecture, she has won numerous civic and historic preservation awards. Additionally, she is the author of many books and articles on cast iron. An activist as well as a scholar, she was a founding member of both the Victorian Society in America and the Friends of Cast-Iron Architecture, of which she serves as president.

Carol Gayle, Margot Gayle's daughter, has taught history for thirty years at Lake Forest College, where she is the Director of Community Education and Associate Director of the College's Graduate Program in Liberal Studies.

Beaux Arts New York by David Garrard Lowe

Beaux Arts New York (Watson-Guptill Publications, 1998, \$19.95) starts with a lively historical account of the city's French connections, including the centuries-old love affair between New York and Paris. The beginnings of the grand architectural style developed at Paris' Ecole de Beaux Arts were recreated here between 1880 and World War I by noted Gilded Age artists and architects such as Augustus Saint-Gaudens, John Carrere, Daniel Chester French, Cass Gilbert, Richard Morris Hunt, Charles F. McKim, Frederick MacMonnies, and Stanford White.

The chapters are organized by building function: gateways, hotels and restaurants, department stores, residences, clubs, houses of worship, and triumphal arches. A photographic essay featuring the palatial mansions of the day's socially prominent families enlivens the text with a visual feast. Although the buildings and sculptures themselves are the heart of *Beaux Arts New York*, the chapter-opening text and captions provide a scholarly yet entertaining commentary on the social, cultural, and economic forces that shaped New York in the post-bellum period.

Lowe brings New York's Beaux Arts treasures to life, as the reader is introduced to the famous people who worked and played in the idealized monuments of the City Beautiful. Architects to aristocrats, Wall Street wizards to captains of industry, and memorable names from the world of arts and letters, are all here, infusing the grand edifices with vibrancy.

Cultural historian David Garrard Lowe is the author of prize-winning *Lost Chicago*, *Chicago Interiors*, and *Stanford White's New York*. He is president of the Beaux Arts Alliance, which celebrates the cultural ties between New York and France. Additionally, he is a regular lecturer at the Smithsonian Institution, the American Academy in Rome, and the Metropolitan Museum of Art.





Drawing by Paul R. Hoffmaster, Preservation News, December 1967

Call or write for a copy of the Second Edition of our Preservation Manual – A Guide to Working on New York City Landmarks

The Preservation Manual contains information for property owners, architects, tenants, and contractors planning to perform work and informative guidelines for individuals and community groups.

Also included are a glossary of frequently used terms, a directory of related organizations, an over-view of the LPC and Landmarks Law.

The second edition of The Preservation Manual was made possible through the generosity of The J.M. Kaplan Fund, Planning and Preservation Fund of the Open Space Institute, The Vincent Astor Foundation, and the East Manhattan Chamber of Commerce.

The cost is \$5.00 plus \$1.00 shipping. For further information contact Friends at 535-2526.

Friends of the Upper East Side Historic Districts, founded in 1982, is an independent, not-for-profit membership organization dedicated to preserving the architectural legacy, livability, and sense of place of the Upper East Side. In addition to safeguarding the future of the Upper East Side's six historic districts and 125 individual landmarks, and being an advocate for sound preservation policies for the city, FRIENDS has also been a leader in successful efforts to dramatically improve zoning laws governing the area's avenues and residential side streets.

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FRIENDS

Mark Your Calendar! Upcoming FRIENDS' Events

WALKING TOURS

- **Guastavino Gadabout** - Saturday, September 26, 1998. Janet Parks, curator of Columbia University's 1996 exhibit, "The Old World Builds the New: the Guastavino Company and the Technology of the Catalan Vault, 1885-1962" will lead a tour of Upper East Side sites that feature Guastavino tile.
- **Singles Stroll through Yorkville** - Saturday, November 7, 1998. Love architecture? Interested in learning about the history of New York's rapidly-disappearing German and Hungarian stronghold? Single? Join architectural historian John Kriskiewicz for a history and taste of Yorkville. After the tour, enjoy German pastries and dessert at one of the last remaining Yorkville eateries.

