

6. Historic and Cultural Resources

6.1 INTRODUCTION

The *CEQR Technical Manual* identifies historic resources as districts, buildings, structures, sites, and objects of historical, aesthetic, cultural, and archaeological importance. This includes designated New York City Landmarks (NYCL); properties calendared for consideration as landmarks by the New York City Landmarks Preservation Commission (LPC); properties listed in the State/National Registers of Historic Places (S/NR) or contained within a district listed in or formally determined eligible for S/NR listing; and, properties designated by the New York State Historic Preservation Office (SHPO) within the Office of Parks, Recreation and Historic Preservation (OPRHP) as eligible for listing on the S/NR; National Historic Landmarks (NHL), and properties not identified by one of the programs or agencies listed above, but that meet their eligibility requirements.

An assessment of historic/archaeological resources is usually needed for projects that are located adjacent to listed or eligible historic or landmark structures or within historic districts, or projects that require in-ground disturbance, unless such disturbance occurs in an area that has already been excavated.

As discussed in this chapter, the proposed rezoning area (project area) does not encompass any blocks located within either LPC-designated historic districts or S/NR-listed historic districts. However, there are numerous individual landmarks, designated resources, and eligible resources located within and adjacent to the proposed rezoning area. Therefore, it is necessary to assess the potential impacts of the Proposed Action on historic architectural resources. According to *CEQR Technical Manual* guidelines, impacts on historic resources are considered on those sites affected by the Proposed Action within the project area and in the area surrounding the project area. The area surrounding the project area, or the Historic Resources study area, is defined as an approximate 400-foot radius around the proposed rezoning area (Figure 6-1), which is typically adequate for the assessment of historic resources, in terms of physical, visual, and historical relationships. The evaluation of the Proposed Action on historic resources focuses on the identified Projected Development Sites 1–19 and Potential Development Sites 1–20, as mapped on Figure 6-1.

Archaeological resources are considered only in those areas where new excavation or ground disturbance is likely and would result in new in-ground disturbance compared to No-Action scenarios; these are limited to sites that may be developed in the proposed rezoning area, and include projected as well as potential development sites. As discussed below, the proposed rezoning and the resulting developments are not expected to result in any significant adverse impacts to archaeological resources. Therefore, an archaeological analysis is not warranted and this chapter focuses exclusively on historic architectural resources.

6.2 PRINCIPAL CONCLUSIONS

The Proposed Action would not result in any significant adverse impacts to archaeological resources, or direct adverse impacts to LPC-designated and S/NR-listed historic districts or individual landmark buildings and structures. Nor would the Proposed Action result in significant adverse indirect or contextual impacts to either designated or eligible historic resources within the project area or study area. The Proposed Action could potentially result in construction-related impacts to 24 eligible resources located within 90 feet of the projected and potential development sites. The Proposed Action would result in significant adverse shadows impacts on sunlight-sensitive features of three historic architectural resources, namely St. Bartholomew’s Church and Community House, the Lady Chapel of St. Patrick’s Cathedral, and Christ Church United Methodist.

LPC reviewed the identified projected and potential development sites that could experience new/additional in-ground disturbance as a result of the Proposed Action, and concluded that none of the lots comprising those sites have any archaeological significance. As such, the Proposed Action is not expected to result in any significant adverse impacts to archaeological resources. The Historic Resources study area covers a substantial portion of the City’s Midtown core, with a number of historic resources, including designated individual landmark buildings and structures, designated districts, as well as buildings and districts determined eligible for designation. The reasonable worst-case development scenario (RWCDs) projected and potential development sites are not located within any NYCL-designated and/or S/NR-listed historic districts, nor do they contain any NYCL-designated and/or S/NR-listed landmark buildings and structures. Therefore, the Proposed Action would not result in any direct adverse impacts to LPC-designated and S/NR-listed historic districts or individual landmark buildings and structures.

Several of the projected and potential development sites do contain historic resources that have been determined to be eligible for either NYCL designation and/or S/NR listing (Table 6-2), and the redevelopment of these sites under the Proposed Action would result in either the partial or complete demolition of these resources. Therefore, the Proposed Action could result in a direct adverse impact to 14 historic resources that have been determined eligible for either NYCL designation and/or S/NR listing. Eleven of these resources have been determined to be either NYCL-eligible or both NYCL- and S/NR-eligible, and 3 of these sites have been determined to be only S/NR-eligible.

The Proposed Action is not expected to result in significant adverse indirect or contextual impacts to either designated or eligible historic resources within the project area or study area. It is anticipated that the introduction of new bulk envelopes for buildings that would be built within the existing City grid would not adversely affect these resources, which are today located in a mixed context of older and shorter structures and newer and taller building. The Proposed Action would also not eliminate or substantially obstruct publicly accessible views of architectural resources.

The Proposed Action would result in development on both projected and potential development sites that are located within 90 feet of a designated or listed historic resource; however, these resources would not be adversely impacted by construction because they would be subject to protection from construction-related damage under the NYC Department of Buildings' (DOB) Technical Policy and Procedure Notice (TPPN) #10/88. There are also 24 NYCL-eligible and/or S/NR-eligible resources located within 90 feet of the projected and potential development sites for which TPPN #10/88 would not apply, and therefore the Proposed Action could potentially result in construction-related impacts to these eligible resources. The Proposed Action would result in significant adverse shadows impacts on sunlight-sensitive stained glass windows of three historic architectural resources, namely St. Bartholomew's Church and Community House, the Lady Chapel at St. Patrick's Cathedral, and Christ Church United Methodist.

6.3 DEVELOPMENT BACKGROUND¹

The geological history of the project area ultimately affected neighborhood development, and begins with the bedrock of Manhattan. The project area is within the embayed section of the Coastal Plain, of which the Manhattan prong, which includes New York City, is a small eastern projection of the New England uplands, characterized by 360-million-year-old highly metamorphosed bedrock. The prevalent gneissoid formation is known as Hudson River metamorphosed rock. Beneath most of the project area is the Manhattan schist formation, a highly foliated mica schist known to have once outcropped throughout the island. Manhattan is characterized by a group of gneissoid islands, separated from each other by depressions that are filled with drift and alluvium, the result of the advancing and receding ice sheets.

At times during the last 50,000 years, that is, the Wisconsin period, ice was 1,000 feet thick over Manhattan. Briefly, in geological terms, Glacial Lake Flushing occupied broad, low-lying areas when deglaciation of the region produced vast volumes of meltwater and largely covered Manhattan. Higher elevations of Manhattan may have been marginal to this lake. By 12,000 years ago, the lake drained, and sea levels have gradually risen as glaciers retreated. Thus, the soil above bedrock on Manhattan Island is mostly glacial till, clay, sand, gravel, mud, and assorted other mineral debris.

During the seventeenth and early eighteenth centuries, what is now the project area was wooded land with sparsely situated farms. The first significant development within this area was the establishment of the Boston Post Road, which ran through the East Side near the present route of Third Avenue, one block west of the project corridor. This section of the route was known as the Eastern Post Road, built between 1669 and 1671. This important road was the vital link to the colonial village on the island's southern tip. Early settlements in this area tended to cluster along this road, and the East River shorefront. As a result of this thoroughfare, the last decades of the 17th century witnessed a growth of farmsteads.

¹ Much of this section was excerpted from the *Second Avenue Subway, Phase IA Archaeological Assessment*, HPI 2002.

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A Quaker by the name of Robert Murray owned almost all of what became Murray Hill prior to the American Revolution. In 1776 the fleeing Continentals charged north through this area after the British invaded Manhattan. British frigates were stationed near Kips Bay to the south (East 23rd to East 34th Streets between Second Avenue and the East River) for the duration of the war. The British occupation of Manhattan wrought havoc on much of this area. Woodlands were decimated and orchards pillaged and raided for wood.

After the Revolutionary War, the Common Council voted to have the Murray Hill region surveyed and divided into lots for sale. In 1811, the Common Council authorized the construction of Second Avenue, and it was opened after 1814. As a result, by the first half of the 19th century this area grew into a domesticated landscape containing some estates bordering the East River shore, some mixed but scattered development along or near the Post Road. This region of Manhattan has historically maintained a diversity of neighborhoods, industries and institutions.

The construction of the New York and Harlem Railroad, which was operating by 1832, further opened up the area to settlement and vastly affected this area as smoky trains cut through the area. Nineteenth-century maps show the transformation of the district from rural to suburban and then urban. The fast-paced growth resulted in an oddly mixed land use; for example, in some places small rundown shanties stood next to large opulent estates.

The mid-19th century also marked the true appearance of class-segregated neighborhoods. The industrial working class was just beginning to emerge in the 1820s to 1830s. There was an influx of European immigrants at that time, and in downtown the poor inherited the abandoned homes of the uptown-moving rich, who ended up in the Midtown area. There was increasing differentiation between neighborhoods and the steady move uptown spread. The City proper tapered off at about 14th Street in 1825, but by 1853 it extended much farther north.

In the 1850s and 1860s, Manhattan north of 42nd Street was not pleasant countryside; it was scattered with garbage dumps, shanty towns, and decrepit taverns—all punctuated by outcroppings of rock. One census counted over 10,000 squatters in this area, while the *New York Times* conservatively estimated the Manhattan squatters' population at 20,000 in 1864. Although squatting in the area slated for Central Park became more widespread after 1853, when the City began acquiring private land for the Park, one of Frederick Law Olmsted's first acts as Park Commissioner in 1857 was to remove 300 shacks from the area. The construction of Central Park had a significant effect on the East Side of Manhattan, elevating the area's social status in general. Construction of the Park caused Fifth Avenue, which formed its eastern border, to become New York's most fashionable neighborhood. As a result, real estate prices and development increased there and on adjacent streets.

Following the Civil War, prosperity brought growth to this area. Of major consequence to this section of Manhattan was the construction of the Grand Central Depot at East 42nd Street in 1871, essentially moving the City’s main transportation hub “uptown” and away from the more populated areas of Lower Manhattan. Further changes to the east side of Manhattan occurred with the construction of the Third Avenue Elevated (El) train in 1878 to 1881, which brought additional people and businesses to the region. Squatters, who may have paid “rent” to land speculators, were evicted from properties as the residential building boom moved north, and one- and two-family houses and tenements were erected.

The densely settled areas of Lower Manhattan (below 30th Street) were ringed with factories, shipyards, and wharves, while the central business district remained south of Chambers Street. Working class housing tended to be located on the City’s East Side, while the elite lived in the City’s northern sections. What is now East Midtown was never entirely residential, but continuously had a mix of commercial and service-related structures as well.

Between 1867 and 1880, four elevated train lines were built in Manhattan—including one on Second Avenue. Steam-powered trains chugged up through Manhattan leaving soot and smoke in their trails. While the els were relatively inexpensive and quick to build, they were noisy, interfered with street traffic, and blocked light and air from abutting properties. Many of the residents adjacent to these lines considered them a nuisance. But the el mobilized the City population and forever changed the City’s character. The introduction of the subway in 1904, and the subsequent dismantling of the el tracks, did much to improve the area.

In 1910, the Long Island Rail Road crosstown tunnel to Penn Station was completed. Connections to the other boroughs were also realized with the completion of the Queensboro Bridge in 1909. Construction for the Queens Midtown Tunnel (1936) required the partial demolition of several blocks between First and Second Avenues in the study area for the construction of Tunnel Avenue. The construction of the East River Drive in the 1940s further changed the nature of the “Middle East Side” by aspiring to beautify the previously unsightly waterfront. The mid 20th century brought a boom in commercial construction to the middle East Side, with the erection of numerous distinguished mid-century modern structures.

6.4 ARCHAEOLOGICAL RESOURCES

The Proposed Action would not result in significant adverse impacts on potential archaeological resources. The LPC reviewed all potential and projected development sites within the project area for archaeological potential and determined that there was no archaeological concern (see Appendix 2). Therefore, no further archaeological assessment for the project area was required.

6.5 ARCHITECTURAL RESOURCES

6.5.1 Existing Conditions

Historic Districts: The proposed rezoning area does not encompass any blocks within either NYCL-designated and/or S/NR-listed historic districts, however the larger Historic Resources study area encompasses blocks within five NYCL-designated and/or S/NR-listed or NHL-designated historic districts (Table 6-1). There are also three historic districts containing 13 individual structures that are deemed eligible for S/NR designation by SHPO (Figure 6-6 and Table 6-2). Maps and Photographs are included in Figure 6-2 and Figure 6-3.

Historic Structures: There are 86 individual NYCL-designated and/or S/NR-listed or NHL-designated landmarks located within the project area and the study area (Figure 6-4 and Table 6-1). There are also 43 structures previously determined as either eligible for NYCL designation and/or S/NR listing individually, plus the 13 structures that are determined eligible as part of a historic district within the project area and the study area (Figure 6-6, Figure 6-7, and Table 6-2).

In addition, documents submitted by various community interest groups through the scoping process for the Proposed Action, as well as a visual review of project blocks in the study area, identified 51 potentially eligible individual buildings that were not previously determined eligible by either LPC or SHPO. LPC assessed these structures and/or reviewed prior agency evaluations of these structures and determined that four were NYCL-eligible, and seven were S/NR-eligible. These eleven structures, together with the previously identified 56 eligible structures, are included on Figure 6-6, Figure 6-7, Figure 6-9, Figure 6-10, and Table 6-2.

None of the projected or potential development sites contains NYCL-designated and/or S/NR-listed or NHL-designated structures. Six projected development sites and six potential development sites contain buildings with NYCL-eligible and/or S/NR-eligible resources (Figure 6-9, Table 6-3).

Fourteen of the projected development sites and 12 of the potential development sites are adjacent to or within 90 feet of NYCL-designated and/or S/NR-listed resources and 13 projected development sites and 10 potential development sites fall within 90 feet of NYCL-eligible and/or S/NR-eligible resources (Table 6-3).

Figure 6-2 and Figure 6-4 map the location of all of the designated historic districts and individual landmarks in the project area and the study area, and Table 6-1 lists all of these designated resources that correspond to the numbered resources shown on Figure 6-4. Figure 6-6 maps the location of all eligible historic districts and individually eligible structures in the project area and the study area listed on

corresponding Table 6-2. Figure 6-8 and Figure 6-9 show the locations of all designated and eligible resources in relation to the Projected and Potential Development Sites.

The following provides a brief description of each of the designated historic resources identified in the study area.

6.5.1.1 Designated Historic Districts

There are no designated historic districts identified within the project area; however, there are three historic districts located within the study area (Figure 6-2).

a. Turtle Bay Gardens Historic District (NYCL, S/NR District)²

The Turtle Bay Garden Historic District was designated an NYCL District in 1966, and was designated as a NR District in 1983. The district encompasses 20 buildings, and is bounded by the western property line of 227-229 East 48th Street, the western property line of 226 East 49th Street, East 49th Street, the eastern property line of 246 East 49th Street, the eastern property line of 247 East 48th Street and East 48th Street.

The 20 houses built ca. 1923, which share Turtle Bay Gardens, are four stories high, including the English basements and entrances. Some of them have an additional attic story in the rear, but the street façade is generally uniform in height. The house fronts are extremely simple in design, of harmonious neutral colors, with well proportioned windows, regularly spaced. The rhythm established by the repetitive window pattern is accented and enlivened by an occasional central window, on the second floor, which is treated with classic enframing and pediment. The houses are built around a garden, and on the garden side the houses' are extremely simple with delicate individual balconies and porches making interesting accents. The houses provide a most attractive setting for the gardens.

No projected or potential development sites fall within the Turtle Bay Gardens Historic District, nor do they fall within 90 feet of the historic district.

b. Tudor City Historic District (NYCL, S/NR District)³

The Tudor City Historic District was designated by LPC in 1988, and became an S/NR-listed District in 1986. Tudor City is located on portions of four blocks between East 40th and East 43rd Streets and First and Second Avenues, in an area once known as Prospect Hill. Included are numerous structures, as well as two private greens and two public parks. The private greens were intended to attract prospective tenants to a humane residential enclave in the middle of the city.

² Information in this section is from the *Turtle Bay Gardens Historic District Landmarks Preservation Commission* report, June, 1966.

³ Information in this section is from the *Tudor City Historic District Designation Report, Landmarks Preservation Commission*, May, 1988.

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The significance of Tudor City to the architectural history of New York is multifaceted. It stands as the well-conceived descendant and culmination of the “communal” complexes, which began, in New York, with such projects as the Home Buildings in Cobble Hill. Tudor City ensured the return to middle-class respectability of midtown’s East Side, which had begun with Sutton Place and Beekman Terrace. Similarly, Tudor City became the most extravagant example of Tudor Revival architecture—a tradition that moved during the early 20th century from suburban mansions to urban apartment buildings. The complex is a premier example of an architectural design sensitive to its physical context (through its siting and detailing) and to its complex program (through the integration of services with “efficiency” apartments).

No projected or potential development sites fall within the Tudor City Historic District, nor do they fall within 90 feet of the historic district.

c. Murray Hill Historic District and District Boundary Expansion (NYCL, S/NR District)⁴

The Murray Hill Historic District was designated by LPC as a local historic district in 2002, and its boundaries were expanded in 2004 (Figure 6-2). The LPC expansion area does not fall within the project area or study area. The distinctive neighborhood was also designated as a NR historic district in 2003, and the NR district boundaries were expanded in December, 2012. The LPC and NR historic district boundaries do not coincide, and the NR district boundaries extend far beyond the NYCL historic district boundaries (Figure 6-2).

The Murray Hill Historic District is a residential district composed primarily of pre-Civil War row houses and later apartment buildings. Murray Hill includes some of Manhattan’s oldest surviving brownstone-faced row houses, a building type that is usually associated with the late-19th century development of northern Manhattan. Most of the row houses are Italianate in style. The main intersection is situated at East 37th Street and Lexington Avenue.

Named for the 18th century country estate of Robert and Mary Murray, Murray Hill’s development began in 1847 when the Murray descendants partitioned the estate. Development proceeded apace until the Civil War, and then resumed in the 1890s as wealthy New Yorkers either renovated the earlier row houses or constructed new mansions. In the second quarter of the 20th century, many of these once-grand homes were converted into rooming houses or apartments. Most of the neighborhood’s apartment buildings date from the 1920s as apartment living became common for most people in Manhattan. Although many of the apartment buildings were designed in revivals of historical styles, including Classical, Federal, and Romanesque, there are early Modern styles in the district.

⁴ Information in this section is primarily from <http://www.architecturaltrust.org/new-york/manhattan/murray-hill>, Site accessed November 18, 2012.

Potential Development Site 1 is located at the northeast corner of Park Avenue and East 39th Street, immediately adjacent to the Murray Hill Historic District. Projected Development Site 2 is located on the north side of East 39th Street between Madison and Park Avenues, immediately opposite the Murray Hill NR District Expansion.

6.5.1.2 Designated Individual Landmarks⁵

The following identification numbers correspond to Table 6-1 and Figure 6-4. None of the Designated Individual Landmarks fall within projected or potential development sites (Figure 6-1).

a. Designated Individual Landmarks in Project Area

4. Pershing Square Viaduct (Park Avenue Viaduct), Park Avenue East 40th – 42nd Street (NYCL, S/NR)

The Pershing Square portion of the Park Avenue Viaduct—built between 1917 and 1919, and designed by Warren & Wetmore—is located on Park Avenue between East 40th and 42nd Streets. The Beaux-Arts viaduct begins at East 40th Street at the opening of the Belmont Tunnel. It ascends on a gradual incline above East 41st and 42nd Streets, joining the upper story of the terminal on its south façade. It continues as a raised roadway that routes traffic around Grand Central Terminal on an elevated terrace. Traffic is carried via the 45th Street Bridges to Park Avenue, north of Grand Central Terminal, returning to street level at East 46th Street. Over the years the area occupied by the viaduct between East 40th and 42nd Street has come to be known as Pershing Square. The City once planned to build a plaza named in honor of General John J. Pershing adjacent to the viaduct, but the Pershing Square Building was built on that spot in 1923 instead. The viaduct was designated an NYCL in 1980, and was listed in the S/NR in 1983.

5. 275 Madison Avenue Building, 275 Madison Avenue (NYCL, S/NR-Eligible)

Rising 43 stories in height and completed in 1931, 275 Madison Avenue is an outstanding Art Deco skyscraper dating from the end of New York’s 1920s and early-1930s skyscraper boom. Designed by noted architect Kenneth Franzheim, the building features a striking polished-granite base; three stories high with tall rectangular openings, it was treated by Franzheim as a “stage setting” with a compelling black-and-silver color scheme and rich abstract ornament. Rising above the base is a dramatically massed, slab-form tower that steps back repeatedly before narrowing to a nearly square plan at its upper floors. Like the nearby Daily News Building completed the year before, 275 Madison is best described as a transitional work, bridging the exuberant, “modernistic” Art Deco style and the spare, sculptural qualities of the International Style. Franzheim’s “exclusion of obstructive ornament” was promoted as making the building’s interiors “virtually shadowless,” but it also adds to the tower’s streamlined effect and the vertical emphasis created by its alternating white-brick stripes and dark window bands.

⁵ The following descriptions were taken from individual NYCL or S/NR Designation Forms where available.

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No. 275 Madison Avenue was developed by Houston Properties, a New York-based firm founded by Jesse H. Jones, who built nearly all of the skyscrapers constructed in Houston, Tex. during the first half of the 20th century. A nationally known figure, Jones also served as Secretary of Commerce and Chairman of the Reconstruction Finance Corporation under President Franklin D. Roosevelt, a position in which he was “probably the most powerful financial baron in the nation.” This building is one of a handful completed in New York City by Franzheim, an accomplished, versatile, and innovative architect who was a prominent designer of theaters, department stores, apartment houses, and office buildings. Famed photographer Berenice Abbott photographed 275 Madison as part of her “Changing New York” series, and it remains, to this day, one of the finer skyscrapers of the period. The building was designated an NYCL in 2009.

11. Socony-Mobil Building, 150 East 42nd Street (NYCL, S/NR-Eligible)

A curtain wall of seven thousand embossed stainless steel panels gives the Socony-Mobil Building a unique presence on the midtown skyline. Constructed between 1954 and 1956, this impressive skyscraper fills an entire block, extending from East 42nd to East 41st Streets and from Lexington to Third Avenues. The entrances are reached by passing beneath dramatic stainless steel arches that enclose generous exterior vestibules. At the center of the block, atop a 3-story base, is a 42-story tower, oriented from east to west, flanked by 13-story wings.

The driving force behind this speculative office project was Peter B. Ruffin, of the Galbreath Corporation, who convinced the owners of the site, the Goelet Estate, to agree to a long-term lease. A distinguished group of architects and engineers was assembled to guide the project, and major tenants were secured, including the Socony-Mobil Oil Company, which relocated from the financial district to occupy half the structure. Fully leased at the time of completion, the project’s success bolstered the emergence of midtown and the area surrounding Grand Central Terminal as a major corporate address.

The Socony-Mobil Building was designed in two phases: John B. Peterkin, a consultant to the Goelet estate, was responsible for the initial scheme, a setback tower of brick and granite that conformed to the 1916 zoning ordinance. Harrison & Abramowitz, who were at the height of their prestige, joined the team in 1952 and over the next two years the elevations were completely redesigned using man-made materials. The structure that resulted is a vivid study in contrasts, juxtaposing deep blue structural glass with stainless steel, smooth and embossed surfaces, as well as curved and rectilinear forms. These juxtapositions give the Socony-Mobil Building its singular character and the sparkling elevations gave the project a strong modern identity. Aside from modest alterations to the base and storefronts, this office tower remains one of the post-war era’s—and the neighborhood’s—most striking skyscrapers. It was designated an NYCL in 2003.

12. Chanin Building, 374 Lexington Avenue, 122 East 42nd Street (NYCL, S/NR)

The Chanin Building, built in 1927-29 by Irwin S. Chanin in 1929, is a brick and terra-cotta building that rises 56 stories high at the corner of Lexington Avenue and East 42nd Street. Designed by the architectural firm of Sloan & Robertson with sculptural decoration by Rene Chambellan, it is a major example of Art Deco architecture in New York City. The base of the building boasts black Belgian marble around the store fronts with a bronze frieze directly above depicting scenes of evolution. A second terra-cotta frieze runs the whole length of the lower façade, presenting a dramatic collection of angular zigzags and curvy leaves. The tower rises 22 stories and then thins into a series of setbacks, reaching a total of 56 floors. The top of the building is a series of buttresses that are illuminated from the inside at night, lighting up the recesses in the crown. It was designated an NYCL in 1978, and was listed in the S/NR in 1980.

13. Bowery Savings Bank Building, 110 East 42nd Street (NYCL, S/NR-Eligible)

The Bowery Savings Bank decided to moved its headquarters in 1920, and a new building was constructed from 1921-23 at 110 East 42nd Street between Park and Lexington Avenues across from Grand Central Terminal. This 18-story structure with soaring windows was designed by York and Sawyer in Italian Romanesque Revival style, with William Louis Ayres as the partner in charge. The huge interior, which measures 65 feet high, 80 feet wide and 197½ feet long, utilizes marble, limestone, sandstone and bronze screens to create a space reminiscent of a basilica. It has been called “one of the great spaces of New York.” A 6-story addition to the east, which came to be called “The Chapel,” was built in 1931-33. The building was designated a New York City Landmark in 1996.

14. Bowery Savings Bank Building, 120 East 42nd Street (NYCL)

[Note: Sites #13 and #14 are two distinct addresses and are listed as two official historic resources. However, the Bowery Savings Bank Building is perceived on the streetscape as one unified structure. For the purposes of this text, the resource description of the Bowery Savings Bank Building is simply repeated twice.]

The Bowery Savings Bank decided to move its headquarters in 1920, and a new building was constructed from 1921-23 at 110 East 42nd Street between Park and Lexington Avenues across from Grand Central Terminal in Midtown Manhattan, New York City. This 18-story structure was designed by York and Sawyer in Italian Romanesque Revival style, with William Louis Ayres as the partner in charge. The huge interior, which measures 65 feet high, 80 feet wide and 197½ feet long, utilizes marble, limestone, sandstone and bronze screens to create a space reminiscent of a basilica. It has been called “one of the great spaces of New York.” A 6-story addition to the east, which came to be called “The Chapel,” was built in 1931-33. The building, recognized by its monumental arched, glazed entrance, was designated a New York City Landmark in 1996.

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15. Grand Central Terminal, 77 East 42nd Street (NYCL, S/NR, NHL)

Grand Central Terminal, one of the great buildings of America, evokes a spirit that is unique in this City. In style it represents the best of the French Beaux-Arts. Between 1903 and 1913, the original 1871 station building on the site was torn down in phases and replaced by the current structure, which was designed by the architectural firms of Reed and Stem and Warren and Wetmore, who entered an agreement to act as the associated architects of Grand Central Terminal in February 1904. Reed & Stem were responsible for the overall design of the station, Warren and Wetmore added architectural details and the Beaux-Arts style. This work was accompanied by the electrification of the three railroads then owned by Cornelius Vanderbilt, and the resultant burial of the approach in tunnels under what is now Park Avenue. The result of this was the creation of several blocks worth of prime real estate in Manhattan. The new terminal opened on February 2, 1913.

The contrast of solids and voids is a striking feature of this building. The large percentage of glass areas, evident in the great windows, is reminiscent of the quality of some of the best French exposition buildings, models of daring structural design in their day, which availed themselves of the latest technological knowledge of their time. The very scale of the monumental columns and the handsome sculptured details, such as the enframement of the oval windows and Clock by French sculptor Jules-Alexis Coutan, represent a handsome and skillful combination of architectural elements to create a building overpowering in its timeless grandeur. Grand Central Terminal was designated an NYCL in 1968, was listed in the S/NR in 1975, became an NHL in 1976, had its S/NR boundaries expanded in 1983. The terminal was restored in 1998 by the architectural firm of Beyer Blinder Belle.

16. Chrysler Building, 395-405 Lexington Avenue (NYCL, S/NR, NHL)

The Chrysler Building, a stunning statement in the Art Deco style by architect William Van Alen, is a skyscraper located at the intersection of 42nd Street and Lexington Avenue. At 1,046 feet (319 m), the structure was the world's tallest building for 11 months before it was surpassed by the Empire State Building in 1931. Built in 1928-1930 for Walter P. Chrysler of the Chrysler Corporation, it was "dedicated to world commerce and industry." Noted for its machine age design and décor, it has gargoyles modeled on winged radiator caps, emblematic of the automobile that was the foundation of its builder's fortune. The building embodies the romantic essence of the New York City skyscraper, and is an enduring symbol of the City in the Roaring Twenties. The tallest building in the world when completed in 1930, it stood proudly on the New York skyline as a personal symbol of Walter Chrysler and the strength of his corporation. The building was listed in the S/NR and designated an NHL in 1976, and became an NYCL in 1978.

20. Historic Street Lampposts, South Side of East 49th Street, East 48th Street, SW and SE Corners Park Avenue and East 46th Street (NYCL)

Approximately 100 historic, cast-iron lampposts are known to survive in the City of New York. The earliest, dating from the mid 19th century, are two gas lampposts. Electric lights first appeared in 1880 on Broadway. The first installation of truly ornamental electrified cast-iron posts occurred on Fifth Avenue in 1892. By the 1930s, New York streets were lighted by an extraordinary variety of lampposts, brackets, and pedestals. During the 1950s and 1960s most of these posts were replaced by “modern” steel and aluminum types. Approximately 100 old iron posts and brackets have been identified; some have survived by accident, while others have been preserved by the special effort of the Friends of Cast-Iron Architecture. Now often standing in forgotten urban spaces or oddly quaint in their juxtaposition to modern buildings, these lampposts reflected the variety and exuberance of the city’s architecture. Those which survive continue to grace (and, in most cases, light) the city’s streets and are maintained under the jurisdiction of the Department of Transportation. Sixty-two lampposts and four wall bracket lamps are included in the NYCL 1997 designation. The remaining lampposts are protected within designated historic districts or are on designated landmark sites.

21. New York Central Building now Helmsley Building, 230 Park Avenue (NYCL, S/NR-Eligible)

The Helmsley Building is a 35-story structure built in 1929 as the New York Central Building. It was designed by Warren & Wetmore, the architects of Grand Central Terminal, in the Beaux-Arts style. Before the erection of the Pan Am Building—now the MetLife Building— this building stood out over the city’s second most prestigious avenue as the tallest structure in the great “Terminal City” complex around Grand Central Terminal. The Helmsley Building was designated a New York City Landmark in 1987.

Traffic exits and enters the Park Avenue Viaduct through the building, through two portals, one for uptown traffic and one for downtown. Connection to Park Avenue proper is at East 46th Street.

23. Waldorf-Astoria Hotel, 301 Park Avenue (NYCL, S/NR-Eligible)

The Waldorf-Astoria Hotel is a luxury hotel that has been housed in two historic landmark buildings in New York. The present building is a 47-story, 190.5 m (625 ft) Art Deco landmark, designed by architect Lloyd Morgan of the firm Schultze and Weaver and dating from 1931. The complex is designed in a sedate but handsome version of the modernistic style now generally referred to as Art Deco, adapting the skyscraper form and an up-to-date look to a conservative traditional establishment. The chief elements of the Waldorf’s design include its modernistic massing as a twin-towered skyscraper; the gray limestone base with matching, specifically made “Waldorf Gray” brick above; vertical rows of windows and modernistic spandrels; and bronze entryways, marquees, lanterns, and other ornament. Lee S. Jablin of Harman Jablin Architects fully

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renovated and upgraded the historical property to its original grandeur during the mid-1980s through the mid-1990s. It was designated as an NYCL in 1993.

43. St. Regis Hotel, 699 Fifth Avenue (NYCL)

The St. Regis Hotel is one of the most elegant and sophisticated Beaux-Arts style buildings in New York. Among the oldest of the early “skyscraper” hotels, it rises 19 stories above the intersection of Fifth Avenue and East 55th Street. Begun in 1901, it was designed as the City’s most luxurious hotel by the firm of Trowbridge & Livingston. The St. Regis was commissioned by John Jacob Astor whose family had built the City’s first luxury hotel, the Astor House of 1836. The St. Regis is still one of the most important buildings on Fifth Avenue, contributing to the avenue’s fashionable character. It was designated an NYCL in 1988.

45. America-Israel Cultural Foundation (aka-William H. Moore House), 4 East 54th Street (NYCL, S/NR)

This house was built in 1900 for William H. Moore (1848-1923), Chicago industrialist and a founder of the United States Steel Corporation, the American Can Company and the National Biscuit Company.

Designed by McKim, Mead & White, its strong Italian Renaissance façade, rich carving and simple window arrangement (fenestration) give the building stability and order, and unite to make the structure a worthy architectural achievement. The 1st story is rusticated. The principle feature of the 2nd story is a richly carved balcony resting on handsome ancone brackets. A horizontal dentiled band course separates the fourth and fifth floors. The heavy molding around each window is reduced in size on each successive floor adding a feeling of vertical perspective to the building. The quoins and overhanging cornice frame the structure and give it a feeling of perfect unity. This structure was designated an NYCL in 1967 and listed in the S/NR in 1972.

46. Lever House, 380/390 Park Avenue (NYCL, S/NR)

Lever House, built in 1950-52 and designed by Skidmore, Owings & Merrill, is a 24-story glass and stainless steel clad office building composed of a vertical slab rising above a horizontal base. Above the ground floor, the building serves solely to house the offices of the Lever Brothers Company, an American manufacturer of household products. It was designated an NYCL in 1982 and listed in the S/NR in 1983.

Lever House introduced many innovations into skyscraper design that were to be much imitated. The most obvious was the use of glass covering almost 100 percent of the visible façades. It also introduced the concept of opening a portion of the ground floor to public use and of providing an open courtyard at its base.

47. Seagram Building, 375 Park Avenue (NYCL, S/NR)

The Seagram Building, erected in 1956-58, is the only building in New York City designed by modern master Mies van der Rohe. The building is considered to be the greatest of the International Style skyscrapers erected in the post-war era, when this style became a symbol of corporate America.

The juxtaposition of the extruded bronze frame with the rectangular bronze spandrel panels and transparent glass surfaces of the curtain wall creates the tight geometry and the contrast between solid and void that typify the finest International Style design. The lobby was designed by Philip Johnson with travertine walls and floor, bronze mullions, and elevator cabs with stainless steel and bronze mesh panels. The building was designated an NYCL in 1989 and was listed in the S/NR in 2006.

48. Racquet & Tennis Club Building, 360-370 Park Avenue (NYCL, S/NR)

The Racquet and Tennis Club Building, a superb example of the work of the architectural firm of McKim, Mead & White, was built in 1916-18 as the third home of the Club. Dominating the block front of Park Avenue between East 52nd and 53rd Streets, the building is a notable essay in neo-Italian Renaissance architecture, embodying the principles of Beaux-Arts design to create a structure that is appropriate to the site and the needs of the Racquet and Tennis Club. A powerful yet restrained rectangular block, fully visible on three sides, the building rises five stories on a rusticated granite base. The most interesting features of the subdued front elevation are the recessed loggia and the frieze in the form of a tennis net with crossed racquets. The building was designated an NYCL in 1979 and was listed in the S/NR in 1983.

