



Art Underfoot

The Metropolitan Museum Historic District is blessed with an extraordinary example of public art; a black-and-white terrazzo sidewalk designed by Alexander Calder.

LOCATED BETWEEN 78TH AND 79TH STREETS ON MADISON AVENUE, the sidewalk is a rare and wonderful piece of art. It is a testament of the importance of Madison Avenue and the Upper East Side as a center for the arts, an example of the increasing attention paid to public design in the 1960s and 1970s, and a fine piece of work from a world-renowned artist. The sidewalk, installed in 1970, is now in a state of serious disrepair and in need of a high-level restoration.

The artist, Alexander Calder (1898-1976), who made his home in New York, Connecticut and Paris, is most famous for his creation of mobiles, moving sculptures made up of flat shapes suspended from wires and rods. Mobiles by Calder have been installed at Kennedy Airport, New York (1957) and the UNESCO headquarters in Paris (1957).

Calder also created stationary sculptures, referred to as stabiles, many of which were large-scaled public pieces, like *El Sol Rojo* (1968). While Calder had dozens of commissions for site-specific sculptures and fountains, this is his only sidewalk and his only work in terrazzo.

Throughout the 1960s and 1970s, Madison Avenue on the Upper East Side was becoming a worldwide center for the arts. It was already a center of world-class museums, including The Whitney (Marcel Breuer with Hamilton Smith: 1966); The Guggenheim (Frank Lloyd Wright: 1943-59); and The Metropolitan (Richard Morris Hunt: 1894-1902, with many expansions in the 1960s and 1970s). The construction of a new auction house for Parke-Bernet (Walker and Poor: 1948), at 980 Madison between 76th-

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77th Streets, lured many galleries to the Avenue. With a wide range of building types, from elegant mansions with fine interiors, to rowhouses with storefront extensions, many buildings were readily converted to galleries.

The owners of three adjacent galleries commissioned Calder to design their shared sidewalk. These patrons included Robert Graham, of the Graham Gallery at 1014 Madison, Klaus Perls, of Perls Galleries (who represented Calder) at 1016 Madison, and Morton Rosenfeld, owner of 1018, which housed the Dain and several other galleries. Calder donated the design and the three galleries split the construction costs. Installed September 18, 1970, the sidewalk is 75 by 15 feet, and made up of black-and-white parallel and diagonal lines and crescents.

In addition, Calder's signature is included and the installation date indicated by the number "70." After its completion, the sidewalk was widely published and heralded as a fine piece of urban design that would enliven what was called the "neglected pedestrian experience." Alexander Rower, the director of the Calder Foundation and grandson of the late artist, added that this sense of enriching the lives of the pedestrian is the lasting legacy of this work, adding "it brightens people's day and is a wonderful break in our go-go days living and working in New York."

The restoration issues are unusual for those who primarily preserve buildings. The sidewalk is made of terrazzo, a mixture of ground and polished marble chips and cement

mortar, contained within a zinc framework. The terrazzo is a temporary material, designed to be replaced. After The Foscato Brothers of Huntington, Long Island, poured the original terrazzo in 1970, it was removed and re-poured by Brooklyn's Benny Locca and Sons in 1979. It was again replaced some time in the 1980s. However, throughout these renovations, the zinc framework, designed as the permanent

part of the work, has remained in tact. It is the metal framework that is the art that must be conserved.

The sidewalk is not in imminent danger. It is in a sad state of repair but is readily restorable. As this sidewalk sits within the Metropolitan Museum Historic District, any alterations to the sidewalk must be reviewed by the Landmarks Preservation Commission. In addition, the Calder



THE SIDEWALK SHORTLY AFTER IT WAS
INSTALLED IN 1970.

Foundation owns the intellectual rights to the sidewalk. However, Friends asserts that this artwork needs more attention than is typically given to a building or "street furniture" in a district. It should be viewed by preservationists and governmental agencies as a piece of art. While in restoring buildings, the smaller details of a restoration often can be less important than the "big picture," in restoring art, the smallest details matter. Friends advocates for a fine and detailed restoration of this marvelous sidewalk.

For more information on Alexander Calder and the Calder Foundation, visit www.calder.org. To see more of his work on the Upper East Side, visit the Whitney Museum's Howard and Jean Lipman Gallery, which is dedicated to Calder's work.

—LISA KERSAVAGE

FROM OUR PRESIDENT

Friends spread our wings and traveled to Paris! The fund raising trip was led by our talented, informed and fun Board Member, Margot Wellington. Perhaps this will be the first excursion of many, with Rome, London or Prague to follow. We were 13 strong—both Board Members and Friends' Members. We stayed at a small Left Bank hotel, the *Hôtel d'Aubusson*, which was perfectly located for strolling. We tootled about Paris in a Mercedes Minibus—our days so wonderfully organized by Margot. She showed us Paris from the eyes of an Urbanist, focusing on how the new and the old work together, and what Paris does so well and what New York does better. We were treated royally with special tours of the *Musée Nissim de Camondo* (Sergent: 1914) and the *Maison de Verre* (Bijvoet and Chareau: 1932). These are two very different places—one, a beautiful old mansion perfect down to the last plate, while the *Maison de Verre* is Modern even to the hangers in the closets. Thanks to Board Member Arie Kopelman, we visited Coco Chanel's apartment—with its leather, suede, wonderful Coromandel screens and a mirrored winding staircase that tickled one's imagination to romantic proportions.