Gala Benefit Thursday, October 8, 1998.

- Legendary jazz pianist Joe Bushkin will perform at the Colony Club. Hope to see you there!

For information on any of the above events, please call FRIENDS' office, 535-2526.

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Young FRIENDS

OF THE UPPER EAST SIDE HISTORIC DISTRICTS

Welcome to Young FRIENDS. If you like buildings, you're sure to enjoy this magazine. In it, you'll find articles, craft ideas, and all sorts of interesting information about the terrific buildings you see everyday right on your own block.

Castles Among Us

Would you like to visit a castle? Who wouldn't! No problem...just tell your parents to take you out of school for a few weeks, buy plane tickets, have them take some time off from work themselves, and jet off to a world-class castle in England, Spain, France, or any other far-flung place where castles are usually found.

If this sounds pretty complicated to you (although still a nice idea), don't worry. There are castles here, in America, in your own backyard. Now wait a minute, you're probably thinking. My teachers and parents have always said that America is a democracy and that we never had kings or queens. If this is so, why would we have castles?

Well, we don't have *actual* castles, but we do have many buildings that look an awful lot like castles. If you use your imagination, you can pretend that they are home to queens, kings, dragons, knights, and any other donjon-dwelling denizens.



"Castle" on Park Avenue between East 65th and East 66th Street. It's the Seventh Regiment Armory just after it was built in 1880.

So what are these mock-castles? And where are they?

They are armories, and they are located all over New York City. Many other cities and towns throughout the United States also have armories. Well, that's helpful. But what's

an armory? If a perfumery is a place that holds perfumes, then an armory must be a place that holds arms. Arms!? Whose arms?

Not those kinds of arms, arms as in armor-weaponry, etc.

Is it all beginning to become clear? In the late nineteenth century, in addition to the army and the police force, many cities and towns had

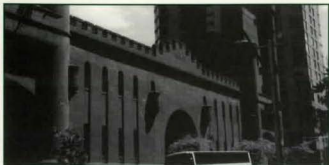
volunteer armies called the National Guard to help protect the people. (During this time, there was a lot of social unrest, and many people were fearful of riots.) These volunteer armies would get together regularly and march, practice, and drill. They needed a place to carry out these activities. They also needed a place to store their uniforms and arms. The men (yes, girls--this was pre-women's lib--it was only men) who were in the National Guard

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also enjoyed each other's company and they liked to socialize and hang out with one another. And in the event of trouble, they needed a place where they could meet and go over their marching orders.

Hence the armories. From the late 1870s through the 1930s, hundreds were built all across the country. Part boot camp and part social club, this type of building can only be found in the United States.

On the Upper East Side, we have one armory and one fragment of an armory. The whole armory is the Seventh Regiment Armory on Park Avenue between East 66th and East 67th Streets. It is one of the first and certainly one of the most important armories ever built. Today, you can still visit it—even go inside. Some of the rooms were designed by famous artists and architects like Louis Comfort Tiffany and Stanford White. Call Young FRIENDS to find out how to make arrangements to visit the Seventh Regiment Armory. The fragment is the western facade of the Squadron A Armory on Madison Avenue



All that's left of the Squadron A Armory, on Madison Avenue between East 94th and East 95th Streets. Even as a fragment, it is still an imposing bulwark.

between East 94th and East 95th Streets. Sadly, this is the only section left of what was the Squadron A Armory. It was demolished in 1966. The building that took its place, Hunter College Campus School, was designed to recall the armory.

When you look at armories, they certainly do look like castles. Like most of the armories that were built during this period, they were built in the *castellated* style.

But why?

Just like medieval castles, the armories' main purpose was protection. Protection *for* whomever or whatever was on the inside and protection *from* whomever or whatever was on the outside. That's why they look so solid and strong. That's also why they have so few windows, doors, and other openings. Looking at them makes you think of words like massive, heavy, imposing, and weighty.