49. Fisk-Harkness House, 12 East 53rd Street (NYCL)

The Fisk-Harkness House is a town house originally constructed in 1871 and substantially altered in 1906 to the designs of architect Raleigh C. Gildersleeve, who transformed the building into a grand 5-story American Basement-plan house with an asymmetrical neo-Tudor Gothic-style limestone façade. Gildersleeve's alteration to the Fisk residence resulted in an impressive town house with an asymmetrical façade featuring a four-centered arched entry with molded chamfered reveals and a crocketed hood molding, buttresses, leaded-glass windows with stone mullions, a 2-story oriel, drip moldings, gargoyles, heraldic emblems, and a stepped gable.

Harvey E. Fisk, the owner of the house at the time of the alterations, was a prominent investment banker attracted to this area of Fifth Avenue because of its residential prestige. This town house is a rare survivor of the period when the area around Fifth Avenue in Midtown was home to Manhattan's wealthiest citizens, who built mansions or updated existing row houses for their private residences. In 1909 Fisk sold his town house to Standard Oil heir William L. Harkness, whose widow sold the building to an art gallery in 1922. Later occupants of the Fisk-Harkness House included the Automobile Club of America (1924 to 1932); Symons Galleries (1938 to 1949),

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an antiques dealer; and the Laboratory Institute of Merchandising (1965 to the present), a college of fashion merchandising and business. The building was designated an NYCL in 2011.

50. Cartier Inc. (former Morton F. Plant House), 649 Fifth Avenue, 651-653 Fifth Avenue & 4 East 52nd Street (NYCL, S/NR)

The 1905 neo-Renaissance mansion of Morton Freeman Plant (son of railroad tycoon Henry B. Plant) was designed by the architect Robert W. Gibson. By 1916 Plant felt the area was becoming too commercial and decided to move farther uptown. Cartier SA acquired the mansion from Plant in 1917. It was designated an NYCL in 1970, and listed in the S/NR in 1983.

This 6-story building is a handsome example of the successful conversion of a former Fifth Avenue town house into a distinguished commercial establishment. The 52nd Street elevation is especially impressive. Dominating the façade is a handsome decorative architectural feature composed of an ornately carved balcony, supported by heavy console brackets at the second floor with four Doric pilasters rising two stories above the balcony and supporting the handsome low pitched pediment.

52. John Peirce Residence, 11 East 51st Street (NYCL)

The residence at 11 East 51st Street was erected in 1904-06 for stone and building contractor John Peirce and was designed by noted architect John H. Duncan. Peirce commissioned Duncan to design a residence along the newly popular American-Basement plan, an innovation in row house layout that allowed a more scientific division of space on the interior and which lent itself to a number of exterior architectural styles including the Italian Renaissance used for the Peirce Residence.

The most striking feature of the house is the full rustication of the lower three floors. The upper floors are faced with smooth ashlar stone, with projecting cornices above the third and fifth stories. While generally austere in demeanor, a number of sculptural elements—including the projecting balcony at the second floor and the ornamental stone keystones and wreaths—display a plasticity more typically associated with the lavish Beaux-Arts style. The building at 11 East 51st Street was subsequently occupied by the Gardner School for Girls and later by a series of businesses. In spite of the changes of use and in the character of the surrounding neighborhood, the Peirce Residence remains nearly perfectly intact and is a significant reminder of the area's history as a prestigious residential district. It was designated an NYCL in 2009.

53. Look Building, 488 Madison Avenue (NYCL, S/NR)

The 21-story Look Building dates to 1948-50, when the minimalist aesthetics of European Modernism first began to transform the character of “setback” office buildings. This handsome mid-20th century modern structure combines tiers of ribbon-like windows with tightly-rounded corners and setbacks faced with white brick to create a unique and memorable silhouette. Two

second-generation, family-run, businesses were responsible for its construction: Uris Brothers, developers, and Emery Roth & Sons, architects.

Planned to be stylish and profitable, the building closely followed the requirements of the 1916 zoning code to maximize the square footage while using industrial materials to create sleek, streamlined elevations that suggest the influence of not only the German Expressionist architect Erich Mendelsohn, but also the 1931 Starrett-Lehigh Building and the 1947 Universal Pictures Building in Manhattan. The new structure was named for *Look* magazine, which was part of the Cowles media empire. With a strong emphasis on photography, *Look* became one of the most widely-read magazines in the United States and it remained at this location until ceasing publication in 1971. Other prominent tenants included *Esquire* Magazine; Pocket Books; the music publisher Witmark & Sons, where singer-songwriter Bob Dylan made some of his earliest studio recordings; the industrial designer Raymond Loewy, and the building's architects. During the late 1990s, a major and sympathetic restoration of the façade was undertaken by the architects Hardy Holzman & Pfeiffer Associates. At this time, the steel windows were replaced with similar aluminum frames and a new entrance portico was created. The Look Building was listed in the S/NR in 2004 and designated an NYCL in 2010. The façade is subject to a conservation easement filed with the Trust for Architectural Easements.

54. St. Patrick's Cathedral, 631 Fifth Avenue (NYCL, S/NR, NHL)

The Cathedral of St. Patrick (commonly called St. Patrick's Cathedral) is a decorated neo-Gothic-style Roman Catholic cathedral church. It is the seat of the archbishop of the Roman Catholic Archdiocese of New York, and a parish church. In 1853, Archbishop John Joseph Hughes announced his intention to erect a new cathedral to replace the Old Saint Patrick's Cathedral in downtown Manhattan. The new cathedral was designed by James Renwick, Jr. in the Gothic Revival style.

Work was begun in 1858 but was halted during the Civil War and resumed in 1865. The cathedral was completed in 1878 and dedicated on May 25, 1879. The archbishop's house and rectory were added from 1882 to 1884. The spires were added in 1888, and an addition on the east, including the Lady Chapel, designed by Charles T. Mathews, was begun in 1900. The Lady Chapel's stained-glass windows were made between 1912 and 1930 by English stained-glass artist and designer Paul Vincent Woodroffe. In 1927 and 1931, the cathedral was renovated, which included enlarging the sanctuary and installing the great organ. The cathedral and associated buildings were designated an NYCL in 1966, and in 1976 it was listed in the S/NR and designated an NHL.

55. Henry Villard Houses (in part); 457 Madison, 24-26 East 51st Street, 451-455 Madison, and 29 1/2 East 50th Street (NYCL, S/NR)

The complex of U-shaped Italian Renaissance town houses was constructed in 1884, designed by the architecture firm McKim, Mead and White. The houses were commissioned by Henry Villard,

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then president of the Northern Pacific Railway, shortly before his railroad empire began to crumble. Ownership of the building changed through many hands throughout the century.

The architects took as a model the Palazzo della Cancelleria in Rome. The massing, arcades, window enframements, and rosette details of the Roman palace were used in this New York project, but in a novel manner. The building is also set around an open courtyard.

In 1968 the complex was designated an NYCL, and in 1975 it was listed in the S/NR. Restoration and construction for a new hotel complex was proposed by real estate developer Harry B. Helmsley who constructed the 51-story New York Palace Hotel tower directly behind the original building. The project was designed by architects Emery Roth & Sons and Hardy Holzman Pfeiffer in 1977 and completed in 1980. The original building was restored in 2003 and office space was furnished for the city preservation group, The Municipal Art Society, as part of an agreement to save the building from demolition.

56. Saks Fifth Avenue, 611 Fifth Avenue (NYCL)

The Saks Fifth Avenue building at the southwest corner of Fifth Avenue and 50th Street was designated an NYCL in 1984. It is one of the grand flagship department stores that turned Fifth Avenue in Midtown Manhattan into the City's premier shopping street. Saks' move from Herald Square to Fifth Avenue at 50th Street continued the northward push of department stores along Fifth Avenue, and opened its northern stretch to further development. Designed by department store specialists Starrett & Van Vleck and built in 1922-24, Saks had to conform both to the conservative impulse to harmonize with the architectural character of Fifth Avenue, as promulgated by the Fifth Avenue Association, and to the modern requirements of an up-to-the-minute luxury department store, as well as to the new zoning law of New York that mandated upper floors to be progressively set back from the lot line. The resulting design was a handsome, but restrained and dignified neo-Renaissance-style retail palazzo, with its administrative offices occupying the less visible setback stories above the seventh floor.

58. St. Bartholomew's Church & Community House, 321 Park Avenue, 109 East 50th Street (NYCL, S/NR)

St. Bartholomew's Church, commonly called St. Bart's, is a historic Episcopal parish founded in January 1835, and located on the east side of Park Avenue between East 50th and 51st Streets. The current church was erected in 1916–17. The original freely handled and simplified Byzantine design, by Bertram Goodhue, was called "a jewel in a monumental setting" by Christine Smith in 1988. Goodhue modified his design in response to the requirement that the original church portal, designed by McKim Mead and White as a memorial to Cornelius Vanderbilt II and constructed on an earlier St. Bartholomew's Church on Madison Avenue, be preserved and re-erected on the new site. The foundation stone of Goodhue's original design, a vast, unified barrel-vaulted space without

side aisles or chapels and with severely reduced transepts, was laid in May 1917 and the church was consecrated in 1918.

The design of the adjoining terraced Community House was altered during construction after Goodhue's death in 1924, by his office associates in partnership as Mayers, Murray & Philips. The Community House was completed in 1928. The team continued with the same materials, subtly variegated salmon and cream-colored bricks and creamy Indiana limestone. The complex was designated an NYCL in 1967, and was listed in the S/NR in 1980.

59. General Electric Building, 566-570 Lexington Avenue (NYCL, S/NR)

The General Electric Building, also known as 570 Lexington Avenue, is a 50-floor, 640-foot (200 m)-tall, skyscraper at the southwest corner of Lexington Avenue and 51st Street). Originally known as the RCA Victor Building when designed in 1931 by John W. Cross of Cross and Cross, and sometimes known by its address to avoid confusion with the later GE Building at 30 Rockefeller Plaza. The building was deeded by RCA to GE before construction was completed. It backs up to the low Byzantine dome of St. Bartholomew's Church on Park Avenue and shares the same salmon brick color. But from Lexington, the building is an insistently tall 50-floor stylized Gothic tower with its own identity, a classic Art Deco visual statement of suggested power through simplification. The base contains elaborate, generous masonry, architectural figural sculpture, and on the corner above the main entrance, a conspicuous corner clock with the curvy GE logo and a pair of silver disembodied forearms. The crown of the building is a dynamic-looking burst of Gothic tracery, which is supposed to represent radio waves, and is lit from within at night. It was designated an NYCL in 1985, and listed in the S/NR in 2004.

b. Designated Individual Landmarks in Study Area

1. Adelaide L. T. Douglas Residence, 57 Park Avenue (NYCL, S/NR).

This elegant residence was built in 1909-11 for the New York socialite Mrs. Adelaide Townsend Douglas, in the Murray Hill section of New York. Designed in the French Classic style of Louis XVI by architect Horace Trumbauer of Philadelphia, it is a fine example of his residential work in New York City. It was designated an NYCL in 1979, and listed in the S/NR in 1982.

2. De Lamar Mansion, 233 Madison Avenue (NYCL, S/NR)

This imposing Beaux-Arts style mansion, the building was designated an NYCL in 1975 and listed in the S/NR in 1983. Designed by the noted New York architect C. P. H. Gilbert in the great scale and elegance of the limestone mansions that once lined Upper Fifth Avenue, it was built for Joseph Raphael De Lamar in 1902. After De Lamar's death, the mansion was sold to the National Democratic Club in 1923 for use as their headquarters. Formerly the Democratic Club of the City of New York, the club was organized in 1852. The Polish Peoples' Republic purchased the building in 1973.

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The 37th Street main façade is elegantly designed in a tripartite division both vertically and horizontally. One of the most attractive features of the structure's design is Gilbert's subtle use of asymmetry within symmetry. The first three floors display a careful balance of architectural elements while the upper two stories introduce an asymmetrical composition creating a sense of height that belies the size of the mansion and gives the building its most striking feature. Over the windows are dentiled cornices carried on console brackets that are extended up to serve as sills for the third floor windows, uniting them vertically. The windows of the third floor have handsome ornamented, curved transom bars. Above the third floor is a dentiled and modillioned cornice carried on massive, paired console brackets at the corners. The commanding feature of the mansion is the treatment of the upper stories and the great mansard roof above the roof cornice. The lines of this very elegant mansard roof are emphasized by copper crestings decorated with shell motifs.

3. Middleton S. & Emilie Neilson Burrill House, 36 East 38th Street (NYCL)

In 1902-03 the prominent architectural firm of Hoppin & Koen remodeled a ca. 1862 brownstone row house to create an impressive Beaux-Arts style mansion for Middleton S. Burrill and his wife Emilie Neilson Burrill. The Burrills left the house in 1929 after which it was used as a rooming house until 1945, when the property was sold by the trustees of the Burrill estate and converted into apartments and a medical office.

The Middleton S. and Emilie Neilson Burrill House remains an impressive example of a Beaux-Arts style row house in the Murray Hill section of Manhattan. It was designated an NYCL in 2010. The Burrill house features a 2-story limestone base with arched openings at the parlor level that is surmounted by a balustrade resting on massive console brackets. The Philadelphia brick and limestone-trimmed upper stories display ornate molded window enframements, with the second story having pedimented window frames enriched with console brackets, dentils, and guttae, and the third story having eared surrounds with prominent keystones and projecting sills. The richly embellished entablature above the third story combines limestone moldings and frieze panels with elaborate console brackets and a modillioned cornice that is capped by a copper balustrade. The mansard roof has elaborate copper dormers capped by round-arched pediments.

6. The Century Association Building, 5 West 43rd Street (NYCL, S/NR)

The Century Association, which at the time had about 800 members, left its earlier headquarters on 15th Street in 1891 for a McKim, Mead & White-designed Italian Renaissance-style palazzo at 5 West 43rd Street. McKim, Mead & White's design established a preferred style for private clubhouse buildings all over the United States in the following decades. The building expresses its Renaissance character with its 2-story rusticated masonry base, with its monumental arched entrance doorway, and with the beautiful centrally located Palladian window above. This window was originally designed as an open loggia. Other features of this striking façade include the four handsomely wreathed round windows that are located above the third floor rectangular windows

and are skillfully joined to them. The elaborate cornice and balustrade, which crown the building, complete this imposing ensemble. The building was restored by Jan Hird Pokorny in 1992, was listed as an NYCL in 1967, and was listed in the S/NR in 1982.

7. George S. Bowdoin Stable, 149 East 38th Street (NYCL, S/NR-Eligible)

This 2-story stable building was constructed in 1902 for William R. H. Martin, a businessman and real estate developer active in the Murray Hill section of the city. Architect Ralph S. Townsend designed this small building in a distinctive Dutch Revival style, with an elaborate stepped gable and oversized stone quoins and voussoirs. Inset panels of horse heads allude to the building's original function, while a bulldog near the top of the gable adds a whimsical element to the façade. The stable was purchased in 1907 by George S. Bowdoin who lived nearby at Park Avenue and East 36th Street. Bowdoin's daughter Edith inherited the building from her father, had it converted to a garage in 1918, and held ownership until 1944. As a rare surviving stable structure in Manhattan, this building serves as a reminder of the period of New York's history when horses were an important part of daily life and their care and housing had to be taken into consideration in building and city planning. The structure was designated an NYCL in 1997.

8. The Allerton 39th Street House, 145 East 39th Street (aka 141-147 East 39th Street) (NYCL, S/NR-Eligible)

Designated an NYCL in 2008, the building was constructed in 1916-18 and designed by architect Arthur Loomis Harmon (1878-1958). The Allerton House at 145 East 39th Street provided the service of a hotel and the intimacy of a private club for young, single men. As described in the company's brochure: "the Allerton has quiet, refined, club-like homes that provided socially respectable, economical housing for hard working refined ambitious young men and women." The services were provided without the usual supervision and restrictions imposed by most residential hotels of the early 20th century. Between 1913 and 1924, six Allerton Houses were built in New York City; this building was the third Allerton Hotel to be built and the first of three that were designed by Harmon. In 1956, the Salvation Army converted the Allerton House to the Ten Eyck-Troughton Memorial Residence for Women. It remained in use by the Salvation Army until recently.

The building features a granite base and a main façade structured around three bays of windows, constructed primarily of red brick with projecting headers that ascend to a central hipped roof tower. The prominent roof garden, emphasized by three arched openings separated by twin terra-cotta columns, forms the crown of the building, and was a central feature of the hotel's communal facilities. The use of terra-cotta by Atlantic Terra Cotta Company placed strategically on the façade is in keeping with the Northern Italian Renaissance Style of architecture. The Allerton is a transitional design combining the pared-down ornamentation of later hotels with the box-like massing of earlier buildings. For the Allerton, Harmon adapted the Northern Italian Renaissance

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style, emphasizing the vertical by recessing the window bays. This quickly became the trademark style for the Allerton Club Hotel chain.

9. Jonathan W. Allen Stable, 148 East 40th Street (NYCL, S/NR-Eligible)

This small structure was built as a private stable for Jonathan W. Allen in 1871 by Charles Hadden, a builder who was active in New York at the time. Allen was a broker who lived on East 42nd Street and wanted a stable convenient to his home. This unusual, 2-story building with its mansard roof, large dormers, and delicate iron cresting is a rare survivor from that period of New York's history when horses were a vital part of everyday life and their care and housing were an integral part of the development of the city. The building was designated an NYCL in 1997.

10. Daily News Building, 777 Second Avenue, 220 East 42nd Street (NYCL, S/NR, NHL)

The Daily News Building has been a major architectural monument of 42nd Street and New York City since its construction. Commissioned by Daily News founder Captain Joseph Patterson, heir to a publishing dynasty, it is the home and symbol of America's first tabloid and largest newspaper. The News Building's striped exterior, with its tapered stacked massing, is one of the city's major Art Deco presences, and the first fully modernistic freestanding skyscraper of architect Raymond Hood. A 1957-60 addition to the building, which expanded the lobby on the southwest corner of Second Avenue, was designed by Harrison & Abramovitz, echoing the vertical stripes of the original design, except with a wider stripe. The lobby of the building includes a black glass domed ceiling, under which is the world's largest indoor globe, which is kept up to date. This was conceived by the *Daily News* as a permanent educational science exhibit. It was designated an NYCL in 1981, and in 1989 was listed in the S/NR and became an NHL.

17. Ford Foundation Building, 303 East 42nd Street (NYCL)

The Ford Foundation Building, an office building designed by architect Kevin Roche and his engineering partner, John Dinkeloo, was designated as an NYCL in 1997. Designed in 1963 and completed in 1968, its large tree-filled atrium was the first of its kind in Manhattan, and it is widely credited as setting the precedent for indoor public spaces in Manhattan office buildings. It won the American Institute of Architecture (AIA) Twenty-five Year Award in 1995. The twelve-story box represents an evolutionary approach to expanding the limits of International Style modern architecture by exploring new architectural vocabulary, new materials, and new environmental controls. The architects aimed to restore the social function of modernism, furthering the goal of human community through facilitation of effective charity by the Ford Foundation. Not abandoning the modernist principles they learned at IIT, they added new ideas to the stagnating concept of the modern office building, which had been unchanged from the completion of the Seagram Building and Lever House.

The mass of the building is a large L-shaped office block wrapped around a spacious winter garden, forming a near-perfect square, but its design reveals considerable complexity. The architects

integrated it into the landscape and the neighborhood. The actual envelope of the building is composed of weathering steel facing the structural frame, and pink granite wrapping vertical concrete elements, with large glass panes filling in the voids. This glass is a crucial element, as it reflects both modernist transparency and the specific visual experiences that Roche intended to create a moral structure to the building.

18. Beaux Arts Apartments, 307, 310 East 44th Street (NYCL)

Constructed in 1929-1930 and designed by the firm of Raymond Hood, Godley & Fouilhoux, this pair of apartment houses was among the first in New York City to reflect the trend toward modernism, as evidenced by the horizontal massing, the use of steel casement windows, and the lack of applied ornament. The buildings contain studio and one-bedroom apartments for artists and others who wished to live in the artistic community that grew up around the nearby Beaux-Arts Institute of Design. The apartments were designated an NYCL in 1989.

19. Beaux-Arts Institute of Design, 310 East 44th Street, (NYCL)

The Society of the Beaux-Arts Architects held a competition for the design of this school. Constructed in 1928 and designed by Dennison & Hiron, the building combines the traditional Beaux-Arts ideas of symmetry, solidity, monumentality, and the use of symbolic art work (by Rene Chambellan) with ornament reflecting the contemporary Art Deco design aesthetic. The building was rehabilitated in 1989-92 (Milo Kleinberg Design Associates, architects) as offices for the American Federation of Musicians and Employers Pension Welfare Fund. The building was designated an NYCL in 1988.

22. Frederick F. French Building, 547-551 Fifth Avenue (NYCL, S/NR)

The Fred F. French Building was constructed in 1926-27. It was designed by H. Douglas Ives and Sloan & Robertson as corporate headquarters for the prominent real estate firm of the same name. A proto-Art Deco design, with strong Near Eastern influences, it represents the stylistic compromise between lingering historicism and the modernistic trends that typified the architecture of the late 1920s. The Near Eastern allusion is enhanced by a dramatic series of setbacks. The setbacks taper off to a lofty terraced tower, which enriches the midtown skyline with iconographic bas-reliefs—Mesopotamian in both their imagery and execution in richly colored faience. Together with ornamental friezes and other polychromatic details, the reliefs contrast to splendid effect with the building's limestone trim and russet-colored brick walls. The exotic character of the 38-story structure is especially notable at ground level where two bronze entrances and 15 commercial bays are embellished with mythological figures and a wealth of Near Eastern flora.

The Fred F. French Building is a significant example of distinctive corporate imagery dating from the era of New York's greatest building boom. Financed by the first commercial application of Fred French's cooperative investment plan, the building was broadly applauded for its ornament, technological advances, and unusually accomplished planning. Among its other amenities were

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close proximity to Grand Central Terminal and a prime location in the rapidly developing business district at midtown Fifth Avenue. It was designated an NYCL in 1986, and was listed in the S/NR in 2004.

24. Lescaze House, 211 East 48th Street (NYCL, S/NR)

The Lescaze House of 1933-34, designed by William Lescaze for his own use as a combined residence and architectural office, is an embodiment of the theory and practice of one of the most influential exponents of modern architecture in the United States. The building, a redesign of an old row house, is generally considered to be the first truly “modern” structure designed in New York. It has a complex, rationally designed street front with precisely balanced solids and voids. The stuccoed façade is pierced by casement ribbon windows and expanses of glass block: this is the first use of glass block in New York City. It was designated an NYCL in 1976, and was listed in the S/NR in 1980.

25. Amster Yard, 211-213 East 49th Street (NYCL)

Amster Yard is an eclectic collection of apartments and offices clustered around a courtyard on East 49th Street. Originally constructed in 1869-70, these buildings were renovated by Harold Sterner in 1945. They were converted into shops, offices, and apartments, which are grouped around a handsomely landscaped courtyard. When it was nominated as an NYCL in 1966, it was described as a picturesque, L-shaped courtyard and was considered one of the most charming enclosures in the city at the time. Several of the buildings were demolished and replaced in the early 2000s, and the courtyard was simultaneously renovated and restored to its ca. 1949 appearance.

26. Morris B. Sanders Studio & Apartment, 219 East 49th Street (NYCL)

Morris B. Sanders, Jr. designed and built 219 East 49th Street in 1934-35. Located in the Turtle Bay section of Manhattan, between Second and Third Avenues, this building was one of the earliest structures in New York City to adapt the aesthetic principles pioneered by Le Corbusier and other European modernists starting in the 1920s. Whereas the nearby Lescaze House, considered to be the first truly modern-style residence in New York City, was built on East 48th Street as an alteration to an existing structure in 1933-1934, the 5½ story Sander Studio & Apartment was an entirely new structure. Planned with two duplex apartments and an office for Sanders on the first floor, the upper stories are cantilevered and clad with blue glazed brick and several types of glass. There is hardly any ornament, no stoop to ascend, and the entrance is set at a slight angle to the street. This level, in contrast to the floors above, is faced with white marble and features a curved, waist-high planting bed. The upper stories juxtapose solids and voids, alternating recessed balconies with rear walls of clear glass and glass block windows. It was designated an NYCL in 2008.

27. Summit Hotel, 569 Lexington Avenue (NYCL)

Admired for its unusual shape, color, and stainless steel sign, the Summit Hotel is an important work by Morris Lapidus. Begun in 1959, it was the first hotel built in Manhattan in three decades

and the architect's first hotel in New York City. Built of reinforced concrete, a material favored for its sculptural potential, the curving north and south elevations are clad in light green glazed brick and dark green mosaic tile manufactured in Italy. The top three stories, built as penthouse suites, are faced in green structural glass. To further distinguish the building from its neighbors, the door handles were inlaid with colorful mosaics and the base along East 51st Street is illuminated by globe shaped lighting fixtures. On Lexington Avenue, Lapidus designed a striking illuminated sign. Consisting of seven disks hung between stainless steel pins, this unique element enhanced the hotel's street presence, making it visible from a distance. Other distinctive features include a pair of neon signs that direct drivers to the parking garage and a stainless steel ash tray that serves cigarette smokers descending into the subway. The hotel opened in August 1961, generating considerable media attention. In subsequent years, the hotel attracted an increasing number of admirers and aside from alterations to the Lexington Avenue entrance, this flamboyant modern structure retains much of its original character. As such, it was designated an NYCL in 2005.

28. Hotel Mansfield (now Mansfield Hotel), 569 Lexington Avenue (NYCL)

The Hotel Mansfield is a 12-story, red-brick and limestone Beaux-Arts style hotel located on the same prestigious Midtown block as the New York Yacht Club, the former Yale Club, the Harvard Club, the former Mechanics' and Tradesmen's Institute, the New York Bar Association, and the Algonquin Hotel. Completed in 1902 to the designs of Renwick, Aspinwall & Owen, the hotel originally boasted 14 large and well-appointed residential suites on the 2nd to 12th floors, plus two penthouse suites. The Hotel Mansfield was an early example of the apartment hotel type that catered to well-to-do single men and childless couples, who resided in these buildings on a semi-permanent or even permanent basis, taking advantage of the services on offer such as common dining rooms, maid and laundry services, valets, and even private physicians. The building's residents included a number of people working in the arts, theater, business, and the professions, such as the architect William Mitchell Kendall from the offices of McKim, Mead & White; James B. Ford, the president of the U.S. Rubber Company; and the abstract expressionist artist Vincent Pepi. Along with the private clubs, hotels, and institutions that opened on the block in the last decade of the 19th century, the Hotel Mansfield signaled the area's status as a highly desirable and fashionable district for wealthy New Yorkers and visitors alike.

The Hotel Mansfield, which is a significant surviving example of the ornate, early-20th century, Beaux-Arts style hotel building in New York, features several hallmarks of that style, including a 2-story rusticated limestone base; vertical ranks of copper-clad oriels; bold and over-scaled ornament such as quoins, cartouches, garlands, and swags; and a heavy balcony supported on paired modillions beneath a copper cornice decorated with anthemion. The hotel is crowned by a curving mansard roof with three large segmental-arch dormers. It was designated an NYCL in 2012.

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29. Manufacturers Hanover Trust Company Building (former), 510 Fifth Avenue (NYCL, S/NR-Eligible)

The Fifth Avenue office of the Manufacturers Trust Company, designed by the architectural firm Skidmore, Owings & Merrill, opened in October 1954. A major example of mid-20th century modernism, 510 Fifth Avenue was designated an NYCL in 1997 and is one of Manhattan’s most transparent structures, revealing two elegantly spacious banking floors that were planned to be as prominent to passing pedestrians as the glass-and-aluminum exterior. At the time, Skidmore, Owings & Merrill did not have an interior design division and Eleanor H. Le Maire was responsible for the interiors, which were praised for being in “accord with the directness and purity of the architecture.” Though interior components and artworks by sculptor Harry Bertioia were recently removed, many distinctive elements remain, such as, the celebrated circular stainless steel vault door designed by Henry Dreyfuss, as well as most of the white marble piers and the vast luminous ceilings that were intended to minimize glare and shadow. It was one of Skidmore, Owings & Merrill’s first and most ambitious projects to make use of this lighting technology, and though modified, may be the earliest example to survive in New York City. Because the 7,000 square-foot second floor, sometimes called a mezzanine, is recessed from the street, it appears to float, creating the impression that both levels occupy a single, monumental space. Other notable historic features include the twin escalators, which were originally freestanding, as well as the 43rd Street lobby at the west end of the building, which, like the rear wall of the second floor, displays handsome sets of elevator doors set into polished gray marble walls. By conceiving this building and its minimalist interiors as a unified architectural statement, Skidmore, Owings & Merrill not only produced one of Fifth Avenue’s most memorable structures but it created a work that influenced the course of American bank design.

30. New York Public Library, 476 Fifth Avenue (NYCL, S/NR, NHL)

Carrère & Hasting’s main building for the New York Public Library is perhaps the greatest masterpiece of Beaux-Arts design in the United States. The library, a private foundation housed in a city-owned building, was established in 1895 when the Astor Library, the Lenox Library, and the Tilden Trust consolidated their holdings. The majestic building, constructed of Dorset marble from Vermont, is enormous in scale, yet its broad front stairs and projecting central pavilion are not overpowering. They draw the public into one of the world’s leading research institutions. The exterior is embellished with sculpture by Edward Clark Potter (the lions), Frederick MacMonnies (the fountains), Paul Wayland Bartlett (figures above the entrances) and George Gray Barnard (the end pediments). The building was designated an NHL in 1965, was listed in the S/NR in 1986, and became an NYCL in 1967. A major restoration of both the exterior and interior was undertaken in the 1980s by architects Davis, Brody & Associates.

31. Knox Building, 452 Fifth Avenue (NYCL, S/NR)

The Knox Building, now part of the Republic National Bank Building, was designed by John H. Duncan and constructed in 1901-1902 and is located across East 40th Street from the main branch of the New York Public Library. With its limestone and white brick façades, the building is a fine example of Beaux-Arts commercial architecture. It was erected for the prominent Knox Hat Company at a time when business development was sweeping north along Fifth Avenue. It was designated an NYCL in 1980, and listed in the S/NR in 1982.

32. Lord & Taylor Building, Bounded by West 40th and 42nd Street, Avenue of the Americas and Fifth Avenue (NYCL, S/NR-Eligible)

Lord & Taylor is one of New York City's oldest retail stores and a recognized innovator in the history of department stores. The store traces its origins to the dry goods store established on Catherine Street in 1826 by Samuel Lord and his partner George Washington Taylor. As residential New York continued its northward momentum, Lord & Taylor, like other retailers, followed, relocating several times before moving to its present Fifth Avenue location.

Starrett & Van Vleck's 1913-14 building for Lord & Taylor marks a turning point in retail design. The dignified, Italian Renaissance Revival store with its prominent chamfered corner, deep copper cornice, austere limestone base, gray facebrick center section and 2-story colonnade was the first "frankly commercial" building along the fashionable Fifth Avenue shopping district then developing above 34th Street. On Fifth Avenue the formal 2-story arched entrance, is flanked by two tiers of display windows; those on the lower tier annually showcase the store's animated holiday displays. The impressive structure was designated an NYCL in 2007.

33. Bryant Park (NYCL Scenic, S/NR)

Located on Sixth Avenue and West 42nd Street, this park was established in 1884, but not laid out until the 20th century. The terraces and kiosks at the east end were designed by Carrere & Hastings in 1898-1911 as part of the New York Public Library commission and include the sculptor Herbert Adams's Bryant Memorial. The main park, planned in the tradition of formal French gardens, was laid out as a Depression-era public works project by architect Lusby Simpson in 1933-34. The park was designated a scenic NYCL in 1967, and was listed in the S/NR together with the New York Public Library in 1966. It was restored and sections redesigned by Hanna/Olin in 1988-91.

34. Pepsi-Cola Building (former), 500 Park Avenue (NYCL, S/NR-Eligible)

Located on a prominent corner site along Park Avenue, a thoroughfare associated since the 1950s with sleek, understated modern monuments to corporate America, the Pepsi-Cola Building, constructed in 1958-60, is one of New York's seminal International Style landmarks. Its superb design, innovative technology, and production as a collaborative effort are all qualities for which the firm of Skidmore, Owings & Merrill was already famous: design partner Gordon Bunshaft guided the firm's New York office, and Natalie de Blois, among the very few women architects at that time,

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was the senior designer for the project. Throughout its existence, the building has been praised by architectural critics for its clever siting and gemlike treatment, and especially for its sophisticated curtain wall, a nearly smooth skin of gray-green glass-and-aluminum spandrels. Commissioned as an architecturally distinctive corporate symbol of the Pepsi-Cola Company following that organization's astounding success during the 1950s, the building's later occupants similarly have been important businesses, including the Olivetti Underwood Corporation and the ABN-Amro Bank. Despite the addition of a mixed-use tower on the adjacent East 59th Street site, the original Skidmore, Owings & Merrill-designed structure remains largely intact. It was designated an NYCL in 1995.

35. Sidewalk Clock, 783 Fifth Avenue (NYCL, S/NR)

This handsome classically designed clock appears in front of the Sherry-Netherland Hotel. The clock was manufactured by the E. Howard Clock Company and may have been installed when the hotel was constructed in 1927. A high rectangular beveled base with gilded panels supports the slender fluted column and large double-faced dial set over small scrolls. It was designated an NYCL in 1981, and listed in the S/NR in 1985.

36. L.P. Hollander & Co. Building (former) 3 East 57th Street (NYCL)

The L.P. Hollander & Company Building, constructed in 1929-30, was part of the exclusive retail shopping district developing on East 57th Street that catered to New York's wealthy and stylish women. Designed by the prominent architectural firm Shreve, Lamb & Harmon, the Hollander building presented the latest fashions in an elegant environment. The building's up-to-date Art Deco designs were paired with the company's modern retailing techniques to encourage sales of its elegant women's clothing.

The façade of the nine-story building is framed by shiny black granite, with rows of ribbon windows set close to the front plane of the building. Between the floors, the window spandrels are formed of embossed aluminum without a masonry backing, in a technique that the same architects later used extensively on the Empire State Building. The Hollander building received the 1931 gold medal for design from the Fifth Avenue Association, an organization of business and property owners. The large, bronze-framed show windows exhibited the latest fashions brought from Europe, and let the passersby see into the elegant modern interiors created by well-known designers Jock D. Peters and Elaine Lemaire. As a small Art Deco style building fully occupied by its owner, the L.P. Hollander & Company Building is an unusual surviving structure from the active retailing period of the 1920s. It was designated an NYCL in 2003.

37. Fuller Building, 597 Madison Avenue (NYCL)

The Fuller Building was built for the Fuller Construction Company in 1929 after they moved from the Flatiron Building. In tune with the times, the architects Walker & Gillette included many Art Deco features in the interior and exterior decoration of the building. The building was planned to

house retail stores and art galleries on the first six floors and offices above. The building has a black Swedish granite base; the upper floors are clad in a light-colored limestone. The stylized modern classicism of the exterior continues on the interior, where the vestibules and lobby are richly decorated with marble walls, mosaic floors, and bronze detail. It was designated an NYCL in 1986.

