

# ARCHITECTURAL AND CULTURAL *Map & Guide*

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FRIENDS of the UPPER EAST SIDE HISTORIC DISTRICTS

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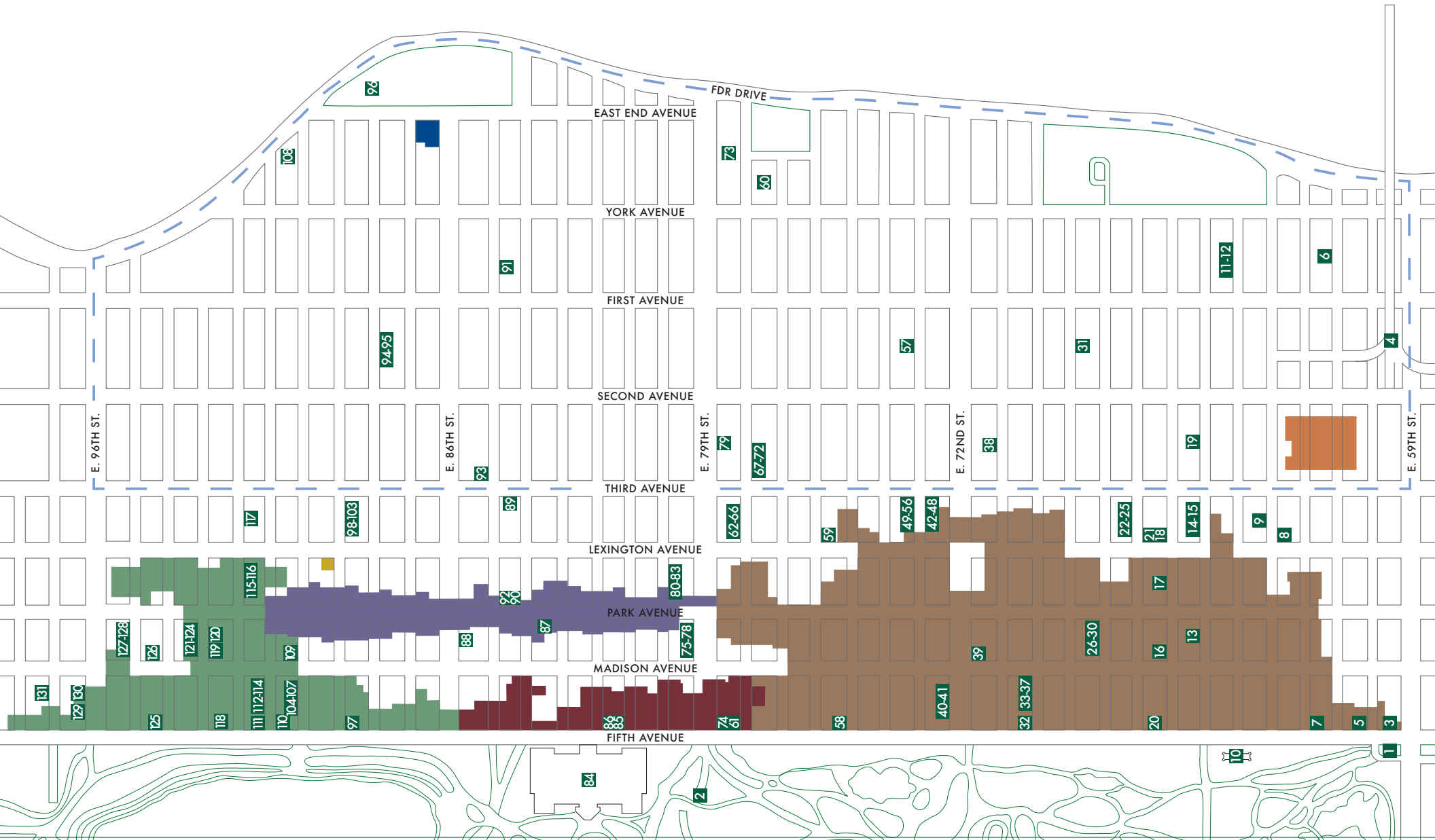


## Architectural and Cultural Map and Guide

Founded in 1982, FRIENDS of the Upper East Side Historic Districts is an independent, not-for-profit membership organization dedicated to preserving the architectural legacy, livability, and sense of place of the Upper East Side by monitoring and protecting its seven Historic Districts, 131 Individual Landmarks, and myriad significant buildings. Walk with FRIENDS as we tour some of the cultural and architectural sites that make the Upper East Side such a distinctive place. From elegant apartment houses and mansions to more modest brownstones and early 20th-century immigrant communities, the Upper East Side boasts a rich history and a wonderfully varied built legacy. With this guide in hand, immerse yourself in the history and architecture of this special corner of New York City. We hope you become just as enchanted by it as we are.

FRIENDS' illustrated Architectural and Cultural Map and Guide includes a full listing of all of the Upper East Side's 131 Individual Landmarks. You can find the location of these architectural gems by going to the map on pages 2-3 of the guide and referring to the numbered green squares. In the second section of the guide, we will take you through the history and development of the Upper East Side's seven Historic Districts, and the not landmarked, though culturally and architecturally significant neighborhood of Yorkville. FRIENDS has selected representative sites that we feel exemplify each district's unique history and character. Each of the districts has its own color-coded map with easy-to-read points that can be used to find your own favorite site, or as a self-guided walking tour the next time you find yourself out strolling on the Upper East Side. Happy exploring!

# HISTORIC DISTRICTS AND INDIVIDUAL LANDMARKS AT A GLANCE



Individual Landmarks

Upper East Side Historic District and Extension

Park Avenue Historic District

Metropolitan Museum Historic District

Expanded Carnegie Hill Historic District

Treadwell Farm Historic District

Hardenbergh/Rhineland Historic District

Henderson Place Historic District

Yorkville  
\* Though Yorkville is not a New York City Historic District, this large area represents a key component of the Upper East Side's cultural history and built heritage.