Allow me to share two vignettes. To mark the millennium, Paris built a Ferris wheel at the end of the *Champs-Élysées*. It is about 10 stories high and covered with lights that go round and round. It was my husband's birthday and only after a delicious dinner did we tiptoe timidly only to be taken up, up and away. It was breathtaking, scary and wonderful—what a birthday! Our final night we dined at the *Cercle de l'Union Interallée* (Grandhomme: 1716), a building that now commemorates the warmth and success of World War I French and American Officers. Our dinner was served on the second floor in a room with French doors and shutters with views of a terrace and a lovely garden, but most importantly, the Eiffel Tower. To mark the millennium, Paris has a spectacular light show, in which the Eiffel Tower is very slowly, starting at the bottom, lit up every night. It is like a million Tinkerbell's waving wands. Just like Santa Claus, we threw open the shutters and squealed with great joy that our last night in Paris was such a delight.

ANNE LALOR MILLARD, PRESIDENT

Friends Welcomes Four New Board Members

Cinematographer ADAM HOLENDER is a graduate of the Polish Film Academy and member of the Academy of Motion Picture Arts and Sciences, the American Society of Cinematographers and the Directors Guild of America. Before attending the Film Academy, he studied architecture. A long-time resident of the Upper East Side, Mr. Holender's sharp eye for architecture is an asset to Friends' preservation committee.

An interest in zoning, land use issues and urban architecture led DAVID MASSEY, a resident of the Upper East Side, to Friends. An Associate at Davis Polk & Wardwell, he received his Bachelor of Arts from Yale University, and was a Marshall Scholar at Oxford, from which he earned a Master of Philosophy in International Relations, before graduating from Yale Law School in 1997.

JEANNE SLOANE is Head of the Silver Department and

Senior Vice President of Christie's New York. A graduate of Brown University, Mrs. Sloane also holds a Master's Degree from the Winterthur Museum Program in decorative arts. Prior to joining Christie's, she was Curator of the Newport Historical Society. Mrs. Sloane has taught courses at Parsons School of Design, Bard Graduate Center and Christie's Education Program. Her articles on silver and furniture have been widely published, including contributions to two exhibition catalogues for the Huntington Library and the Bermuda National Gallery. Mrs. Sloane appears regularly on PBS' *Antiques Roadshow*.

ROBERT TUCKERMAN is President of the real estate management and brokerage company Brown Harris Stevens. He has served as a Governor of the Real Estate Board of New York and the Realty Foundation and is past president of the East Side Association. He holds a Bachelor of Arts from Harvard College.

Preservation Celebration

Friends held its Seventeenth Annual Meeting and Awards on Jan. 20, 2000, at The New York School of Interior Design. The stormy weather did not keep people away, but it added to the warmth inside. Friends' President Anne Millard greeted the audience and thanked Inge Heckel, President of the New York School of Interior Design for allowing Friends use of their marvelous school. The first business was to nominate four new members of the board; Jeanne Sloane, David Massey and Adam Holender and Roger Tuckerman. The second order of business was to recognize the fine restoration, renovation, and advocacy work on the Upper East Side.

CALL *for* ENTRIES

Each year, Friends of the Upper East Side Historic Districts awards outstanding achievements in preservation, architecture and advocacy on the Upper East Side. Nominations are sought for our 2001 Annual Awards. If you know of a restoration or renovation project, or even a new building that fits with its historic neighbors, let us know! Projects must have been completed between October 1999 and October 2000.

Please call the office, (212) 535-2526, for more information.

AWARDS

Restoration Awards

Yorkville Clock, by Hon. Gifford Miller to Neighbors Restoring the Historic Yorkville Clock.

36 East 64th Street, by Frederic Papert to Allanbrook Benic Czajka Architects and Planners.

161 East 73rd Street, by Anne L. Millard to James C. Snyder, Charles L. Calcagni and Paul Whitson.

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Renovation Award

The Manhattan, by Andrew Dolkart to Marc Shore and Jonathan Simon.

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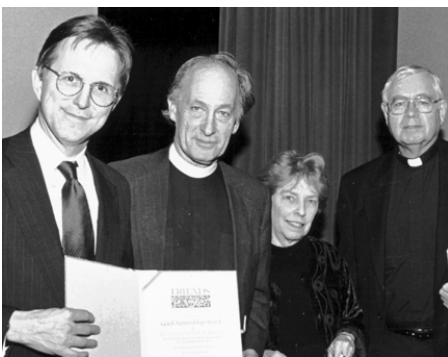
Good Stewardship Award

The Church of Saint Thomas More, by The Reverend Thomas F. Pike to Buttrick White & Burtis.