38. Ritz Tower, 465 Park Avenue (NYCL, S/NR-Eligible)

The Ritz Tower Apartment Hotel was constructed in 1925 at the premier crossroads of New York's Upper East Side, the corner of 57th Street and Park Avenue, where the exclusive shops and artistic enterprises of 57th Street met apartment buildings of ever-increasing height and luxury on Park Avenue. Designed by the inventive and prolific architect Emery Roth, who was responsible for many luxury apartment buildings throughout Manhattan, the Ritz Tower was intended to be the *ne plus ultra* of apartment living. Thomas Hastings, the surviving partner of the prominent architectural firm of Carrère & Hastings helped to create the classically inspired design. The developer, journalist Arthur Brisbane, hoped to increase the building's appeal by hiring the Ritz-Carlton Company to manage the building and its restaurants, as well as by lending use of its famous name.

Constructed as an apartment hotel, with rooms for transients as well as long-term residents, the building provided food service from central kitchens via dumb waiters serving pantries on each floor. The absence of individual kitchens allowed the developer to increase the height of the building since it was then not subject to the height regulations that applied to standard apartment buildings. At the time of its construction, the Ritz Tower was the tallest residential building in New York, with panoramic views in all directions. The lower floors, which are more easily visible from the street, are enriched by highly sculptural ornament, including putti, urns, and rusticated stone. Each setback of the tower is marked by pilasters, pediments, and balustrades and is highlighted by large stone fleches that carry the viewer's eye upward along the building's height. The tower, crowned by a pyramidal roof with a tall obelisk, further increases the sense of height, which was such an important factor when the building was constructed. It was designated an NYCL in 2002.

39. Ritz Tower, 101 East 57th Street (NYCL, S/NR-Eligible)

[Note: Sites #38 and #39 are two distinct addresses and are listed as two official historic resources. However, the Ritz Tower is perceived on the streetscape as one unified structure. For the purposes of this text, the resource description of the Ritz Tower is simply repeated twice.]

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40. Central Synagogue, 646-652 Lexington Avenue (NYCL, S/NR, NHL)

Designated as an NYCL in 1966, Central Synagogue is the oldest Jewish House of Worship in continuous service in the State of New York. It was designed by architect Henry Fernbach and constructed in 1872. Although the plan is Gothic in arrangement, this stone Temple is the finest example of Moorish Revival style in New York City. Dominating the East elevation are two striking octagonal towers, surmounted by globe shaped domes. A prominent design element of this imposing façade, is the large handsomely enframed and geometrically constructed circular window, centered in the well-decorated front wall that connects the two towers. The long North elevation wall contains six fine stained-glass windows with Moorish arches. Below the cornice, at the roof line, is a row of small, handsome corbeled arches adding richness of detail and an interesting play of shadow to the otherwise stark interior. This building was listed in the S/NR in 1970 and designated an NHL in 1975.

41. Mary Hale Cunningham House, 124 East 55th Street (NYCL, S/NR-Eligible)

Originally the French Flats building constructed in 1880-81, the Mary Hale Cunningham House is the result of a 1909 remodeling designed by Albro & Lindeberg. The Cunningham House, four stories in height, is clad in rough-faced purplish brick with limestone colored terra-cotta trim above a marble base. The abstracted neo-Tudor façade features a ground-story enframing with paired fluted Doric pilasters; a monumental keyed enframing on the second and third stories, capped by a drip molding, with long narrow windows with multi-pane sash and ornamental terra-cotta spandrel panels; a fourth story band of windows; a brick gable flanked by crenels; and wrought-iron railings. The Cunningham House is an unusual example of a neo-Tudor style town house and is a

rare surviving unaltered revival-style town house in Manhattan. It was designated an NYCL in 2001.

42. William & Helen Martin Murphy Ziegler, Jr. House, 116 East 55th Street (NYCL, S/NR-Eligible)

Constructed in 1926-27, the William and Helen Ziegler, Jr. House is one of the most distinguished New York City residences designed by architect William L. Bottomley. Built in the neo-Georgian style, the four-and-a-half-story structure retains a beautifully detailed, symmetrical three-bay front façade. Notable features are Flemish bond brickwork with burnt headers, splayed lintels, and end quoins; the entrance with a bowed-arched pediment; multi-pane sash windows and paneled shutters; the modillioned cornice; the steeply pitched, gray slate-covered roof with dormers and chimneys; and the wrought-iron fence with brick piers at the sidewalk line. Since William Ziegler's death in 1958, the house has been used for offices. The Ziegler House is a rare surviving unaltered, revival-style town house in Midtown, an area dominated by tall office buildings. This house was designated an NYCL in 2001.

44. Aeolian Building (later Elizabeth Arden Building), 689-691 Fifth Avenue/1 East 54th Street (NYCL, S/NR, NHL)

The Aeolian Building was constructed in 1925-27, designed by architects Warren & Wetmore for the Gould Realty Co., controlled by Commodore Charles A. Gould, a wealthy iron and steel manufacturer and property owner (who died in 1926). Awarded a gold medal by the Fifth Avenue Association prior to its completion, the building was sold at public auction in 1927 and acquired as an investment by Gould's daughter, Celia Gould Milne, who retained it until 1944. The building was leased until 1938 as the headquarters of the Aeolian Co., a leading manufacturer of roll-operated instruments.

Designed in a restrained and graceful neo-Classical style with French Renaissance style detailing, the Aeolian Building is clad in Indiana limestone with Italian marble spandrel panels, and buff-colored terra cotta on the upper portion. Conforming to the requirements of the 1916 Zoning Resolution, it rises nine stories before setting back on the tenth, twelfth, and fourteenth stories. The corner of the building is rounded on the lower nine stories, while the upper portions feature angles and concave curves. Bronze and carved garlands and other decorative elements adorn the structure, and large urns surmount the ninth story. A tower with a pyramidal roof (covered in copper) with a lantern rises in front of a 2-story penthouse/mechanical section. Since 1930, this has been the location of the flagship Elizabeth Arden Red Door Salon. It was designated an NYCL in 2002.

51. George W. Vanderbilt Residence, 647 Fifth Avenue (NYCL, S/NR)

This distinguished building, 647 Fifth Avenue, is one of the few reminders of the residential character and Beaux-Arts splendor of this section of Fifth Avenue at the turn of the 19th to 20th century. The firm of Hunt & Hunt was chosen to design two houses known as the "Marble

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Twins” (645 and 647 Fifth Avenue) for George W. Vanderbilt in 1902. This structure was designated an NYCL in 1977 and was listed in the S/NR in 1983.

57. Charles Scribner’s Sons Building, 597 Fifth Avenue (NYCL, S/NR-Eligible)

The Charles Scribner’s Sons Building was designated an NYCL in 1982. It was designed by Ernest Flagg as an elegant Beaux-Arts commercial structure, completed in 1912-1913. Among its many details are piers anchoring three large bays that include four medallions with busts of printers: Benjamin Franklin, William Caxton, Johann Gutenberg, and Aldus Manutius. The chaste façade was once enriched by a broad, semi-ellipsoidal cast-iron and glass canopy in the Parisian mode.

60. Plaza Hotel, 768-770 Fifth Avenue (NYCL, S/NR, NHL)

Located on Fifth Avenue at Central Park South (59th Street), the Plaza Hotel occupies one of the finest sites in the city and is the most elegant of the great New York hotels. Designed in the French Renaissance style, the massive, eighteen-story, white brick and marble structure is an outstanding example of American hotel architecture. It was designated a New York City Landmark in 1969, listed on the NR in 1978, and was designated a National Historic Landmark in 1986.

The Hotel, the second of this name at this location, was constructed between the years 1905-1907 from the plans of Henry J. Hardenbergh. The building is 275 feet long on the north side, 200 feet long on the east, 285 feet long on the south, and approximately 200 feet long on the west.

The imposing dignity of the two principal faces of the hotel is due to the carefully worked out unity and symmetry of the basic design. Since the north and east elevations are often viewed together, the corner tower provides a strong, coherent transition from one to the other. Repetition of architectural motifs such as balconies, balustrades, arches, loggias, pilasters, and columns gives unity to the overall design. The picturesque gables of the Fifth Avenue front successfully counterbalance the ornate dormers facing Central Park. The relation of the upper loggias to the breaks in the front wall has been skillfully worked out. It is these subtleties of design, as well as many attractive details, which make the hotel so satisfying architecturally.

Both of the main façades are tripartite in composition, being composed of a recessed central portion with projected terminal sections at each corner. Vertically, they consist of a base, a shaft and a crown, each clearly marked off by horizontal string courses or balconies for emphasis. The base consists of three stories of marble, two of which are rusticated. The shaft is formed by floors of white brick topped by a marble balcony, which casts a band of deep shadow. The crown consists of the top five floors including the gables on the Avenue side and steep slate roofs with their dormers facing the park. The two corners of the rusticated base on the east side are rounded and flow logically upward into turrets that rise uninterrupted for 14 floors (through shaft and roof crown), and are terminated by small domed roofs. On the Fifth Avenue façade is a low, broad terrace.

61. Edith Andrews Logan Residence, 17 West 56th Street (NYCL)

The Edith Andrews Logan Residence was designated an NYCL in 2009. It was originally designed and constructed in 1870 by the prolific architect-builder John G. Prague as part of a row of four story-and-basement, single-family brownstone row houses. In 1903, the row house at 17 West 56th Street was purchased by Edith Andrews Logan, a native of Youngstown, Ohio and the wealthy widow of horse breeder and military commander John Alexander Logan, Jr. Mrs. Logan commissioned architect Augustus N. Allen to transform her row house into an elegant neo-Federal style town house, in keeping with the high profile of the neighborhood. In renovating 17 West 56th Street, Allen, who by this time had designed several major alterations to town houses on the Upper East Side, moved the entrance to the center of the ground story and converted the full fourth story into a half-story peaked roof with dormers. The updated façade—and the resulting changes to the interior layout—represented the new “American Basement” type of row house design that was becoming popular among New York City’s architects, developers, and well-to-do clientele in the 1890s and early 1900s. The symmetrical composition of the town house is enlivened by the use of Flemish bond brickwork and a variety of classically inspired motifs, including fluted columns at the ground story; iron balconnettes; incised limestone lintel courses; splayed keystone lintels; and a denticulated cornice beneath a row of pedimented dormers. Like many town houses in the West 50s, the first two stories of the building were converted to commercial use in the 1930s.

62. Coty Building (former), 712-714 Fifth Avenue (NYCL, SR-Eligible)

The Coty Building (former) was designated an NYCL in 1985. The building, constructed in 1907-1908, is a significant reminder of Fifth Avenue at the turn of the century, when Fifth Avenue, south of 59th Street, was shifting from residential to commercial use. Designed by Woodruff Leeming, the building employs French design details that visually link it and harmonize it with its Fifth Avenue neighbors. Commissioned by real estate investor Charles A. Gould, the entire building was leased to perfumer Francois Coty in 1910 to serve as his American headquarters. Shortly after acquiring the building, Coty commissioned the great 20th century glassmaker, Rene Lalique, to design a set of decorative glass windows that extend from and unifies the third through fifth floors, creating an overall composition. These windows, in their form and design, are unique in New York.

63. Rizzoli Building, 712 Fifth Avenue (NYCL)

The Rizzoli Building, constructed in 1907-1908, was designated an NYCL in 1985. Designed by Albert S. Gottlieb, the building is a distinguished example of the elegant neo-French Classic style that recalls 18th century Parisian town houses. Commissioned by the adjacent Fifth Avenue Presbyterian Church as a commercial venture, the building has always housed prestigious commercial tenants. Despite its commercial purposes, it is residential in height, scale and design details in deference to its then residential neighbors. Its style, form, and materials create a building of the type that now characterizes Fifth Avenue as an elegant boulevard of shops, department stores, hotels, and clubs.

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64. Frederick C. & Birdsall Otis Edey Residence, 10 West 56th Street (NYCL)

The Frederick C. & Birdsall Otis Edey Residence was designated an NYCL in 2007. The lot at 10 West 56th Street was purchased in 1899 by a prominent financier, Frederick C. Edey, for his wife Birdsall O. Edey. Mrs. Edey was a distinguished New York citizen in her own right; a leader in the Women’s Suffrage Movement and the National President of Girl Scouts of America from 1930 to 1935. In 1901, Frederick Edey hired the architectural firm of Warren & Wetmore to design 10 West 56th Street, one of several townhouses on the block being built for bankers in the early 20th century; and West 56th Street between Fifth and Sixth Avenues became aptly known as “Bankers Row.” The elegant neo-French Renaissance Revival Style building at 10 West 56th Street is one of the few surviving townhouses designed by Warren & Wetmore. The first floor retains its rusticated piers at either side, which serve as a base for this slender building supporting two giant half columns. A modillioned cornice frames a grand sculptural Palladian window; with an elegant cartouche and keystone at the centerpiece of the design at the second level. A smaller tripartite window at the third level is succeeded by an attic with a balustraded parapet, and a dormered copper mansard roof.

65. Harry B. Hollins Residence, 12 West 56th Street (NYCL)

The Harry B. Hollins residence was designated an NYCL in 1984. As the end of the 19th century approached, Fifth Avenue below 59th Street was lined with the mansions of the Vanderbilt family and their social equals. West 56th Street between Fifth and Sixth Avenues would become known as Bankers’ Row as financiers built elegant residences. Here Harry Bowly Hollins, founder of the investment firm of H. B. Hollins & Company, joined his peers. In 1899 he purchased the still-undeveloped lot at 12-14 West 56th Street and his business partner and close friend Birdsall Otis Edey purchased the adjoining lot at No. 10; their planned homes would fill the last two empty lots on the block. Stanford White of McKim, Mead & White designed the cutting-edge neo-Georgian brick and limestone home. Completed in 1901, White’s structure was understated elegance. The entrance was centered in the rusticated limestone first floor, above which three stories of brownish-red brick supported a stone cornice and balustrade.

66. Gotham Hotel, 696 Fifth Avenue, aka 700 Fifth Avenue (NYCL)

What is now the Peninsula Hotel, the structure was built in 1905 as the Gotham Hotel and was designated an NYCL in 1989. The imposing neo-Italian Renaissance Gotham Hotel is one of the few structures on Fifth Avenue that recalls the golden age of luxury hotels and the prominent place they occupied in the formation of the city. Erected between 1902 and 1905 by the Fifty-Fifth Street Company, a real estate development firm, it was designed by the architectural firm of Hiss & Weeks and is among the oldest of the early “skyscraper” hotels. These hotels heralded the transformation of Fifth Avenue. It went into bankruptcy in 1908 partly because it could not acquire a liquor license as it was too close to The Fifth Avenue Presbyterian Church and also as it was overshadowed by more luxurious hotels like the Plaza Hotel just a few blocks north and the St. Regis just across the street from the Gotham.

67. The University Club, 690 Fifth Avenue, 1 West 54th Street (NYCL, S/NR)

The University Club was designated an NYCL in 1967, and was listed in the S/NR in 1980. Erected in 1899 in a Mediterranean Revival Italian Renaissance palazzo-style and particularly noted for its library (with ceiling murals by H. Siddons Mowbray modeled after the Vatican Apartments), dining room, and the attempt made by the architects to disguise a nine-story building behind what seems to be a three-story façade. It is on a conspicuous corner site and is one of the handsomest buildings on Fifth Avenue. Although this granite building of stately and noble proportions closely resembles a 16th century Italian Renaissance palazzo, its exterior displays a combination of original architectural features. McKim, Mead and White commissioned Edward F. Caldwell & Company to provide light fixtures for the University Club among other architectural commissions for the company.

68. 5 West 54th Street House, 5 West 54th Street (NYCL, S/NR)

The 5 West 54th Street house was designated an NYCL in 1981, and was listed in the S/NR in 1990. It was built in 1897-99 for Dr. Moses Allen Starr, one of America's leading neurologists. Designed in the neo-Renaissance style using principals of Beaux-Arts composition by the noted architect Robert H. Robertson, the building is a distinguished example of residential architecture that once characterized of fashionable town houses that once characterized the West Fifties between Fifth and Sixth Avenues, and is one of an ensemble of five town houses on West 54th Street.

69. 7 West 54th Street House, 7 West 54th Street (NYCL, S/NR)

The 7 West 54th Street house was designated an NYCL in 1981, and was listed in the S/NR in 1990. This elegant residence was built in 1899-1900 for Philip Lehman, a prominent New York banker. Designed in the French Beaux-Arts style by architect John H. Duncan, it is a distinguished example of fashionable town houses that once characterized the West Fifties between Fifth and Sixth Avenues, and is one of an ensemble of five town houses on West 54th Street.

70. 9-11 West 54th Street House, 9-11 West 54th Street (NYCL, S/NR)

The 9-11 West 54th Street house was designated an NYCL in 1981, and was in the S/NR in 1990. The residence was built in 1896-98 for James Junius Goodwin, a prominent New York businessman. Designed in the neo-Georgian style by the firm of McKim, Mead & White, it is a handsome reminder of the fashionable town houses that once characterized the West Fifties between Fifth and Sixth Avenues, and is one of an ensemble of five town houses on West 54th Street.

71. 13 West 54th Street House, 13 West 54th Street (NYCL, S/NR)

The 13 West 54th Street house was designated an NYCL in 1981, and was listed in the S/NR in 1990. This handsome town house was built in 1896-97 as one of a pair with No. 15 West 54th Street, for William Murray, a prominent businessman from Larchmont, New York. Designed in a Renaissance-inspired style by Henry Janeway Hardenbergh, the residence is a distinguished example of the fashionable town houses that once characterized the West Fifties between Fifth and Sixth Avenues and is one of an ensemble of five town houses on West 54th Street.

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72. 15 West 54th Street House, 15 West 54th Street (NYCL, S/NR)

The 15 West 54th Street house was designated an NYCL in 1981, and was listed in the S/NR in 1990. This handsome town house was built in 1896-97 as one of a pair with No. 13 West 54th Street, for William Murray, a prominent businessman from Larchmont, New York. Designed in a Renaissance-inspired style by Henry Janeway Hardenbergh, the residence is a distinguished example of the fashionable town houses that once characterized the West Fifties between Fifth and Sixth Avenues and is one of an ensemble of five town houses on West 54th Street.

73. St. Thomas' Church and St. Thomas' Parish House, 678 Fifth Avenue, 1-3 West 53rd Street (NYCL, S/NR)

Saint Thomas Church, located at the corner of 53rd Street and Fifth Avenue, is an Episcopal parish church of the Episcopal Diocese of New York. It is also known as Saint Thomas Church Fifth Avenue or as Saint Thomas Church in the City of New York and was incorporated in 1824. The current structure, completed in 1914, is the fourth church built to house this congregation and was designed by the architects Ralph Adams Cram and Bertram Grosvenor Goodhue of the architectural firm of Cram, Goodhue and Ferguson, and featuring an elaborate reredos designed by Goodhue and sculptor Lee Lawrie (1877–1963). It was consecrated in 1916. The French High Gothic-style design by Cram and Goodhue won an architectural competition to build the new Saint Thomas Church. The building was designated an NYCL in 1966 and was listed in the S/NR in 1980.

74. Rockefeller Center, 75 Rockefeller Plaza (NYCL, S/NR, NHL)

What is now 75 Rockefeller Plaza was originally the Esso Building and then later the Time Warner Building. At completion, it was the tallest completely air-conditioned building in New York City, and the first one in Rockefeller Center. This was the eleventh building to be constructed in the complex. This site had been used as a parking lot. The plans were filed in May, 1936, and called for a 32-story building—later to rise to 36 stories with a lateral set back high on the east and west sides. The design was done by Reinhard and Harrison after Raymond Hood's death. The 48th Street façade rose sheer from the pavement 490 feet while the 48th Street façade is set back above the 10th story. The structure set a new record for speed in construction, its frame was completed in 43 days and the building finished in 5 months. The building was intended for general occupancy and was named Time -Life when the news magazine leased the seven upper floors in April 1938. There are sculptural reliefs by Lee Lawrie, Carl Paul Jennewien, and Attilio Piccirilli.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

75. Rockefeller Center (International Building), 630 Fifth Avenue (aka 626, 636 Fifth Avenue, 1260 Avenue of the Americas) (NYCL, S/NR, NHL)

The International Building is 41-story skyscraper tower with its two 6-story wings was the seventh unit to open at Rockefeller Center. Designed for maximum rental space, it was, however, set back as

far as possible to allow a fore-court before the tower entrance. The courtyard contains the monumental figure of Atlas by Lee Lawrie. 363 Fifth Avenue is the northern most of four 6-story wings on taller structures. Originally planned for occupancy by the Germans, Hitler's rise to power forestalled the plans and the complex finally contained a number of foreign clients. The sculptors who embellished the building were Attilio Piccirilli and Lee Lawrie.

The building at 626 Fifth Avenue had the Fifth Avenue frontage designed in 1934. Apparently the proposal for the building pleased the Italian dictator, Benito Mussolini, but a commitment from the Italian government never materialized. The "Societa Anomina Palazzo d'Italia" sustained the commitment. Eventually the U.S. Army and the F.B.I, seized the building when World War II began and the Fascist decorations were removed. In 1965 a bronze panel by Giacomo Manzu replaced the offending symbols.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

76. Rockefeller Center, Rockefeller Plaza (NYCL, S/NR, NHL)

Rockefeller Center is a complex of 19 commercial buildings covering 22 acres (89,000 m²) between 48th and 51st Streets in New York City. Built by the Rockefeller family, it is located in the center of Midtown Manhattan, spanning the area between Fifth and Sixth Avenues. The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

77. Rockefeller Center (British Empire Building), 620 Fifth Avenue (NYCL, S/NR, NHL)

Begun in 1932, the British Empire Building was the first building in the complex to be constructed on the Fifth Avenue frontage. The high-minded ideas behind the trade pavilions were examples of "symbols of a new day." Britain chose as a theme for the sculptural program, Empire, her natural resources and commerce. The sculptors for the decorative doors and panels were Lee Lawrie, Carl Paul Jennewien, and Rene Chambellan.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

78. Rockefeller Center (La Maison Francaise), 610 Fifth Avenue (NYCL, S/NR, NHL)

The identical twin of the British Empire Building (620 Fifth Avenue), it opened five months after its neighbor. It was dedicated to the industry, art, and trade of France and celebrated a century of friendship between the French and American nations. The entrance was embellished with a 10-ton bronze panel by the sculptor Alfred Janniot.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

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79. Goelet Building, 608 Fifth Avenue (NYCL)

The Goelet Building at 608 Fifth Avenue was designated an NYCL in 1992. The 10-story building was constructed in 1930-32; designed by Victor L.S. Hafner in the Art Deco style but modified to exhibit the supporting skeletal frame devised by the engineer firm of E. H. Faile. The spare horizontality of the lower stories' glazed curtain walls suggests that, stylistically, the building is a transitional monument between the Art Deco and the International Style. The client, Robert Goelet, desired a building that would be comparable in architectural merit and prestige to the family mansion it replaced and which would also complement the use – street-level shops and office space above – and modern appearance of the buildings of the adjacent Rockefeller Center, then under construction. The building's steel frame—an unusual 2-story platform supporting the eight upper stories—was dictated by the original dual-purpose character of the building. The building is faced with contrasting marbles, verde antique (deep green) marble on the lower two stories and white and green marble detailing above, still expressive of its internal structure and function, despite changes at the base of the building.

80. Manufacturers Hanover Trust Co. Building, 600 Fifth Avenue, aka 10 West 49th Street (NYCL, S/NR)

The Manufacturers Hanover Trust Co. Building was built in 1950-52, and was the last addition to the Rockefeller Center complex, east of Sixth Avenue. Designed by the firm of Carson & Lundin to complement the original Rockefeller Center buildings, the structure takes the form of a 28-story tower set on an I-shaped 7-story base. In its scale, use of materials, major design details, and setbacks, the architects created a design that is integral with the Rockefeller Center complex. The first major tenant was the Sinclair Oil Company, and the building was known for many years as the Sinclair Building. The new building was equipped with the most up-to-date equipment and the first cellular steel floors in New York, which speeded construction and gave total electrical flexibility. It was selected in 1952 as the second best building erected on Fifth Avenue.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

81. Manufacturers Hanover Trust Co. Building, 600 Fifth Avenue (NYCL, S/NR)

[Note: Sites #80 and #81 are two distinct addresses and are listed as two official historic resources. However, the Manufacturers Hanover Trust Co. Building is perceived on the streetscape as one unified structure. For the purposes of this text, the resource description of the Manufacturers Hanover Trust Co. Building is simply repeated twice.]

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The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

82. Rockefeller Center, 1 Rockefeller Plaza (NYCL, S/NR, NHL)

The Rockefeller Center complex was the final result of an ill-fated plan to build a new Metropolitan Opera House in midtown Manhattan. When the original plans collapsed, John D. Rockefeller, Jr., transformed the vast scheme into a private commercial enterprise. The New York City Landmarks Preservation Commission Designation Report of 1985 has detailed descriptions of the overall plan and individual structures and the landscaping and sculptural programs as well. The basic scheme, which transformed the Opera House plan to a commercial scheme, was submitted on January 8, 1930, by the architects Reinhard and Hofmeister and was called “Scheme G-3.” By this time, the architects, Hood and Corbett, were also at work as consultants. The developer was John R. Todd who also influenced the design.

Ultimately, Rockefeller Center changed the form of midtown Manhattan. It became one of the most successful Urban Planning projects in the history of American architecture, and integrated the arts of architecture, city planning, landscape architecture, and Sculpture on a scale never achieved before.

Construction of the original complex began in 1931 and ended with the completion of the fourteenth building in 1939. The original three-block site was subsequently enlarged by the construction of the Esso (now Warner Communications) Building in 1946-47 and by the purchase of the Sinclair Oil (now Manufacturers Hanover) Building in 1950-52. Both buildings harmonize with the original group.

The complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

83. Sidewalk Clock, 522 Fifth Avenue (NYCL, S/NR)

The Sidewalk Clock at 522 Fifth Avenue was designated an NYCL in 1981, and was listed in the S/NR in 1985. The clock is located near the southwest corner of 44th Street and Fifth Avenue. The double-faced clock was manufactured in 1907 by the Seth Thomas Company and originally stood in front of the American Trust Company at the southwest corner of Fifth Avenue and 43rd Street. When that bank merged with the Guaranty Trust Company in the 1930s, the clock was moved to its

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present location. The clock faces rest on foliate scroll brackets atop a fluted post and base decorated with classically inspired ornament. The dials, marked by Roman numerals, are rimmed by an acanthus leaf molding and crowned by an ornate pineapple motif. It stands 19 feet in height.

84. Women’s National Republican Club, 3 West 51st Street (S/NR)

The Women’s National Republican Club (WNRC) was listed in the S/NR in 2012. It is located at 3-5 West 51st Street, on the north side of West 51st Street between Fifth and Sixth Avenues. Built 1932 to 1934 to designs by Frederic Rhineland King, the WNRC is a club house in a somewhat stripped down neo-Georgian style. It faces the northern edge of Rockefeller Center, whose early buildings date to the same years but are much more modern in style. The sole visible elevation is the principal, south, elevation on West 51st Street. It is a 9-story stone-faced building, with a recessed tenth story for utilities. A shallow setback above the 5th story effectively creates the image of an older building, with three stories above a basement topped by an attic story. The 6th and 7th stories repeat the design of the lower stories, while the 8th story is a steep mansard roof with dormers, atop which is an open terrace for the 9th-story solarium. The building’s exterior design is a severe neo-classical composition, three bays wide, with spare Georgian detailing suggesting the early Americana of the interiors.

85. Grand Army Plaza, Fifth Avenue at 59th Street (NYCL Scenic)

This plaza is located at the southeast corner of Central Park, between East 58th and 60th Streets, and was designated a NYCL in 1974. Its southern half includes the Plaza Hotel and the Pulitzer Fountain of Abundance, designed by Carl Bitter. The fountain is topped by a bronze statue of the Roman goddess Pomona.

The plaza was designed by Beaux-Arts architectural firm Carrère and Hastings, and was completed in 1916. It was named Grand Army Plaza by the New York City Board of Alderman in 1923 after the Grand Army of the Potomac. The most distinctive feature of the northern half of the plaza is a golden equestrian statue of General William T. Sherman by Augustus Saint-Gaudens (1907). The plaza was restored in 1990.

86. 500 Fifth Avenue Building (NYCL)

The 500 Fifth Avenue Building, located between West 42nd and 43rd Streets, was designated a NYCL in 2010. It is a 60-story office tower designed by the architectural firm of Shreve Lamb and Harmon, and was built between 1929 and 1931. Because it is built straddling two different zoning districts with different setback requirements when it was constructed, it is asymmetrically massed. Built in the Art Deco style, its façade is limestone, terra-cotta, and buffed brick. The Fifth Avenue entrance of limestone and black granite is framed by stylized gilded palmettos, topped by an allegorical relief by sculpture Edmond Amateis. Setbacks are decorated with chevrons of angled brick and terra-cotta panels.

Real estate developer Walter J. Salmon leased the corner lot where the building site, and converted the existing 8-story hotel Bristol into a commercial and office building. This was the core of his redevelopment plan for 500 Fifth Avenue. He also redeveloped much of the north side of West 42nd Street between Fifth and Sixth Avenues.

6.5.1.3 Other Eligible Historic Resources

The Historic Resources study area was also assessed to identify any other architectural resources that are designated as eligible for NYCL or NR/SR-listing but are not yet currently designated as such. According to the *CEQR Technical Manual*, historic resources are considered significant if they meet the criteria for eligibility to the NR, established by the U.S. Secretary of the Interior, or criteria for local designation set forth in the New York City's Landmarks Law. The NR criteria address both historic and architectural significance: a property may be associated with significant events or persons, or may be a notable representation of a particular architectural style or the work of an important architect or builder. Similarly, the criteria of New York City's Landmarks Law include historical, architectural, aesthetic, and cultural value.

As listed in Table 6-2 and shown on Figure 6-6, there are 67 NYCL-eligible and/or S/NR-eligible structures, 13 of which are in the three S/NR-eligible districts in the study area (A, B, and C on Table 6-2). Eligible resources were assessed for potential impacts resulting from the Proposed Action (Figure 6-6, Figure 6-8, Table 6-3, and Table 6-4).

Six projected development sites and six potential development sites contain a building or multiple buildings with NYCL and/or S/NR-eligible resources (Table 6-3). These buildings are described briefly below, according to whether the eligible resource falls within a projected development site (Section 6.5.1.2.a.) or a potential development site (Section 6.5.1.2.b.). Numbers of structures correspond to those on Table 6-2, Figure 6-6, and Figure 6-9. Those structures deemed either NYCL and/or S/NR-eligible that do not fall in potential or projected development sites and that would experience no project impacts are listed on Tables 6-2 and 6-4, and are also described below.

*Eligible Structures Within Projected Development Sites*⁶

The following identification numbers correspond to Tables 6-2, 6-3, and 6-4 and, Figure 6-6, Figure 6-7, and Figure 6-9.

⁶ In addition to a visual inspection, a variety of sources provided data on the eligible historic resources, including the NYC DOB website (<http://a810-bisweb.nyc.gov/bisweb/bsqpm01.jsp>), the Office of Metropolitan History/Christopher Gray New Building database (<http://www.metrohistory.com/searchfront.htm>), <http://www.emporis.com/>, <http://www.docomomo-us.org/>, Sanborn Insurance Maps, AIA Guide, the *New York Times*, documents submitted during the EIS scoping process by the Historic District Council, Municipal Art Society, Landmarks Conservancy, Docomomo, Community Board 5, as well as the Columbia University Avery Collection website (<http://library.columbia.edu/indiv/avery/da/collections/>), and the *New York Times*.

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89. 51 East 42nd Street, Vanderbilt Avenue Building (S/NR – eligible: PROJECT AREA)

This structure falls within Projected Development Site 4. This structure was a 6-story, store and office building in the neo-Classical style when constructed in 1912. It was designed by Warren & Wetmore as part of Terminal City. Twelve additional stories were added after 1924. This structure is now an 18-story, commercial/office building.

94. 6 East 45th Street, Title Guarantee and Trust Company (NYCL – eligible: PROJECT AREA)

This structure falls within Projected Development Site 6. This structure is a 20-story, Art Deco/Art Moderne style commercial/office building designed by John Mead Howells in 1932. Howells was known for his commercial structures, and also designed the Beekman Tower and the Daily News Building.

95. 45 East 45th Street, Roosevelt Hotel (NYCL and S/NR – eligible: PROJECT AREA)

This structure falls within Projected Development Site 9. The Roosevelt Hotel is named in honor of President Theodore Roosevelt. Designed by George B. Post & Son and leased from The New York State Realty and Terminal Company the hotel was the first to incorporate store fronts instead of lounges in its sidewalk façades. The antique French marble and limestone façade reflects grand Colonial American architecture. Carefully crafted moldings and interior gold trimmed details are reminiscent of American Colonial and neo-Classical styles. The hotel opened on September 22, 1924. The hotel closed in 1995 and reopened in 1997 after a \$65-million extensive renovation.

96. 17 East 47th Street, Mercantile Library (NYCL – eligible: PROJECT AREA)

This structure falls within Projected Development Site 11. The New York Mercantile Library building was designed by Henry Otis Chapman and opened in 1932. Its namesake organization was founded in 1820 and opened in 1821 in one room on Fulton Street with 700 volumes and 150 subscribers. This private library was backed by merchants who sought to improve their employees' education. The library grew through the late 1800s, and in the 1870s reported an annual circulation of 156,000 volumes. But the establishment of the public library system at the beginning of the 20th century hurt the Mercantile and other private libraries.

Despite dwindling membership, in 1932 the trustees built a new structure at 17 East 47th Street as a real-estate investment, “elegant but much reduced in scope” from previous locations. The white marble façade “could have been a store or shop building, but it had five modern book stacks on the fourth through eighth floors, offices and a board room on the third floor, a reading room and lounge on the second floor and a charging area at street level.” At that time, circulation was 71,000 among 3,000 members. After years of continuing decline, in 1989 membership had dwindled to 375 and the library closed, but returned to life in the early 1990s. In 2005, it was once again resuscitated, this time as the Center for Fiction, which continues to use the building today. In 1998, the ground floor was renovated by Beyer Blinder Belle, but the building has maintained its architectural

integrity, and is significant as the home to a cultural institution that was a precursor to the New York Public Library system.

98. 111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, (S/NR – eligible: PROJECT AREA)

This structure falls within Projected Development Site 16. Fourteen-stories in height and “H” shaped in plan, the Barclay Hotel occupies the eastern end of the block fronting Lexington Avenue between E 48th and E 49th Streets, one of several hotels located in what is dubbed the “Hotel District” of East Midtown. At the time of construction in 1927 the building filled an independent block bounded on the west by Park Lane, a street that bisected the block (now a service alley closed to traffic). The H-shaped plan of the typical hotel floor “permitted the lobby and lounge to enjoy natural light from above.” Described as “an elegant survivor of 1920s residential Park Avenue” in the AIA Guide to New York City, the Barclay Hotel is faced in brick above a limestone base, forming a sturdily dignified composition.