## INDIVIDUAL LANDMARKS

*Colored bullet points denote individual landmarks within Historic Districts.*

1. **Grand Army Plaza**, Fifth Avenue at 59th Street  
Carrère & Hastings, 1913-16
2. **Central Park Scenic Landmark**, Fifth Avenue to Central Park West, 59th Street to 110th Street  
Frederick Law Olmsted and Calvert Vaux, designed 1858
3. **Sidewalk Clock**, 783 Fifth Avenue  
E. Howard Clock Company (Manufacturer), 1927 ●
4. **Queensboro Bridge**, Spanning the East River between 11th Street and Bridge Plaza North and Bridge Plaza South, Queens, and East 59th Street, Manhattan  
Gustav Lindenthal (engineer) and Henry Hornbostel (architect), 1901-08
5. **Metropolitan Club**, 1-11 East 60th Street  
McKim, Mead & White, 1892-94 ●
6. **Abigail Adams Smith House**, 421 East 61st Street  
Architect unknown, 1799 ●
7. **Knickerbocker Club**, 2 East 62nd Street  
Delano & Aldrich, 1913-15 ●
8. **140 East 63rd Street**  
Murgatroyd & Ogden, 1927-28
9. **153 East 63rd Street**  
Frederick J. Sterner, 1917-19
10. **The Arsenal**, Central Park at East 64th Street  
Martin E. Thompson, 1847-51
11. **City and Suburban Homes Company, First Avenue Estate**  
1168-1200 First Avenue, 401-423 East 64th Street, and 402-416 East 65th Street  
James E. Ware, James E. Ware & Sons, 1898-1906 ●
12. **429 East 64th Street and 430 East 65th Street**  
Philip H. Ohm, 1914-15 ●
13. **47-49 East 65th Street**  
Charles A. Platt, 1907-08 ●
14. **Church of Saint Vincent Ferrer**  
869 Lexington Avenue
15. **Saint Vincent Ferrer Priory and School**, 141-151 East 65th Street  
Priory, William Schickel, 1880-81  
Holy Name Society Building, Wilfrid Edwards Anthony, 1930 School, Elliot L. Chisling-Ferrenz & Taylor, 1948
16. **45 East 66th Street**  
Harde & Short, 1906-08 ●
17. **Seventh Regiment Armory**, 643 Park Avenue  
Charles W. Clinton, 1877-79 ●
18. **131-135 East 66th Street**,  
Charles A. Platt and Simonson, Pollard & Steinam, 1905-06
19. **Manhattan House**, 200 East 66th Street  
Mayer & Whittlesey; Skidmore, Owings & Merrill, 1947-51 ●
20. **854 Fifth Avenue**  
Warren & Wetmore, 1904-05 ●
21. **130-134 East 67th Street**  
Charles A. Platt for Rossier & Wright, 1907
22. **149-151 East 67th Street**  
Buchman & Deisler, 1889-90
23. **153-155 East 67th Street**  
Nathaniel D. Bush, 1886-87
24. **157-159 East 67th Street**  
Napoleon LeBrun & Sons, 1884-86
25. **Park East Synagogue**, 163 East 67th Street  
Schneider & Herter, 1889-90
26. **49 East 68th Street**  
Trowbridge & Livingston, 1913-14 ●
27. **680 Park Avenue**  
McKim, Mead & White, 1909-11 ●
28. **684 Park Avenue**  
McKim, Mead & White, 1925-26 ●
29. **686 Park Avenue**  
Delano & Aldrich, 1917-19 ●
30. **690 Park Avenue**  
Walker & Gillette, 1916 ●
31. **First Hungarian Reformed Church**,  
346 East 69th Street, Emery Roth, 1915-16 ●
32. **The Frick Collection and the Frick Art Reference Library**, 1 East 70th Street and 10 East 71st Street  
Carrère & Hastings, 1913-14  
Entrance pavilion and library, John Russell Pope, 1931-35  
Garden addition, Henry Van Dyke, John Barrington Bayley, G. Frederick Poehler, and Russell Page, 1977 ●
33. **11 East 70th Street**  
John Duncan, 1909-10 ●
34. **15 East 70th Street**  
Charles I. Berg, 1909-10 ●
35. **17 East 70th Street**  
Heins & Lafarge [Arthur C. Jackson], 1909-11 ●
36. **19 East 70th Street**  
Thornton Chard, 1909-10 ●
37. **21 East 70th Street**  
William J. Rogers, 1918-19 ●
38. **National Society of Colonial Dames**,  
215 East 71st Street  
Richard Henry Dana, Jr., 1929-30 ●
39. **867 Madison Avenue**  
Kimball & Thompson, 1895-98 ●
40. **7 East 72nd Street**  
Flagg & Chambers, 1898-99 ●
41. **9 East 72nd Street**  
Carrère & Hastings, 1894-96 ●
42. **166 East 73rd Street**  
Richard M. Hunt, 1883-84
43. **168 East 73rd Street**  
Charles W. Romeyn, 1899
44. **170 East 73rd Street**  
Frank Wennemer, 1890-91
45. **172-174 East 73rd Street**  
Frank Wennemer, 1889
46. **178 East 73rd Street**  
John H. Friend, 1902
47. **180 East 73rd Street**  
William Schickel & Company, 1890-91
48. **182 East 73rd Street**  
Andrew Spense Mayer, 1890
49. **161 East 73rd Street**  
Thomas Rae, 1896-97
50. **163 East 73rd Street**  
Thomas Rae, 1896-97
51. **165 East 73rd Street**  
George L. Amoroux, 1903-04
52. **167 East 73rd Street**  
George L. Amoroux, 1903-04
53. **171 East 73rd Street**  
Architect unknown, 1860
54. **173 East 73rd Street**  
Hobart H. Walker, 1903
55. **175 East 73rd Street**  
Architect unknown, 1860
56. **177-179 East 73rd Street**  
Charles F. Hoppe, 1906
57. **Bohemian National Hall**, 321 East 73rd Street  
William C. Frohne, 1895-97 ●
58. **1 East 75th Street**  
Hale & Rogers, 1907 ●
59. **Saint Jean Baptiste Roman Catholic Church**,  
1067-1071 Lexington Avenue  
Nicholas Sirracino, 1910-13
60. **Cherokee Apartments**, 507-523 East 77th Street and 508-522 East 78th Street  
Henry Atterbury Smith, 1910-11 ●
61. **1 East 78th Street**  
Horace Trumbauer, 1909-12 ●
- 62-66. **157, 159, 161, 163, and 165 East 78th Street**  
Henry Armstrong, 1861
- 67-72. **208, 210, 212, 214, 216, and 218 East 78th Street**  
Attributed to John Buckely, Warren Beman, and Ransom Beman, 1861-65 ●
73. **City and Suburban Homes Company, Avenue A (York Avenue) Estate**, 1470-1492 York Avenue, 501-555 East 78th Street, and 502-540 East 79th Street  
Philip H. Ohm, 1908 ●
74. **972 Fifth Avenue**  
McKim, Mead & White, 1902-06 ●
75. **53 East 79th Street**  
Trowbridge & Livingston, 1916-17
76. **59 East 79th Street**  
Foster, Gade & Graham, 1908-09
77. **63 East 79th Street**  
Adams & Warren, 1902-03
78. **67-69 East 79th Street**  
Carrère & Hastings, 1907-08
79. **222 East 79th Street**  
James Brown Lord, 1902 ●
80. **116 East 80th Street**  
Cross & Cross, 1922-23
81. **120 East 80th Street**  
Cross & Cross, 1929-30
82. **124 East 80th Street**  
Mott B. Schmidt, 1930
83. **130 East 80th Street**  
Mott B. Schmidt, 1927-28
84. **Metropolitan Museum of Art**, also partial Interior Landmark, Fifth Avenue at East 82nd Street  
Major wings by: Calvert Vaux and Jacob Wrey Mould, 1870-80  
Thomas Weston and Arthur L. Tuckerman, associate, 1883-88  
Arthur L. Tuckerman, 1890-94  
Richard Morris Hunt, 1894-95  
Richard Howland Hunt and George B. Post, 1895-1902  
McKim, Mead & White, 1904-26  
Kevin Roche John Dinkeloo Associates, 1967-90
85. **998 Fifth Avenue**  
McKim, Mead & White, 1910-12 ●
86. **1009 Fifth Avenue**  
Welch, Smith & Provot, 1899-1901 ●