...

The Ralph C. Menapace Memorial Award

To Margot Gayle, by Kent Barwick.



SAMUEL WHITE, OF BUTTRICK WHITE & BURTIS, LANDMARKS PRESERVATION COMMISSIONER REV. THOMAS PIKE, FRIENDS' PRESIDENT ANNE MILLARD, AND REV. JOHN A. BOEHNING, CHURCH OF SAINT THOMAS MORE.



KENT BARWICK AND MARGOT GAYLE, RECIPIENT OF THE RALPH C. MENAPACE AWARD.



CITY COUNCIL-MEMBER GIFFORD MILLER PRESENTING AN AWARD AND PROCLAMATION TO FRANNY EBERHART AND ROBERT BAIRD, OF HISTORICAL ARTS AND CASTING FOR THE YORKVILLE CLOCK.

MODERNISM with J. CARTER BROWN

Friends, increasingly concerned with the Upper East Side's modern architecture, focused our fundraising luncheon on this topic. J. Carter Brown, the Director Emeritus of the National Gallery of Art, gave a lecture last May entitled "Dreams, Design and Disaster: Neutra's *Windshield*." Brown discussed *Windshield*, his family's summer home on Fisher's Island, which was commissioned from Richard Neutra by John Nicholas Brown in 1936. Brown, illustrating his lecture with slides and video edited from family films, illuminated the creative process and the collaboration between architect and client.

The May 12th luncheon attracted more than 125 benefactors, and raised more than \$13,000.

WALKING TOURS

Friends sponsored two fascinating walking tours this fall. John Kriskiewicz led the first tour, of 79th Street, which highlighted the range of architecture on the Upper East Side, from the mansions of the very wealthy to the river front working class community anchored by City and Suburban Homes. The second walking tour was "Carnegie Hill Treasures, Large and Small." Matthew Postal led the tour of the historic district's unusually rich and varied architectural landscape, including several of Manhattan's last remaining frame houses and a remarkable group of early twentieth-century mansions.

ELOISE'S PLAZA

On a hot June Saturday, 25 children and their parents met to learn about the history and architecture of the Plaza Hotel through the adventures



PLAZA POSTCARD BY MARINA WHITE.

of Eloise. After sketching the grand hotel, the children listened to a reading of Kay Thompson's *Eloise*, before moving inside to visit the Hotel's Lobby, the Oak Bar and the Palm Court. The group then assembled in a glorious private room to draw a personal "Plaza Postcard" to mail to friends and family. Friends is grateful for the Plaza Hotel's generosity in offering access to the hotel, providing a room for the art project, and the elegantly served milk and cookies.

Friends has been active in children's education since 1995 when we initiated our three-part architectural education program for elementary school students. Nearly 800 1st- through 4th-grade public and private school children have completed the program.

SAVE *the* DATE

Central Park History Hunt

Built environment educator Jane Cowan will lead a history treasure hunt in Central Park. For children ages 7-10. Meet at the NW corner of 59th St. and Fifth Ave. on Sat. Oct. 7, 2000 from 10 a.m. - 12 noon. Reservations are required.

Celebration

The Gershwins

Our Annual Fall Benefit takes place on Thursday, Oct. 12 at 6:30 p.m. at a private club on the Upper East Side. After dinner Douglas

Banker will present "The Gershwins, *Memorabilia, some little-heard gems, and a chestnut or two.*" Well-known from his performances with the Newport Music Festival and the New York Historical Society, this former Whiffenpoof is certain to delight. Call for reservations.

Eighteenth Annual Meeting and Awards Ceremony

Thursday, Jan. 18, at The New York School of Interior Design, 170 East 70th Street, 6-8 p.m. The event is free and the public is welcome.

Hunter College to Restore Roosevelt House

L. DANIELLE CYLICH,
Roosevelt House Development Officer

The Hunter College Foundation has embarked on a campaign to restore and transform the landmark Roosevelt House at 47-49 East 65th Street, into a state-of-the-art academic conference center and meeting facility for students, faculty and appropriate community groups. The Foundation intends to faithfully restore the 65th Street façade and provide for handicapped accessibility. New academic initiatives that reflect the Roosevelt's humanitarian legacy will emanate from the house.

Two apartments will be created on the upper floors. One will serve as accommodations for a Roosevelt Scholar-in-Residence, and the other as living space for Hunter's president, allowing for increased accessibility to students and faculty. In addition, the restored library on the second floor will house a collection

of Roosevelt family memorabilia, a permanent loan from Franklin and Eleanor's grandson, Curtis Roosevelt.

The total cost of the restoration and modernization of Roosevelt House is estimated at \$6 million; \$4.5 million for construction and \$1.5 million for an endowment to ensure that the building will be maintained in perpetuity. At the



June 28 kick-off event, Claire Miller, Co-Chair of the Committee for the Restoration of Roosevelt House, announced the \$2.5 million toward the construction goal has been raised to-date.