The hotel was designed in the Renaissance Revival style by Cross & Cross, who were best known for their later Art Deco corporate offices, including the RCA Tower (1931, now General Electric Building) and the City Bank-Farmers Trust Building (1931). The firm of Cross & Cross was formed in 1907 by brothers John Walter Cross (1878-1951) and Eliot Cross (1884-1949). John, who studied architecture at Columbia, and then at the Ecole des Beaux-Arts in Paris, served as the firm’s chief designer, while brother Eliot took charge of the real-estate end of the business.

140. 50 Vanderbilt Avenue, The Yale Club (NYCL-eligible: PROJECT AREA)

This structure falls within Projected Development Site 7. This 20-story building, known as the Yale Club, was built in 1915 and designed by James Gamble Rogers. Rogers (1867-1947) designed a number of academic buildings, including many at Columbia University. Rogers was responsible in the early 20th century for transforming the Yale campus in New Haven, CT into the Gothic celebration still dominating the campus today. The stone exterior and neo-Gothic details of this Club building give a sense of solemnity and evoke the presence of academe.

149. 346 Madison Avenue, Brooks Brothers Store (S/NR-eligible: PROJECT AREA)

This structure, at 346 Madison Avenue, falls within Projected Development Site 6. This 10-story building was designed by LaFarge & Morris and built in 1915. The partnership of Christopher G. LaFarge and Benjamin W. Morris was short-lived, lasting from 1910 to 1915. The building was built for Brooks Brothers and currently houses their flagship store. The move to this location was prompted by the preponderance of university clubs in the area. The building is little changed from its 1915 exterior, with a large columned entrance along East 44th Street and a smaller but ornately decorated entry on Madison Avenue.

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152. 52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue) (S/NR-eligible: PROJECT AREA)

This structure, at 52 Vanderbilt Avenue, falls within Projected Development Site 7. This 20-story building, known as the Manhattan Savings Bank Building, was completed in 1914 as a 6-story structure, designed by Warren & Wetmore. As the architects of Grand Central Terminal, Warren & Wetmore also designed many of the structures surrounding it as well as part of the area known as “Terminal City.”

Eligible Structures Within Potential Development Sites

The following identification numbers or map numbers correspond to Tables 6-2, 6-3, and 6-4 and Figure 6-6, Figure 6-7, and Figure 6-9.

87. 22-24 East 41st Street (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 2, and is a 4-story commercial/office building. Designed by brothers George and Edward Blum, the building was completed in 1912-1914. George and Edward Blum are known for carefully crafted Art Nouveau apartment houses built circa 1910. After studying in Paris and opening their New York practice in 1909, they developed a trademark architectural element that incorporated intricate organic (later geometric) designs of terra-cotta, brick and tile that decorated their building façades. They were considered non-conformists, and would also design Art Deco buildings in New York City.

91. 100 East 42nd Street, Pershing Square Building (NYCL and S/NR – eligible: PROJECT AREA)

This structure falls within Potential Development Site 9. Erected on the site of the former Grand Union Hotel, this 25-story brick and terra-cotta office building was completed in 1923 and designed in the Romanesque style by architect John Sloan of the firm York & Sawyer. Building materials were supplied by the Atlantic Terra Cotta Company, and as Christopher Gray notes, the façade depicts “intricate cross-set brickwork” and terra-cotta ornament that easily goes unnoticed. Sloan himself leased space in the new building, and in 1924 opened the office Sloan & Robertson with partner Thomas Markoe Robertson. The firm is perhaps best known for their skyscraper designs, including the Graybar and Chanin buildings.

The Pershing Square Building takes its name from the section of 42nd Street directly in front of Grand Central Terminal, which was in turn named in honor of the commander of American forces in France during World War I, John J. Pershing.

123. 509-511 Lexington Avenue, Lexington Hotel, (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 12. Located at the southeast corner of East 48th Street and Lexington Avenue, the Hotel Lexington was completed in 1929, designed by Schultze & Weaver. It is one of several hotels located in what is dubbed the “Hotel District” of East Midtown. Leonard Schultze (1877-1951) had been an employee of the firm of Warren & Wetmore, and during his twenty years in that company’s office he had worked on the designs for such projects as New

York's Grand Central Terminal. He later became the executive in charge of the design and construction of all buildings relating to the terminal. When Florida's building boom came to an abrupt halt in 1926, his later firm of Schultze & Weaver turned its attention to New York, designing such prominent hotels as the Sherry-Netherland, the Pierre and the Waldorf-Astoria.

124. 525 Lexington Avenue, Shelton Club Hotel, Halloran House (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 13. Shelton Hotel rises at the southeast corner of East 49th Street and Lexington Avenue, built in 1923 by developer James T. Lee, grandfather of Jacqueline Kennedy Onassis. This building is significant as the first hotel design to fully implement the 1916 zoning law, as well as for being the home of artist Georgia O'Keefe and photographer Alfred Stieglitz.

Lee's vision was a 1200-room bachelor hotel with club-type amenities such as swimming pool and squash courts, lounges and reading rooms, a gymnasium and bowling alley. Designed by Arthur Loomis Harmon and completed in 1923, this "club hotel" was considered one of the "most architecturally distinguished" apartment buildings of the time, built to fulfill the need for "respectable, affordable housing and communal social life among the burgeoning ranks of working middle class young single men and women," providing young professionals the service of a hotel and the intimacy of a private club. Originally built as a bachelor's female-free oasis, the model proved economically unsuccessful and after one year the Shelton opened its doors to women and men alike.

Today the Shelton continues to serve as a hotel, now known as the Marriott East Side. In 2000, a glass and steel canopy designed by architects Perkins Eastman was added to the main entrance on Lexington Avenue, and in 2012 a \$25-million dollar room renovation was completed. Despite these changes, the building remains true to its historic architectural and structural character.

133. 250 Park Avenue, Postum Building (NYCL and S/NR-eligible: PROJECT AREA)

This structure falls within Potential Development Site 5. The Postum Building was completed in 1924 and built for the Postum Cereal Company. It was designed by Cross & Cross and Phelps Barnum, and is one of few remaining office buildings from the Terminal City era, as well as the first office building to be constructed north of Grand Central Terminal.

The U-shaped building rises from a limestone base with 16-story wings flanking a central block of 20 stories. The building fills an entire block from Park Avenue to the east, Vanderbilt Avenue to the west, 46th Street to the south, and 47th Street to the north. While understated in design ("Cross & Cross seem caught between a fairly literal and somewhat interpretive version of Classicism," writes Robert A.M. Stern) the building played an important role in the development of Park Avenue, and at the time of its completion, the brick and terra-cotta façade succeeded in "visually linking the

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commercialism of Terminal City to the south and the palatial apartment houses lining Park Avenue to the north.” The building continues to be used as an office building today, offering flexible interiors accommodating the needs of tenants such as Pernod Ricard and AB InBev.

137. 830 Third Avenue, Girl Scouts of the U.S.A. Building (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 19. This 13-story commercial/office building is the former National Headquarters of the Girl Scouts of the U.S.A., who moved to the site when the building was completed in 1957, and vacated the building in 1992. Designed by Roy O. Allen & William T. Meyer of the architectural firm of Skidmore, Owings & Merrill, the glass curtain walled building was heralded by the architectural community when it was constructed. Janko Rasic Architects recently renovated the building’s lobby.

141. 16 East 41st Street, American Encaustic Tiling Company (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 2, and is a 7-story commercial/office building designed by Rich & Mathesius, and built ca.1860, and extensively altered in the early 1920s. After 1881 the family of James J. Higginson, a stockbroker, lived at the 5-story brownstone at 16 East 41st Street. By 1920, tall office buildings and hotels dominated the Grand Central Terminal area, so the Higginsons sold their house to the American Encaustic Tile Company (AETCo), which had supplied the tile for some of the original 1904 subway stations. American Encaustic altered the building for its own occupancy and moved in ca.1921. Plans were filed by the architects Rich & Mathesius (Charles Alonzo Rich and Frederick Mathesius, Jr.) but reportedly the design of the new building was overseen by Leon Victor Solon, an architect and writer who worked for the tile firm. Solon studied at the Royal College of Art in London and wrote and lectured extensively on color theory. Leon Solon’s AETCo art department in New York designed the façade and showrooms using a planned glaze color scheme. The street entrance and façade were decorated with polychrome faience, including a bear’s head over the entrance. A company brochure of about 1930 shows that American Encaustic later tiled the ground-floor stuccoed façade with a wildly mottled pattern of small rectangular tiles, altering the earlier façade.

Reportedly, although preservationists tried to have the building landmarked in 1993, they were not successful. It is believed that most, if not all of the tiled interior of the building has been demolished. Part of the exterior faience has also been destroyed by new tenants/landlords over the years; the two window bays to the left of the entrance have been destroyed. The building’s unique first floor façade was drastically altered in the 1990s, but recent restoration efforts have been made to replace some of its original terra-cotta work on the upper floors.

142. 18-20 East 41st Street (NYCL – eligible: PROJECT AREA)

This structure falls within Potential Development Site 2, and is a 22-story commercial/office building. Designed by brothers George and Edward Blum, the building was completed in 1912-1914. George and Edward Blum are known for carefully crafted Art Nouveau apartment houses

built circa 1910. After studying in Paris and opening their New York practice in 1909, they developed a trademark architectural element that incorporated intricate organic (later geometric) designs of terra-cotta, brick and tile that decorated their building façades. They were considered non-conformists, and would also design Art Deco buildings in New York City.

Eligible Structures Not in Projected or Potential Development Sites

The following identification numbers, or map numbers correspond to Tables 6-2, and 6-4, and Figure 6-6, Figure 6-7, and Figure 6-10.

88. 50-52 East 41st Street, Chemist Club (NYCL- and S/NR-eligible: PROJECT AREA)

The Chemists' Club at 50-52 East 41st Street, now the Dylan Hotel, was designed by the architectural firm of York & Sawyer and completed in 1910. The 10-story building, built in the Classical Revival style, was designed specifically for the Club, an organization founded in 1898 by New York members of the American Chemical Society. York & Sawyer was a prominent architectural firm responsible for many Beaux-Arts buildings, including a number of bank structures. Edward York and Philip Sawyer trained in the firm of McKim, Mead & White and began their partnership in 1898. The building was renovated in 2000 for use as a boutique hotel by architectural firm M. Castedo & Associates, with Jeffrey Beers International designing the interior.

90. 60 East 42nd Street, Lincoln Building (NYCL- and S/NR-eligible: PROJECT AREA)

The Lincoln Building, at 60 East 42nd Street and now known as One Grand Central Place, is a 53-story office building designed by architect James Edwin Ruthven Carpenter, and completed in 1930. This stately building opposite Grand Central Terminal was designed in the Gothic Revival style and originally featured the bronze model for Daniel Chester French's Lincoln Memorial statue, although it has since been removed.

At the time of the completion of this east-west-aligned slab, the developers claimed that never before had an office building benefited from "so much fresh air, or so much bright light." Above a cream-colored, Renaissance-influenced base and setbacks, the most notable feature of the 53-story, tall brown stone exterior are the pointed, Gothic-style windows near the top. The lobby has light brown-toned marble decor and an intricate coffered ceiling. The building underwent a major interior renovation in 2005.

92. 141 East 43rd Street, Saint Agnes Rectory (S/NR-eligible: PROJECT AREA)

The Rectory of the Church of Saint Agnes, at 141 East 43rd Street, was built in 1904, adjoining the 1873 Roman Catholic church, which was destroyed by fire in 1992. The rectory was designed by Jeremiah O'Rourke & Sons, a Newark-based architectural firm, who in its later years specialized in ecclesiastical designs. The 4-story stone and brick Gothic Revival façade features a tripartite arched window on the top story.

93. East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building (S/NR-eligible: PROJECT AREA)

This portion of the Park Avenue Viaduct encompasses the bridges that cross over East 45th Street and enter ground level through the former New York Central Hotel (now Helmsley Hotel), rejoining Park Avenue at East 46th Street. The original viaduct, conceived by Reed & Stern in 1903, designed by Warren & Wetmore in 1912, and opened in 1919, ran from East 40th Street at Park Avenue to Grand Central Terminal. Traffic was then routed to the western side of Grand Central Terminal and exited at East 45th Street and Vanderbilt Avenue. Soon after completion, it was realized that traffic was backing up at East 45th Street, and the decision was made to continue the viaduct northward. Hailed by the New York Times as one of the “greatest improvements” to solve the surrounding traffic issues, the northern part of the viaduct was completed in 1928, coinciding with the construction of the New York Central Hotel. The Beaux-Arts openwork cast-iron railing with a scallop shell motif that is present on the southern half of the viaduct is seen again on the two East 45th Street overpasses but in a solid form. Each overpass is supported by piers with scrolled support brackets.

97. 10-14 West 47th Street, New York Jewelry Center (S/NR-eligible: STUDY AREA)

This 14-story stone- and brick-faced office building at 10-14 West 47th Street was designed by the architectural firm of Margon & Glaser in 1925 and completed in 1926. Irving Margon, as part of the firm of Margon & Holder, with Emery Roth as consultant, later designed the NYCL-designated Eldorado Apartments on Central Park West. Margon & Glaser also designed the Griffon Apartments at 77 Park Avenue. The double-sash windows appear to be replacements, and the street-level façade has been replaced but the stepped upper floors retain their decorative elements. The central section of windows is highlighted by a façade of stone tiles that feature stepped columns between the windows. The attenuated Gothic Revival spires on the upper floors emphasize the verticality of the stone trim and show a hint of the Art Deco style to come.

99. 18, 20 East 50th Street, Grand Rapids Furniture Company/New York Health and Racquet Club (NYCL- and S/NR-eligible: PROJECT AREA)

This 12-story building at 18-20 East 50th Street was built in 1915 for the Grand Rapids Furniture Company and designed by the architectural firm of Rouse & Goldstone & Steinman. Originally known as the Hampton Shops, the building contained high-end interior decorating showrooms and offices for the furniture company. By the mid-1950s the building was used as office space and has been occupied by the New York Health and Racquet Club since 1977.

The structure was described in *The Architectural Review* in 1916 as “...a satisfactory solution of the tower building, thoroughly lighted, yet with strong corners delicately terminated—a consistent use of vertical motives allied with the piers and mullions and panel treatment of Perpendicular

Gothic.”⁷ Although Rouse & Goldstone primarily designed in a Renaissance Revival style, the building’s location across the street from Saint Patrick’s Cathedral called for a neo-Gothic approach. The limestone façade’s strong verticality is capped with a triangular pediment with arched windows spanning the top two floors. Two of the three gothic arches that span the bottom two floors have been filled in with air vents and advertising enclosures.

100. 125 East 50th Street (aka 557 Lexington Avenue), Hotel Beverly/The Benjamin Hotel (NYCL-eligible: PROJECT AREA)

This 28-story hotel at 125 East 50th Street was designed by Emery Roth and Sylvan Bien and built by Moses Ginsberg in 1927. Built as the Hotel Beverly and now known as The Benjamin, it was originally designed for a middle-class clientele. Sylvan Bien worked with Warren & Wetmore and Emery Roth in the 1920s before he went on to design the Hotel Carlyle in 1930. The design of the Hotel Beverly was considered to be one of Roth’s best and the Lexington Avenue brick and limestone façade is well-preserved. The neo-Gothic arched 2-story ground-floor windows are capped by terra-cotta bird sculptures, including a set of whimsical owls. The stepped upper setbacks are set off by crenelated edges surrounding a dramatic octagonal tower.

101. 39 East 51st Street, townhouse (NYCL-eligible: PROJECT AREA)

This 4-story townhouse at 39 East 51st Street was designed by the architectural firm of Clinton & Russell, and built in 1904 for Robert H. McCurdy, a banker. An upscale home at the time, McCurdy lived there with his wife and eight servants, according to the 1910 Federal Census. Clinton & Russell, a well-regarded architectural firm, also designed the Aphorp Apartments and the Hotel Astor. This townhouse, one of their smaller projects, reflects their neo-Renaissance approach; the lower rusticated limestone and upper brick façade. The doorway, flanked by Doric pilasters and the second-floor windows with balconettes and arched pediments, give the façade a classic, stately appearance.

102. 10 and 12 East 52nd Street (S/NR-eligible: PROJECT AREA)

These two 7-story brick buildings at 10 and 12 East 52nd Street appear to have been originally constructed by architect John H. Duncan in 1901 for owner Perez M. Stewart as 6-story brick residences, and then were altered in 1929-1930 to create the seventh floor.

John H. Duncan was a noted New York City architect who designed both individual residences like the ones at 10 and 12 East 52nd Street and along other streets of the Upper East Side, Upper West Side, and Midtown districts; as well as more monumental structures like the Wolcott Hotel, Grant’s Tomb, and the Soldiers’ and Sailors’ Memorial Arch in Grand Army Plaza, Brooklyn.⁸

⁷ 1916 *The Architectural Review* IV(5):83

⁸http://www.columbia.edu/cu/lweb/archival/collections/ldpd_3464746/ Accessed March 20, 2013.

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103. 3 East 53rd Street, Samuel Paley Plaza (NYCL-eligible: PROJECT AREA)

Samuel Paley Plaza, at 3 East 53rd Street, also known as Paley Park, was designed by the landscape architectural firm of Zion & Breen Associates in 1967. It was commissioned by the William S. Paley Foundation and named after Paley's father. It is considered one of the best urban small parks and was a turning point in the way green spaces were utilized in an urban environment. Called "...a place of unparalleled serenity,"⁹ the park features a waterfall at the rear that not only adds movement and reflects light, but provides sound cancellation that serves to block out the surrounding urban chaos.

104. 225-227 East 53rd Street (S/NR-eligible district: STUDY AREA)

This 6-story brick structure at 225-227 East 53rd Street, was built in 1902 for Joseph Wittner, and was designed by the architectural firm of Sass & Smallheiser. It is part of the East 53rd Street S/NR-eligible historic district (C on Table 6-2). It was listed as a home for girls in Department of Building records in 1922 and again in 1948. During this time the building was occupied by the Girls Friendly Society Lodge, a philanthropic society founded in England in 1875 devoted to providing opportunities to young single women. Sass & Smallheiser were prolific architects at the turn of the 20th century, but are mainly known today for their construction of Old Law tenements.

This 6-story, building, constructed after the implementation of the 1901 tenement reform law, has a striking Beaux-Arts façade of contrasting red brick and white stone detailing. An exuberant variety of window details, including keystones and crowns, dominate the top five floors. Contrasting angular surface ornamentation around the arched second story windows is particularly striking. The rusticated, five-bay street-level façade, with a shallow entry porch and classical marble support columns, is more restrained. The cornice line is accented with elaborate moldings, dentils, and modillions, all of which are characteristics of Beaux-Arts architecture.

105. 229-235 East 53rd Street (S/NR-eligible district: STUDY AREA)

The three identical 5-story brick buildings at 229, 231, and 235 East 53rd Street were built just after the turn of the 20th century, probably around 1904, although the new building permits were filed in 1899. They are part of the East 53rd Street S/NR-eligible historic district (C on Table 6-2). They contain retail establishments on the ground floor and apartments above. The architects are unknown. Elements of Italianate style dominate, and the properties have retained the elaborate and distinctive sidewalk iron balustrade and torchères that define each structure's distinct lower level entrance. The façade is of yellow brick with contrasting brown stone trim with a strong beltcourse; regrettably, one building has been painted completely gray. Each of the three buildings has a raised stoop with a column-supported hood over the centered front door. Keystone lintels are present on the 3rd and 4th floor windows, and the cornice-line modillions are still present.

⁹ <http://www.nytimes.com/2000/04/28/arts/r-l-zion-79-who-designed-paley-park-dies.html>, site accessed 3/19/2013

106. 237-241 East 53rd Street (S/NR-eligible district: STUDY AREA)

The two 6-story brick and stone apartment buildings at 237-241 East 53rd Street were built in 1900 by architect G.F. Pelham for owner Jacob Kassewitz. They are part of the East 53rd Street S/NR-eligible historic district (C on Table 6-2). Today they contain retail establishments on the ground floor and apartments above.

George Frederick Pelham was the son of architect George Brown Pelham, and himself an incredibly prolific designer of apartment buildings and hotels. He began his practice in 1890, and died in 1937. In the year 1900 alone, the year these buildings were completed, Pelham submitted 38 new building permits for apartment buildings, mostly five to seven stories high and located in many neighborhoods of Manhattan. Most of the owners were Jewish real estate developers, many of whom also had multiple permit entries, and who clearly had ongoing business relationships.¹⁰ Pelham specialized in apartment houses and hotels, row houses, and commercial buildings, utilizing the Renaissance Revival, Gothic Revival, and Colonial Revival styles.

107. 19 East 54th Street (NYCL-eligible: PROJECT AREA)

The building at 19 East 54th Street, known as the Minnie Young Residence, is a 5-story stone structure designed by Hiss & Weekes. In 1899, when it was designed, owner Minnie Young was a wealthy but mourning widow and mother who in a few short years had lost both her husband and her son. Perhaps due to her life circumstances, the design she commissioned was restrained in its execution; plain, but elegant. A Streetscapes article noted that the façade used granite rather than more decorative marble or limestone, and there was “no slate mansard, no bronze railing, no decorative carving, almost nothing except purely architectural elements. The cornice brackets, in another architect’s hands rich confections of the carver’s art, are here simple and stylized. Only the iron fence at the ground floor could be called decorative.” In 1962 the building was damaged by fire and remained unrepaired for a number of years.¹¹

The architectural firm of Philip Hiss and H. Hobart Weekes was active from 1899-1933 in New York City. They designed a number of hotels and apartment buildings, generally in the Beaux-Arts style, as well as large private homes for wealthy residents, especially on the Gold Coast of Long Island and the Berkshire Mountains of Massachusetts.¹² Prior to their partnership, Hiss had studied in Paris and Weekes had worked at McKim, Mead and White. Some of their important designs in

¹⁰ <http://www.metrohistory.com/dbpages/NBresults.lasso?-MaxRecords=10&-SkipRecords=1119&-token.Action=Search%20Records&-Op=bw&architect=G%20F%20Pelham>. Accessed March 20, 2013.

¹¹ <http://www.nytimes.com/1990/08/19/realestate/streetscapes-19-east-54th-street-fire-ravaged-1900-mansion-now-enmeshed-dispute.html>. Accessed March 20, 2013.

¹² *The Landmarks of New York*. Diamonstein-Spielvogel, Barbaralee, Monacelli Press, 2005.

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New York City included the Gotham Hotel on Fifth Avenue in 1905, and the Belnord Apartments on the Upper West Side in 1908.¹³

108. 111- 113 East 54th Street (S/NR-eligible district: PROJECT AREA)

The building at 111-113 East 54th Street is a three-bay, 5-story red brick dwelling with a tar and gravel roof. It is part of the East 54th Street S/NR-eligible historic district (B on Table 6-2). It was designed by Delano & Aldrich for the Brook Club, a private men’s club, in 1924 and completed in 1925.¹⁴ The Brook was considered a “yawningly proper” club amidst the frenetic and racy nightlife of post-Prohibition New York.¹⁵ The building has a white marble base and modest entrance portico; the second floor is embellished with two marble roundels flanking a raised rectangular panel.¹⁶ A roofline balustrade defines a deep cornice.

The firm of William Adams Delano and Chester Holmes Aldrich formed in 1903; they had met working for Carrere and Hastings just before the turn of the 20th century. Both men hailed from wealthy families, and perhaps due to their social standing, upon starting a partnership almost immediately won some elite clients, which grew over time to include the Rockefellers, the Astors, the Vanderbilts, and the Whitneys. The firm built town houses, country houses, banks, and university buildings, including a number for Yale. Their style hewed strongly to the Beaux-Arts, neo-Georgian, and neo-Federal traditions. Their trademark detailing included brick with limestone or marble trim. Delano & Aldrich were the designers of other famous Manhattan clubs—the Knickerbocker Club, Colony Club and Union Club.

109. 115, 117 East 54th Street, Bayard Dominick Residence (S/NR-eligible historic district: PROJECT AREA)

This 5-story double-lot townhouse at 115-117 East 54th Street was constructed circa 1920 for Bayard Dominick Jr., an investment banker, and designed by the architect William F. Dominick¹⁷. It is part of the East 54th Street S/NR-eligible historic district (B on Table 6-2). The building may have substantially altered from the existing structure rather than built new, based on Department of Building records from 1919. William Dominick (1870-1945) worked in New York City, Long Island, and Greenwich, Connecticut and was known for his country houses; he was a relative of Bayard Dominick¹⁸.

¹³ *Long Island Country Houses and Their Architects, 1860-1940*, edited by Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor. Society for the Preservation of Long Island Antiquities, 1997.

¹⁴ <http://www.metrohistory.com/dbpages/NBsearch.Jasso>. Accessed March 20, 2013.

¹⁵ David G. Lowe, *Art Deco New York*, Watson-Guphill Publications, 2004.

¹⁶ <http://hdc.org/hdc-across-nyc/manhattan/proposed-east-midtown-rezoning-proposed-individual-landmarks/attachment/111-east-54th>. Accessed March 20, 2013.

¹⁷ *The American Architect—The Architectural Review*. “Review of Recent Architectural Magazines. Egerton Swartwout. Vol. 21:30, 1921.

¹⁸ *Long Island Country Houses and Their Architects, 1860-1940*. Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, eds. P.152. Society for the Preservation of Long Island Antiquities, New York, 1997.

The house was featured in photographic spread in *The Architectural Record* in November, 1921¹⁹. The house included a trophy room in the rear, a massive circular interior staircase, and rustic Italianate interior design with influences of Moorish Revival, with exposed wood beams, wrought-iron details, and the use of ornate metal screens. The screens were echoed in the exterior scrolled grillwork on the ground floor windows and doors; these are still present today. Remarkably little has changed on the exterior, although the roofline has been extended. It now houses the Hong Kong Association. The windows have been replaced, which most notably affects the second-floor set of three rounded windows with hood moldings. The main doorway, flanked by columns and a geometrically-styled entablature, still retains the scrollwork door grill, albeit in a slightly modified form, as does the original service entrance at the right. Both entryways (the service entrance having been converted into a window) still feature ornate molding around each door. The roof cornice, with its dentiled molding, is intact. The stone façade, marked by quoins on each corner, presents a formal, somewhat boxy look, emphasized by the roof height to building width ratio.

110. 119 East 54th Street (S/NR-eligible district: PROJECT AREA)

The building at 119 East 54th Street is a two-bay, flat-roofed 5-story brick structure built for Alonzo Potter in 1909, a year after his grandfather, also Alonzo and the Bishop of Pennsylvania, passed away. Potter, a graduate of Yale, was at the banking firm of Salomon & Company, and served on the board of numerous institutions. The severely restrained and unrelieved building was designed by Grosvenor Atterbury and Julian L. Peabody. It is part of the East 54th Street S/NR-eligible historic district (B on Table 6-2).

Grosvenor Atterbury studied at Yale and Columbia University, and worked once for the firm of McKim, Mead and White. He worked on numerous summer homes, but is also known for his work on the American wing at the Metropolitan Museum of Art and City Hall, the remodeling of an Eighth Street brownstone into the first home of the Whitney Museum, and particularly for his design of the British influenced Forest Hills Gardens, also in 1909.²⁰ Julian Peabody worked with several architectural firms in New York City, including Atterbury's, before founding his own architectural firm, Peabody, Wilson & Brown in 1911.

The second floor's expansive blind arch holds three separate unadorned windows which are assumed to be replacements for an original tripartite window and [possible] iron balcony. The arch is minimally defined by a flat keystone and vestigial tabs. Both street-level openings are highlighted in contrasting "limestone" blocks. The abbreviated fourth floor is bracketed by a contrasting "limestone" stringcourse and a pronounced cornice.

¹⁹ *The Architectural Record*. Vol. 50(V):388-396, 1921

²⁰ Jorg Brockman and Bill Harris, *One Thousand New York Buildings*, Black Dog & Leventhal Publishers, 2002.

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111. 121 East 54th Street, townhouse (S/NR-eligible district: PROJECT AREA)

The residence at 121 East 54th Street is a 5-story stone building. It is part of the East 54th Street S/NR-eligible historic district (B on Table 6-2). With a narrow two-window-wide façade, it is extended horizontally by a dentiled stringcourse above the third floor. The window treatments are reserved. It was reportedly built by Mrs. Alice McLean as a guest house.²¹ McLean lived next door at 123 East 54th Street (now demolished) in a large mansion designed in ca. 1920 by John M. Hatton and Diego de Suarez, operating as De Suarez and Hatton. It appears that the firm reworked several existing brownstone residences to create the large McLean house and probable guest house.²² For this reason there are no new building permits on file for the building at 121 East 54th Street, but it was probably constructed around the same time as the larger house at 123 East 54th Street. DeSuarez and Hatton appear to have worked mainly as remodelers of existing buildings, as such no new building permits are on file for the duo for the 20th century.

112. 57 East 55th Street, Friar’s Club (former Martin Erdmann Residence) (NYCL- and S/NR-Eligible: PROJECT AREA)

The Friars Club moved into its current headquarters, referred to as the “monastery” by members, in 1957. Described as either an English or German Renaissance mansion, the structure, at 57 East 55th Street, was built by Marc Eidlitz for Speyer & Company investment banker Martin Erdmann. Designed by architects Alfredo S. G. Taylor and Julian Levi in 1908, the 5-story structure boasts a parapeted gable front with a pinnacle, strapwork ornaments, and an elaborately carved triple arcade at the lowest level. The casement windows on the top three floors are embellished with tabs and low-relief carving. Copper downspouts have been retained on both sides of the façade. The prominent chimney, with eight barley twist chimney pots, rises from a side dormer of the steeply pitched slate roof.

After co-designing the Seligman Building near Wall Street with architect Francis Hatch Kimball, Julian Levi founded his own firm, Taylor & Levi, where he practiced from 1907-1954 and remained a partner until 1962. Levi was a recent graduate of the Ecole des Beaux-Arts in Paris when he was hired to co-design the Seligman Building for his cousins, the Seligmans. The firm of Taylor & Levi went on to design numerous residences in New York, including those at 205 West 57th Street and 695 Sixth Avenue, as well as in New Jersey, Connecticut, and Virginia. In 1930, Levi founded and chaired the Architects Emergency Committee, which employed thousands of architects during the Depression. Levi had a hand in the U.S. Pavilion at the 1937 Paris International Exposition and the Romanian House at the 1939 New York World’s Fair.

²¹ New York Sun December 24, 1943.

²² The McLean Residence. *Architecture*, Volumes 43-44, C. Scribner’s Sons, 1921, page 244.

113. 113 East 55th Street (S/NR-eligible district: STUDY AREA)

113 East 55th Street is part of the East 55th Street S/NR-eligible historic district (A on this table). In the 1870's the East 50's began filling up with brownstones after the Central Synagogue was completed at the southwest corner of 55th Street and Lexington Avenue in 1872. The 3-story limestone-clad building was constructed in the 1870s, and underwent significant renovation in 1915. In 1909 it was the home of Robert Hoe Jr., one-time president of R. Coe & Co., printing press manufacturers of New York and London.

114. 115 East 55th Street (S/NR-eligible district: STUDY AREA)

115 East 55th Street is part of the East 55th Street S/NR-eligible Historic District (A on Table 6-2). In the 1870s, the East 50s began filling up with brownstones after the Central Synagogue was completed at the southwest corner of East 55th Street and Lexington Avenue in 1872. This building was likely constructed around then, and was renovated at a later date. The townhouse features a limestone façade, and the second-floor windows have rounded arched window frames with plain keystone detailing and have newer whimsical wrought-iron butterfly balconettes. There is a projecting stringcourse above the ground floor, and that with the symmetrical fenestration give the structure a commanding presence.

115. 117 East 55th Street (S/NR-eligible district: STUDY AREA)

117 East 55th Street is part of the East 55th Street S/NR-eligible historic district (A on Table 6-2). In the 1870s the East 50s began filling up with brownstones after the Central Synagogue was completed at the southwest corner of 55th Street and Lexington Avenue in 1872.

By the turn of the century new owners came in with new ideas. In 1906 Arthur Bourne, heir to part of the Singer sewing machine fortune, had the architectural firm of Pickering & Walker put a new Renaissance-style limestone façade on the building at 117 East 55th Street. Its Renaissance style places emphasis on symmetry, proportion, geometry and the regularity of parts as they are demonstrated in the architecture of classical antiquity and in particular ancient Roman architecture, of which many examples remained. Orderly arrangements of columns, pilasters and lintels at the entrance, as well as the use of semicircular arches above the first story windows, are typical of how Renaissance-style architecture replaced the more complex proportional systems and irregular profiles of medieval buildings.

In 1929, real estate speculator Clifford C. Roberts purchased the 5-story dwelling for investment purposes.

116. 119 East 55th Street (S/NR-eligible district: STUDY AREA)

119 East 55th Street is part of the East 55th Street S/NR-eligible historic district (A on Table 6-2). In the 1870's the East 50's began filling up with brownstones after the Central Synagogue was completed at the southwest corner of 55th Street and Lexington Avenue in 1872. This American

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bond red brick 4-story building boasts six-over-six double-hung windows. First floor windows bear flat arches with bas-relief urns decorating the keystones above. Upper windows lack this level of ornamentation. The doorway, flanked by Doric pilasters, and the symmetrical fenestration, give the façade a classic, stately appearance, reminiscent of the Greek revival style.

117. 120 East 55th Street (S/NR-eligible district: STUDY AREA)

120 East 55th Street is part of the East 55th Street S/NR-eligible historic district (A on Table 6-2). In the 1870's the East 50's began filling up with brownstones after the Central Synagogue was completed at the southwest corner of 55th Street and Lexington Avenue in 1872. This structure was built in the 1870s.

By the turn of the century new owners came in with new ideas, and the structure was altered to the restrained red brick and limestone block façade visible today. The exact date of the addition of the top floor, with a metal-clad mansard roofline, is unknown. It has been described as Georgian, with some neo-Regency spunk.²³ The two-bay building lacks some of the elements visible in typical Georgian façades, which include a pedimented center-bay door and pedimented windows, but it does exhibit classical pilasters and an entablature with a simple frieze at the entrance, double-hung sash windows, as well as dentil molding beneath the cornice-line balustrade, a stringcourse, flat limestone lintels on the third and fourth floors, and keystone blind arches over the full height casement windows with iron balconies on the second floor.

118. 122 East 55th Street (S/NR-eligible district: STUDY AREA)

122 East 55th Street is part of the East 55th Street S/NR-eligible historic district (A in Table 6-2). In the 1870's the East 50's began filling up with brownstones like 122 East 55th Street, built in 1878, six years after the Central Synagogue was completed at the southwest corner of 55th Street and Lexington Avenue in 1872.

Between 1906 and 1910 the brownstone at 122 was upgraded with an elegant French-style 2-story expansion to the front building line. Described as a Palladian brownstone, the architectural details of the 5-story, three-bay structure emphasize order and symmetry, while paying homage to antiquity in its use of classical forms and decorative motifs. The early 20th century saw a revival of Palladian ideas amongst the colonial revivalist, with the strain unbroken, even through the modernist period.