As it turned out, none of the armories were ever attacked. But they were well-used by the National Guard for training. Today, many are still used by the National Guard, while many others have been converted into shelters or concert halls. Still others are vacant, stolid sentinels, standing guard against the march of time, patiently awaiting a new use.

Castle Anatomy

Just like your body, a castle is composed of many parts--each with its own name and purpose. Here, you may match the castle part to its meaning. Young FRIENDS guarantees that your teachers and parents will be very impressed when you use these terms. In fact, you may end up teaching them a thing or two about castles.

Find the word that goes with the picture and write it in!

BATTLEMENT - a wall with alternating solid and open parts. Usually for defense.

TURRET - a small tower, usually located at a castle's corner.

PORTCULLIS - a castle's gateway. It is usually made of iron or timber in a crisscross pattern, and moves up and down.

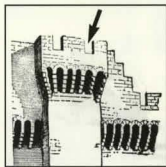
MACHICULATION - a structure that overhangs from a castle's or fort's wall. It has a hole in the floor so that a person hiding in the machicolation can drop boiling oil or stones on an attacker.

DRAWBRIDGE - a bridge over a moat or ditch. It can be raised or lowered to prevent or enable entrance into a castle or fort.

MOAT - a broad, deep trench surrounding a fort or castle. Usually filled with water.

MERLON - in a battlement, the solid portion of masonry (stone or bricks).

CRENEL - in a battlement, the open space between the merlons.



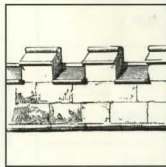
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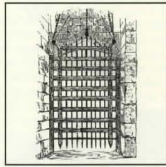
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1. crenel 2. drawbridge 3. moat 4. battlement 5. turret 6. machicolation 7. merlon 8. portcullis

Make Your Own Money Keep

In a real medieval castle, the keep is the strongest, innermost part or central tower. It was designed to "keep" whatever was put in there from getting out, like prisoners. What better or safer place to store your money? Young FRIENDS has a way for you to make a tower stronghold for your funds. Making the money keep is fun and easy. Saving your money is a little harder.



HERE'S WHAT YOU NEED:

red and grey construction paper

glue

tape

ruler

scissors

pencil

black magic marker

damp paper towel

dry paper towel

empty Pringle's potato chips can

- ★ Take the lid off the chips container and draw a line about 1 1/2" long across the middle.



- ★ Fold the lid in half and snip. This will be the slot at the top for putting your money in the keep.



- ★ Using the damp towel, wipe the inside of the canister to remove crumbs and grease. Then, using the dry towel, dry the inside.



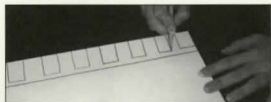
- ★ Take one piece of gray construction paper and roll the canister up in it. Tape the paper in place.



- ★ With the magic marker, draw rectangles to represent windows. Color the rectangles in, or, if you're really ambitious, you can draw a dragon or princess or prince looking out of the window. Set aside.



- ★ With another piece of gray paper, draw the pattern shown here. This represents the battlement.*



- ★ Cut out the crenels.*



- ★ Using the ruler, draw 1/2" strips on the red construction paper.



- ★ Cut out the strips. Then cut the strips into rectangular shapes. These will be the bricks.



- ★ Put a little dab of glue on each "brick," and begin to lay them on the keep.



- ★ Put the lid back on the canister. Take the battlement and tape it to the top of the canister. Be sure to tape the battlement just below the lid. This way, you will be able to take the lid off, but the merlons* will still stick up. (Look at the final picture for guidance.)



- ★ Continue laying the bricks all the way up the keep. Be sure to use a brick-laying pattern so that the "mortar" (gray paper) shows through. Also, remember not to brick over the windows.



- ★ The completed product. A keep for keeps!