Designed by Charles A. Platt, the double Georgian Revival-style townhouse was completed in 1908. It was a Christmas gift from Sara Delano Roosevelt to Franklin and Eleanor, who lived at 49 while Sara occupied 47. In 1921, FDR recovered from polio in his fourth-floor bedroom. Upon his election to the U.S. presidency in 1932, he received congratulatory telegrams in his mother's parlor.

After the death of his mother in 1941, FDR offered the property to Hunter College. President Roosevelt also donated the first \$1,000 towards the \$50,000 purchase price in memory of his mother. Eleanor represented her husband at the dedication ceremony on Nov. 22, 1943, while the president met with Winston Churchill in Cairo.

NAME _____		
ADDRESS _____		
CITY _____	STATE _____	ZIP _____
HOME TELEPHONE _____	OFFICE TELEPHONE _____	

Please return this form with your check to: FRIENDS, 20 East 69th St., 4B, New York, NY 10021, or call (212) 535-2526.

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| <input type="checkbox"/> \$25 Student/Senior | <input type="checkbox"/> \$100 Supporting | <input type="checkbox"/> \$500 Best Friend | <input type="checkbox"/> other amount |
| <input type="checkbox"/> \$35 Individual | <input type="checkbox"/> \$250 Patron | <input type="checkbox"/> \$1,000 Landmark | <input type="checkbox"/> I would like to volunteer |
| <input type="checkbox"/> \$50 Family | | | |

Contributions are tax deductible to the full extent allowed by law.

YOUNG Friends

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

This issue is dedicated to Schools.

BY JANE COWAN

It's that time of year again. Back to school. You go to school every day, and you've probably been going to the same school for several years. You pay attention in class (well, you're supposed to pay attention) because that's how you learn. But aside from paying attention to your teacher, have you ever paid attention to your school itself? Ever wonder when your school was built, or why, or how many kids have gone there?

Young Friends has wondered. And, lucky for you, we're here to answer some questions.

Whether you go to a public, private, or parochial school, the building itself definitely has an interesting story to tell. Luckily, the Upper East Side has a variety of school buildings to investigate. So come along with Young Friends on a mini-tour of some of the Upper East Side's great school buildings. But first, some background.

Did you ever question why you have to go to school at all? Education in New York City goes back a long time. In fact, city and state leaders have pretty much always been committed to the idea that education should be available for everyone. Even before the American Revolution, many New Yorkers could sign their names, and records show that newspaper circulation was high. This means that most people had gone to school. So going to school in New York in the year 2000 is just part of a long tradition. But things have changed since the days when tri-corner hats were the bomb!

Back in those days, independent teachers would teach students for a fee. Also, many churches opened schools for poor students. During the late nineteenth century, as New York City continued to grow, the school system became more extensive and standardized. Although churches continued to operate schools (they still do), and private schools opened, public schools had the largest and most demanding task of all the schools. At that time, thousands of immigrants flooded into New York City, and the kids had to go to school somewhere! Scores of great public schools (some on the Upper East Side) were built in the years near the turn of the twentieth century.

P.S. 158 on York Avenue between East 77th and 78th Streets was built in 1899, which makes it 101 years old! Imagine how many kids have toiled away in those classrooms in all that time. P.S. 158 is typical of public schools built in New York during that time.

1. The windows are large. They were designed that way to let as much natural light into the classrooms as possible.

2. The building is freestanding, that is, it isn't attached to any other buildings and it has a large yard right next to it. That was part of the plan to make sure that lots of light got into

all the classrooms (and it also gave the kids a place to play).

But P.S. 158 is so old, that when it was built, the yard wasn't just for recess. Think 101 years ago, primitive plumbing...there were outhouses in the yard! Those two features—the large win-



P.S. 158 IN 1900

dows and the yard—are good clues that you're looking at a turn-of-the-century public school. But there are other hints.

3. The design is pretty fancy. It has lots of architectural ornaments like pediments over the windows, columns, and an arched entryway and windows. *Why?* Like now, people back then thought that education was very important, and they wanted the school buildings to look important and serious. By designing them in that way, they thought it would make kids take their studies, well, studiously. *Do you think this idea works?*

What about private schools buildings? They can have interesting stories too. Some, like the Nightingale-Bamford School, on East 92nd Street between 5th and Madison Avenues, were built as a school. Can you tell it's a school by looking at it? It looks different from P.S. 158, but it's similar in lots of ways.

What's the main similarity?

1. If you said the large windows, you're right!



NIGHTINGALE BAMFORD SCHOOL

Sometimes, a private school can move into a building that wasn't built as a school. It can be hard to tell that these buildings are schools, but what buildings they are! The Convent of the Sacred Heart on East 91st Street and 5th Avenue is one such school. It was built as a mansion in 1914. But it was



CONVENT OF THE SACRED HEART

But what's different?