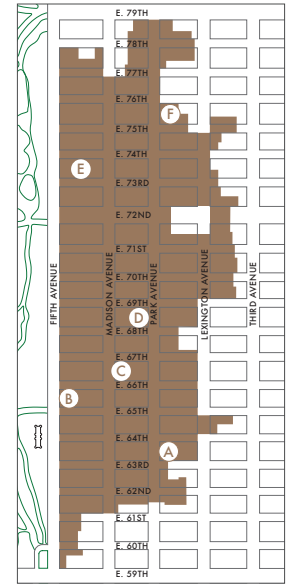
87. **Church of Saint Ignatius Loyola**,  
980 Park Avenue  
Schickel & Ditmars, 1885-1900 ●
88. **Regis High School**, 55 East 84th Street,  
Maginnis & Walsh, 1913-17
89. **Sidewalk Clock**, 1501 Third Avenue  
E. Howard Clock Company (manufacturer),  
1890-1900 ●
90. **100 East 85th Street**  
Ernest Flagg, 1913-14 ●
91. **412 East 85th Street**  
Architect unknown, date of construction not  
determined ●
92. **1025 Park Avenue**  
John Russell Pope, 1911-12 ●
93. **1511 Third Avenue**  
Robert Maynicke, 1905 ●
94. **Church of the Holy Trinity and Saint Christopher  
House**, 316 East 88th Street  
Barney & Chapman, 1896-99  
Saint Cristopher House, 1896-99  
Addition, 1897-99 ●
95. **Parsonage of the Church of the Holy Trinity  
(Rhineland Memorial)**, 332 East 88th Street  
Barney & Chapman, 1897
96. **Gracie Mansion**, East End Avenue at  
East 88th Street  
Ezra Weeks (attributed), 1799-1804 ●
97. **The Solomon R. Guggenheim Museum**, also  
partial Interior Landmark,  
1071 Fifth Avenue  
Frank Lloyd Wright, 1956-59 ●
- 98-103. **146, 148, 150, 152, 154, and 156 East  
89th Street**  
Hubert, Pirsson & Co., 1886-87
104. **9 East 90th Street**  
George Keister, 1902-1903 ●
105. **11 East 90th Street**  
Barney & Chapman, 1902-03 ●
106. **15 East 90th Street**  
Mott B. Schmidt, 1927-28 ●
107. **17 East 90th Street**  
F. Burrall Hoffman, Jr., 1917-19 ●
108. **Municipal Asphalt Plant**, now Asphalt Green,  
Franklin Delano Roosevelt Drive at East 90th  
Street  
Kahn & Jacobs, 1941-44 ●
109. **1261 Madison Avenue**  
Buchman & Fox, 1900-01 ●
110. **Cooper-Hewitt National Design Museum**  
(formerly the Andrew and Louise Carnegie House),  
2 East 91st Street  
Babb, Cook & Willard, 1899-1903 ●
111. **1 East 91st Street**  
J. Armstrong Stenhouse & C. P. H. Gilbert, 1914-18 ●
112. **7 East 91st Street**  
Warren & Wetmore and J. H. Morgan, 1902-05 ●
113. **9 East 91st Street**  
Carrère & Hastings, 1902-03 ●
114. **11 East 91st Street**  
Trowbridge & Livingston, 1909-11 ●
115. **120 East 92nd Street**  
Architect unknown, 1871 ●
116. **122 East 92nd Street**  
Albro Howell, 1859 ●
117. **160 East 92nd Street**  
Albro Howell (attributed), 1852-53 ●
118. **1109 Fifth Avenue**  
C. P. H. Gilbert, 1907-09 ●
119. **56 East 93rd Street**  
Walker & Gillette, 1930-31 ●
120. **60 East 93rd Street**  
John Russell Pope, 1930-31 ●
121. **1321 Madison Avenue**  
James E. Ware, 1890 -91 ●
122. **67 East 93rd Street**  
Delano & Aldrich, 1931
123. **69 East 93rd Street**  
Delano & Aldrich, 1928-29
124. **71-75 East 93rd Street**  
Delano & Aldrich, 1917-18
125. **1130 Fifth Avenue**  
Delano & Aldrich, 1914-15 ●
126. **Squadron A Armory**, Madison Avenue between  
East 94th and 95th Streets  
John R. Thomas, 1893-95
127. **3 East 95th Street**  
Horace Trumbauer & John T. Brody, 1913-21 ●
128. **7 East 95th Street**  
Grosvenor Atterbury, 1915-17 ●
129. **7 East 96th Street**  
Ogden Codman, 1912-13 ●
130. **15 East 96th Street**  
Ogden Codman, 1915-16 ●
131. **Saint Nicholas Russian Orthodox Cathedral**,  
15 East 97th Street  
John Bergesen, 1901-02

Designated in 1981, this district stretches from East 59th Street to East 79th Street, along Fifth Avenue to the west with an irregular eastern boundary. The Historic District was expanded to encompass portions of Lexington Avenue in 2010 following advocacy from FRIENDS of the Upper East Side and support from local elected officials and passionate neighbors. Today the remarkably intact district contains some of the finest examples of American urban residential architecture, including an assortment of brownstone row houses, town houses, mansions, and apartment houses.

Development began in the decades following the Civil War, when sparsely populated land was transformed into a bustling middle-class residential community. The construction of Central Park made it ripe for development, and row houses and tenements proliferated in the area. This set the pattern of low-scale residential mid-blocks that remains integral to the character of the Upper East Side Historic District today.

At the turn of the 20th century, mansions cropped up as the area evolved into an elite residential neighborhood. During this period, many town houses were “stylishly updated” by well-to-do owners or by speculative developers who combined existing row houses and constructed new facades. The urban mansions and town houses, designed or updated by such noted architects as Ernest Flagg, Lamb & Rich, Richard Morris Hunt, and McKim, Mead & White—to name a few—contribute significantly to the high pedigree and unique architectural character of the Upper East Side.

In the 1910s and 1920s, the cost of land rapidly rose and residential building turned toward the construction of apartment houses along Fifth, Madison, Park, and Lexington Avenues. Luxury amenities and high-style architecture characterized this early apartment design movement that sought to suggest the elegance of the grand town houses that wealthy city-dwellers favored previously. This north-south-focused development complemented the low-rise mid-blocks and established the heights of the Upper East Side’s distinct avenue “peaks” and mid-block “valleys” that are crucial to the Upper East Side Historic District’s sense of place.





**101 East 63rd Street, Alexander Hirsch and Lewis Turner House**  
**Paul Rudolph, 1966-68**  
**Modern**

101 East 63rd Street was built in 1966 for Alexander Hirsch, a real estate lawyer, and his partner, Lewis Turner. Intent on creating a retreat from city life, architect Paul Rudolph, who was also gay, ensured his clients would live in what one contemporary critic referred to as “a world of their own.” The house’s elegantly balanced brown-glass and steel facade

expresses the arrangement of its interior spaces, while intentionally receding from the eye amid the traditional buildings that line the street. In 1974, the house was purchased by legendary fashion designer, Halston. Known to the New York glitterati simply as “101”, the house hosted parties featuring the Studio 54 crowd, including Andy Warhol, Liza Minnelli, Truman Capote, Jacqueline Kennedy Onassis, and Bianca Jagger. A few months before his death in 1990, Halston sold his town house to German photographer Gunter Sachs, a veteran member of the European jet set who was once married to Brigitte Bardot. In 2019, the legendary house was purchased by Tom Ford, another world-famous fashion designer.

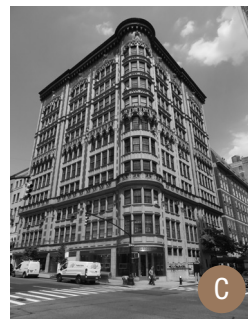


**840 Fifth Avenue, Temple Emanu-El**  
**Robert D. Kohn, Charles Butler, and Clarence Stein,**  
**associated architects with Mayers, Murray & Phillip,**  
**consultants, 1927-29**  
**Romanesque Revival**

Founded in 1845, Temple Emanu-El is the oldest Reform Jewish temple in New York. After occupying two former

churches, in 1866-68 the congregation built a striking Moorish-inspired synagogue on Fifth Avenue and 43rd Street. By the 1920s, the high-rise development in Midtown, and the fact that many of the temple’s congregants lived in the Upper East Side led to the congregation’s decision to move to its present location.