Architectural elements that provide distinction include bracketed lintels and cornice on the original top three floors, the iron balustrade on the second-floor extension cornice, and the full height Palladian window with iron balcony on the second-floor.

²³ *AIA Guide to New York City*. Willensky and White, Fourth Edition, 2010.

119. 125 East 56th Street (NYCL- and S/NR-eligible: STUDY AREA)

The building at 125 East 56th Street was designed by J.H. de Sibour for owner L.L. Benedict in 1902. It is a 5-story brick and stone dwelling with a Beaux-Arts design.

Architect Jules Henry de Sibour was born in France and came to the United States with his family as a child. His father was a Count and a French diplomat, and his mother was an American. After graduating from Yale in 1896, he worked at the architects Ernest Flagg and Bruce Price in New York City, and also studied at the Ecole des Beaux-Arts in Paris. When partner Bruce Price died in 1903, de Sibour took over the practice and worked under the name of Bruce Price & de Sibour. The firm completed a number of projects in New York, including the Bank of Metropolis, Redmond & Company's bank at 33 Pine Street, Royal Baking Powder Building, and several individual residences, including the Benedict home at 125 East 56th Street.²⁴

Beginning in 1908, de Sibour opened an office in Washington, D.C., where his wife's family was from, to supplement his New York office. In 1911, de Sibour closed his New York Office and concentrated his design work in the Nation's Capital. His most well-known works are his mansion houses and embassy buildings in Washington, D.C., but he also designed a number of office buildings, apartment buildings, and other structures throughout his career. He is known for his Beaux-Arts styled creations.²⁵

120. 122-126 East 58th Street, New York Genealogical and Biographical Society (S/NR-eligible: STUDY AREA)

The building at 122-126 East 58th Street was designed by architectural firm La Farge, Warren & Clark for the New York Genealogical and Biographical Society, and was completed in 1929. It is a 7-story brick and stone structure with a slag, slate, and copper roof.

The lead architect of the firm La Farge, Warren & Clark was Christopher La Farge, who was the son of artist and stained-glass designer John La Farge. In 1886, he began his practice with George Heins, and after Heins died in 1907, he teamed with Benjamin Wistar Morris, practicing as La Farge and Morris. He also practiced in firms named La Farge, Clark & Creighton; La Farge, Warren & Clark; La Farge & Morris, and La Farge & Son. La Farge, Warren & Clark is well known for its designs of the first New York City Subway stations, the earliest part of the Cathedral of St. John the Divine, seven buildings in the Bronx Zoo, and a number of individual residences.

²⁴ Decennial record, Yale University. Sheffield Scientific School. Class of 1890. Google books. Accessed March 20, 2013.

²⁵ Long Island Country Houses and Their Architects, 1860-1940. Robert B. MacKay, Anthony K. Baker, Carol A. Traynor, eds. P. 151. New York, 1997.

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121. 521 Fifth Avenue, Lefcourt-National Building (NYCL-eligible: STUDY AREA)

Known as the Lefcourt-National Building, the 40-story high structure at 521 Fifth Avenue (also known as 519 Fifth Avenue) was completed in 1929 by noted architects Shreve, Lamb & Harmon. The applied masonry façade has an Art Deco/Art Moderne style.

In 1924, Richmond Harold (R.H.) Shreve partnered with William F. Lamb to found the company Shreve & Lamb. Both men had worked at Carrère & Hastings, which in 1920 became Carrère & Hastings, Shreve & Lamb. Arthur Loomis Harmon joined the firm in 1929, and the company became known as Shreve, Lamb & Harmon. That same year, the firm completed the Lefcourt-National Building. In 1931, however, the company's most well-known building was finished: the Empire State Building, along with another noted skyscraper known as 500 Fifth Avenue, located several blocks away.

122. 420 Lexington Avenue, Graybar Building (NYCL- and S/NR-eligible: STUDY AREA)

The 420 Lexington Avenue building is known as the Graybar Building, the name being a contraction of Gray and Barton, the electric products distribution company that occupied the building when it was erected in the 1920s. The massive stone Art Deco or Art Moderne 30-story building was said to have more square feet of office space than any other structure in the world when it opened in 1927.²⁶ The entrance of the building has bas-relief figures symbolizing electricity and power, as well as unusual features of sculpted rats ascending metal mooring ropes holding up the entry canopies. Although the Graybar Corporation vacated the building in the 1980s, the name remains. The building was renovated in 2000.

The original building was designed by noted architects Sloan & Robertson, a firm responsible for some of the most distinguished skyscrapers in New York City. They also designed the Chanin Building at 122 East 42nd Street. Sloan & Robertson were known for their eclectic blend of Near Eastern, Egyptian, ancient Greek, and early Art Deco forms.²⁷

125. 661 Lexington Avenue, Office Building, (NYCL-eligible: STUDY AREA)

The 661 Lexington Avenue building is an 8-story Beaux-Arts style brick and stone structure. It was originally constructed as The Babies Hospital of New York, and was completed in 1902, with an addition completed in 1910. According to a Streetscapes article about the building, it features heavy rusticated limestone on the lower two floors, with an intricate frieze and complicated Parisian-style brick and limestone decoration above, with intact cornices and delicate iron balconies.²⁸ Today the building is used for retail on the ground floor and offices on the upper floors.

²⁶ <http://history.graybar.com/docs/western-electrics-9-million-baby.pdf>. Accessed March 20, 2013.

²⁷ Barbaralee Diamonstein-Spielvogel, *The Landmarks of New York*, Monarch Press, 2005.

²⁸ http://www.nytimes.com/2008/08/03/realestate/03scap.html?_r=0. Accessed March 20, 2013.

The architects Edward York and Philip Sawyer opened their New York City office in 1898. Both partners previously had trained in the office of noted architectural firm McKim, Mead, and White. Their design for The Babies Hospital was one of their early works, but York and Sawyer later became known as specialists in the design of both hospitals and banks. They designed buildings for private and government clients in Washington, D.C., New York, and other cities within the United States and Canada. In New York City, some of their notable buildings included the New York Historical Society and the Federal Reserve Bank of New York.²⁹

126. 232 Madison Avenue (aka 17 East 37th Street) (S/NR-eligible: STUDY AREA)

The building at 232 Madison Avenue is a 16-story Neo-Gothic office building designed by noted architectural firm Polhemus & Coffin in 1925. The partnership consisted of Henry M. Polhemus and Lewis Augustus Coffin, Jr. In addition to the 232 Madison Avenue building, which also was the firm's headquarters, the team designed several other buildings on Manhattan's East Side during the 1920s, as well as Baker Field at Columbia University. However, the firm was best known for their design of French-style mansions, a number of which were built for wealthy clients on Long Island, including Mrs. Daniel Guggenheim on the Gould-Guggenheim estate in Port Washington. Polhemus and Coffin authored a book in 1921 entitled, *Small French Buildings: The Architecture of Town and Country*. The firm was in business from 1919-1954.

The 232 Madison Avenue building is an L-shaped structure of antiqued tan brick and Indiana limestone. There are two coats of arms over the main entrance, one of which is for the Coffin family. The building has about 100,000 square feet of space, despite a width of only 28 feet.

127. 299 Madison Avenue (NYCL-eligible: PROJECT AREA)

The building at 299 Madison Avenue is a 12-story Neo-Gothic designed structure, originally constructed as lofts and offices in 1912-1913. The original architects were Hill and Stout, and the general contractors were The Whitney Company. In 2000, the architectural firm Stephen B. Jacobs Group renovated the building, which is now known as the Library Hotel.³⁰

The 299 Madison Avenue building has a narrow footprint, with only a 25-foot frontage on Madison Avenue. The terra-cotta entrance is two stories high, and has Neo-Gothic features including a pointed arch doorway and quatrefoil windows in the spandrel foil. Diamond patterned brickwork adorn the middle eight floors, separated by ornamental terra-cotta bands. The upper two floors have terra-cotta window surrounds. There is a distinctive 10-story copper-clad bay window on the Madison Avenue setback of the building featuring spandrels articulated with trefoil arches. The

²⁹ http://www.columbia.edu/cu/lweb/archival/collections/ldpd_3463986/ Accessed March 20, 2013.

³⁰ Manhattan New Building (NB) Database, 1900-1986, Office for Metropolitan History; <http://www.emporis.com/building/libraryhotel-newyorkcity-ny-usa> accessed March 19, 2013; <http://www.sbjgroup.com/> accessed March 19, 2013.

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upper floors have diamond patterned brickwork set back slightly while the base of the façade is of full width.

The firm of Hill and Stout was known for its designs of the German American Insurance Building on Maiden Lane, a triangular tower of white porcelain brick and terra-cotta cornices, and the building at 2-4 East 44th Street, an exotic Venetian Gothic palazzo for Wetzel & Company, a gentleman’s tailor, both now demolished. The firm also designed mansion houses on Long Island.³¹

128. 400 Madison Avenue (NYCL-eligible: PROJECT AREA)

The 22-story Neo-Gothic building at 400 Madison Avenue was designed by H. Craig Severance for Lillie H. Weinberg of the 400 Madison Avenue Corporation in 1928, and was completed the following year. The new structure replaced two 6-story apartment buildings that had previously been located on the property. The architect utilized the unusual configuration of the lot, which covers the entire 188-foot-long block front along Madison Avenue but is only 44 feet deep, to a marketing advantage, offering extensive retail space along the street frontage, with natural daylight extending throughout the building from the copious banks of windows. The service areas were located along the interior wall, where there were no windows. The building contains original bronze and glass storefronts on the street level, and terra-cotta ornamentation on the upper levels, featuring geometric Gothic revival designs of crenellation, pinnacles, and tracery elements.

H. Craig Severance studied in France and began practicing architecture in New York City in about 1900. He first worked at Carrère & Hastings, and then opened his own firm in 1907. From 1914 through the early 1920s, Severance partnered with William Van Alen, but the pair parted on unfriendly terms, and they then became rivals, both attempting to build the highest building in New York City. At the same time Severance was designing the 400 Madison Avenue building, he was also working on the building at 40 Wall Street, which at the time was one of the tallest buildings under construction. Severance’s former partner took the lead in the “altitude race” with his design of the Chrysler Building in 1930, only to have the Empire State Building win the contest in 1930.³²

129. 437 Madison Avenue (NYCL-eligible: PROJECT AREA)

The 40-story office building at 437 Madison Avenue, also known as 433 Madison Avenue, was designed by noted architects Emery Roth & Sons for William Kaufman & J. D. Weiler in 1965, and was completed in 1967. Built in the International Style, it is known as the ITT-American Building. The building includes a 13,500 foot square plaza, a 14-story base, and a 26-story tower section.

³¹ <http://hdc.org/hdc-across-nyc/manhattan/proposed-east-midtown-rezoning-proposed-individual-landmarks/attachment/299-madison-avenue-web>. Accessed March 19, 2013.

³² <http://hdc.org/hdc-across-nyc/manhattan/proposed-east-midtown-rezoning-proposed-individual-landmarks/attachment/400-madison-ave>. Accessed March 19, 2013.

Emery Roth & Sons were known for their design of post-war, high-rise office buildings, and worked closely with a number of large real estate developers. They had a strong presence in Midtown, designing buildings on Park Avenue, Fifth Avenue, and Lexington Avenue. They also collaborated with other architects on large projects, including the Pan Am Building with Walter Gropius, the General Motors Building with Edward Durell Stone and the World Trade Center with Minoru Yamasaki.

130. 501-503 Madison Avenue (NYCL-eligible: PROJECT AREA)

501-503 Madison Avenue is a 30-story office building originally built for the Vanderbilt estate, and constructed between 1929 and 1930. Today it is known as the CBS building. It was designed by architect Robert D. Kohn (with Frank E. Vitolo), who was a graduate of Columbia University and the Ecole des Beaux-Arts. He began his own business in 1896.

Kohn's turn of the century work included designs in the Beaux-Arts style, such as town houses along Riverside Drive. With Carrère & Hastings, he also designed the neo-Renaissance style New York Society for Ethical Culture School on Central Park West, a group for which he later became President. Kohn's firm later designed a wide range of buildings, including warehouses, factories, and residential, commercial, office, and institutional structures. His influences during the first two decades of the 20th century included the Vienna Secession, and by the 1920s his style tended towards modern Classicism and Art Deco.

The 501-503 Madison Avenue building was designed by Kohn at the end of this period. At the time, he was the President of the New York Building Congress. As the building was being completed, he became President of the American Institute of Architects (AIA) in 1930-1932 and the Director of the Public Works Administration's Housing Division in 1933-1934. He received the Medal of Honor in 1933 from the New York Chapter of the American Institute of Architects (AIA). Immediately after designing the 501-503 Madison Avenue building, the firm, then known as Kohn, Vitolo, & Knight, designed the nearby 42-story high Newsweek Building at 444 Madison Avenue in 1930.³³

131. 118 Park Avenue, Philip Morris Headquarters (NYCL-eligible: PROJECT AREA)

118 Park Avenue was built as the headquarters of the Philip Morris Companies. It was also known as 118-134 Park Avenue, and 120 Park Avenue. The 26-story office building was constructed from

³³ Robert D. Kohn, 83, A Noted Architect, *New York Times*. June 17, 1953; A.I. Namm & Son Department Store Designation, March 15, 2005; Landmarks Preservation Commission.

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1978-1981. It was designed by noted Brutalist architect Ulrich Franzen, with the assistance of engineers Weiskopf & Pickworth.³⁴

Franzen was part of a group of prominent modernist architects to graduate from Harvard School of Design, led by Walter Gropius and Marcel Bruer, after World War II. In 1955, Franzen established his own business in New York City, the eponymously named Ulrich Franzen and Associates. His first major project was the Brutalist style Alley Theater in Houston, which was completed in 1968.

During the 1970s, Franzen was best known for his Brutalist design of the two 17-story concrete and glass towers for Hunter College, a branch of the City University of New York. Other projects included the Harpers Ferry Center (1969) in West Virginia; the Harlem School of the Arts (1978) in New York; University Center at the University of Michigan (1981) in Flint; and the Champion International headquarters (1985) in Stamford, Connecticut.³⁵

According to the New York Times, Franzen's highest profile project in New York was the 118 Park Avenue building, which was likened to a concrete fortress. However, the public space on the ground floor included an enclosed sculpture gallery, with works from the Whitney Museum of Art. The gallery was closed in 2008, when Philip Morris, now the Altria Group, sold the building. During the 1990s, Franzen served on the New York City Landmarks Preservation Commission. He was a visiting professor at a number of universities, including Harvard, Yale, and Columbia. Franzen passed away in October 2012 at the age of 91.³⁶

132. 200 Park Avenue, Pan Am/Met Life Building (NYCL-eligible: PROJECT AREA)

The MetLife Building is a skyscraper located at 200 Park Avenue at East 45th Street above Grand Central Terminal in Midtown Manhattan, New York City. Built in 1958–63 as the Pan Am Building, then headquarters of Pan American World Airways, it was designed by Emery Roth & Sons, Pietro Belluschi and Walter Gropius in the International style, and is one of the fifty tallest buildings in the United States. The building is purely commercial in design with large floors, simple massing, with an absence of ornamentation inside and out. It has been popular with tenants, not least because of its location next to Grand Central Terminal.

When it opened on March 7, 1963 the Pan Am Building (as it was known at the time) was the largest commercial office space in the world. It faced huge initial unpopularity, being described as an "ugly behemoth", due to its lack of proportion and huge scale—it dwarfed the New York Central Building to the north and the Grand Central Terminal to the south.

³⁴ Manhattan New Building (NB) Database, 1900-1986, Office for Metropolitan History; From Forge to Skyscraper, the Story of 120 Park Avenue, *Untapped New York*, <http://untappedcities.com/newyork/2012/06/25/from-forge-to-skyscraper-the-story-of-120-park-avenue/>, accessed March 19, 2013.

³⁵ Brutalist architect Ulrich Franzen dies at 91, *Architecture News Daily*, October 17, 2012.

³⁶ Ulrich Franzen, Designer of Brutalist Buildings, Dies at 91, *New York Times*, October 13, 2012.

The last tall tower erected in New York City before laws were enacted preventing corporate logos and names on the tops of buildings, it bore 15' tall "Pan Am" displays on its north and south faces and 25' tall globe logos east and west.

In 2005, MetLife sold the building to a joint venture of Tishman Speyer Properties, the New York City Employees' Retirement System, and the New York City Teachers' Retirement System.

134. 270 Park Avenue, The Chase Building (aka The Union Carbide Building) (NYCL-eligible: PROJECT AREA)

One of the City's greatest modern buildings, this 53-story tower, shown above, exudes strength and elegance in its protruding stainless steel mullions and simple but bold façade patterning created by the black matte metal spandrels.

The building occupies a full block and pays urbanistic homage to Madison Avenue by maintaining its street wall with a 13-story wing, as shown at the right. Although the building terminates the northern end of Vanderbilt Avenue, the rear of its major tower only partially blocks vistas north up the short avenue and it has a through-block arcade that lines up with the avenue. The arcade is not high but was an important and nice urbanistic touch.

The Park Avenue frontage is set back somewhat to create a plaza, and to lessen the visual impact of this very large building on the former New York Central Building that straddles the avenue, and a 1983 alteration removed the project's original pinkish pavement. The building's main lobby is on the second floor because the building is built over the train tracks and elevators could not descend to that level. The second floor, therefore, is double height. The bright red paneling is not original but does provide a modern hearth in the midst of a new high-tech midtown.

Union Carbide abandoned this headquarters building for a new office complex designed by Kevin Roche John Dinkeloo & Associates in Danbury, Conn., that was a fascinating study in organic pod architecture set in a valley and surrounded very, very, very closely by woods and no vistas. The folly of their ways became evident when the company subsequently decided to sell their new rural home.

The ultimate pin-stripe building, this flat-top skyscraper seemed a natural evolution in the new corporate architecture that started with Lever House (see The City Review article) and the Seagram Building (see The City Review article) a few blocks north on the avenue just a few years earlier. Surprisingly, it really marked the end of that short-lived but graceful, clean-cut era as it was followed by many vastly inferior imitators, including some directly across the avenue. The proportions of this building are not perfect, but they are robust and this building pretty much set

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the new standard for desirable large floor plate office structures that dominated commercial construction in Manhattan for most of the 1960's and 1970's.³⁷

135. 411/417 Park Avenue (NYCL and S/NR-eligible: PROJECT AREA)

Designed by the renowned architect Emery Roth, and built in 1917 by developers Leo & Alexander Bing of Bing & Bing Construction Company, the 417 Park Avenue Corporation converted this rental building into a cooperative in 1946. The building boasts 28 original units on 13 floors. Bing & Bing was responsible for the construction of numerous apartment buildings in the early 20th century, with Roth designing many of them, earning his place as a preeminent designer of this building type at the time.

The limestone-clad façade of 417 Park Avenue is controlled and carefully proportioned, with ornament clearly intended as punctuation on a smooth solid surface, rather than as the definition of that surface.³⁸ The façade is unusual in that there is a 3-story base, set off by a heavy string course, but there is no rustication. The building is classically inspired, but only mildly ornamented by chamfered corners, and elaborate window surrounds at the end windows. The pre-1920 date of the building is evident from the very heavy copper overhanging cornice.

136. 445 Park Avenue, Paramount Building/Universal Pictures Building (NYCL-eligible: PROJECT AREA)

The first post-war office building on Park Avenue (and the first fully air-conditioned commercial structure in New York City), 445 Park Avenue set the stage for future development along Park Avenue. The prominent architecture firm Kahn & Jacobs, architects of the landmarked Municipal Asphalt Plant (1941-44), designed this building. The rectilinear glass and limestone structure, with its dark granite base, is composed of four setbacks, adhering to the 1916 zoning law. Continuous ribbon windows and limestone spandrel panels give the building a sleekness in stark contrast to its contemporary buildings. Lever Brothers Company, Schweppes, Ford Motor Company, Monsanto Chemical Company, and Universal Pictures Corporation all leased space in the structure in the 1940s.

The architects Buchman & Kahn, later the office of Ely Jacques Kahn were responsible for numerous office buildings, loft and industrial buildings in New York City, many in the garment center. They were unsurpassed in their use of classical ordering to re-align the setbacks mandated by the 1916 zoning regulation into coherent compositions. It is significant that in this post-war building they address these very same requirements in a completely different manner: that of the international style. Thus, here as in the Look building we see architects used to working in a

³⁷ <http://www.thecityreview.com/carbide.html>. Site accessed March 18, 2013.

³⁸ <http://select.nytimes.com/gst/abstract.html?res=FB0C11F73F5413728DDDAF0994DA405B888BF1D3>. Site accessed March 18, 2013.

different mode working out the possibilities of a new language. All such midtown buildings tell the story of the development of modernism in the US.

The LPC designation report for the Look building (Emery Roth & Sons, 1948-50, NYC Landmark 2010) identifies the Universal Pictures building as a precursor and an inspiration for the design of the Look building: “Of probably greater importance was the Universal Pictures Building, 445 Park Avenue, completed in 1947. Designed by Kahn and Jacobs, the project architect was Elsa Gidoni, who trained in Berlin and was later described as ‘highly attuned to the International Style work of Erich Mendelsohn’. Built on a comparable block-long site, this 21-story office building has similar bulk and massing, ribbon-like windows, terraces and air conditioning. It was a great success and entirely rented prior to completion. Developer Paul Tishman asserted these amenities would increase ‘working efficiency’ and ‘make it possible for tenants to obtain maximum use of space on each floor . . . there just won’t be any unusable areas’.”

The building is highly significant for its place in the development of the office building in Midtown in the post World War II period, as a precursor to the Look Building and as the work of a very important architect.³⁹

138. 884 Third Avenue (aka 601 Lexington Avenue), Citicorp Center (NYCL-eligible: PROJECT AREA)

The 59-story building at 884 Third Avenue/601 Lexington Avenue was designed for Citibank by architect Hugh Stubbins Jr., now of the architectural firm KlingStubbins, with assistance from Emery Roth & Sons, and was completed in 1977. The structural engineer was William LeMessurier. One of the most successful urban schemes in New York in the 1970s, the Citicorp Center was said to have brought new life to a downtown Manhattan city block that had been largely filled by a popular but far too big Lutheran Church. The property was developed with the provision that it retain room for a new church. The result was that the architect placed four massive 114-foot (35-m)-high columns, positioned at the center of each side, rather than at the corners, which allowed the northwest corner of the building to cantilever 72 feet (22 m) over the new church.

The structure is one of the ten tallest skyscrapers in New York City. The 59-floor, 915-foot (279-m) building is one of the most distinctive and imposing in New York’s skyline, thanks to a 45° angled top and a unique stilt-style base. The roof of Citigroup Center slopes at a 45-degree angle because it was originally intended to contain solar panels to provide energy. However, this idea was eventually dropped because the positioning of the angled roof meant that the solar panels would not face the sun directly.⁴⁰

³⁹ <http://hdc.org/hdc-across-nyc/manhattan/proposed-east-midtown-rezoning-proposed-individual-landmarks/attachment/445-park-avenue-web>. Site accessed March 18, 2013.

⁴⁰ http://www.docomomo-us.org/register/fiche/citigroup_center. Site accessed March 18, 2013.

139. 909 Third Avenue, (NYCL-eligible: STUDY AREA)

Built by the Tishman Realty & Construction Company and designed by the team of Max Urbahn Associates and Emery Roth & Sons, the 32 floor building was one of the first five in the country to feature the Vertical Improved Mail (VIM) system developed by the Post Office Department for speedier mail delivery. The structure was chosen for this system as the Franklin D. Roosevelt Post Office was originally housed in its lower floors.

The tower’s deeply coffered, cast-concrete window walls have been described as appearing like a honeycomb, and has been said to prove that three-dimensionality does not necessarily make a building gutsy.⁴¹ It is considered to have been designed in the Brutalist style, a style of architecture that flourished from the 1950s to the mid-1970s, spawned from the modernist architectural movement. In this vein, it is very linear, and can be described as fortress-like and blockish, with a predominance of concrete construction. Initially the style came about for government buildings.

Brutalism earned its name from the French “béton brut,” which literally translates to “raw concrete.” When it emerged as a style, architects had veered away from the International Style’s steel frames and glass walls, and began designing more structures using great expanses of concrete, which conveyed a certain sense of monumentality. In addition, the Brutalist aesthetic demanded overt displays of all this concrete, no matter how rough or crude.⁴²

143. 695 Lexington Avenue (aka 136 East 57th Street) (NYCL- and S/NR-eligible: STUDY AREA)

The building at 695 Lexington Avenue, also known by the address of 136 East 57th Street, is a 20-story brick office building with stores on the ground floor and a penthouse on the top floor. It was designed by Ely Jacques Kahn for the Tishman Real Estate and Construction Company in 1930, and completed in 1931. The Tishman family kept their offices in the building for two decades. Christopher Gray of Streetscapes called it a suave Art Deco work.⁴³

Ely Jacques Kahn was educated at Columbia University and spent time at the Ecole des Beaux-Arts in Paris. He joined the firm of Buckman and Fox in 1917, and after Fox’s retirement in 1919 the firm name changed to Buckman and Kahn. Buckman retired in 1929, and in 1930, the same year he filed the new building permit for this structure, he began a solo practice under his own name. Kahn was known for his loft buildings, although during the 1930s he designed a number of commercial skyscrapers that had traditional massing but a plain exterior or skin with few details. During this

⁴¹ *AIA Guide to New York City*. Willensky and White, Third Edition 1988, and Fourth Edition, 2010.

⁴² <http://www.preservationnation.org/magazine/2013/winter/defending-brutalism.html>. Site accessed March 18, 2013.

⁴³ <http://www.nytimes.com/1998/04/19/realestate/streetscapes-57th-street-between-lexington-third-avenue-urban-grab-bag-with.html>. Accessed March 20, 2013.

period he became known for his abstract, geometric designs that emphasized the surface of the building and its massing.⁴⁴

144. 117-119 East 57th Street, The Galleria (NYCL-eligible: STUDY AREA)

The Galleria is a 55-story mixed-use concrete apartment and office tower, each independent with separate elevator and electrical systems and other basic services. Constructed from 1972 to 1975, the overall modernist design and public spaces were designed by David Kenneth Specter and the residential portion of the building was designed by Philip Birnbaum. There are 8 floors of office space that form the base of the building and 47 floors of condominium apartments above. “The tower, which is almost invisible from the sidewalk, has a dramatic impact on the skyline in this area, especially when seen from uptown.”⁴⁵

The building has a granite-framed base. The offices, which are on the lower floors, have a solid brick wall on the façade, while the tower has walls of glass and dark brown brick. There is also a 7-story public galleria, which extends to East 58th Street, and gives the building its iconic name. The apartments on the south side of the building have greenhouse-like roofed balconies enclosed by glass walls. The penthouse has a roof garden and a solar heated swimming pool. At the time it was completed in 1975, The Galleria was said to be the tallest concrete-framed building in New York City.⁴⁶

David Kenneth Specter founded his architectural firm in 1963; the company now does business as Specter De Souzer Architects. The firm has designed a number of large apartment buildings in Midtown Manhattan. Philip Birnbaum was a prolific architect of apartment buildings who, during his career spanning the 1940s through the 1980s, designed alone or in association with others, some 300 individual buildings. Included in his catalog were buildings as varied as One Lincoln Plaza and Trump Plaza. He died in 1996.⁴⁷

145. 690 Lexington Avenue (aka 128 and 140 East 57th Street), Allerton 57th Street House (NYCL-eligible: STUDY AREA)

The building at 690 Lexington Avenue, also known as 128 and 130 East 57th Street, is a 17-story brick structure known originally as the Allerton 57th Street House, a residential hotel for women. It was designed by Arthur Loomis Harmon for the Allerton 57th Street Corporation and was completed in 1922. The building occupies most of the southwest corner of Lexington Avenue and East 57th Street; the small building that occupies the actual corner is an older structure. Between

⁴⁴ <http://www.nyc.gov/html/lpc/downloads/pdf/reports/2ParkAvenue.pdf>. Accessed March 20, 2013.

⁴⁵ Jorg Brockman and Bill Harris, *One Thousand New York Buildings*, Black Dog & Leventhal Publishers, 2002.

⁴⁶ <http://www.emporis.com/building/the-galleria-new-york-city-ny-usa>. Accessed March 20, 2013; Norval White, Elliot Willensky with Fran Leadon, *AIA Guide to New York City*, Fifth Edition, Oxford University Press, 2010.

⁴⁷ <http://www.nytimes.com/1996/11/28/arts/philip-birnbaum-89-builder-celebrated-for-his-efficiency.html>. Accessed March 20, 2013.

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1913 and 1924, six Allerton Houses were built in New York City; this building was the sixth and last Allerton Hotel to be built and the only one specifically intended for women.

This building features dark red brick façades facing both Lexington Avenue and East 57th Street, with applied masonry in a Renaissance Revival design. Christopher Gray of Streetscapes says, “The façades are of deep red brick, the shapes slightly varied to evoke a craft aesthetic, with inset marble and terra-cotta elements in the manner of a medieval church. The roof areas were set back behind a corbeled parapet and rimmed with a projecting copper trellis, suggestive of a high garden.”⁴⁸ The building was renovated in 1998; it is now called the Renaissance Hotel Fifty Seven.

Arthur Loomis Harmon was the architect for a number of the Allerton Houses during the 1910s. He had studied at the Art Institute of Chicago and Columbia University and worked at noted architectural firms McKim, Mead & White and Wallis & Goodwillie before opening his own private practice in 1913. He was a prolific designer and active in many architectural societies. Some of his other works include a series of New York City public housing developments and the former Shelton Hotel, currently the New York Marriott East Side. He later joined the architectural firm Shreve, Lamb and Harmon, who specialized in high-rise buildings; their most well-known design was for the Empire State Building.⁴⁹

146. 511 Fifth Avenue Building, Postal Life Building (NYCL-eligible: STUDY AREA)

The stone building at 511 Fifth Avenue was designed by the architectural firm of York & Sawyer. It was built by Harris and Maurice Mandelbaum and was completed in 1917. It is a 16-story fireproof bank and office building. Known originally as the Postal Life Insurance Building, it was occupied by the Manufacturers Hanover Trust Company in the 1920-30s and today it is occupied by the Israel Discount Bank. The building is done Renaissance Revival style. The limestone ground-floor façade on Fifth Avenue has four large arches, framed by pilasters and topped with an entablature. There are three stone escutcheons above the arches. Its interior was remodeled in 1962 by Luss, Kaplan and Associates.⁵⁰

The architects Edward York and Philip Sawyer opened their New York City office in 1898. Both partners previously had trained in the office of noted architectural firm McKim, Mead, and White. York and Sawyer became known as specialists in the design of both hospitals and banks. They designed buildings for private and government clients in Washington, D.C., New York, and other cities within the United States and Canada. In New York City, some of their notable buildings included the New York Historical Society and the Federal Reserve Bank of New York.

⁴⁸<http://www.nytimes.com/2002/12/08/realestate/streetscapes-habitat-hotel-57th-street-lexington-avenue-it-looks-if-it-s-one.html?pagewanted=all&src=pm>. Accessed March 21, 2013.

⁴⁹<http://www.nyc.gov/html/lpc/downloads/pdf/reports/allerton.pdf>. Accessed March 21, 2013.

⁵⁰ *AIA Guide to New York City*. Willensky and White, Fourth Edition, 2010.

147. 59 East 54th Street (S/NR-eligible: PROJECT AREA)

Frederick F. French was a major real estate developer of the first decades of the 20th century. A self-made man who rose from poverty in the Bronx, his firm created some of the largest housing complexes in Manhattan by the time of his death in 1936, the midtown Tudor City (1925-1928) and Knickerbocker Village (1934) in Lower Manhattan. French had a reputation as an innovative developer but was a tough landlord. It was due to the conditions that new tenants encountered in his Knickerbocker Village that led to the introduction of the City's rent control regulations.

Built in 1923, this 9- to 10-story red brick, four-bay apartment building built by the Fred F. French company has concentrated architectural detail only on the street-level frontage and the roofline. Four broad, keystone arches define the public interaction sphere at the sidewalk level. Four dormers that emerge from a steeply pitched metal, ninth-floor mansard roof create a Chateausque roofline with pinnacles surmounting the center two of the basket-handle pediments. The metal-clad mansard roof appears to be replacement materials but the original materials or design is unknown.

Limestone quoins, two stringcourses, and a wider beltcourse are the only distinguishing features between the keystone arches and the deep, heavily carved limestone cornice. The windows appear to be three-sash metal replacements. On the second floor and above are two small, unadorned punched rectangular openings at the east and west ends of the façade. These appear to be subservient, utility "windows" and are not recognized as full bays.

148. 295 Madison Avenue, Lefcourt Colonial Building (S/NR-eligible: PROJECT AREA)

This 47-story brick office building was designed by two architectural firms: Charles F. Moyer Company, and Bark & Djorup. It was built by Abraham E. Lefcourt. Originally, it had 40 floors when it was completed by 1930, but has since been raised to 47 stories. The 538-foot-tall Art Deco building recently underwent a comprehensive renovation, with a new grand lobby designed by renowned Gensler Architecture. The improvement program also included a complete restoration of the Art Deco era ornate cast-iron façade, power washing of the exterior limestone surfaces, 2,000 new tilt and turn windows throughout, and new elevator cabs.

150. 515 Madison Avenue, Dumont Building (S/NR-eligible: PROJECT AREA)

This 40-story brick office building is 532 feet tall and was built by John H. Carpenter and completed in 1931. Built in the Art Deco and neo-Gothic styles, it was designed by his brother, J. E. R. Carpenter who also designed Lincoln Tower as well as nearly 125 buildings along Fifth Avenue and Park Avenue.

One of the building's most distinctive features is a broadcasting antenna that traces back to the building's role in the first television broadcasts of WNYW in 1938. In 1938, Allen B. DuMont began broadcasting experimental television W2XWV from the building. In 1944, the station became WABD (named for his initials). The station was one of the few that continued to broadcast through

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World War II. The broadcast of news about the dropping of the atomic bomb on Nagasaki in 1945 was considered the beginning of the DuMont Television Network. After the war, the network/station moved to bigger studios—first at the old Wanamaker’s store at Ninth and Broadway in Greenwich Village, then the Adelphi Theatre, the Ambassador Theatre, and in 1954 to the Jacob Ruppert Central Opera House at 205 East 67th and which today is the Fox Television Center.

In 1947, the building was the site of a protest by 700 picketers demanding that the United States end diplomatic relations with Spain as a protest against the government of Francisco Franco at the site of the Spanish consulate, located in the building.

In 1962, the 250,000-square-foot building was sold to Newmark & Co., which still owns and manages it. In 1977, WKCR-FM, the radio station of Columbia University, became the first radio (or television) station to transmit from the antenna atop the World Trade Center, having previously broadcast from an antenna atop the DuMont Building for 19 years, until the construction of other surrounding skyscrapers started interfering with the station’s signal.⁵¹

151. 280 Park Avenue, Bankers Trust Building (S/NR-eligible: PROJECT AREA)

The Bankers Trust Building at 280 Park Avenue between East 48th and 49th Streets in Midtown Manhattan, New York City was built in 1963 and was designed by Emery Roth & Sons with industrial designer Henry Dreyfuss, in the International style. A 1971 western addition was designed by Emery Roth & Sons, with Oppenheimer, Brady & Lehrecke as associated architects. The building has 31 stories and is 412 feet tall.