2. It is taller.

3. It is attached to neighboring buildings.

4. It is smaller, even though it has more floors.

Why? Because private schools usually have fewer students than public schools.

5. Its design is fancy in its own way, but in a much more subdued style than the public schools.

only used as a mansion for 20 years. In 1934, the school moved in, and has been there ever since. When they found that they needed more space, they moved into *another* mansion—right next door! That mansion was built in 1902, but the school didn't move in until

1940. Young Friends thinks it would be awesome to go to school in a mansion.

What about you?

So when that first bell rings in the fall, take a moment to do a little sleuthing about your school. You may be surprised to learn that school can indeed be cool!

School Assessment

Is everyone at your school always busy assessing you? Are they always keeping track of your attendance and your grades?

Well, here's a way to turn the tables a little. Put your school through the paces, and see how it stacks up! In order to answer some of these questions, you may need to speak to your principal or school librarian, or even do a little research into your school's history. You may be surprised by the information you uncover.

Name of school:_____	Schoolyard (yes or no?)_____
Address:_____	Building materials:_____
Number of students:_____	Famous alumna/e:_____
Grades:_____	_____
Name of principal:_____	Favorite architectural elements on façade (list them, and then attach a photo or drawing of them):
Year of construction:_____	_____
Name of architect:_____	_____
Built as a school (yes or no? If not, when did it become a school?)	_____
_____	_____
Public school or private school:_____	Interesting tidbit about my school's history: _____
Number of floors:_____	_____
Number of classrooms:_____	_____
Best room or area of school:_____	_____
Worst room or area of school:_____	MY SCHOOL (attach a drawing or photo)

Building Rubbing Book Covers

Since it's back-to-school time, here's a way to cover your books in style—with a little piece of your favorite building.



Here's what you'll need:

- Rice paper or newsprint paper (available at art-supply stores)
- Crayons
- Masking tape



3. Peel the paper off of the crayon. Using the side of the crayon, rub lightly all over the paper. Try using a circular motion, or a back and forth motion. Experiment! But be *very* careful not to get any crayon on the building!

Here's what you do:

1. Choose your favorite building. (Note: you should always get permission from the person in charge of a building before doing a rubbing from its exterior.) Look for one that has an interesting texture or pattern. This can mean a design in the brick, a special type of stone that might have an unusual texture, the cornerstone of a building that might have the date of construction carved into it, or another portion of a building that might have some sort of commemorative plaque with words carved into it.

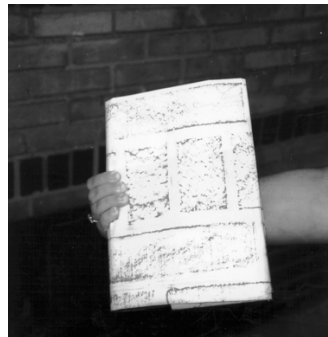


4. You may use one color, or several colors.

5. Remove tape. Trim edges of paper so that your texture rubbing goes all the way to the edge of the paper.



2. Using the masking tape, carefully tape the corners of the paper to the building.



6. Cover your book. The brick or stone protects the outside of the building. Now it can protect your books too!

Recognition for Unique Church

One of the oldest and most unique churches on the Upper East Side was recently listed on both the State and National Registers of Historic Places.

The First Hungarian Reformed Church on East 69th Street between 1st and 2nd Avenues, was consecrated March 7, 1916. The church has elements of both the Viennese Secessionist style and vernacular Hungarian architecture, both rarely seen in New York. It was designed by Hungarian-born Emery Roth, the New York architect famous for his apartment towers lining Central Park West.

The nomination of this church was a joint effort between the community, particularly the East 69th Street Block Association, and the church, lead by Rev. George Cseh.

The First Hungarian Church sits in the middle of a series of row houses. Constructed of brick, it has applied stucco that was originally ornamented with brightly colored faience tiles. The church's most striking feature is its central bell tower with a conical turret that rises 80 feet above the residential street. Although largely unaltered, the original tiled roof and leaded glass windows have been removed. The



STEVEN TUCKER

design harkens back to the vernacular architecture of Central Europe, which is particularly evident in the interior ceiling with 322 individually square coffers painted in a Hungarian folk art style. This type

of painted ceiling is a typical decorative element of churches in eastern Hungary and Transylvania.

Yorkville was, and is today, a lively center for Hungarian-Americans in New York City.

The first Hungarians arrived in New York City after the unsuccessful Hungarian revolt of 1848-49, although the largest period of Hungarian immigration occurred between 1890 and 1910. Hungarian culture flourished, as churches, synagogues, restaurants, nightclubs, newspapers and businesses were established in lower Yorkville and parts of the Lower East Side.

This nomination to the State and National Register of Historic Places is a wonderful example of the community and church working together. The preservation of churches is an essential element in the preservation of the sense of place on the Upper East Side. Listing on the State and National Registers not only helps ensure preservation, but also makes sites eligible for grants and technical assistance.