The main synagogue is an impressive limestone structure reminiscent, in its bold massing, of the work of Bertram Goodhue, a celebrated practitioner of Gothic Revival style. One of the temple’s main architects, Clarence Stein, had been the chief designer in Goodhue’s office and the consulting architectural firm, Mayers, Murray & Phillip, was Goodhue’s successor firm. Although the temple’s massing, rose window, and stylized flying buttresses are of Gothic origin, the exterior detailing is Romanesque-inspired. The richly decorated central arch, representing the Twelve Tribes of Israel, acts as the focal point of the Fifth Avenue facade.



**45 East 66th Street (Individual Landmark)**  
**Harde & Short, 1906-08**  
**French Gothic Revival**

The short-lived firm of Harde & Short built three of the most ornate apartment houses in New York, all designed within the span of little more than a year: Alwyn Court, on Seventh Avenue and 58th Street, 44 West 77th Street and 45 East 66th Street. As in the other buildings, Harde & Short opted for a rich adaptation of the French Gothic on 45 East 66th Street, now

considered to be the first luxury apartment building on Madison Avenue. By the 1910s the fashion for flamboyant design had passed in favor of more restrained Renaissance and Georgian styles, leaving the corner building on 66th Street a high-mark of exuberant, early apartment design.

As demand grew for retail along Madison Avenue, the owners of 45 East 66th Street converted the ground-floor apartments to retail space in 1929, moving the entrance to the building’s current address at East 66th Street. In the 1970s, the owner of the building let it deteriorate to such a degree that tenants went on a rent strike. Despite opposition from the owner, they also successfully petitioned for the building to be landmarked. A meticulous restoration in 1987-89, as part of the conversion to a cooperative, revitalized the ornate facades.



**680 Park Avenue (McKim, Mead & White, 1909-11);**  
**684 Park Avenue (McKim, Mead & White, 1925-26);**  
**686 Park Avenue (Delano & Aldrich, 1917-19)**  
**690 Park Avenue (Walker & Gilette, 1916) (All**  
**Individual Landmarks)**  
**Pyne-Davidson Row**  
**Neo-Federal**

Although used in many building types, the Colonial Revival style was especially popular for urban town houses, as shown in this block. The oldest structure, 680 Park, was built for banker and philanthropist Percy Rivington, by McKim, Mead & White, one of the firms responsible for popularizing the Colonial Revival in New York town houses in the 1890s. The other three town houses were built in the more restrained Colonial Revival style favored by the next generation of Neo-Classical architects, including 684 Park, designed by McKim, Mead & White, for Percy Pyne’s daughter, Mary, and her husband Oliver D. Filley.

During the holiday season of 1965, while the City Council was still debating the passage of the Landmarks Law, demolition began on the two McKim, Mead & White town houses on Park Avenue, and on the adjacent William and Margaretta Clark House, at 49 East 68th Street. The Marquesa de Cuevas, born Margaret Rockefeller Strong, granddaughter of John D. Rockefeller, anonymously purchased the buildings, and sold them with the stipulation that the exteriors be retained, thereby saving them from wholesale demolition. The houses were designated as Individual Landmarks in 1970, prior to the designation of the Upper East Side Historic District.

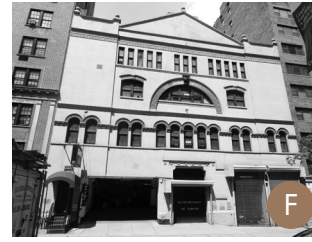


**11 East 73rd Street**  
**Joseph and Kate Pulitzer House**  
**McKim, Mead & White, 1900-03**  
**Italian Renaissance Revival**

After his house and part of his art collection burned down at East 55th Street, newspaper publisher Joseph Pulitzer hired Stanford White to design a new, fireproof house

on 73rd Street. By that point Pulitzer was almost completely blind, so White constructed scale models over which the publisher could pass his fingers. Drawing inspiration from the Palazzos Pesaro and Rezzonico in Venice, White produced a handsome Italian Renaissance palace with a rusticated base and a forest of engaged columns on the second and third stories. Apart from the soundproofed annex added in 1904 in deference to the publisher's acute sense of hearing, an uncommon feature of the mid-block residence is the small garden on the western end of the property, which is clearly visible from the street.

Born in Hungary, Joseph Pulitzer was one of America's legendary newspapermen. As the publisher of the *New York World*, he pioneered profitable techniques of yellow journalism. He was a noted philanthropist who donated funds to organize the Columbia School of Journalism and establish the Pulitzer Prize. He also donated the Pulitzer Fountain in Grand Army Plaza. The family left the house shortly after Pulitzer died in 1911, and in 1934 the mansion was subdivided into large apartments.



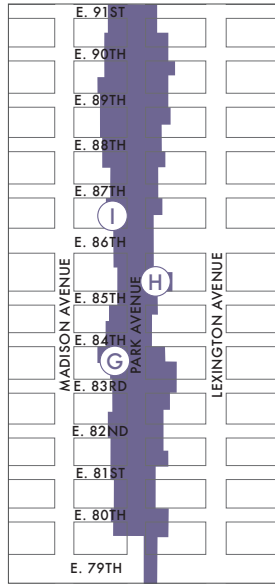
**115 East 75th Street**  
**Former 75th Street Riding School**  
**George Martin Huss, 1887-88**  
**Romanesque Revival**

In the 1880s, many riding academies and livery stables cropped up near Central Park, where bridle paths and drives were popular places to go riding. In 1887

construction began on 115 East 75th Street as the 75th Street Riding School. Unusually, the building was erected amid row houses on a residential block, and featured a double-height riding ring on the third floor. The owner, Thomas Patten, hired architect George Martin Huss to design the formidable Romanesque Revival edifice. Its brick walls are punctured by rhythmically-arranged arched windows and adorned with sparing terra cotta detail. A horsehead served as the keystone to the large arch on the third floor and remains as a testament to the building's earlier use.

Although it opened to great fanfare, within a year the 75th Street Riding Academy was no more. The building was later converted into a commercial garage in 1912. As of 2018, plans are underway to convert the building into part of the Northwell Health network of ambulatory care centers.

## PARK AVENUE HISTORIC DISTRICT



Designated in 2014, the Park Avenue Historic District contains 63 buildings and extends from the northeast corner of East 79th Street to East 91st Street. Park Avenue is a broad thoroughfare split by landscaped malls, which accommodate the commuter railroad that travels below the surface.

Laid out in the Commissioners' Plan of 1811 as Fourth Avenue, Park Avenue became the route of the New York and Harlem Railroad in 1831, with double tracks running down the center. During the mid-1870s, as part of the Fourth Avenue Improvement, the tracks from 50th Street to 96th Street were sunk below street-level and covered. In the late 1880s, all of Fourth Avenue became officially known as Park Avenue, attracting construction of row houses and small apartment buildings, few of which survive.

In 1903, following one of the city's worst railroad accidents, the New York State Legislature banned steam locomotives in Manhattan, making the avenue attractive for upscale residential development. Although for a brief time large private residences were built, the vast majority of buildings were speculative apartment houses. The earliest high-rise apartment house in the District was 925 Park Avenue, designed by Delano & Aldrich in 1907-08, at the northeast corner of East 80th Street. Many subsequent buildings would follow this model, adopting tasteful variants of the Neo-Classical style. Later, when a new Multiple Dwelling Law was passed in 1929, architects designed setbacks that frequently facilitated private terraces and penthouses.

Despite some more recent construction and modern window replacement schemes, seen also in the adjoining Upper East Side and Carnegie Hill Historic Districts, this boulevard remains one of New York City's best known and most recognizable residential corridors.