A joint venture between SL Green Realty Corporation and Vornado Realty Trust control the building at 280 Park Avenue as of 2011, as part of a recapitalization of the property. It had been struggling with vacancies, and the venture was geared to revitalize the property. The Banker’s Trust Company Building was the last tower-on-base office building to be built on Park Avenue. Industrial designer Henry Dreyfus worked in collaboration with Emery Roth & Sons, architects of the exterior, and Shreve, Lamb & Harmon, interior architects, on the 412-foot-tall structure situated between East 48th and 49th Streets. Like other banks at the time, the Banker’s Trust Company wanted to make a presence for itself in midtown. The building though was a departure in a number of ways from more typical construction. Rather than a glass and metal curtain wall, pre-cast concrete frames surround floor-to-ceiling windows. The 16-story base and 14-story single tower are of roughly equal height, differing itself from the multiple stepping of wedding cake buildings. The three foot high podium or plaza on which the building sits was necessitated to clear the two levels of railroad tracks beneath it.

⁵¹ *Columbia Daily Spectator* “WKCR to Use New Antenna; Moscow Exchange Cancelled” Volume CIII, Number 87, 31 March 1959

153. 5 East 48th Street, New York Bible Society/Svenska Kyrkan (S/NR-eligible: PROJECT AREA)

The New York Bible Society dedicated its “streamlined Gothic” or neo-Gothic-style headquarters, known as The Bible House, on East 48th Street in April 1921. Designed by architect Wilfred E. Anthony, the building was constructed under an alteration permit for the 1871 brownstone it replaced. Upon the recommendation of a “Committee on Architectural Harmony” populated by real estate men and members of the New York Chapter of the AIA, the building received the Fifth Avenue Committee’s Silver Medal for (second best) New Building for 1921.⁵²

The 6-story limestone façade is a three-part composition, with a wider central bay flanked by two towers articulated in low relief before rising above gables at the fifth floor level to form articulated, octagonal turrets, originally connected by a shed-roofed gallery. A central barrel-shaped leaded glass and copper reading room bay occupied the central bay at street level; entrances are located in the two flanking bays. Three-story lancet arches launched from street-level frame leaded and tracery windows at the assembly-hall level—the central arch is broader and less pointed than those in the narrower outer bays. Rising the height of six stories, the building is considered to be four stories due to the double-height reading room on the first floor and the double-height assembly hall above. Like other Anthony commissions, Arts & Craft elements are incorporated into the design, such as the detailing of the former gallery, leaded-glass windows, and the barrel-shaped reading-room bay. Other than the loss of the gallery roof, the building’s façade is remarkably unaltered.

Before establishing his own practice, Wilfred E. Anthony worked for the noted academic and ecclesiastical architecture specialists Cram, Goodhue & Ferguson. Both in the Cram, Goodhue & Ferguson practice and on his own, Anthony specialized in interpretations of the Gothic revival. Other notable work includes the neo-Gothic Roman Catholic Church of St. Catherine of Siena & Shrine of St. Jude Thaddeus, 411 East 68th Street (1931), drawing heavily on English Arts & Crafts-influenced design and ornament. The streamlined minimalism of the Bible House, published in the major architectural papers at the time of its completion, was among Anthony’s most interesting and modern interpretations of the Gothic style.

6.6 THE FUTURE WITHOUT THE PROPOSED ACTION (NO-ACTION)

In the future, the status of historic resources could change. S/NR-eligible architectural resources could be listed in the Registers, and properties found eligible or calendared for consideration for designation as NYCLs could be designated. It is also possible, given the Proposed Action’s analysis year of 2033, that additional sites could be identified as eligible historic resources in this time frame. Changes to the historic resources identified above or to their settings could also occur irrespective of the Proposed Action. Future

⁵² Information taken directly from <http://hdc.org/hdc-across-nyc/manhattan/proposed-east-midtown-rezoning-proposed-individual-landmarks/attachment/5-east-48th>. Site accessed March 18, 2013.

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projects that may occur under existing zoning regulations could also affect the settings of architectural resources. It is possible that some architectural resources in the study area could deteriorate, while others could be restored. In addition, future projects could accidentally damage architectural resources through adjacent construction.

Properties that are NYCLs are protected under the NYCL Law, which requires LPC review and approval before any alteration or demolition of those resources can occur. All properties within LPC-designated historic districts also require LPC permit and approval prior to new construction, addition, enlargement, or demolition. The owners of the property may work with LPC to modify their plans to make them appropriate. The New York City Building Code provides some measures of protection for all properties against accidental damage from adjacent construction by requiring that all buildings, lots, and service facilities adjacent to foundation and earthwork areas be protected and supported. Additional protective measures apply to designated NYC Landmarks and S/NR-listed historic buildings located within 90 linear feet of a proposed construction site. For these structures, the New York City Department of Buildings' (DOB) Technical Policy and Procedure Notice (TPPN) #10/88 applies. TPPN #10/88 supplements the standard building protections afforded by the Building Code by requiring, among other things, a monitoring program to reduce the likelihood of construction damage to adjacent NYCL-designated or S/NR-listed resources (within 90 feet) and to detect at an early stage the beginnings of damage so that construction procedures can be changed. The procedures and protections of TPPN #10/88 would apply to any alteration, enlargement, or demolition taking place, if there were any listed structures in the projected or potential development sites in the No-Action scenario; none have been identified.

Historic resources that are listed in the S/NR or that have been found eligible for S/NR listings are given a measure of protection from the impacts of federally sponsored, or federally assisted projects under Section 106 of the National Historic Preservation Act, and are similarly protected against impacts resulting from state-sponsored or state-assisted projects under the State Historic Preservation Act. Although preservation is not mandated, federal agencies must attempt to avoid adverse impacts on such resources through a notice, review, and consultation process. Private property owners using private funds can, however, alter or demolish their properties without such a review process.

Under the No-Action scenario, the protection of the DOB's TPPN #10/88 mandate would apply to Projected Development Sites 2, 4, 7, 8, 17, and 18, which are located less than 90 feet away from designated historic resources, and are identified in the RWCDs as undergoing new construction in the future without the Proposed Action.

6.6.1 Anticipated Developments in No-Action Scenario

In the 2033 future without the Proposed Action, given the current land use trends and general development patterns in the area, it is anticipated that the primary study area would experience limited

overall growth, most of it being in non-office uses including hotels and residential buildings over the analysis period. Additionally, it is possible that a number of existing office buildings would convert to other uses.

As described in further detail in Table 2-4 and shown in Figure 2-9 of Chapter 2, “Land Use, Zoning, and Public Policy,” 17 No-Action development projects are expected to be completed in the proposed rezoning area by 2033, including hotels, and residential and commercial buildings. The anticipated No-Action development would occur on nine of the projected development sites (Figure 6-1 and Table 6-3). While existing conditions would generally remain in the No-Action scenario for sites under the current zoning districts, given the limited amount of density allowed, extensive demolition of buildings would therefore not be expected.

No alterations to designated historic resources are expected in the future without the Proposed Action. As such, the RWCDs identifies 10 projected development sites on which new construction could occur pursuant to existing zoning in the future without the Proposed Action, although none contain designated historic resources.

In addition, the RWCDs for the No-Action scenario anticipates new construction to occur on Projected Development Sites 2, 4, 7, 8, 17 and 18, each of which is located within 90 feet of a designated historic resource (Table 6-1, Table 6-3, and Table 6-4). Projected Development Site 2 is located near the NYCL-designated and S/NR-eligible 275 Madison Avenue Building and the NR-listed Murray Hill Historic District Boundary Expansion. Projected Development Site 4 is located near NYCL, S/NR-listed and NHL-designated Grand Central Terminal, and Projected Development Site 7 is also located near Grand Central Terminal as well as the NYCL-designated and S/NR-eligible New York Central (Helmsley) Building at 230 Park Avenue. Projected Development Site 8 is located near the NYCL and NR-listed Frederick F. French Building at 547-551 Fifth Avenue. Projected Development Site 17 is located near the NYCL-designated and S/NR-eligible Waldorf-Astoria Hotel at 301 Park Avenue, and Projected Development Site 18 is located near the NYCL-designated and S/NR-eligible Mary Hale Cunningham House at 124 East 55th Street and the NYCL-designated and S/NR-eligible Ziegler House at 116 East 55th Street (Table 6-3). As such, any construction activity that occurs on those six sites in the future without the Proposed Action would be subject to the procedures of DOB’s TPPN #10/88 governing the protection of adjacent historic properties from accidental construction damage.

Projected Development Sites 4, 7, and 11 are expected to be redeveloped under the RWCDs No-Action condition and contain resources that are eligible for NYCL designation or S/NR listing (Tables 6-2 and 6-3). Projected Development Site 4 contains the S/NR-eligible Vanderbilt Avenue Building at 51 East 42nd Street (#89). Projected Development Site 7 encompasses the NYCL-eligible Yale Club building at 50 Vanderbilt Avenue (#140), and the S/NR-eligible 52 Vanderbilt Avenue building (#152). However, the partial redevelopment of Projected Development Site 7 under the RWCDs No-Action condition does not

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include these two structures. Projected Development Site 11 includes an eligible building at 17 East 47th Street (NYCL-eligible #96).

The development expected to occur on Projected Development Sites 4, 5, 7, 11, 15, 17 and 18, under the RWCDs No-Action scenario is located within 90 feet of resources that are eligible for NYCL designation or S/NR listing (Tables 6-2 and 6-3). Projected Development Site 4 is within 90 feet of the S/NR-eligible Philip Morris Headquarters at 118 Park Avenue (#131) and the NYCL- and S/NR-eligible Lincoln Building at 60 East 42nd Street (#90). Projected Development Site 5 is within 90 feet of the NYCL-eligible Lefcourt-National Building at 521 Fifth Avenue (#121), and the S/NR-eligible building at 346 Madison Avenue (#149). Projected Development Site 7 is located within 90 feet of the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible #95), the East 45th Street Bridges (S/NR-eligible #93), the S/NR-eligible building at 346 Madison Avenue (#149), and 200 Park Avenue (NYCL-eligible #132). Projected Development Site 11 is located within 90 feet of 400 Madison Avenue (NYCL-eligible #128). Projected Development Site 15 is located within 90 feet of the NYCL-eligible 509-511 Lexington Avenue (#123), and Projected Development Site 17 is located within 90 feet of the S/NR-eligible Barclay Hotel/Hotel Inter-Continental at 111 East 48th Street (#98), the NYCL-eligible Shelton Club Hotel at 525 Lexington Avenue (#124), the NYCL-eligible building, The Benjamin, at 125 East 50th Street/557 Lexington Avenue (#100). Projected Development Site 18 is located within 90 feet of the NYCL-eligible and S/NR-eligible building at 417 Park Avenue (#135), the NYCL-eligible Paramount Building/Universal Pictures Building, at 445 Park Avenue (#136), the S/NR-eligible (as a district) 113-119 East 55th Street buildings (#113-116) and the S/NR-eligible (as a district) 120-122 East 55th Street buildings (#117, 118) (Tables 6-2 and 6-3 and 6-4).

For these resources, protective measures afforded under DOB TPPN #10/88 would only become applicable if the eligible resources are designated in the future No-Action scenario. If the resources are not designated, however, they would not be afforded special protections under DOB's TPPN #10/88. However, those that are currently deemed S/NR-eligible (Table 6-2) are given the same measure of protection afforded to S/NR-listed structures, but can be altered by private landowners using private funds without any review.

6.7 THE FUTURE WITH THE PROPOSED ACTION (WITH-ACTION)

The Proposed Action would result in an overall increase in office and commercial uses throughout the proposed rezoning area, when compared to conditions in the future without the Proposed Action. The Proposed Action would change zoning designations within the rezoning area in a manner that is intended to protect and strengthen East Midtown's status as one of the world's premier office districts, while preserving and improving the area's existing iconic pedestrian and built environments. The Proposed Action includes mapping a new Special Midtown East Midtown Subdistrict that would encourage larger-scale commercial development, particularly around Grand Central Terminal and Park Avenue.

Table 6-3 lists all of the projected and potential development sites identified in the RWCDs, and identifies those sites that would be located within or in close proximity to designated or eligible historic resources identified in the Historic Resources study area. An assessment of the potential effect of the Proposed Action on architectural resources identified within the study area is provided below and summarized in Table 6-4.

6.7.1 Direct (Physical) Impacts

Historic resources can be directly affected by physical destruction, demolition, damage, alteration, or neglect in total or part. For example, alterations, such as the addition of a new wing to a historic building or replacement of the resource's entrance could result in significant adverse impacts, depending on the design. Direct impacts also include changes to an architectural resource that cause it to become a different visual entity, such as a new location, design, materials, or architectural features. It should be noted that privately owned properties that are NYCLs or in New York City Historic Districts are protected under the New York City Landmarks Law, which requires LPC review and approval before any alteration or demolition can occur, regardless of whether the project is publicly or privately funded.

Properties that have been calendared for consideration for designation as NYCLs are also afforded a measure of protection insofar as, due to their calendared status, permits may not be issued by DOB for any structural alteration to the buildings for any work requiring a building permit, without at least 40 days prior notice being given to LPC. During such 40 day period, LPC has the opportunity to consider the case and, if it so chooses, schedule a hearing and move forward with designation. Publicly owned resources are also subject to review by the LPC before the start of a project; however, the LPC's role in projects sponsored by other City or State agencies generally is advisory only.

Architectural resources that are listed on the S/NR or that have been found eligible for listing are given a measure of protection under Section 106 of the National Historic Preservation Act from the effects of projects sponsored, assisted, or approved by federal agencies. Although preservation is not mandated, federal agencies must attempt to avoid adverse effects on such resources through a notice, review, and consultation process. Properties listed on the Registers are similarly protected against effects resulting from projects sponsored, assisted, or approved by State agencies under the State Historic Preservation Act. However, private owners of properties eligible for, or even listed on, the Registers using private funds can alter or demolish their properties without such a review process.

As summarized in Table 6-3 and Table 6-4 and discussed below, the Proposed Action would not result in direct impacts to any designated historic resources, but could result in direct impacts to 14 historic resources that are eligible for either NYCL designation and/or S/NR listing that could be partially or totally demolished under the Proposed Action.

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6.7.1.1 Potential Direct Impacts on Designated and Eligible Historic Districts

The intent of both the NYCL and S/NR historic district designations is to protect the neighborhood character and unique architectural value of the neighborhoods. Currently, there are three NYCL-designated historic districts and five S/NR historic districts within the Historic Resources study area. These are the NYCL-designated Murray Hill Historic District and Murray Hill Historic District Extension, the Tudor City Historic District, and the Turtle Bay Gardens Historic District. (The Upper East Side Historic District falls immediately outside the study area boundaries—see Figure 6-2.) The five S/NR-listed historic districts include the Murray Hill Historic District, Plaza Hotel Historic District (also an NHL District), the Residences at 5-15 West 54th Street Historic District, the Tudor City Historic District, and the Turtle Bay Historic District (Figure 6-2). In addition, there are three S/NR-eligible historic districts that fall in the Historic Resources study area, on East 53rd, East 54th, and East 55th Streets (Figure 6-2). All except one (District B) fall outside the rezoning area (Figure 6-2).

In summary, the three LPC-designated historic districts, the five S/NR-designated historic districts, and the three S/NR-eligible historic districts) would not be directly affected by the Proposed Action since there are no projected or potential development sites within 90 feet of their boundaries. The Proposed Action would not result in new development within any LPC-designated or S/NR-listed or eligible historic districts. Therefore, the Proposed Action would not result in direct impacts to any designated or eligible historic districts.

6.7.1.2 Potential Direct Impacts on Individually Designated Resources

As summarized in Table 6-3 and Table 6-4, the 19 Projected and 20 potential development sites identified in the RWCDS do not include any individually designated historic resources. Therefore, none of the individually designated NYCL- and/or S/NR-listed resources identified in Table 6-1 would be directly affected by the Proposed Action.

6.7.1.3 Potential Direct Impacts on Eligible Resources

As presented in Table 6-3 and Table 6-4 and below, the Proposed Action could result in a direct impact to resources that are eligible for NYCL designation and/or S/NR listing. These include the resources listed by Map # in Table 6-2. Projected Development Site 6 encompasses the NYCL-eligible Title Guarantee and Trust Company building at 6 East 45th Street (#94) and the S/NR-eligible 346 Madison Avenue Building (#149). Projected Development Site 6 would not be developed in the RWCDS No-Action scenario but would be developed in the RWCDS With-Action scenario, which under the Proposed Action would cause a direct adverse impact. Projected Development Site 7 includes the NYCL-eligible Yale Club at 50 Vanderbilt Avenue (#140), and the S/NR-eligible 52 Vanderbilt Building (#152). The site would experience partial development under the RWCDS No-Action scenario; however, the lots to be developed do not include these structures. Therefore, the redevelopment of the site under the RWCDS With-Action scenario would cause a direct adverse impact. Projected Development Site 9 includes the NYCL-eligible

and S/NR-eligible Roosevelt Hotel at 45 East 45th Street (#95). The site is not expected to be developed in the No-Action scenario, but would be developed under the With-Action scenario. Therefore, the redevelopment of the site would cause a direct adverse impact. Projected Development Site 16 encompasses the S/NR-eligible site at 111 East 48th Street (#98). No development of the site is anticipated with No-Action, but the site would be developed with a hotel in the With-Action scenario. Therefore, the Proposed Action would cause a direct adverse impact to this eligible historic resource.

In addition, Projected Development Sites 4 and 11 each contain a building within their bounds that have been deemed eligible for either NYCL or S/NR listing (Table 6-2). Projected Development Site 4 contains the S/NR-eligible Vanderbilt Avenue Building at 51 East 42nd Street (#89), and Projected Development Site 11 includes the Mercantile Library, an NYCL-eligible building located at 17 East 47th Street (#96). Both these projected development sites are also expected to be redeveloped in the No-Action condition. Therefore, the development of these sites in the With-Action condition does not constitute an adverse impact.

In addition, there could be a potential direct impact on historic resources on Potential Development Sites, although it is important to note that potential development sites are less likely to be developed than the projected development sites. These include the following: Potential Development Site 2 includes three NYCL-eligible buildings at 16, 18-20, and 22-24 East 41st Street (#87, 141, and 142). There is no construction anticipated in the No-Action scenario, but under the With-Action scenario, a new office building is expected to be constructed. Therefore, the Proposed Action would cause a direct adverse impact on these resources. Potential Development Site 5 includes the NYCL- and S/NR-eligible Postum Building at 250 Park Avenue (#133). While the site is expected to remain unchanged in the No-Action scenario, it is expected to be redeveloped with an office building in the future With-Action scenario. Therefore, the Proposed Action would cause a direct adverse impact to this eligible resource. Potential Development Site 9 includes the NYCL- and S/NR-eligible Pershing Square building at 100 East 42nd Street (#91). The site is not expected to be developed in the No-Action scenario, but would be developed under the With-Action scenario. Therefore, the redevelopment of the site would cause a direct adverse impact. Potential Development Site 12 encompasses the NYCL-eligible Lexington Hotel at 509-511 Lexington Avenue (#123). No development of the site is anticipated in the No-Action scenario, but a hotel is expected to be constructed on the site in the future With-Action scenario. Therefore, the Proposed Action would result in an adverse direct impact to this eligible resource. Potential Development Site 13 includes the NYCL-eligible Shelton Club Hotel at 525 Lexington Avenue (#124). While the site is expected to remain unchanged in the No-Action scenario, it is expected to be redeveloped with a hotel in the future With-Action scenario. Therefore, the Proposed Action would cause an adverse direct impact to this eligible resource. Finally, Potential Development Site 19 includes the NYCL-eligible Girl Scout Building at 830 Third Avenue (#137). While the site is expected to remain unchanged in the No-Action scenario, it is

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expected to be redeveloped with new construction in the future With-Action scenario. Therefore, rezoning would cause a direct adverse impact to this eligible resource.

In summary, based on the above evaluation, the Proposed Action is anticipated to result in direct adverse impacts to the following 14 eligible resources: the NYCL-eligible buildings at 16, 18-20, and 22-24 East 41st Street buildings (#87, 141, and 142); the NYCL- and S/NR-eligible Pershing Square building at 100 East 42nd Street (#91); the NYCL-eligible Title Guarantee and Trust Company building at 6 East 45th Street (#94); the NYCL- and S/NR-eligible Roosevelt Hotel at 45 East 45th Street (#95); the S/NR-eligible Barclay Hotel at 111 East 48th Street (#98); the NYCL-eligible Lexington Hotel at 509-511 Lexington Avenue (#123); the NYCL-eligible Shelton Club Hotel at 525 Lexington Avenue (#124); the NYCL- and S/NR-eligible Postum Building at 250 Park Avenue (#133); the NYCL-eligible Girl Scout Building at 830 Third Avenue (#137), the NYCL-eligible Yale Club at 50 Vanderbilt Avenue (#140), the S/NR-eligible 346 Madison Avenue Building (#149), and the S/NR-eligible 52 Vanderbilt Avenue Building (#152). These eligible resources are listed in Table 6-2 and mapped on Figure 6-6. Photographs of the eligible resources that fall in projected and potential development sites are included in Figure 6-7.

6.7.2 Indirect (Contextual) Impacts

Indirect impacts are contextual or visual impacts that could result from project construction or operation. According to the *CEQR Technical Manual*, possible contextual impacts to architectural resources may include isolation of the property from, or alteration of, its setting or visual relationships with the streetscape or the introduction of incompatible visual, audible, or atmospheric elements to a resource's setting. This includes changes to a resource's visual prominence so that it no longer conforms to the streetscape in terms of height, footprint, or setback; is no longer part of an open setting; or can no longer be seen as part of a significant view corridor. Significant indirect impacts can occur if a Proposed Action would cause a change in the quality of a property that qualifies it for S/NR listing or for designation as an NYCL.

Generally, when determining contextual impact, compatibility with an overall pattern of development, mass, and height in an area is sought as an ideal. Continuity of architectural rhythm, scale and texture are considered optimum actions to avoid adverse contextual impact. However, in this study area, it is the existing mixture of styles, heights, textures, and massing that provide the context of the East Midtown.

The Proposed Action is not expected to result in significant adverse indirect or contextual impacts to either designated or eligible historic resources within the project area or study area. It is anticipated that the introduction of new bulk envelopes for buildings that would continue to be built within the existing City grid would not adversely affect the setting of these resources, which are today located in a mixed context of older and shorter structures and newer and taller buildings. The Proposed Action would also not eliminate or substantially obstruct publicly accessible views of architectural resources.

As described in Chapter 7, “Urban Design and Visual Resources,” the Proposed Action would also not significantly alter publicly accessible views of architectural resources.

6.7.3 Construction-Related Impacts

Any new construction taking place on projected or potential development sites adjacent to or within 90 feet of individual landmarks or historic districts has the potential to cause damage to those historic resources from ground-borne construction vibrations. The New York City Building Code provides some measures of protection for all properties against accidental damage from adjacent construction by requiring that all buildings, lots, and service facilities adjacent to foundation and earthwork areas be protected and supported. Additional protective measures apply to LPC-designated Landmarks and S/NR-listed historic buildings located within 90 linear feet of a proposed construction site. For these structures, the DOB’s Technical Policy and Procedure Notice (TPPN) #10/88 applies. TPPN #10/88 supplements the standard building protections afforded by the Building Code by requiring, among other things, a monitoring program to reduce the likelihood of construction damage to adjacent LPC-designated or S/NR-listed resources (within 90 feet) and to detect at an early stage the beginnings of damage so that construction procedures can be changed.

Adjacent historic resources, as defined in the procedure notice, only include designated NYCLs, properties within NYCL-designated historic districts, and listed S/NR properties that are within 90 feet of a lot under development or alteration. They do not include S/NR-eligible, NYCL-eligible, potential, or unidentified architectural resources. Construction period impacts on any designated historic resources would be avoided and the historic structures would be protected, by ensuring that adjacent development projected as a result of the Proposed Action adheres to all applicable construction guidelines and follows the requirements laid out in TPPN #10/88.

6.7.3.1 Construction Impacts on Designated Resources

The protection of TPPN #10/88 would apply to construction activities on the following projected and potential development sites within 90 feet of designated historic resources. The implementation of TPPN #10/88 would, therefore, protect these resources from construction impacts (Table 6-1, Table 6-3 and Table 6-4):

- Projected Development Site 1 is within 90 feet of 275 Madison Avenue (NYCL #5), TPPN #10/88 – no construction impact.
- Projected Development Site 3 is within 90 feet of 275 Madison Avenue (NYCL #5), TPPN #10/88 – no construction impact.
- Projected Development Site 6 is within 90 feet of the Frederick F. French Building (NYCL, S/NR #22), TPPN #10/88 – no construction impact. Projected Development Site 9 is within 90 feet of Grand

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Central Terminal (NYCL, S/NR, NHL #15) and the NY Central (Helmsley) Building (NYCL #21), TPPN #10/88 – no construction impact.

- Projected Development Site 12 is within 90 feet of the Henry Villard Houses (NYCL, S/NR #55), TPPN #10/88 – no construction impact.
- Projected Development Site 13 is within 90 feet of the Fuller Building (NYCL #37), TPPN #10/88 – no construction impact.
- Projected Development Site 16 is within 90 feet of the Waldorf-Astoria Hotel (NYCL #23), and Historic Lampposts on the south side of East 48th and East 49th Streets (NYCL #20), TPPN #10/88 – no construction impact.
- Projected Development Site 19 is within 90 feet of the Daily News Building (NYCL, S/NR, NHL #10) and the Ford Foundation Building (NYCL #17), TPPN #10/88 – no construction impact.
- Potential Development Site 1 is within 90 feet of the Pershing Square Viaduct (NYCL, S/NR #4) and the Murray Hill Historic District Boundary Expansion (S/NR), TPPN #10/88 – no construction impact.
- Potential Development Site 2 is within 90 feet of 275 Madison Avenue (NYCL #5), TPPN #10/88 – no construction impact.
- Potential Development Site 3 is within 90 feet of Grand Central Terminal (NYCL, S/NR, NHL #15), TPPN #10/88 – no construction impact.
- Potential Development Site 4 is within 90 feet of the Frederick F. French Building (NYCL, S/NR #22), TPPN #10/88 – no construction impact.
- Potential Development Site 5 is within 90 feet of the NY Central (Helmsley) Building (NYCL #21), and Historic Street Lampposts (NYCL #20), TPPN #10/88 – no construction impact.
- Potential Development Site 6 is within 90 feet of the Racquet and Tennis Club Building (NYCL #48) and the Henry Villard Houses (NYCL, S/NR #55), TPPN #10/88 – no construction impact.
- Potential Development Site 8 is within 90 feet of the Chanin Building (NYCL, S/NR #12), the Socony-Mobil Building (NYCL #11) and the Bowery Savings Bank Building (NYCL #13-14), TPPN #10/88 – no construction impact.
- Potential Development Site 9 is within 90 feet of the Chanin Building (NYCL, S/NR #12), the Socony-Mobil Building (NYCL #11), the Bowery Savings Bank Building (NYCL #13-14), Grand Central Terminal (NYCL, S/NR, NHL #15), and the Pershing Square Viaduct (NYCL, S/NR #4), TPPN #10/88 – no construction impact.
- Potential Development Site 13 is within 90 feet of the Waldorf-Astoria Hotel (NYCL #23), TPPN #10/88 – no construction impact.

- Potential Development Site 14 is within 90 feet of the General Electric Building (NYCL, S/NR #59) and the Summit Hotel (NYCL #27), TPPN #10/88 – no construction impact.
- Potential Development Site 15 is within 90 feet of the Summit Hotel (NYCL #27), TPPN #10/88 – no construction impact.
- Potential Development Site 19 is within 90 feet of the Summit Hotel (NYCL #27), TPPN #10/88 – no construction impact.

In addition, there are projected development sites that are within 90 feet of a designated historic resource that would be redeveloped in both the No-Action and With-Action conditions:

- Projected Development Site 2 is within 90 feet of 275 Madison Avenue (NYCL) and the Murray Hill Historic District Expansion (S/NR). Note that this site would also be redeveloped in the No-Action condition.
- Projected Development Site 4 is within 90 feet of Grand Central Terminal (NYCL, S/NR, NHL). Note that this site would also be redeveloped in the No-Action condition;
- Projected Development Site 7 is within 90 feet of Grand Central Terminal (NYCL, S/NR, NHL) and the NY Central (Helmsley) Building (NYCL). Note that a portion of this site would also be redeveloped in the No-Action condition.
- Projected Development Site 8 is within 90 feet of the Frederick F. French Building (NYCL, S/NR). Note that this site would also be redeveloped in the No-Action condition.
- Projected Development Site 17 is within 90 feet of the Waldorf-Astoria Hotel (NYCL). Note that this site would also be redeveloped in the No-Action condition.
- Projected Development Site 18 is within 90 feet of the Mary Hale Cunningham House (NYCL) and the Ziegler House (NYCL). Note that this site would also be redeveloped in the No-Action condition.

6.7.3.2 Construction Impacts on Eligible Resources

There are buildings in the historic resources study area that have been officially determined to be “eligible” by either the LPC or the SHPO, but because they are not listed or calendared for listing by the city and/or state agency, would not be afforded the protections of TPPN #10/88. The locations of these agency-recognized eligible historic resources are mapped on Figure 6-6; the map numbers (#) are provided below. Photographs of the eligible resources that fall within projected and potential development sites are included in Figure 6-7.

Eligible historic resources that could experience possible adverse construction impacts in the RWCDs Proposed Action are listed below in relation to projected and potential development sites (Table 6-3; map numbers refer to Table 6-2, Figure 6-6, and 6-9).

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- Projected Development Site 3 is within 90 feet of 50-52 East 41st Street (NYCL- and S/NR-eligible #88 and 295 Madison Avenue (S/NR-eligible #148).
- Projected Development Site 6 is within 90 feet of 45 East 45th Street (NYCL- and S/NR-eligible #95).
- Projected Development Site 9 is within 90 feet of 250 Park Avenue (NYCL- and S/NR-eligible #133), the East 45th Street Bridges (S/NR-eligible #93), 52 Vanderbilt Avenue (S/NR-eligible #152), and 200 Park Avenue (NYCL-eligible #132).
- Projected Development Site 10 is within 90 feet of 17 East 47th Street (NYCL-eligible #96) 400 Madison Avenue (NYCL-eligible #128), 270 Park Avenue (NYCL-eligible #134), and 45 East 45th Street (NYCL and S/NR-eligible #95).
- Projected Development Site 12 is within 90 feet of 437 Madison Avenue (NYCL-eligible #129) and 280 Park Avenue (S/NR-eligible #151).
- Projected Development Site 16 is within 90 feet of 509-511 Lexington Avenue (NYCL-eligible #123) and 525 Lexington Avenue (NYCL-eligible #124).
- Potential Development Site 2 is within 90 feet of 299 Madison Avenue (NYCL-eligible #127).
- Potential Development Site 3 is within 90 feet of 51 East 42nd Street (S/NR-eligible #89), 50 Vanderbilt Avenue (NYCL-eligible #140), 346 Madison Avenue (S/NR-eligible #149), and 200 Park Avenue (NYCL-eligible #132).
- Potential Development Site 4 is within 90 feet of 6 East 45th Street (NYCL-eligible #94) and 45 East 45th Street (NYCL and S/NR-eligible #95).
- Potential Development Site 5 is within 90 feet of 270 Park Avenue (NYCL-eligible #134) and 45 East 45th Street (NYCL and S/NR-eligible #95).
- Potential Development Site 6 is within 90 feet of 39 East 51st Street (NYCL- and S/NR-eligible #101).
- Potential Development Site 7 is within 90 feet of 59 East 54th Street (S/NR-eligible #147).
- Potential Development Site 12 is within 90 feet of 111 East 48th Street (NYCL-eligible #98) and 525 Lexington Avenue (S/NR-eligible #124).
- Potential Development Site 13 is within 90 feet of 111 East 48th Street (S/NR-eligible #98).
- Potential Development Site 15 is within 90 feet of 830 Third Avenue (NYCL-eligible #137).
- Potential Development Site 20 is within 90 feet of 884 Third Avenue (NYCL-eligible #138).

The above listed resources would be afforded limited protection under DOB regulations applicable to all buildings located adjacent to construction sites; however, since the resources are not S/NR-listed or NYCL-designated, they are not afforded the added special protections under DOB's TPPN #10/88.

Additional protective measures afforded under DOB’s TPPN #10/88 would only become applicable if the eligible resources are designated in the future prior to the initiation of construction. If the eligible resources listed above are not designated, however, they would not be subject to TPPN #10/88, and may therefore be adversely impacted by adjacent construction resulting from the Proposed Action.

In summary, Projected Development Sites 3, 6, 9, 10, 12, and 16, and Potential Development Sites 2–7, 12, 13, 15, and 20 are within 90 feet of a site that is eligible for NYCL designation or S/NR listing. For these Projected and Potential Development Sites, construction under the Proposed Action could potentially result in construction-related impacts to 24 non-designated but eligible resources:

- 50-52 East 41st Street (NYCL- and S/NR-eligible #88)
- 51 East 42nd Street (S/NR-eligible #89)
- East 45th Street Bridges (S/NR-eligible #93)
- 6 East 45th Street (NYCL-eligible #94)
- 45 East 45th Street (NYCL- and S/NR-eligible #95)
- 17 East 47th Street (NYCL-eligible #96)
- 111 East 48th Street (S/NR-eligible #98)
- 39 East 51st Street (NYCL- and S/NR-eligible #101)
- 509-511 Lexington Avenue (NYCL-eligible #123)
- 525 Lexington Avenue (NYCL-eligible #124)
- 299 Madison Avenue (NYCL-eligible #127)
- 400 Madison Avenue (NYCL-eligible #128)
- 437 Madison Avenue (NYCL-eligible #129)
- 200 Park Avenue (NYCL-eligible #132)
- 250 Park Avenue (NYCL and S/NR-eligible #133)
- 270 Park Avenue (NYCL-eligible #134)
- 830 Third Avenue (NYCL-eligible #137)
- 884 Third Avenue (NYCL-eligible #138)
- 50 Vanderbilt Avenue (NYCL-eligible #140)
- 59 East 54th Street (S/NR-eligible #147)
- 295 Madison Avenue (S/NR-eligible #148)
- 346 Madison Avenue (S/NR-eligible #149)
- 280 Park Avenue (S/NR-eligible #151)
- 52 Vanderbilt Avenue (S/NR-eligible #152)

6.7.4 Shadows

As detailed in Chapter 5, “Shadows,” the redevelopment of the 19 projected development sites and the less likely redevelopment of the 20 potential development sites would cast new shadows at times throughout the year on sunlight-sensitive features of several historic architectural resources. In the detailed shadows analysis, historic architectural resources within the maximum shadow radius of the projected and potential development sites were first evaluated to determine whether they contained features that depend on sunlight for their enjoyment by the public. As part of the assessment, the location of the resource in relation to projected and potential development sites was also evaluated; for example, it was noted that only those façades of a resource that face a projected or potential development site could be covered by shadows due to the Proposed Action. Of the 19 historic architectural resources with sunlight-sensitive features that are located within the maximum shadow radius (Figure 5-1), 9 resources would be affected by incremental shadows (Table 5-3), and 10 resources would not be affected by incremental shadows (Table 5-4).