WANTED: YOUR HISTORIC PHOTOGRAPHS



962 – 970 MADISON AVENUE. HISTORIC
TAX PHOTO FROM THE EARLY 1940s.

While reviewing the Madison Avenue Master Plan, the value of historic photographs became even more apparent. Through City records and local museums, Friends has collected many valuable historic photographs. However, to examine the development of the Avenue and the entire Upper East Side, we need more photographs. Members and friends are urged to send us copies (color photocopies or photographs) of their old pictures. Anything with a building in it is great, even if your family is posed in front! Please send them to the Friends office, identified with an address and date if possible, and we will add them to our growing collection.

MADISON AVENUE MASTER PLAN UPDATE

BY FRANNY EBERHART

Since their release in draft form in November 1999, the proposed Madison Avenue Master Plan for storefront alterations has been subject to close scrutiny by the Friends of the Upper East Side. Designed to expedite permits granted by the Landmarks Preservation Commission (LPC), the guidelines include color-coded drawings of every building on Madison Avenue in the historic districts. Working diligently despite frigid temperatures and the distractions of December holidays, Friends board members surveyed and photographed every storefront on the avenue in the districts from 62nd



962 – 970 MADISON NOW WITH
INGRIOUSLY PLACED AWNING.

Street to 96th Street, carefully noting existing historic features and comparing current conditions to what can be seen in our growing collection of vintage photographs.

Friends testified twice at LPC hearings in general support of the

goals of the guidelines, which seek to preserve and restore historic fabric, and discourage the tendency for two-story, uninterrupted shop windows. We were also able to present many of our findings and questions at a lengthy meeting with LPC staff. Friends continues to urge the Commission to recognize the substantive differences between Madison Avenue in the Upper East Side Historic District, the Metropolitan Museum Historic District and the Carnegie Hill Historic District, and to provide for distinct treatment of such special buildings as mansions and historic “taxpayers.”

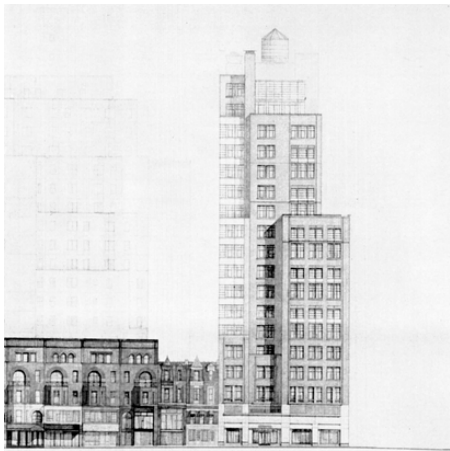
TOWER ON 91ST NIXED BY LPC

In a decision that ensures the preservation of the character of Madison Avenue in Carnegie Hill, the proposed tower at 47 91st Street (above the Citibank building) was not approved by the LPC on June 13, 2000. The commission found the nearly 210-foot building was inappropriate in terms of its size, height and massing. They further found the building failed to consider the immediate architectural context and, that although there are tall buildings in this historic district, this tower would not only be taller but narrower, due to its situation on a small lot.

Friends, and CitiNeighbors, a group that mobilized a strong advocacy effort, appreciates the LPC’s good decision. We first

testified at the Feb. 8, 2000 hearing, fundamentally opposed because, among other design flaws, it was simply too tall for the Carnegie Hill Historic District. Use of a zoning lot merger, which Friends opposes in historic districts, enabled the excess height.

The design of the building was also problematic. The second story had no openings, unlike other buildings



PLATT BYARD DOVELL

on Madison. Because it was so much taller than neighboring buildings, the rear facades of the buildings were very visible, and very bleak. In contrast, the penthouse had too much glass.

On a philosophical note, Friends was not opposed to the contemporary spirit of the building. We find that new buildings must find the balance between historic context and contemporary expression. This proposal, however, failed to find that balance.

A new proposal from the Tamarkin Company and architects Platt Byard Dovell is expected this fall.

ELEGANT SYNAGOGUE TO GRACE 63RD STREET

A new synagogue for Congregation Beit Yaakov, designed by Thierry Despont, has been approved by the LPC. The building will be the size of two rowhouses, and situated at 11-13 East 63rd Street. The residentially-scaled building has a simple classical design. The rather plain limestone façade has an offset symmetry, with the door and two windows aligned on an axis. The most striking feature of the facade is the large bronze door with a tree of life design.