980-990 Park Avenue, Church of St. Ignatius Loyola Parish house/rectory (Patrick C. Keely, 1881-81, Second Empire and Gothic Revival)  
Church (Schickel & Ditmars, 1895-1900, Italian Renaissance, Individual Landmark)  
School (Schickel & Ditmars, 1899-1900, Italian Renaissance)

The Church of Saint Ignatius Loyola stands on the site of the former Saint Lawrence O'Toole Church, which was founded in 1851, making it one of the first institutions on Park Avenue. The parish was later incorporated under the name Saint Ignatius Loyola. In 1884, work had begun to replace a modest brick church from 1854, but due to significant delays, construction beyond the foundation did not begin until 1895. The base of the wall at the north elevation shows that the existing structure, designed by noted architect and parishioner William Schickel, was built on grey granite foundations erected from 1884-1886 for Schickel's earlier Gothic design. The church was executed in limestone in the Italian Renaissance style that was fashionable during Saint Ignatius' lifetime, but its two towers were never finished. To make the structure as fireproof as possible, Schickel employed steel roof beams and trusses, making the church one of the earliest houses of worship in New York City to use such materials. Schickel also built the Italian Renaissance Loyola School, completed on the northwest corner of 83rd Street in 1900. The school was founded in 1899 by the Society of Jesus to educate wealthy Catholic boys but became co-educational in 1973. Between the church and school is the Rectory/Parish House, designed by Patrick C. Keely, a prolific architect of Catholic churches on the East Coast, the earliest surviving building in the Saint Ignatius Loyola's Park Avenue complex, which dates to the 1880s and was built in a mix of the Gothic and Second Empire styles.



1025 Park Avenue (Individual Landmark)  
Reginald and Anna DeKoven House  
John Russell Pope, 1911-12  
Jacobean Revival

The DeKoven House is a rare surviving mansion, built when Park Avenue was on the cusp of becoming a grand boulevard of private homes and elegant apartment houses. It was designed in an urban adaptation of the Jacobean Revival style by John Russell Pope, one of America's leading architects, perhaps best known for the monumental Neo-Classical public buildings he constructed in Washington, D.C. Its prominent, symmetrically-arranged bay windows and brick facade with stone trim recall the late 16th and early 17th century manor houses of Great Britain.



The house was commissioned by Reginald DeKoven, a popular composer of light opera and music critic for numerous newspapers and magazines, and his wife Anna, who was also a writer. The DeKovens were members of New York's artistic circles as well as its social elite. The numerous parties and musical entertainments they hosted in the house gained it a reputation for being "one of the show places, in a district of mansions."



**1040 Park Avenue**  
**Delano & Aldrich, 1923-24**  
**Renaissance Revival**

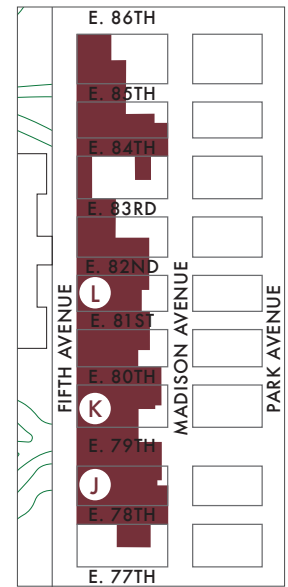
Designed without a cornice and featuring eclectic ornament that includes a frieze with hares and tortoises, 1040 Park Avenue is unusual for a Renaissance Revival style apartment building. The building once housed one of Park Avenue's first penthouses, home to magazine publisher Condé Nast. As his publishing business expanded in the early 1920s, Nast

arranged to have the top floor of the building, originally planned as servants' rooms, redesigned to accommodate a duplex apartment. The sprawling 5,000 square foot apartment featured a glazed conservatory and was designed by actress and interior decorator Elsie de Wolfe. The stock market crash of 1929 left Nast in debt, but he held on to his apartment, where he continued to entertain New York society. Within a few days of his death, the duplex connection was cut off, and the upper level was converted into six units. The building was also briefly home to Jacqueline Kennedy Onassis after she left the White House.

## METROPOLITAN MUSEUM HISTORIC DISTRICT

The cosmopolitan Metropolitan Museum Historic District, designated in 1977, runs along Fifth Avenue from 78th to 86th Street, incorporating many of the houses on the mid-blocks between Fifth and Madison Avenues. The 132 buildings within the Metropolitan Museum Historic District epitomize the architectural development of the Upper East Side with a variety of architectural styles and building types ranging from late 19th-century brownstones to mid-20th-century apartment buildings.

Development began in the area in the late 1860s, with the construction of several rows of brownstones in the Italianate style on 78th, 80th and 81st Streets. In the 1880s, this area along Fifth Avenue quickly became New York's most fashionable residential neighborhood, with prominent families building opulent mansions on Fifth Avenue. By the turn of the century, many of the rows of brownstones on the side streets were replaced with large mansions. While some of these remain, many were replaced by luxury apartment buildings shortly after the First World War. As a result of its development as a premier residential area, the district boasts buildings of extraordinary architectural merit, designed by major early 20th century architectural firms like McKim, Mead & White, Carrère & Hastings, and Warren & Wetmore.



Apart from its architectural significance, the district has long been a center of the arts. The district's namesake Metropolitan Museum of Art sits just across Fifth Avenue and is an Individual Landmark. Between 1864 and 1990, prominent architects have worked on the museum's design, including Calvert Vaux, Richard Morris Hunt, McKim, Mead & White, and Kevin Roche and John Dinkeloo Associates. Due to the district's proximity to some of the world's most famous museums, the district boasts a large number of galleries that add a distinctive artistic flair to this part of the city.



**1 East 78th Street (Individual Landmark)**  
**James B. and Nadaline Duke House**  
**Horace Trumbauer, 1909-12**  
**French Neo-Classical**

The James B. and Nadaline Duke House is one of the most elegant houses ever built in New York and a rare example of a surviving freestanding mansion. It was

closely modeled on the Hôtel Labottière in Bordeaux, France, but the Duke House was built at a larger scale and with subtle modifications to the proportions and details. As is typical of French Neo-Classical architecture, the Duke House has a projecting central entrance bay flanked by more austere wings. Although nominally a Horace Trumbauer design, the Philadelphia-based architect, who ran the business side of the firm, often left the design of buildings to others. This house may very well be the work of his chief designer, Julian Francis Abele. One of the first African-American architects in America, Abele excelled in sophisticated French-inspired houses such as this one.

Born into poverty in North Carolina, James B. Duke was a self-made man who made a fortune in the tobacco business. He was the founder and president of the American Tobacco Company and several related firms that held a virtual monopoly on the industry. In 1950, Duke's widow, Nadaline and his daughter, Doris, donated the house to New York University. The house is currently the N.Y.U. Institute of Fine Arts, which received an award from the New York Landmarks Conservancy for its adaptive reuse of the mansion.