In most cases, incremental shadows resulting from the Proposed Action would not be considered significant. The detailed shadows analysis in Chapter 5, “Shadows,” identifies significant adverse impacts on three historic architectural resources with sunlight-sensitive features, namely St. Bartholomew’s Church and Community House, the Lady Chapel at St. Patrick’s Cathedral, and Christ Church United Methodist.⁵³

The sunlight-sensitive stained-glass windows of St. Bartholomew’s Church and Community House would experience significant adverse shadows impacts on the May 6th and June 21st analysis days. On the May 6th analysis day, between 8:02 a.m. and 8:40 a.m., and again between 3:05 p.m. and 4:14 p.m., the effect of the incremental shadows—cast by Potential Development Site 14 and Projected Development Site 12 on the building’s northern and southern facades, respectively—would be to completely eliminate all direct sunlight on the building’s sunlight-sensitive stained-glass windows. Similarly, on the June 21st analysis day, between 3:23 p.m. and 3:55 p.m., the effect of the incremental shadows—cast by Projected Development Site 12 on the building’s southern façade—would be to completely eliminate all direct sunlight on the building’s stained-glass windows. The incremental shadows that would be cast on these two analysis days would result in a substantial reduction in sunlight available for the enjoyment or appreciation of the building’s stained-glass windows, and thus the incremental shadows are being considered significant adverse shadows impacts.

The stained-glass windows of the Lady Chapel of St. Patrick’s Cathedral, which is experienced as a distinct space within the Cathedral, would experience significant adverse shadows impacts on the March 21st

⁵³ Christ Church United Methodist (520 Park Avenue) is located outside the historic resource study area but is within the maximum shadow radius of the projected and potential development sites. As such, this eligible historic resource was included in the detailed shadows analysis in Chapter 5, “Shadows.”

analysis day. During this analysis day, Projected Development Site 12 would remove sunlight from the windows on the southern and eastern façades starting at 10:07 a.m. until 10:58 a.m., thereby removing all remaining sunlight for this period. Lady Chapel would continue to experience sunlight at other times of the day—from 11:58 a.m. to 1:24 p.m., and from 1:28 p.m. to 2:40 p.m.; a total two hours and thirty eight minutes. Given that the incremental shadow from Projected Development Site 12 would eliminate remaining sunlight on the resource during the morning, and that the incremental shadow would remove nearly a quarter of the sunlight on this analysis day as a whole, this incremental shadow would be considered a significant adverse impact.

The stained-glass windows of the Christ Church United Methodist building would experience a significant adverse shadows impact on the December 21st analysis day. During this analysis day, incremental shadow would be cast by Projected Development Site 18 on the stained-glass windows of the building's eastern façade. The incremental shadow would completely eliminate all direct sunlight on the sunlight-sensitive features of this resource, albeit for a brief duration of approximately 14 minutes between 1:04 p.m. and 1:18 p.m., and thus it could have the potential to affect the public's enjoyment of these features. The limited duration of the incremental shadow is considered substantial in this case because in the No-Action condition, the building's sunlight-sensitive features would only be exposed to sunlight for approximately 53 minutes, from 12:55 p.m. to 1:48 p.m., and thus the incremental shadow would result in a substantial reduction of available sunlight. As such, the incremental shadow is being considered a significant adverse shadows impact.

The remaining historic architectural resources that were considered in the detailed analysis would either experience no incremental shadows or limited incremental shadows that would not constitute a significant adverse impact.

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FIGURE 6-1: PROJECT AREA AND STUDY AREA BOUNDARIES, AND PROJECTED AND POTENTIAL DEVELOPMENT SITES

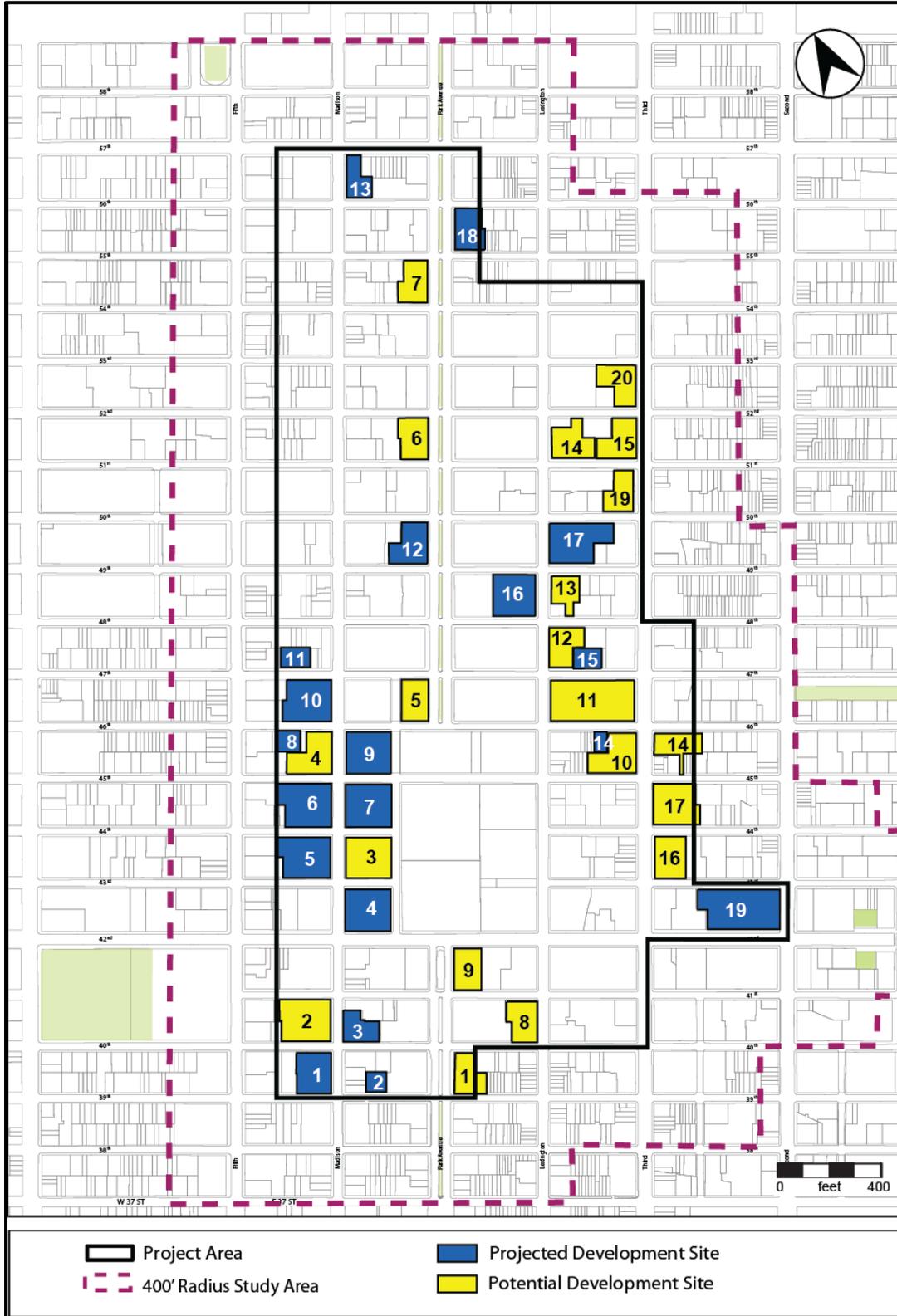
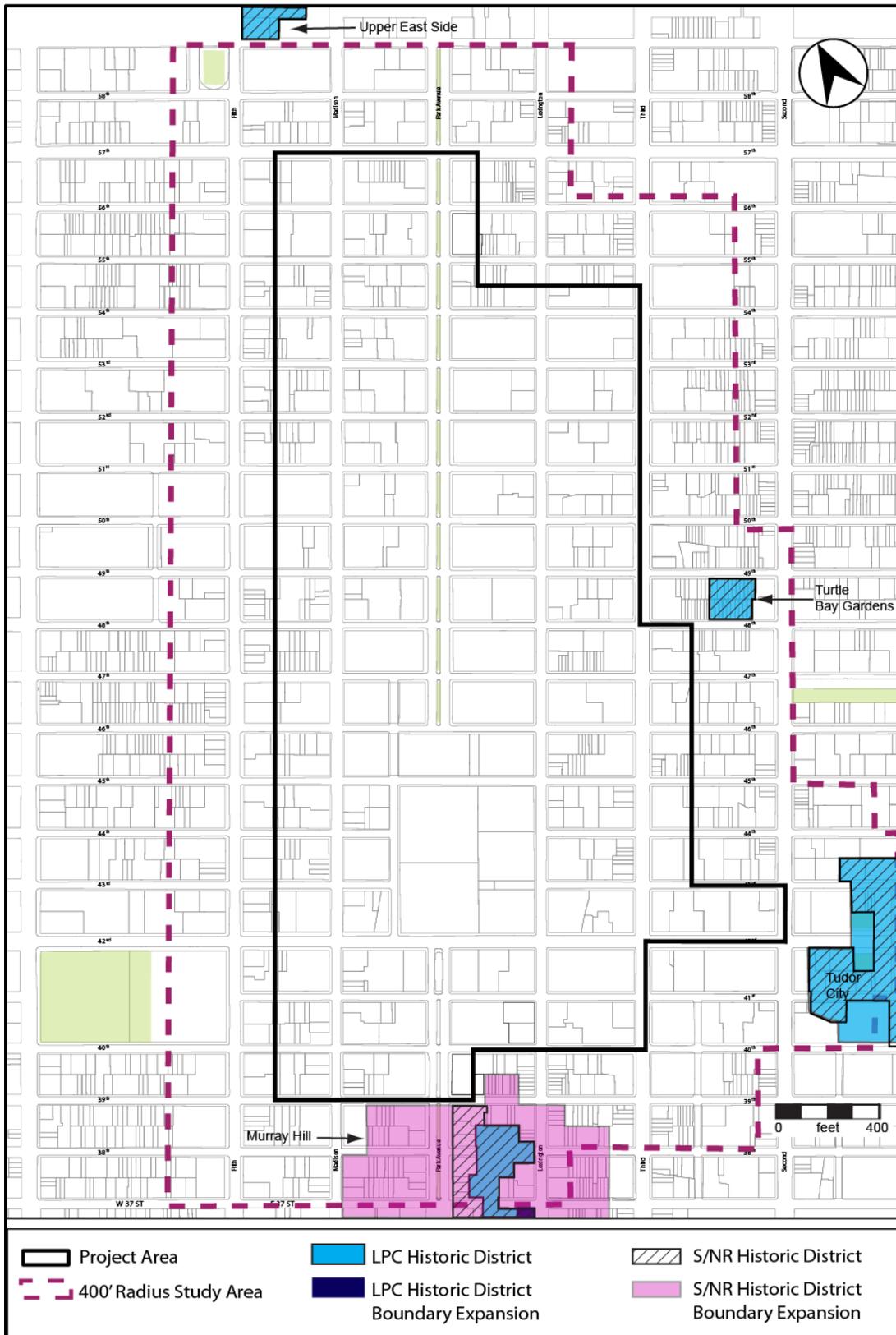


FIGURE 6-2: DESIGNATED HISTORIC DISTRICTS IN THE PROJECT AREA AND STUDY AREA



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FIGURE 6-3: REPRESENTATIVE PHOTOGRAPHS OF DESIGNATED HISTORIC DISTRICTS



Murray Hill Historic District



Turtle Bay Gardens Historic District

FIGURE 6-3: REPRESENTATIVE PHOTOGRAPHS OF DESIGNATED HISTORIC DISTRICTS (CONTINUED)



Tudor City Historic District

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FIGURE 6-4: DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND THE STUDY AREA

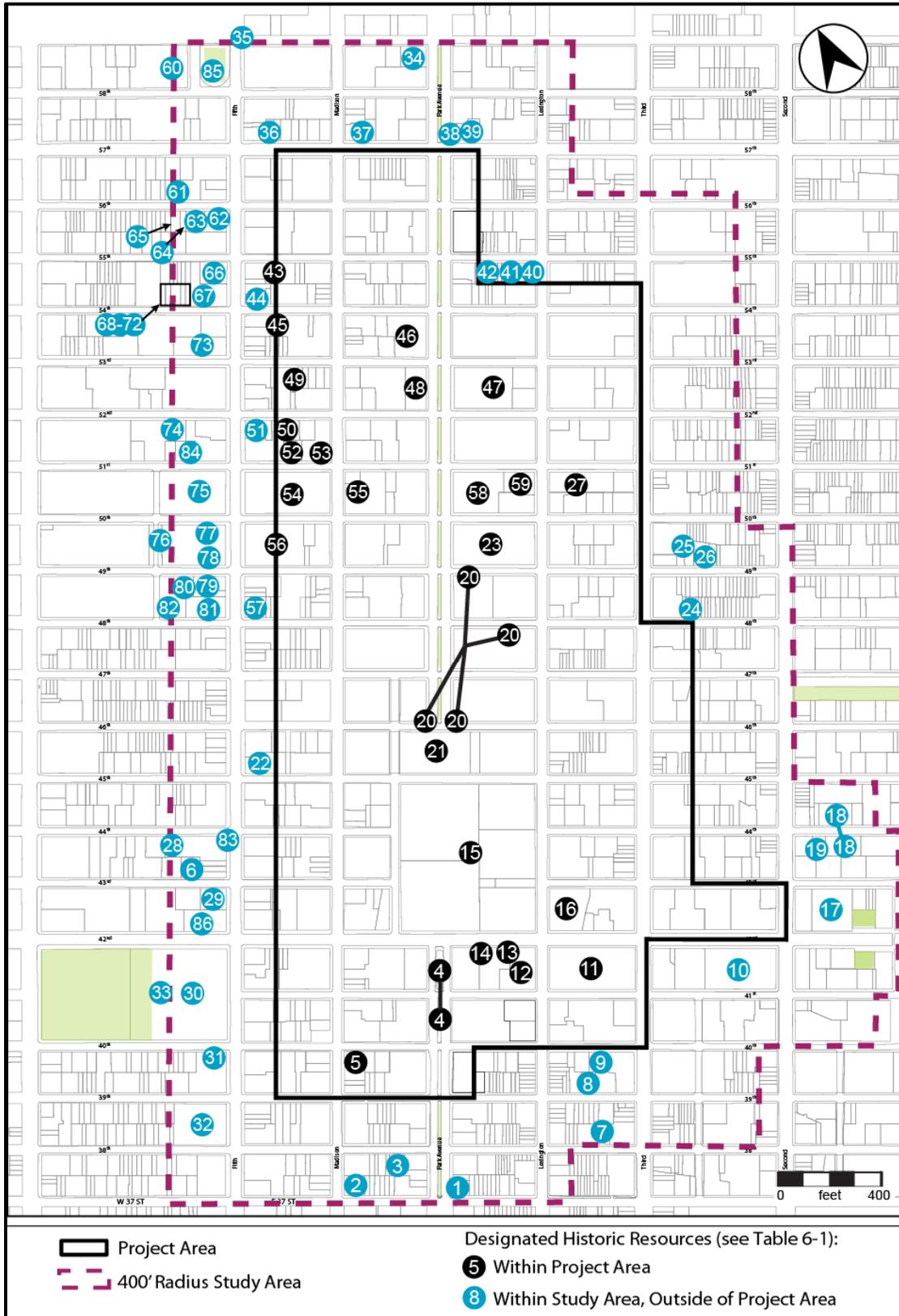


TABLE 6-1: DESIGNATED INDIVIDUAL HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
	Murray Hill Historic District	See Figure 6-2	X	X		S
	Murray Hill Historic District Boundary Expansion	See Figure 6-2	X	X		S
	Turtle Bay Gardens Historic District	See Figure 6-2	X	X		S
	Tudor City Historic District	See Figure 6-2	X	X		S
1	Adelaide L.T. Douglas Residence	57 Park Avenue	X	X		S
2	De Lamar Mansion	233 Madison Avenue	X	X		S
3	Middleton S. & Emilie Neilson Burrill House	36 East 38th Street	X			S
4	Pershing Square Viaduct (Park Avenue Viaduct)	Park Avenue from East 40th Street to Grand Central Terminal (East 42nd Street)	X	X		P
5	275 Madison Ave. Building	275 Madison Avenue	X	1		P
6	The Century Association Building	5 West 43rd Street	X	X		S
7	George S. Bowdoin Stable	149 East 38th Street	X	1		S
8	The Allerton 39th Street House	145 East 39th Street (aka 141-147 East 39th Street)	X	1		S
9	Jonathan W. Allen Stable	148 East 40th Street	X	1		S
10	Daily News Building	777 Second Avenue, 220 East 42nd Street	X	X	X	S
11	Socony-Mobil Building	150 East 42nd Street	X	1		P
12	Chanin Building	374 Lexington Avenue, 122 East 42nd Street	X	X		P
13	Bowery Savings Bank Building	110 East 42nd Street	X	1		P
14	Bowery Savings Bank Building	120 East 42nd Street	X			P
15	Grand Central Terminal	77 East 42nd Street	X	X	X	P
16	Chrysler Building	395-405 Lexington Avenue	X	X	X	P
17	Ford Foundation Building	303 East 42nd Street	X			S
18	Beaux-Arts Apartments	307, 310 East 44th Street	X			S
19	Beaux-Arts Institute of Design	304 East 44th Street	X			S
20	Historic Street Lampposts	South side of East 49th Street, South Side East 48th Street, SW & SE corners Park Ave. and E. 46th Street	X			P
21	New York Central Building now Helmsley Building	230 Park Avenue	X	1		P
22	Frederick F. French Building	547-551 Fifth Avenue	X	X		S
23	Waldorf-Astoria Hotel	301 Park Avenue	X	1		P

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(CONTINUED)**

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
24	Lescaze House	211 East 48th Street	X	X		S
25	Amster Yard	211-13 East 49th Street	X			S
26	Morris B. Sanders Studio & Apartment	219 East 49th Street	X			S
27	Summit Hotel	569 Lexington Avenue	X			S
28	Hotel Mansfield (now the Mansfield Hotel)	12 West 44th Street	X			S
29	Manufacturers Hanover Trust Company Building (former)	510 Fifth Avenue	X	1		S
30	New York Public Library	476 Fifth Avenue	X	X	X	S
31	Knox Building	452 Fifth Avenue	X	X		S
32	Lord & Taylor Building	424 Fifth Avenue	X	1		S
33	Bryant Park	Bounded by West 40th and 42nd Street, Avenue of the Americas and Fifth Avenue	3	X		S
34	Pepsi-Cola Building (former)	500 Park Avenue	X	1		S
35	Sidewalk Clock, 783 Fifth Avenue	783 Fifth Avenue	X	X		S
36	L.P. Hollander & Co. Building (former)	3 East 57th Street	X			S
37	Fuller Building	597 Madison Avenue	X			S
38	Ritz Tower	465 Park Avenue	X	1		S
39	Ritz Tower	101 East 57th Street	X	1		S
40	Central Synagogue	646-652 Lexington Avenue	X	X	X	S
41	Mary Hale Cunningham House	124 East 55th Street	X	1		S
42	William & Helen Martin Murphy Ziegler, Jr. House	116 East 55th Street	X	1		S
43	St. Regis Hotel	699 Fifth Avenue	X			P
44	Aeolian Building (later Elizabeth Arden Building)	689-691 Fifth Avenue/1 East 54th Street	X	X	X	S
45	America-Israel Cultural Foundation (NR-William H. Moore House)	4 East 54th Street	X	X		P
46	Lever House	380/390 Park Avenue	X	X		P
47	Seagram Building	375 Park Avenue	X	X		P
48	Racquet & Tennis Club Building	360-370 Park Avenue	X			P
49	Fisk-Harkness House	12 East 53rd Street	X			P
50	Cartier Inc. (former Morton F. Plant House)	649 Fifth Avenue (aka 651-653 Fifth Avenue & 4 East 52nd Street)	X	X		P

TABLE 6-1: DESIGNATED INDIVIDUAL HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
51	George W. Vanderbilt Residence	647 Fifth Avenue	X	X		S
52	John Peirce Residence	11 East 51st Street	X			P
53	Look Building	488 Madison Avenue	X	X		P
54	St. Patrick's Cathedral	631 Fifth Avenue	X	X	X	P
55	Henry Villard Houses (in part); 457 Madison, 24-26 East 51st Street, 451-455 Madison, and 29 1/2 East 50th Street	451-455, 457 Madison Avenue, 24-26 East 51st Street, and 29 1/2 East 50th Street	X	X		P
56	Saks Fifth Avenue	611 Fifth Avenue	X			P
57	Charles Scribner's Sons Building	597 Fifth Avenue	X	1		S
58	St. Bartholomew's Church & Community House	321 Park Avenue, 109 East 50th Street	X	X		P
59	General Electric Building	566-570 Lexington Avenue	X	X		P
60	Plaza Hotel	768-770 Fifth Avenue	X	X	X	S
61	Edith Andrews Logan Residence	17 West 56th Street	X			S
62	Coty Building (former)	712-714 Fifth Avenue	X	2		S
63	Rizzoli Building	712 Fifth Avenue	X			S
64	Frederick C. & Birdsall Otis Edey Residence	10 West 56th Street	X			S
65	Harry B. Hollins Residence	12 West 56th Street	X			S
66	Gotham Hotel	696 Fifth Avenue (aka 700 Fifth Avenue)	X			S
67	The University Club	690 Fifth Avenue, 1 West 54th Street	X	X		S
68	5 West 54th Street House	5 West 54th Street	X	X		S
69	7 West 54th Street House	7 West 54th Street	X	X		S
70	9-11 West 54th Street House	9-11 West 54th Street	X	X		S
71	13 West 54th Street House	13 West 54th Street	X	X		S
72	15 West 54th Street House	15 West 54th Street	X	X		S
73	St. Thomas' Church and St. Thomas' Parish House	678 Fifth Avenue, 1-3 West 53rd Street	X	X		S
74	Rockefeller Center	75 Rockefeller Plaza	X	X	X	S
75	Rockefeller Center (International Building)	630 Fifth Avenue (aka 626, 636 Fifth Avenue, 1260 Avenue of the Americas)	X	X	X	S
76	Rockefeller Center	Rockefeller Plaza	X	X	X	S
77	Rockefeller Center (British Empire Building)	620 Fifth Avenue	X	X	X	S

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TABLE 6-1: DESIGNATED INDIVIDUAL HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
78	Rockefeller Center (La Maison Francaise)	610 Fifth Avenue	X	X	X	S
79	Goelet Building	608 Fifth Avenue	X			S
80	Manufacturers Hanover Trust Co. Building	600 Fifth Avenue (aka 10 West 49th Street)	X	1		S
81	Manufacturers Hanover Trust Co. Building	600 Fifth Avenue	X	1		S
82	Rockefeller Center	1 Rockefeller Plaza	X	X	X	S
83	Sidewalk Clock, 522 Fifth Avenue	522 Fifth Avenue	X	X		S
84	Women’s National Republican Club	3 West 51st Street		X		S
85	Grand Army Plaza	Fifth Avenue at 59th Street	3			S
86	500 Fifth Avenue Building	500 Fifth Avenue (aka 500-506 Fifth Avenue, 1-9 West 42nd Street)	X			S

KEY:

NYCL=New York City Landmark
 S/NR=Listed on State and National Registers of Historic Landmarks
 NHL=National Historic Landmark
 S=Within study area, outside of project area
 P=Within project area

NOTES:

1 - NR-Eligible
 2 - SR only
 3 - New York City Scenic Landmark

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA
(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



1. 57 Park Avenue, Adelaide L.T. Douglas Residence



2. 233 Madison Avenue, De Lamar Mansion



3. Middleton S. & Emilie Neilson Burrill House, 36 East 38th Street



4. Pershing Square Viaduct (Park Avenue Viaduct), Park Avenue from East 40th Street to Grand Central Terminal (East 42nd Street)

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



5. 275 Madison Avenue Building



6. 5 West 43rd Street, The Century Association Building



7. 149 East 38th Street, George S. Bowdoin Stable



8. 145 East 39th Street, The Allerton 39th Street House

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



9. 148 East 40th Street, Jonathan W. Allen Stable



10. 777 Second Avenue, 220 East 42nd Street, Daily News Building



11. 150 East 42nd Street, Socony-Mobil Building



12. 374 Lexington Avenue, 122 East 42nd Street, Chanin Building

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



13. 110 East 42nd Street, Bowery Savings Bank Building



14. 120 East 42nd Street, Bowery Savings Bank Building



15. 77 East 42nd Street, Grand Central Terminal



16. 395-405 Lexington Avenue, Chrysler Building

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



17. 303 East 42nd Street, Ford Foundation Building



18. 307, 310 East 44th Street, Beaux-Arts Apartments



19. 304 East 44th Street, Beaux-Arts Institute of Design



20. Historic Street Lampposts, Southside of East 49th Street, South Side of East 48th Street, SW & SE corners Park Avenue and East 46th Street

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



21. 230 Park Avenue, New York Central Building (now Helmsley Building)



22. 547-551 Fifth Avenue, Frederick F. French Building



23. 301 Park Avenue, Waldorf-Astoria Hotel



24. 211 East 48th Street, Lescaze House

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



25. 211-13 East 49th Street, Amster Yard



26. 219 East 49th Street, Morris B. Sanders Studio & Apartment



27. 569 Lexington Avenue, Summit Hotel



28. 12 West 44th Street, Hotel Mansfield (now the Mansfield Hotel)

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



29. 510 Fifth Avenue, Manufacturers Hanover Trust Company Building (former)



30. 476 Fifth Avenue, New York Public Library



31. 452 Fifth Avenue, Knox Building



32. 424 Fifth Avenue, Lord & Taylor Building

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



33. Bryant Park, bounded by West 40th and 42nd Street, Avenue of the Americas and Fifth Avenue



34. 500 Park Avenue, Pepsi-Cola Building (former)



35. Sidewalk Clock, 783 Fifth Avenue



36. 3 East 57th Street, L.P. Hollander & Co. Building (former)

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



37. 597 Madison Avenue, Fuller Building



38. Ritz Tower, 465 Park Avenue



39. Ritz Tower, 101 East 57th Street



40. 646-652 Lexington Avenue, Central Synagogue

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



41. 124 East 55th Street, Mary Hale Cunningham House



42. 116 East 55th Street, William & Helen Martin Murphy Ziegler, Jr. House



43. 699 Fifth Avenue, St. Regis Hotel



44. 689-691 Fifth Avenue/1 East 54th Street, Aeolian Building (later Elizabeth Arden Building)

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



45. 4 East 54th Street, America-Israel Cultural Foundation (William H. Moore House)



46. 380/390 Park Avenue, Lever House



47. 375 Park Avenue, Seagram Building



48. 360-370 Park Avenue, Racquet & Tennis Club Building

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



49. 12 East 53rd Street, Fisk-Harkness House



50. 649 Fifth Avenue, Cartier Inc. (former Morton F. Plant House)



51. 647 Fifth Avenue, George W. Vanderbilt Residence



52. 11 East 51st Street, John Peirce Residence

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



53. 488 Madison Avenue, Look Building



54. St. Patrick's Cathedral, 631 Fifth Avenue



55. 451-455, 457 Madison, 24-26 East 51st Street and 29 1/2 East 50th Street; Henry Villard Houses (in part)



56. 611 Fifth Avenue, Saks Fifth Avenue

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



57. 597 Fifth Avenue, Charles Scribner's Sons Building



58. St. Bartholomew's Church & Community House, 321 Park Avenue, 109 East 50th Street



59. 566-570 Lexington Avenue, General Electric Building



60. 768-770 Fifth Avenue, Plaza Hotel

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



61. 17 West 56th Street, Edith Andrews Logan Residence



62. 712-714 Fifth Avenue, Coty Building (former)



63. 712 Fifth Avenue, Rizzoli Building



64. 10 West 56th Street, Frederick C. & Birdsall Otis Edey Residence

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



65. 12 West 56th Street, Harry B. Hollins Residence



66. 696 Fifth Avenue, Gotham Hotel



67. 690 Fifth Avenue, 1 West 54th Street, The University Club



68. 5 West 54th Street House

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)



69. 7 West 54th Street House



70. 9-11 West 54th Street House



71. 13 West 54th Street House



72. 15 West 54th Street House

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



73. 678 Fifth Avenue, 1-3 West 53rd Street, St. Thomas' Church and St. Thomas' Parish House



74. 75 Rockefeller Plaza, Rockefeller Center



75. 630 Fifth Avenue, Rockefeller Center (International Building)



76. Rockefeller Center, Rockefeller Plaza

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



77. Rockefeller Center, (British Empire Building)



78. Rockefeller Center, (La Maison Française)



79. 608 Fifth Avenue, Goelet Building



**80. 600 Fifth Avenue (aka 10 West 49th Street),
Manufacturers Hanover Trust Co. Building**

FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to “Map #” locations listed in Table 6-1 and illustrated on Figure 6-4.)



81. 600 Fifth Avenue, Manufacturers Hanover Trust Co. Building



82. 1 Rockefeller Plaza, Rockefeller Center



83. Sidewalk Clock, 522 Fifth Avenue



84. Women's National Republican Club, 3 West 51st Street

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FIGURE 6-5: PHOTOGRAPHS OF DESIGNATED HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed in Table 6-1 and illustrated on Figure 6-4.)

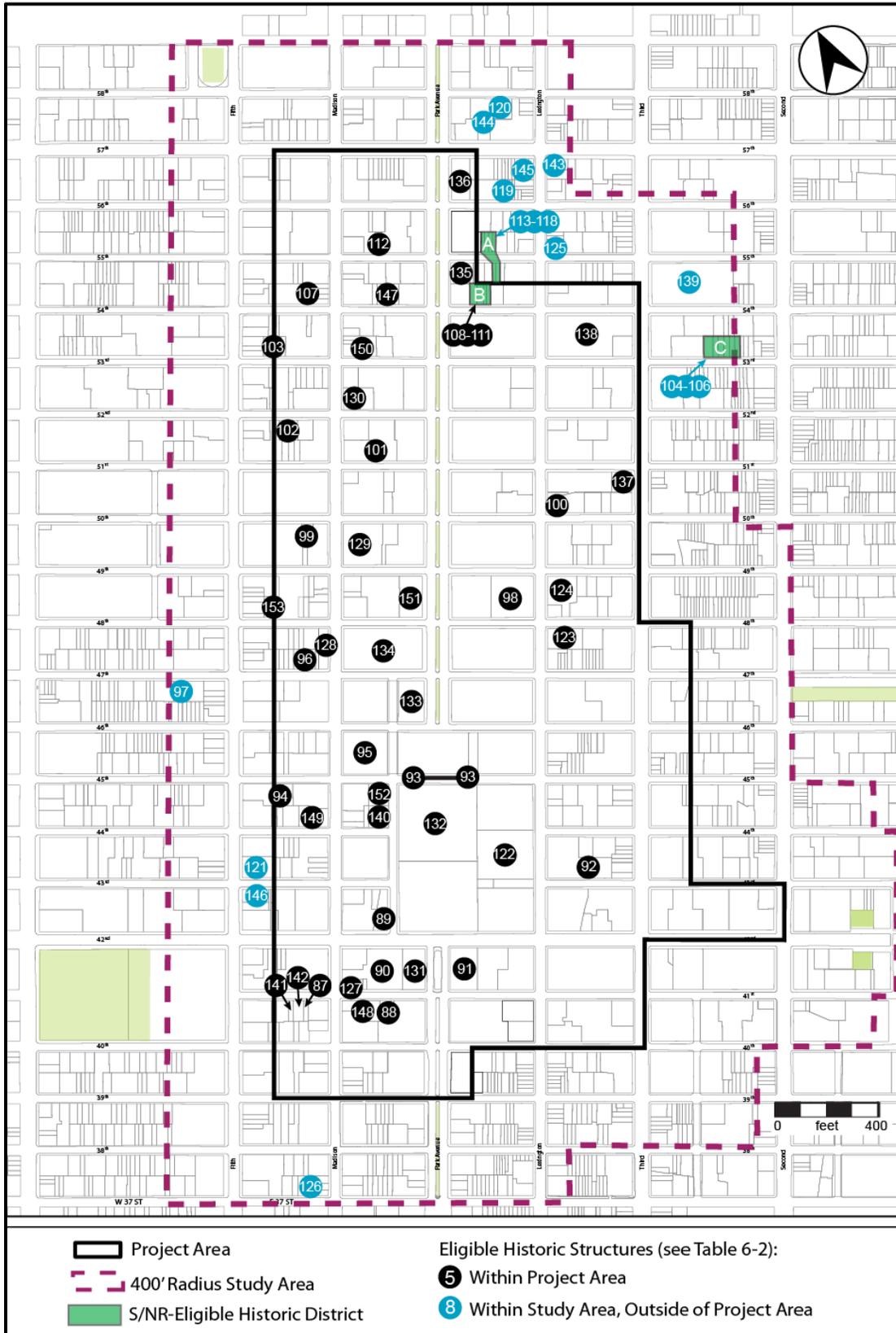


85. Grand Army Plaza, Fifth Avenue at 59th Street



86. 500 Fifth Avenue Building, 500 Fifth Avenue

FIGURE 6-6: ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA



6 – Historic and Cultural Resources**TABLE 6-2: ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA**

MAP # (See Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Project or Study Area
A	East 55th Street Historic District (includes Buildings 113-118 on this table) See Figure 6-6		X	S
B	East 54th Street Historic District (includes Buildings 108-111 on this table) See Figure 6-6		X	P
C	East 53rd Street Historic District (include Buildings 104-106 on this table) See Figure 6-6		X	S
87	22-24 East 41st Street, 1275/60; George & Edward Blum, 1912-4	X		P
88	50-52 East 41st Street, 1275/44; Chemist Club, York & Sawyer, 1910	X	X	P
89	51 East 42nd Street, 1277/27; Vanderbilt Avenue Building, Warren & Wetmore, 1912		X	P
90	60 East 42 nd Street, 1276/42; Lincoln Building, J. E. R. Carpenter and Dwight P. Robinson, 1928	X	X	P
91	100 East 42nd Street (aka 101-105 E. 41st St., 100-108 E. 42nd St., and 125 Park Ave.), 1296/1; Pershing Square Building. York & Sawyer/John Sloan, 1923	X	X	P
92	141 East 43rd Street, 1298/127; St. Agnes Rectory, O'Rourke & Sons, 1904		X	P
93	East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building		X	P
94	6 East 45th Street, 1279/65; Title Guarantee and Trust Company, 1932	X		P
95	45 East 45th Street, 1281/21; Roosevelt Hotel, George B. Post & Sons, 1924	X	X	P
96	17 East 47th Street, 1283/13; Mercantile Library, Henry Otis Chapman, 1932	X		P
97	10-14 West 47th Street, 1262/45; New York Jewelry Center, Margon & Glaser, 1925		X	S
98	111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, 1303/14; Cross & Cross, 1926		X	P
99	18-20 East 50th Street, 1285/59; Grand Rapids Furniture Company/NYHRC, Rouse & Goldstone & Steinman, 1915	X	X	P
100	125 East 50th Street (aka 557 Lexington Avenue), 1305/20; Hotel Beverly/The Benjamin Hotel, Emery Roth & Sylvan Bien, 1927	X		P
101	39 East 51st Street, 1287/27; townhouse, Clinton & Russell, 1904	X	X	P
102	10 and 12 East 52nd Street, 1287/63 and 62; store and loft buildings, John H. Duncan, 1901		X	P
103	3 East 53rd Street, 1289/6; Samuel Paley Plaza, Zion & Breen Associates, 1967	X		P
104	225-227 East 53rd Street, 1327/11; residential facility, Sass & Smallheiser, 1902		1	S