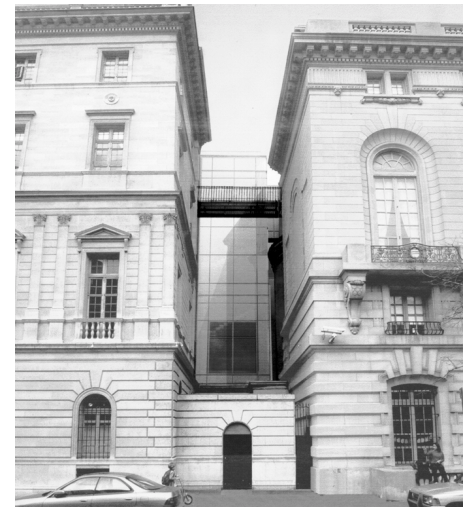
Friends was very supportive of the proposal, and testified to the LPC on June 27, 2000 that "it is a masterful assemblage; although simple it is contemplative, and the richness of the materials and detailing contrasts well with the simple masses and forms. It succeeds in both being contextual and different; creating a reflective and beautiful sanctuary."

MANSIONS RE-JOINED

The LPC approved an addition to the Convent of the Sacred Heart School between 1 and 7 East 91st Street. The architects are Murphy Burnham & Buttrick. The two mansions currently are connected by a very plain brick structure. The proposal is to remove that structure and replace it with an addition made primarily of opaque white glass with metal supports. Although the

addition will be set back 49 feet, it will be visible from the street.

This application brought up two sensitive issues: the sanctity of free-standing buildings and community facility expansion into rear yards. After a site visit by Friends' preservation committee, and considerable discussion, it was determined that the proposal acceptably addresses the two issues. The proposed replacement is contemporary in nature and clearly differentiates itself from the historic buildings on either side. The opaque glass should mediate appropriately between with the limestone mansions. As we testified to the LPC, "Although Friends



MURPHY BURNHAM & BUTTRICK

staunchly defends rear yards from incursions especially by community facilities, this site currently has none of the traditional amenities that we seek to preserve. For better or for worse, the donut of this block is largely institutional, and the addition will not exacerbate that existing condition."

Each month Friends' Preservation Committee reviews all Certificates of Appropriateness applications for both individual landmarks and buildings within the five Historic Districts on the Upper East Side. A representative of Friends attends the Landmarks Committee of Community Board 8 and testifies to the Landmarks Preservation Commission's (LPC) public hearings. These are the applications we reviewed from October 1999 – August 2000.

Abbreviations

UESHD: Upper East Side

Historic District

MMHD: Metropolitan

Museum Historic District

CHHD: Carnegie Hill

Historic District

EAST 50S

311 East 58th St. - Individual Landmark:

(architect unknown: 1857) Alter masonry openings on the rear façade, construct a fence at the rear yard, install rooftop mechanical equipment, and to install a ramp in the areaway and alter the porch.

FRIENDS: No LPC: Yes

EAST 60S

125 East 62nd St. - UESHD:

(architect unknown: 1873-74, altered early 20th century) Alter the façade.

FRIENDS: No LPC: No
Action

11-13 E. 63rd St. - UESHD:

(Johnson Porter: 1937) Construct a new four-story building.

FRIENDS: Yes LPC: Yes

10 East 64th St. - UESHD:

(1878-79, altered in 1922-23 by Dom Barber) Construct a rear yard addition.

FRIENDS: No LPC: Yes

51 East 65th St. - UESHD:

(1875, altered 1946 by A. Protopapas) Alter the rear façade.

FRIENDS: Yes LPC: Yes

131 East 65th St. - UESHD:

(F.S. Barus: 1872 altered, 1949 & 1994) Construct a rear yard addition.

FRIENDS: Yes LPC: Yes

135 East 65th St. - UESHD:

(Edwin Outwater: 1904, altered 1923) Install new storefronts, restore and alter the façade, alter the rear facades and to construct a rooftop addition.

FRIENDS: Yes, with modifications LPC: Yes

63 East 66th St. - UESHD:

(J.H. Valentine, 1878-79, altered in 1923 by Edson Gage). Install new windows and doors at the rear elevation.

FRIENDS: No LPC: Yes



21 EAST 84TH STREET

10 East 66th St. - UESHD:

(Kahn and Jacobs 1961-63) Enlarge a rooftop addition.

FRIENDS: Yes LPC: Yes

6 East 69th St. - UESHD:

(1887-88, redesigned 1936 by George B. Post, Jr.) Reface a portion of the façade and replace the areaway fence.

FRIENDS: No LPC: No
Action

EAST 70S

30 East 71st St. - UESHD:

(Schwartz and Gross: 1928-29) Construct a rooftop addition.

FRIENDS: Yes LPC: Yes

142 East 71st St. - UESHD:

(George Pelham: 1927) Install a vent.

FRIENDS: Yes LPC: Yes

41 East 72nd St. - UESHD:

(Robert B. Lynd: 1882) Enlarge a window opening on the rear façade.

FRIENDS: YES LPC: YES

30 East 74th St. - UESHD:

(1870-71, altered 1906 by George Glanzer) Install a bracket sign.

FRIENDS: Yes LPC: Yes

EAST 80S

12 East 81st St. - MMHD:

(1883-84, remodeled in 1919 by Hoppen and Ken) Construct a rear yard addition and alter windows.