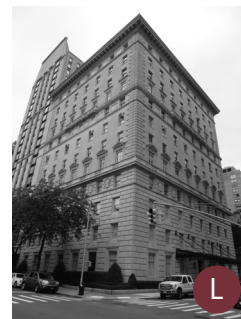


**2 East 79th Street, Isaac and Mary Fletcher House**  
**C.P.H. Gilbert, 1897-99**  
**François I**

The Fletcher residence is among the finest examples of François I town houses in New York. The style was once so popular on Fifth Avenue that it was known locally as the Fifth Avenue style. In this building, C.P.H. Gilbert

carefully adapted the rural château form to the building's urban context, creating a lively asymmetrical design, complete with a moat-like areaway and front stairs suggestive of a drawbridge. The mansion was primarily built to house the art collection of its connoisseur owner Isaac D. Fletcher, who made his fortune in manufacturing and as the president of the New York Coal Tar Company. After Isaac Fletcher died in 1917, his art collection passed to the Metropolitan Museum, and the house was purchased by oil magnate

Harry Sinclair. Later it was home to Augustus van Horn Stuyvesant and his sister Ann Stuyvesant, who were the last direct descendants of Dutch Governor Peter Stuyvesant. Since 1955, the house has been the headquarters of the Ukrainian Institute and is open to the public for events and tours.



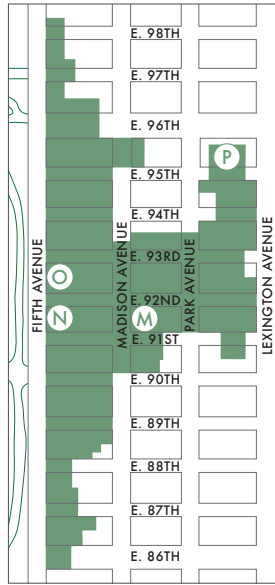
**998 Fifth Avenue (Individual Landmark)**  
**McKim, Mead & White, 1910-12**  
**Italian Renaissance Revival**

The first true luxury apartment house on Fifth Avenue, 998 Fifth Avenue served as a model for subsequent luxury apartment buildings erected on Fifth Avenue before the Great Depression. At the time of construction, apartment living had not yet been accepted by the very wealthy. 998 Fifth Avenue is often credited with changing this perception. The building,

completed in 1912, was designed by McKim, Mead & White for the developer James T. Lee, grandfather of Jacqueline Kennedy Onassis. Lee had the vision to combine the efficiencies of a multi-family residential building with the expansive scale and luxurious style and amenities of a free-standing mansion. McKim, Mead & White produced a handsome building reminiscent of a private club, with exterior elevations entirely clad in finely-carved limestone, and a striking iron canopy adorning the entrance.

Because apartment living had yet to achieve wide acceptance among the social elite, the rental agent, Douglas Elliman, supposedly rented the 10th floor at a reduced rate to Elihu Root, a Nobel prize-winning statesman, writer and jurist to induce other wealthy people to rent apartments. Despite widespread discrimination in housing, 988 Fifth Avenue was also home to at least one member of the city's Jewish elite—financier and philanthropist Murray Guggenheim and his wife, Leonie.

## EXPANDED CARNEGIE HILL HISTORIC DISTRICT



The Carnegie Hill Historic District spans portions of East 86th Street to East 98th Street, from Fifth to Lexington Avenues, with a total of 379 buildings. Designated in 1974 and expanded in 1993, the area has a distinctive topography that creates a unique sense of place. The district presents a mix of significant building types: rows of brick and brownstone row houses from the 1870s-1890s, large freestanding town houses and mansions from the 1900s-1930s, and flats buildings, and apartment hotels from the 1900s-1930s.

While Harlem to the north and Yorkville to the south and east were growing villages throughout much of the 19th century, the Carnegie Hill area retained its semi-rural character until the 1880s. The completion of the New York Elevated Railroad on Third Avenue in 1881 catalyzed

a speculative residential building boom on the side streets as well as Madison, Park, and Lexington Avenues. The name of the district, however, dates from the early 20th century, after Andrew Carnegie, one of America's richest men, constructed his mansion, now the Cooper Hewitt, Smithsonian Design Museum, in 1902 on Fifth Avenue and East 91st Street. Carnegie purchased land in what was then referred to as "Prospect Hill," a section already well-developed with row houses and a few modest apartment houses and tenements. Following suit, other prominent members of Manhattan's high society flocked to the area, spurring the construction of grand mansions and luxury apartment buildings to accommodate new residents.

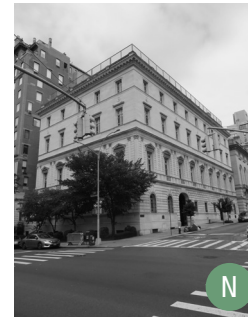
Carnegie Hill is one of the most architecturally-varied sections of the Upper East Side. Virtually side-by-side are modest row houses and sprawling mansions, working-class tenements and luxury apartment buildings, as well as the commercial and institutional buildings built to serve the needs of the diverse population.



**2 East 91st Street (Individual Landmark)**  
**Andrew and Louise Carnegie House**  
**Babb, Cook & Willard, 1899-1902**  
**Colonial Revival with Beaux Arts influence**

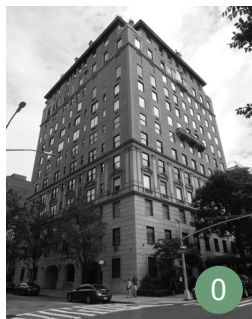
When steel magnate Andrew Carnegie purchased land on Fifth Avenue between 90th and 91st Streets in 1898, the site was undeveloped; squatters still occupied the 91st Street portion, and a riding academy was located on the 90th Street corner. Carnegie commissioned Babb, Cook & Willard to design the 64-room house as his retirement home. The brick-clad house was not as elegant as the grand marble and limestone palaces that lined Fifth Avenue, but it did express the wishes of its owner to build the "the most modest, plainest and most roomy house in New York."

The sprawling house became the headquarters for Carnegie's philanthropic endeavors, including the construction of library buildings in North America, England, and Scotland. Unlike many other millionaires of his era, Carnegie liked to talk to strangers and was known to talk to passers-by through the iron fence that surrounded his large garden, which retains many of its original features. Following Louise Carnegie's death in 1946, the house was used by the Columbia University School of Social Work and in 1968 became the Cooper Hewitt, Smithsonian Design Museum.



**1 East 91st Street (Individual Landmark)**  
**Otto and Addie Kahn House**  
**J. Armstrong Stenhouse and C.P.H. Gilbert, 1913-18**  
**Renaissance Revival**

Designed by the British architect J. Armstrong Stenhouse, in association with C.P.H. Gilbert, this imposing five-story mansion was built for Otto H. Kahn, a noted philanthropist and partner in the banking firm of Kuhn, Loeb & Co. The 65-room mansion on 91st Street was one of the largest private houses ever built in New York and one of the last to be modeled after the Italian Renaissance palazzo style. Construction on the Kahn house began in 1913, but took five years to complete due to the onset of World War I. The building included an impressive interior courtyard, a rooftop garden, and an interior porte-cochère that afforded the family and its guests privacy as they drove their cars into the house. The Kahns were lifelong patrons of the arts, especially of the Metropolitan Opera, and the house contained one of New York's best art collections. After Kahn's death, his widow dispersed the art collection and sold 1 East 91st Street to the Convent of the Sacred Heart, which uses the building as a school for girls and undertook the house's restoration in 1994.



**1107 Fifth Avenue**  
**Rouse & Goldstone, 1924-25**  
 Renaissance Revival

In the years following World War I, escalating property values and changing lifestyles made large single-family residences too inconvenient and expensive to maintain, even for the very rich. Among them was Marjorie Merriweather Post Hutton, heir to the Post cereal fortune and wife of financier E.F. Hutton. She sold her mansion on East 92nd Street to developers, with the proviso that

they rebuild her home at the top of the new apartment building, a 54-room triplex that was reputed to be the largest apartment ever constructed. The building's public entrance was on Fifth Avenue, but it also included a private driveway and lobby on East 92nd Street for the Huttons' exclusive use. The building was unusual in that it comprised custom-built residences that were leased on a rental term of only five years, with the exception of the Hutton apartment, which had a 15-year term. Upon completion of the lease, the Huttons moved out of the apartment, which remained unoccupied for ten years and was subsequently subdivided.