FRIENDS: No LPC: Yes

2 East 82nd St. - MMHD:

(Alexandra M. Welsh: 1898-1900) Install rooftop mechanical

equipment and construct a rear yard addition.

FRIENDS: Yes LPC: Yes

5 East 81st St. - MMHD: (1890-92, altered in 1900-1901 by Frederick A. Minuth) Alter the areaway, install ironwork, and construct a rear yard addition.

FRIENDS: Yes LPC: Yes

21 East 84th St. - MMHD: (John H. Duncan: 1890-92) Alter the Madison Ave. façade to accommodate a new storefront; install a new stoop and construct a rooftop addition.

FRIENDS: No LPC: No
action

5-7 East 86th - CHHD: (Schuman & Lichtenstein: 1960) Reclad the façade.

FRIENDS: Yes LPC: Yes

18-22 East 89th St. - CHHD: (Thomas Graham: 1891-93) Alter a door.

FRIENDS: Yes LPC: No
Action

E A S T 9 O S

14 East 90th St. (1246-1254 Madison Ave.) - CHHD: (J.E.R. Carpenter: 1928-29) Install through-the-wall HVAC.

FRIENDS: Yes LPC: Yes

1 East 91st St. - Otto and Addie Kahn Mansion; and 7 East 91st St., James A. and Florence Sloane

Burden House - Individual Landmarks/ CHHD: (J. Armstrong Stenhouse with C.P.H. Gilbert: 1913-18 and Warren and Whetmore: 1902-05) Construct an addition connecting the two buildings.

FRIENDS: Yes, with modifications LPC: Yes

47 East 91st St. - CHHD: (Lusby Simpson: 1950-51) Construct a new building and alter the existing building.

FRIENDS: No LPC: No

139 East 94th St. (1450-58 Lexington Ave.) - CHHD: (Boak and Paris: 1928) Establish a master plan governing the future replacement of windows.

FRIENDS: Yes LPC: Yes

9 East 96th St. - CHHD: (Gronenberg and Leuchtig: 1926) Enlarge penthouse.

FRIENDS: Yes LPC: Yes

F I F T H A V E .

910 Fifth Ave. - UESHD: (Fred French: 1919 altered 1958-58 by Sylvan Bien) Alter window openings.

FRIENDS: Yes LPC: Yes

923 Fifth Ave. - UESHD: (Sylvan Bien: 1949-51) Establish master plan governing the installation of through-the-wall HVAC units at the base of the building.

FRIENDS: No LPC: Yes

1010 Fifth Ave. - MMHD (Frederick F. French Company: 1925) Install a single pane window in a secondary façade.

FRIENDS: No LPC: No
Action

1060 Fifth - CHHD: (J.E.R. Carpenter: 1927-28) Alter window openings on a secondary façade.

FRIENDS: Yes LPC: Yes

M A D I S O N A V E .

792 Madison Ave. - UESHD: (Kavy and Kavowitt, Inc.: 1960) Install new storefronts, alter the second floor window openings and install awnings.

FRIENDS: No LPC: No
Action

822 Madison Ave. - UESHD: (Charles Beuk and Company: 1881-1882) Alterations to the first and second floors of the façade.

FRIENDS: Yes LPC: Yes

876 Park Ave. - UESHD: (W.L. Rouse and L.A. Gladstone: 1916-1917) Legalize the installation of a louver on the eighth floor without LPC permits.

FRIENDS: No LPC: Yes

940 Madison Ave. - UESHD: (Henry Otis Chapman: 1921-22) Construct an areaway and stair.

FRIENDS: No LPC: No
Action

960 Madison Ave. - UESHD: (James Frame: 1877-78, store-front addition in 1916) Legalize alterations to the facade without LPC permits; to alter the second floor window openings; and to install signage and an awning.

FRIENDS: No LPC: No
Action

980 Madison Ave. - UESHD: (Walker and Poor: 1948-50) Alter the entrance and façade.

FRIENDS: No LPC: No
Action

P A R K A V E .

710 Park Ave. - UESHD: (Sylvan Bien: 1944-48) Enclose a portion of the terrace on the 18th floor.

FRIENDS: Yes LPC: Yes

1160 Park - CHHD: (George F. Pelham: 1926) Install through-the-wall air conditioning units.

FRIENDS: No LPC: No
Action

L A N D M A R K S P R E S E R V A T I O N C O M M I S S I O N R U L E S

Madison Ave. - UESHD - MMHD - CHHD: Establish a master plan governing the future replacement of storefronts on Madison Ave.

FRIENDS: Yes, with modifications LPC: No Action

**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 seeks to maintain
and improve zoning laws governing
the area's avenues and residential
side streets.**

*For more information please telephone
(212) 535-2526 or visit www.friends-ues.org*

**FRIENDS OF THE UPPER EAST SIDE
HISTORIC DISTRICTS
20 EAST 69TH STREET, 4B
NEW YORK, NY 10021**

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