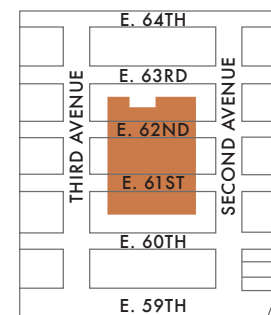
**115-127 East 95th Street**  
**Louis Entzer, Jr., 1891-92**  
 Queen Anne

East 95th Street between Park and Lexington Avenues is one of the most charming residential enclaves in New York, with an exceptionally rich array of Queen Anne and Romanesque Revival houses. Local legend has it that the

houses on this block were built for workers in the nearby Ruppert Brewery. More likely, they were built by speculative developers who believed the block's proximity to the Third Avenue Elevated Train made it an attractive location for middle-class row houses. Among these is the row of seven houses at 115-127 East 95th Street designed in 1891 by architect Louis Entzer, Jr., for real estate developer Francis J. Schnugg. The row originally comprised nine houses, but the two westernmost houses were demolished to make way for the apartment building at Park Avenue. The impressive row exhibits a panoply of lively architectural elements, including distinctive sheet-metal oriel windows, both rock-faced and smooth surfaces of sandstone and brownstone, round-headed openings with archivolts, fluted colonnettes and pilasters, and metal cornices with diverse motifs.

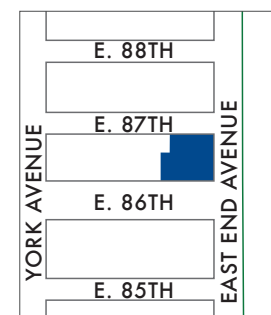
## TREADWELL FARM HISTORIC DISTRICT

**T**readwell Farm Historic District is one of New York's oldest historic districts. The Landmarks Preservation Commission designated it in 1967, two years after the Commission's inception. The district encompasses East 61st and East 62nd Streets between Second and Third Avenues and was named for the Treadwell family who owned the undeveloped land in this area beginning in 1815. Most of the 76 buildings in the district are four-story row houses constructed from 1868-1875. Today the district is appreciated for the way it reveals the design aesthetic of the 1910s and 1920s, when the classic brownstone row house style was considered passé. During those years, most of the buildings were "modernized," an act that consisted of removing stoops and stripping facades of their projecting details, resulting in a simplified elegance appreciated by 20th century homeowners.

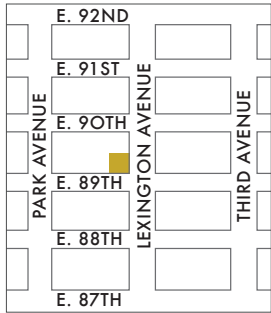


## HENDERSON PLACE HISTORIC DISTRICT

**D**esignated in 1969, the Henderson Place Historic District is a small assemblage of architectural gems, located on the eastern end of the East 86th Street and East 87th Street block between York and East End Avenues. Of the 32 houses originally built in 1881-82 by developer John C. Henderson for "persons of moderate means," 24 survive. The houses were all designed by Lamb & Rich, talented interpreters of the Queen Anne style. Features such as wide-arched entryways, terra cotta plaques, windows divided into tiny square panes, and projecting bays and oriels produced an enclave of buildings of a high level of design.







The Hardenbergh/Rhineland Historic District consists of six row houses and one “French flats” building constructed in 1888-89 for the estate of William C. Rhineland and designed by architect Henry J. Hardenbergh. Located at the northwest corner of Lexington Avenue and East 89th Street, these buildings are characteristic of the residential development spurred by transportation and street improvements in the Carnegie Hill-Yorkville areas during the late 19th century. The Rhinelanders, a family prominently associated with real estate in Manhattan, contributed significantly to that development and through the Rhineland Real Estate Company and controlled the properties in this historic district until 1948.

Clad in red brick, brownstone and red terra cotta, the six houses form a picturesque yet symmetrical composition featuring a variety of window entrance enframements and a lively roofline composed of prominent pediments and modillioned cornices with pierced parapets and finials. The flats building located behind the houses and facing 89th Street, is clad in similar materials, has a complementary architectural vocabulary, and is dominated by a broken pediment/cornice surmounted by a pedimented window.

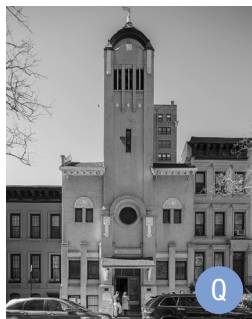
Distinguished by their common design history and ownership by the Rhineland family for 60 years, the buildings have survived as an enclave, surrounded mostly by later apartment buildings. They are, furthermore, among the most significant surviving reminders of the Rhinelanders’ residential developments in the neighborhood. The houses have also been associated with a number of other prominent owner-residents, among them artist Andy Warhol.

East of Third Avenue, between 59th and 96th Streets, lies Yorkville, an Upper East Side neighborhood that boasts a long, diverse history of vibrant immigrant populations and a largely intact building stock. While the area has not been designated a historic district, FRIENDS believes that the neighborhood carries on its immigrant legacy and presents a distinct sense of place.

Prior to transportation improvements in the 19th century, Yorkville was a rural area dotted with the country retreats of wealthy landowners, including the Gracies, Astors and Rhinelanders. In 1878, the introduction of the elevated train on Third Avenue spurred its rapid growth as a multi-cultural working-class community and clearly defined its borders. Factories and breweries along the shores of the East River attracted large numbers of European immigrants. Germans were the most visible immigrant group but Hungarian, Czech, and Irish communities also settled in Yorkville, populating its tenements and apartment buildings. These immigrant groups also opened shops, restaurants, institutions, and churches. Many of the mid-block churches remain in Yorkville as reminders of its immigrant communities.

The period during World War II and the Postwar Era brought significant changes to Yorkville. The demolition of the Second and Third Avenue elevated trains in 1942 and 1955, respectively, ushered in a new era of development. Yorkville began to transition into a middle-class, residential area with high-rises and dense development. In 2017, the Second Avenue Subway line opened in Yorkville after nearly a century of planning, bringing new development pressures. While the Yorkville of today boasts a diverse population and varied building stock, it is essential that the remnants of the area’s immigrant history be preserved and protected for years to come.





346 East 69th Street, (Individual Landmark)  
The First Hungarian Reformed Church  
Emery Roth, 1915-16  
Secessionist with Arts and Crafts and Art Nouveau features

The First Hungarian Reformed Church has a distinguished history, architect, and design. The church served as an important gathering point for the Hungarian community that had migrated to Yorkville. The congregation was originally formed as the First Hungarian Congregation on the Lower

East Side in 1895, but in order to accommodate the new uptown congregation, in 1914, the church acquired three row houses on East 69th Street. It hired Hungarian-American architect Emery Roth to design a church to occupy two of the lots, with the third being converted into the parsonage. The First Hungarian Reformed Church was Roth's only ecclesiastical building design, and—true to his roots and to his client—he designed it in a Hungarian vernacular style that incorporated Arts and Crafts and Art Nouveau motifs. Adorning the doorway is a tripartite stained glass transom featuring a bird motif that may represent the Turul bird, an important bird in the origin myth of the Hungarian people.



331 East 70th Street, Lenox Hill Neighborhood House  
Frederick P. Kelley, 1926-28  
Romanesque Revival

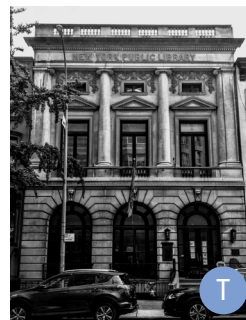
When the Lenox Hill Settlement House building was completed in 1928 at 331 East 70th Street, it was the largest settlement house in the world, serving over 10,000 families. The Neighborhood House began as the Normal College Alumnae Settlement House, which was established as one of the nation's first kindergartens in 1894 on East 63rd Street. As it expanded

its services, the organization soon became a true settlement house offering a multitude of social welfare programs to new neighborhood residents. Throughout the 20th century, the Lenox Hill Neighborhood House was home to a number of important "firsts" including the creation of New York City's first tenants' rights group, New York City's first Meals-On-Wheels program in 1964, and the country's first Neighborhood Watch in 1978. The Lenox Hill Neighborhood House was designed by Frederick P. Kelley in a pared-down Romanesque Revival style, but its large scale makes this building an impressive structure which stands out on the street.



507-515 and 517-523 East 77th Street and 508-514 and 516-522 East 78th Street, East River Houses, (Individual Landmark)  
Henry Atterbury Smith, 1909-11  
Beaux Arts

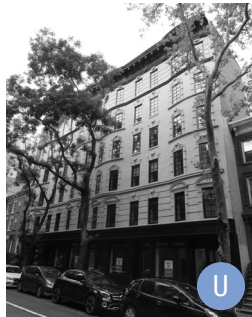
In the years between 1890-1920, the Progressive movement sought to remedy the condition of American cities and alleviate the plight of the immigrant poor. Among the most notable products of the Progressive movement in Yorkville are the Shively Sanitary Tenements, known also as the East River Houses or the Cherokee. Dr. Henry Shively of the Vanderbilt Clinic of Presbyterian Hospital believed that fresh air and a sanitary environment could help improve the condition of people who suffered from tuberculosis. The innovative design of the Shively Sanitary Tenements, was meant to provide a living space as clean and airy as one could enjoy in the country, included features such as large, triple-hung windows and balconies for sleeping. Designed by Henry Atterbury Smith and built from 1909-1911, these model tenements were financed by Mrs. William K. Vanderbilt, who invested in the project as a philanthropic cause. Unfortunately after their completion, these model tenements became too expensive for the working class and for the ill to afford. The building was converted to co-ops in the early 1980s and the property manager decided to name the buildings after the adjacent street, Cherokee Place. This street had been re-named in 1913 for the Cherokee Club, a political organization and gathering space located nearby at 334 East 79th Street. There was an unsuccessful effort to preserve the Romanesque Revival club building in 1976 but the Cherokee name lives on here at this neighboring site.



222 East 79th Street, 79th Street New York Public Library, (Individual Landmark)  
James Brown Lord, 1902  
Classical Revival

Low literacy rates were a major issue for the working and immigrant classes, a problem that steel magnate Andrew Carnegie was intent on solving. As part of an international library-building campaign, Carnegie donated over \$5 million to construct branches of the New York Public Library to serve both adults and children across all five boroughs. Opened in 1902 at 222 East 79th Street, the Yorkville Branch of the New York Public Library was the first of 67 libraries to be built in New York. The branch was noted for its Czech and Hungarian collections. It is where Czech politician Thomas Masaryk undertook research that helped him form the Czechoslovak Republic in 1918, of which he served as leader until 1935. Designed by James Brown Lord in the Classical Revival style, a style commonly used by Carnegie

branches, the Yorkville branch is an individual New York City landmark. A few blocks away at 1465 York Avenue is the Webster Library Branch of the NYPL, which also served the Czech community and in 1924 had the largest collection of Czech volumes outside Czechoslovakia, now housed in the NYPL's main branch.



- i. 151-153 East 81st Street (ca. 1901)
- ii. 315 East 84th Street (ca. 1905)
- iii. 245 East 78th Street (ca. 1905)

George F. Pelham  
Beaux Arts

While row houses and French flats cropped up in Yorkville to house the middle class, the neighborhood's working-class primarily lived in tenements. In 1901, the New York State Legislature passed the Tenement House Act of 1901, more

commonly known as the "New Law" or "New Tenement Law," imposing regulations on tenement construction that had a lasting impact on New York neighborhoods like Yorkville. The new tenement law expanded on the well-meaning but largely ineffectual Old Tenement Law of 1879, which first prohibited the construction of buildings with windowless interior rooms. The Old Law catalyzed the development of the dumbbell tenement, so named because the mandated inclusion of air shafts resulted in building footprints resembling the shape of dumbbell weights. In 1901, the passage of the New Tenement Law improved living conditions by prohibiting the construction of tenements on narrow, 25-foot-wide lots, requiring that each room have a window, and instituting larger light courts to let in greater light and air. Among the architects to design New Law tenements in Yorkville was George F. Pelham, one of New York City's most prolific architects before and after the turn of the 20th century. The New Law tenements built by Pelham in Yorkville are remarkably similar in massing and ornamentation: the buildings have brick facades with projecting semi-circular bays, bold surrounds with heavy keystones, and deeply-projecting cornices. A short walk away, at 1125 Lexington, is another Pelham-designed tenement that shares many features with the tenements in Yorkville.



412 East 85th Street (Individual Landmark)  
Mid-to-late 19th century  
Architect unknown  
Italianate

By the 1850s, railroad access to the semi-rural Upper East Side had increased the area's population and its need for housing. During this time, carpenter-builders were known to construct rows of frame houses for middle-class families in the area. 412 East 85th Street is a rare example of a surviving wood clapboard building from this early stage in Yorkville's development. According to tax records, the structure first appeared on the property in 1861, just five years before the city fire code outlawed wood frame construction south of 86th Street. It is uncertain whether the building was originally constructed on the lot between 1860 and 1861, or if it was built earlier, moved to its current site, and renovated in the Italianate style then in vogue.

By the 1870s, the Yorkville area had become denser and began to see the development of masonry row houses and tenement buildings. A number of wood frame houses survived through this era and into the early to mid-19th century but were soon replaced by new construction as the neighborhood grew to include large apartment buildings. The house at 412 East 85th Street is one of only six frame buildings on the Upper East Side to have survived. Another is the mayor's residence at Gracie Mansion, one of the country retreats that once dotted the area.



German Restaurant Row  
1654 Second Avenue, Schaller & Weber  
Established, 1937  
1648 Second Avenue, The Heidelberg  
Established, ca. 1902, renamed 1930s

Seventy-five years ago when Yorkville was the center of German New York, 86th Street was lined with German eateries, dance halls, movie theaters, and singing clubs. Located on the same block on Second Avenue between 85th and 86th Streets, the Schaller & Weber butcher shop and the Heidelberg restaurant are among the few holdouts from Yorkville's German immigrant past. Schaller & Weber has been a premier spot for German delicatessen since it was founded in 1937 by Tony Weber and Ferdinand Schaller, who brought the recipes for sausages and charcuterie they had mastered in Europe. Today, Schaller &

Weber remains a New York City institution with Ferdinand's grandson, Jeremy Schaller, at the shop's helm.

The Heidelberg is one of the oldest family-run German restaurants in the United States, dating back over a century. A German haunt that came to be known as Café Vaterland (literally, Café Fatherland) is believed to have first opened in the Heidelberg's location in 1902. In the 1930s, the restaurant changed its name to Heidelberg. The restaurant retains its traditional recipes served in an atmosphere that recalls a German hunting lodge.



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*Back Cover (25 East 78th Street); and Images Q, R, S, T, V, and W.*

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