TABLE 6-2: ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

MAP # (See Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Project or Study Area
105	229-235 East 53rd Street, 1327/13, 14, 15; apartment buildings, 1904 (est.)		1	S
106	237-241 East 53rd Street, 1327/16, 17; apartment buildings, 1900 (est.)		1	S
107	19 East 54th Street, 1290/14; Minnie Young Residence, Hiss & Weekes, 1900	X		P
108	111, 113 East 54th Street, 1309/5; Brook Club, Delano & Aldrich, 1925		1	P
109	115, 117 East 54th Street, 1309/6; Bayard Dominick Residence, William F. Dominick, 1921		1	P
110	119 East 54th Street, 1309/7; Alonzo and Elsie Potter House, Grosvenor Atterbury and Julian L. Peabody, 1909		1	P
111	121 East 54th Street, 1309/107; probably John M. Hatton and Diego de Suarez, 1919		1	P
112	57 East 55th Street, 1291/127; Taylor & Levi, Friar's Club (former Martin Erdmann Residence), 1908	X	X	P
113	113 East 55th Street, 1310/7; c. 1870s with later alterations		1	S
114	115 East 55th Street, 1310/8; c. 1870s with later alterations		1	S
115	117 East 55th Street, 1310/108; c. 1870s with later alterations		1	S
116	119 East 55th Street, 1310/9; c. 1870s with later alterations		1	S
117	120 East 55th Street, 1309/64; c. 1870s with later alterations		1	S
118	122 East 55th Street, 1309/63; 1878 with later alterations		1	S
119	125 East 56th Street, 1311/11; Office Building, J. H. de Sibour, 1902	X	X	S
120	122-126 East 58th Street, 1312/63; New York Genealogical and Biographical Society, 1929		X	S
121	521 Fifth Avenue, 1278/1; Lefcourt-National Building, 1929	X		S
122	420 Lexington Avenue, 1280/60; Graybar Building, Sloan & Robertson, 1927	X	X	P
123	509-511 Lexington Avenue, 1302/51, Lexington Hotel, Schultze & Weaver, 1929	X		P
124	525 Lexington Avenue, 1303/53 Shelton Club Hotel, Halloran House, Arthur Loomis Harmon, 1923	X		P
125	661 Lexington Avenue, 1310/22; Office Building, York & Sawyer, 1902	X		S
126	232 Madison Avenue (aka 17 East 37th Street), 867/15; 1925		X	S
127	299 Madison Avenue, 1276/23; Hill & Stout, 1912-3	X		P
128	400 Madison Avenue, 1283/17; H. Craig Severance, 1929	X		P
129	437 Madison Avenue, 1285/21; ITT-American Building, 1967	X		P
130	503 Madison Avenue, 1288/21; 1929	X		P
131	118 Park Avenue, 1276/73; Philip Morris Headquarters, 1981	X		P

6 – Historic and Cultural Resources**TABLE 6-2: ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)**

MAP # (See Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Project or Study Area
132	200 Park Avenue, 1280/9010; Pan Am/Met Life Building, Emery Roth & Sons, 1963	X		P
133	250 Park Avenue, 1282/34; Postum Building, Cross & Cross, 1923 or 1925	X	X	P
134	270 Park Avenue, 1283/21; Union Carbide Building, Skidmore, Owings & Merrill (Gordon Bunshaft, Natalie Dubois), 1962	X		P
135	417 Park Avenue, 1309/69; Emery Roth, 1917	X	X	P
136	445 Park Avenue, 1311/1; Paramount Building/Universal Pictures Building, Kahn & Jacobs, 1947	X		P
137	830 Third Avenue, 1305/40; Girl Scout Building, Skidmore, Owings & Merrill (Roy O. Allen & William T. Meyer), 1957	X		P
138	884 Third Avenue (aka 601 Lexington Avenue), 1308/7501; Citicorp Center, 1977	X		P
139	909 Third Avenue, 1328/1; Office Building, 1967	X		S
140	50 Vanderbilt Avenue, 1279/28; Yale Club, James Gamble Rogers, 1915	X		P
141	16 East 41st Street, 1275/63; American Encaustic Tiling Co., Rich & Mathesius, 1922	X		P
142	18-20 East 41st Street, 1275/61; George & Edward Blum, 1912-4	X		P
143	695 Lexington Avenue (aka 136 East 57 th Street), 1311/50; 695 Lexington Avenue, Buckman & Kahn, 1931	X		S
144	117-119 East 57 th Street 1312/7501; The Galleria, David Kenneth Specter and Philip Birnbaum, 1975	X		S
145	690 Lexington Avenue (aka 128 and 140 East 57 th Street), 1311/58; Allerton 57 th Street House, Arthur Loomis Harmon, 1922	X		S
146	511 Fifth Avenue Building 1277/ 69; Postal Life Building, 511 Fifth Avenue, York & Sawyer, 1917	X		S
147	59 East 54th Street, 1290/28; Mixed residential/commercial Building, 1923		X	P
148	295 Madison Avenue, 1275/50; Lefcourt Colonial Building, Charles F. Moyer Company and Bark & Djorup, 1928-30		X	P
149	346 Madison Avenue, 1279/17; LaFarge & Morris, 1915		X	P
150	515 Madison Avenue, 1291/21; Dumont Building, J.E.R. Carpenter, 1931		X	P
151	280 Park Avenue, 1284/33; Bankers Trust Building, Emery Roth & Sons, 1963 (addition to the west, Emery Roth & Sons, 1971)		X	P
152	52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue), 1279/45; Vanderbilt Concourse Building, Warren & Wetmore, 1912-1914		X	P
153	5 East 48th Street, 1284/6; The Bible House of the New York Bible Society, now the Svenska Kyrkan, Wilfred E. Anthony, 1921		X	P

1- NR-Eligible Historic District

* Where available

S = Within study area

P = Within project area

FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Projected Development Sites



89. Vanderbilt Avenue Building, 51 East 42nd Street (S/NR-eligible), Projected Development Site 4.



94. Title Guarantee and Trust Company, 6 East 45th Street (NYCL-eligible), Projected Development Site 6.

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FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Projected Development Sites (continued)



95. Roosevelt Hotel, 45 East 45th Street (NYCL- and S/NR-eligible), Projected Development Site 9.



96. Mercantile Library, 17 East 47th Street (NYCL-eligible), Projected Development Site 11.

FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Projected Development Sites (continued)



98. Barclay Hotel/Hotel Inter-Continental, 111 East 48th Street (S/NR-eligible), Projected Development Site 16.



140. The Yale Club, 50 Vanderbilt Avenue (NYCL-eligible), Projected Development Site 7.



149 Brooks Brothers Store, 346 Madison Avenue (S/NR-eligible), Projected Development Site 6.



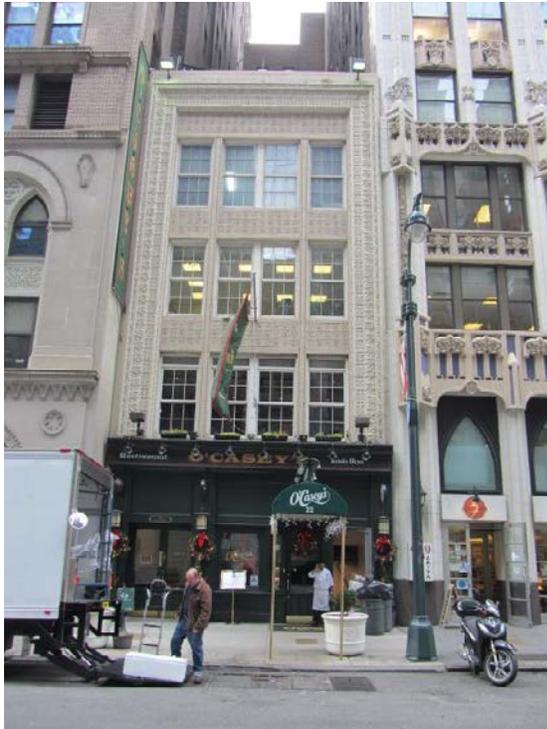
152. Vanderbilt Concourse Building, 52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue (S/NR-eligible), Projected Development Site 7.

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FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Potential Development Sites



87. 22-24 East 41st Street (NYCL-eligible), Potential Development Site 2.



91. Pershing Square Building, 100 East 42nd Street (NYCL- and S/NR-eligible), Potential Development Site 9.

FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Potential Development Sites (continued)



123. Lexington Hotel, 509-511 Lexington Avenue (NYCL-eligible), Potential Development Site 12.



124. Shelton Club Hotel/Halloran House, 525 Lexington Avenue (NYCL-eligible) Potential Development Site 13.

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FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Potential Development Sites (continued)



133. Postum Building, 250 Park Avenue (NYCL- and S/NR-eligible), Potential Development Site 5.



137. Girl Scout Building, 830 Third Avenue (NYCL-eligible), Potential Development Site 19.

FIGURE 6-7: PHOTOS OF ELIGIBLE RESOURCES IN PROJECTED AND POTENTIAL DEVELOPMENT SITES IN THE PROJECT AREA (CONTINUED)

(Photograph numbers refer to "Map #" locations listed on Table 6-2 and illustrated on Figure 6-6.)

Potential Development Sites (continued)



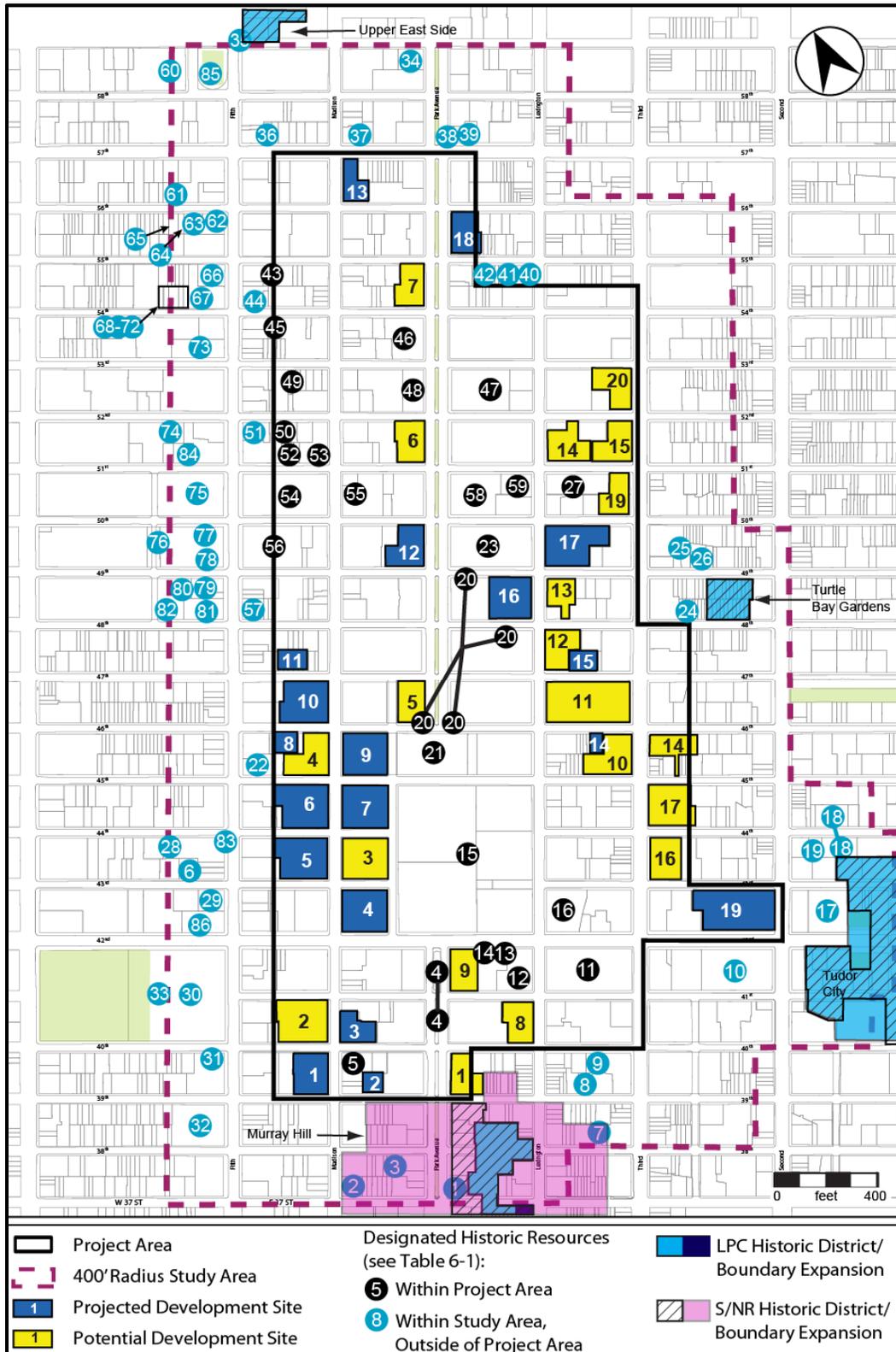
141. American Encaustic Tiling Company, 16 East 41st Street (NYCL-eligible), Potential Development Site 2.



142. 18-20 East 41st Street (NYCL-eligible), Potential Development Site 2.

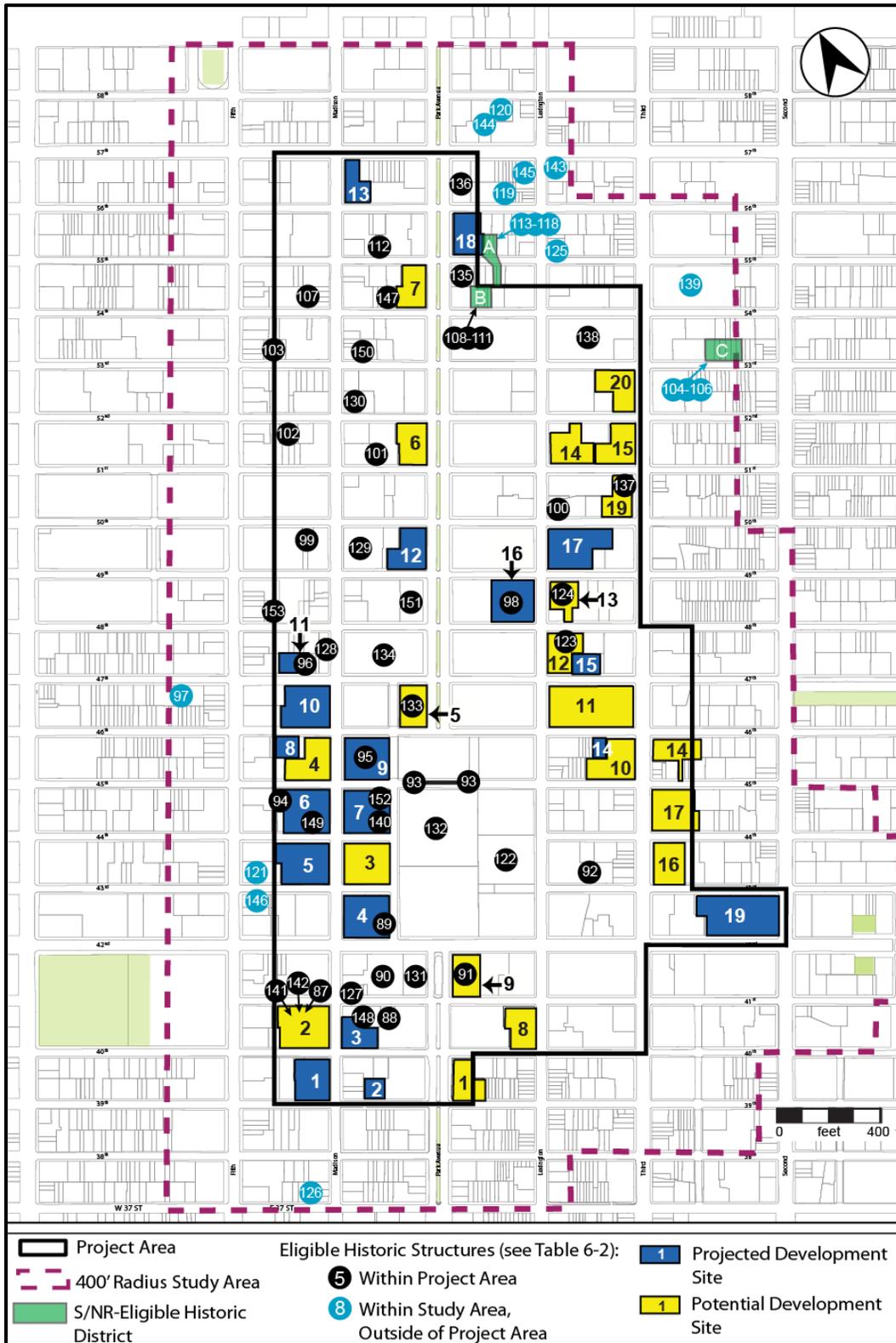
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FIGURE 6-8: DESIGNATED HISTORIC DISTRICTS AND RESOURCES AND PROJECTED AND POTENTIAL DEVELOPMENT SITES



Source: Historical Perspectives, Inc., 2013

FIGURE 6-9: ELIGIBLE HISTORIC DISTRICTS AND RESOURCES AND PROJECTED AND POTENTIAL DEVELOPMENT SITES



Source: Historical Perspectives, Inc., 2013

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



88. 50-52 East 41st Street, Chemist Club (NYCL- and S/NR-eligible: PROJECT AREA).



90. 60 East 42nd Street, Lincoln Building (NYCL- and S/NR-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



92. 141 East 43rd Street, Saint Agnes Rectory (S/NR-eligible: PROJECT AREA).



93. East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building (S/NR-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



97. 10-14 West 47th Street, New York Jewelry Center (S/NR-eligible: STUDY AREA).



99. 18, 20 East 50th Street, Grand Rapids Furniture Company/New York Health and Racquet Club (NYCL- and S/NR-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



100. 125 East 50th Street (aka 557 Lexington Avenue), Hotel Beverly/The Benjamin Hotel (NYCL-eligible: PROJECT AREA).



101. 39 East 51st Street, townhouse (NYCL-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



102. 10 East 52nd Street (part of 10 and 12 East 52nd Street) (S/NR-eligible: PROJECT AREA).



102. 12 East 52nd Street (part of 10 and 12 East 52nd Street) (S/NR-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



103. 3 East 53rd Street, Samuel Paley Plaza (NYCL-eligible: PROJECT AREA).



104. 225-227 East 53rd Street (S/NR-eligible district: STUDY AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



105. 229-235 East 53rd Street (S/NR-eligible district: STUDY AREA).



106. 237-241 East 53rd Street (S/NR-eligible district: STUDY AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



107. 19 East 54th Street (NYCL-eligible: PROJECT AREA).



108. 111-113 East 54th Street (S/NR-eligible district: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



109. 115, 117 East 54th Street, Bayard Dominick Residence (S/NR-eligible historic district: PROJECT AREA).



110 and 111. 119 and 121 East 54th Street, townhouses (S/NR-eligible district: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



112. 57 East 55th Street, Friar's Club (former Martin Erdmann Residence) (NYCL- and S/NR-Eligible: PROJECT AREA).



113. 113 East 55th Street (S/NR-eligible district: STUDY AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



114. 115 East 55th Street (S/NR-eligible district: STUDY AREA).



115 and 116. 117 and 119 East 55th Street (S/NR-eligible district: STUDY AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



117. 120 East 55th Street (S/NR-eligible district: STUDY AREA).



118. 122 East 55th Street (S/NR-eligible district: STUDY AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



119. 125 East 56th Street (NYCL- and S/NR-eligible: STUDY AREA).



120. 122-126 East 58th Street, New York Genealogical and Biographical Society (S/NR-eligible: STUDY AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



121. 521 Fifth Avenue, Lefcourt-National Building (NYCL-eligible: STUDY AREA).



122. 420 Lexington Avenue, Graybar Building (NYCL- and S/NR-eligible: STUDY AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



125. 661 Lexington Avenue, Office Building, (NYCL-eligible: STUDY AREA).



126. 232 Madison Avenue (aka 17 East 37th Street) (S/NR-eligible: STUDY AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



127. 299 Madison Avenue (NYCL-eligible: PROJECT AREA).



128. 400 Madison Avenue (NYCL-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



129. 437 Madison Avenue (NYCL-eligible: PROJECT AREA).



130. 501-503 Madison Avenue (NYCL-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



131. 118 Park Avenue, Philip Morris Headquarters (NYCL-eligible: PROJECT AREA).



132. 200 Park Avenue, Pan Am/Met Life Building (NYCL-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



134. 270 Park Avenue, The Chase Building (aka The Union Carbide Building) (NYCL-eligible: PROJECT AREA).



135. 411/417 Park Avenue (NYCL and S/NR-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



136. 445 Park Avenue, Paramount Building/Universal Pictures Building (NYCL-eligible: PROJECT AREA).



138. 884 Third Avenue (aka 601 Lexington Avenue), Citicorp Center (NYCL-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



139. 909 Third Avenue, (NYCL-eligible: STUDY AREA).



143. 695 Lexington Avenue (aka 136 East 57th Street) (S/NR-eligible: STUDY AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



144. 117-119 East 57th Street, The Galleria (NYCL-eligible: STUDY AREA).



145. 690 Lexington Avenue (aka 128 and 140 East 57th Street), Allerton 57th Street House (NYCL-eligible: STUDY AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



146. 511 Fifth Avenue Building, Postal Life Building (NYCL-eligible: STUDY AREA).



147. 59 East 54th Street (S/NR-eligible: PROJECT AREA).

FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



148. 295 Madison Avenue, Lefcourt Colonial Building (S/NR-eligible: PROJECT AREA).



150. 515 Madison Avenue, Dumont Building (S/NR-eligible: PROJECT AREA).

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FIGURE 6-10: PHOTOGRAPHS OF ELIGIBLE RESOURCES IN THE PROJECT AREA AND STUDY AREA—NOT IN PROJECTED OR POTENTIAL DEVELOPMENT SITES (CONTINUED)

(The following identification numbers, or map numbers correspond to Table 6-2 and Table 6-4, and Figure 6-6 and Figure 6-9.)



151. 280 Park Avenue, Bankers Trust Building (S/NR-eligible: PROJECT AREA).



153. 5 East 48th Street, New York Bible Society/Svenska Kyrkan (S/NR-eligible: PROJECT AREA).

TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Projected Development Sites								
1	869/16, 58, 61, 64 (13-19 E. 39th St.; 16-20 E. 40th St.; 266-272, 274-276, 278-280 Madison Ave.)	No	275 Madison Ave. (NYCL)	No	No	New construction	No	Yes
2	869/25-27 (23-27 E. 39th St.)	No	275 Madison Ave. (NYCL); Murray Hill Boundary Expansion HD (S/NR)	No	No	New construction	Yes	Yes
3	1275/23 (23-29 E. 40th St.; 279-293 Madison Ave.)	No	275 Madison Ave. (NYCL)	No	Within 90 ft.: 50-52 E. 41st St., #88 (1) (2); 295 Madison Avenue, #148 (2)	New construction	No	Yes
4	1277/20, 27, 46, 52 (33-49, 51-57 E. 42nd St.; 32-42, 44-46, 48-50, 52-54 E. 43rd St.; 317, 319-325, 327-331 Madison Ave.; 2-18 Vanderbilt Ave.)	No	Grand Central Terminal, 77 E. 42nd St. (NYCL, S/NR, NHL)	51 E. 42nd St., #89 (2)	Within 90 ft.: 118 Park Ave., #131 (1); 60 E. 42nd St., #90 (1) (2)	New construction	Yes	Yes
5	1278/8, 14, 15, 17, 62-65 (3-7, 9-17 E. 43rd St.; 6-28 E. 44th St.; 334, 336, 340 Madison Ave.)	No	No	No	Within 90 ft.: 521 Fifth Ave., #121 (1); 346 Madison Avenue #149 (2)	New construction	Partial demolition	Yes
6	1279/9, 17, 57, 63, 65 (7-11, 17-31 E. 44th St.; 6-26 E. 45th St.; 346-356 Madison Ave.)	No	Frederick F. French Building, 547-551 Fifth Ave. (NYCL, S/NR)	6 E. 45th St., #94 (1); 346 Madison Avenue #149 (2)	Within 90 ft.: Roosevelt Hotel 45 E. 45th St., #95 (1) (2)	New construction	No	Yes
7	1279/23, 24, 25, 28, 45, 48 (41-45, 7-55 E. 44th St.; 30-40 E. 45th St.; 341, 347-355 Madison Ave.; 50-58 Vanderbilt Ave.)	No	Grand Central Terminal, 77 E. 42nd St. (NYCL, S/NR, NHL); NY Central (Helmsley) 230 Park Ave. (NYCL)	50 Vanderbilt Ave., #140 (1); 52 Vanderbilt Ave., #152 (2)	Within 90 ft.: Roosevelt Hotel 45 E. 45th St., #95 (1) (2); E. 45th St. Bridges, #93 (2); 200 Park Avenue #132 (1); 346 Madison Ave. #149 (2)	New construction	Partial demolition (excluding 50 and 52 Vanderbilt Avenue)	Yes

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TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES (CONTINUED)

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Projected Development Sites (continued)								
8	1281/62, 64, 65 (6-12 E. 46th St.)	No	Frederick F. French Building, 547-551 Fifth Ave. (NYCL, S/NR)	No	No	New construction	Yes	Yes
9	1281/21 (29-51 E. 45th St.; 30-52 E. 46th St.; 359-373 Madison Ave.; 62-78 Vanderbilt Ave.)	No	Grand Central Terminal, 77 E. 42nd St. (NYCL, S/NR, NHL); NY Central (Helmsley) 230 Park Ave. (NYCL)	Roosevelt Hotel, 45 E. 45th St., #95 (1) (2)	Within 90 ft.: 250 Park Ave., #133 (1) (2); E. 45th St. Bridges, #93 (2); 200 Park Avenue #132 (1); 52 Vanderbilt Ave., #152 (2)	New construction	No	Yes
10	1282/17, 64 (11-29 E. 46th St.; 8-24 E. 47th St.; 378-392 Madison Ave.)	No	No	No	Within 90 ft.: 17 E. 47th St., #96 (1); 400 Madison Ave., #128 (1); 270 Park Ave., #134 (1); 45 East 45th St. #95 (1) (2)	New construction	No	Yes
11	1283/8-13 (7-17 E. 47th St.)	No	No	17 E. 47th St., #96 (1)	Within 90 ft.: 400 Madison Ave., #128 (1)	New construction	Yes	Yes
12	1285/36 (47-59 E. 49th St.; 54 E. 50th St.; 300 Park Ave.)	No	Henry Villard Houses, 455 Madison Ave. (NYCL, S/NR)	No	Within 90 ft.: 437 Madison Ave., #129 (1); 280 Park Ave., #151 (2)	New construction	No	Yes
13	1292/52 (53-57 E. 56th St.; 28-30 E. 57th St.; 571-591 Madison Ave.)	No	Fuller Building, 597 Madison Ave. (NYCL)	No	No	New construction	No	Yes
15	1302/25, 27-29, 127 (131-143 E. 47th St.)	No	No	No	Within 90 ft.: 509-511 Lexington Ave., #123 (1)	New construction	Yes	Yes
16	1303/14 (111-127 E. 48 St.; 120-130 E. 49 St.; 518-536 Lexington Ave.)	No	Waldorf-Astoria Hotel, 301 Park Ave. (NYCL); Historic Street Lampposts, south side of E. 49th and E. 48th Streets (NYCL)	Barclay Hotel, 111 E. 48th St., #98 (2)	Within 90 ft.: 509-511 Lexington Ave., #123 (1); 525 Lexington Ave., #124 (1)	New construction	No	Yes

TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES (CONTINUED)

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Projected Development Sites (continued)								
17	1304/20, 25, 26, 28, 41, 45 (129-151 E. 49 St.; 126-154 E. 50th St.; 539-555 Lexington Ave.)	No	Waldorf-Astoria Hotel, 301 Park Ave. (NYCL)	No	Within 90 ft.: 111 E. 48th St., #98 (2); 525 Lexington Ave., #124 (1); 125 E. 50th St. #100 (1)	New construction	Partial demolition	Yes
18	1310/1 (101-111 E. 55th St.; 104-114 E. 56th St.; 421-435 Park Ave.)	No	Mary Hale Cunningham House, 124 E. 55th St. (NYCL); Ziegler House, 116 E. 55th St. (NYCL)	No	Within 90 ft.: 417 Park Ave., #135 (1) (2); 445 Park Ave., #136 (1); 113-119 E. 55th St., #113-116 (2); 120-122 E. 55th St., #117-118 (2)	New construction	Yes	Yes
19	1316/12, 23, 30 (219-241 E. 42nd St.; 228-238, 250 E. 43rd St.; 785-801 Second Ave.)	No	Daily News Building, 777 Second Ave. (NYCL, S/NR, NHL); Ford Foundation Building, 303 E. 42nd St. (NYCL)	No	No	New construction	No	Yes

* See Table 6-2, Figure 6-6 for map numbers

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TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES (CONTINUED)

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Potential Development Sites								
1	895/1 (101-107 E. 39th St.; 100-102 E. 40th St.; 81-99 Park Ave.)	No	Pershing Square Viaduct, Park Ave. from E. 40th to E. 42nd St. (NYCL, S/NR); Murray Hill Boundary Expansion HD (S/NR)	No	No	New construction	No	Yes
2	1275/8, 11, 12, 14, 16, 59-61, 63, 64 (9-21 E. 40th St.; 10-24 E. 41st St.; 284-298 Madison Ave.)	No	275 Madison Ave. (NYCL)	16, 18-20, 22-24 E. 41st St., #87, 141, 142 (1)	Within 90 ft.: 299 Madison Ave., #127 (1)	New construction	No	Yes
3	1278/20 (33-55 E. 43rd St.; 32-54 E. 44th St.; 333-339 Madison Ave.; 22-40 Vanderbilt Ave.)	No	Grand Central Terminal, 77 E. 42nd St. (NYCL, S/NR, NHL)	No	Within 90 ft.: 51 E. 42nd St., #89 (2); 50 Vanderbilt Ave., #140 (1); 200 Park Avenue #132 (1); 346 Madison Avenue #149 (2)	New construction	No	Yes
4	1281/9, 56, 59, 7501 (9, 21-27 E. 45th St.; 18-28 E. 46th St.; 358, 360, 366-370 Madison Ave.)	No	Frederick F. French Building, 547-551 Fifth Ave. (NYCL, S/NR)	No	Within 90 ft.: Roosevelt Hotel 45 E. 45th St., #95 (1) (2); 6 East 45th Street #94 (1)	New construction	No	Yes
5	1282/34 (59 E. 46th St.; 60 E. 47th St.; 240-258 Park Ave.)	No	NY Central (Helmsley) 230 Park Ave. (NYCL); Historic Street Lampposts, SW and SE corners Park Ave. and E. 46th St. (NYCL)	250 Park Ave., #133 (1) (2)	Within 90 ft.: 270 Park Ave., #134 (1); 45 East 45th Street #95 (1)	New construction	No	Yes
6	1287/33 (49-53 E. 51st St.; 50-60 E. 52nd St.; 340-356 Park Ave.)	No	Racquet and Tennis Club Building, 360-370 Park Ave. (NYCL); Henry Villard Houses, 455 Madison Ave. (NYCL, S/NR)	No	Within 90 ft.: 39 E. 51st St., #101 (1) (2)	New construction	No	Yes

TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES (CONTINUED)

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Potential Development Sites (continued)								
7	1290/31, 36, 37 (65-75 E. 54th St.; 74-82 E. 55th St.; 400, 410 Lexington Ave.)	No	No	No	Within 90 ft.: 59 E. 54th St., #147 (2)	New Construction	No	Yes
8	1295/17, 58 (121-129 E. 40th St.; 116-126 E. 41st St.; 354-372 Lexington Ave.)	No	Chanin Building, 374 Lexington Ave. (NYCL, S/NR); Socony-Mobil Building, 150 E. 42nd St. (NYCL); Bowery Savings Bank Building, 110-120 E. 42nd St. (NYCL)	No	No	New construction	No	Yes
9	1296/1 (101-105 E. 41st St.; 100-108 E. 42nd St.; 117-131 Park Ave.)	No	Chanin Building, 374 Lexington Ave. (NYCL, S/NR); Bowery Savings Bank Building, 110-120 E. 42nd St. (NYCL); Grand Central Terminal, 77 E. 42nd St. (NYCL, S/NR, NHL); Pershing Square Viaduct, Park Ave. from E. 40th to E. 42nd St. (NYCL, S/NR)	100 E. 42nd St., #91 (1) (2)	No	New construction	No	Yes
12	1302/123, 51, 21-24 (121-129 E. 47th St.; 134-142 E. 48th St.; 501-515 Lexington Ave.)	No	No	509-511 Lexington Ave., #123 (1)	Within 90 ft.: 111 E. 48th St., #98 (2); 525 Lexington Ave., #124 (1)	New construction	No	Yes
13	1303/53 (137-139 E. 48th St.; 136-140 E. 49th St.; 523-527 Lexington Ave.)	No	Waldorf-Astoria Hotel, 301 Park Ave. (NYCL)	525 Lexington Ave., #124 (1)	Within 90 ft.: 111 E. 48th St., #98 (2)	New construction	No	Yes
14	1306/23 (145-149 E. 51st St.; 142-144 E. 52nd St.; 575-589 Lexington Ave.)	No	General Electric Building, 566-570 Lexington (NYCL, S/NR); Summit Hotel, 569 Lexington Ave. (NYCL)	No	No	New construction	No	Yes

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TABLE 6-3: RWCDs PROJECTED AND POTENTIAL DEVELOPMENT SITES WITHIN OR LOCATED IN PROXIMITY TO DESIGNATED AND LPC OR NR/SR-ELIGIBLE HISTORIC RESOURCES (CONTINUED)

Site No.	Block/Lot (Address)	Within Historic District?	Adjacent to or Within 90 Feet of Designated Individual Structure?	Part or All of Site is an Eligible Resource?*	Within Eligible HD or Within 90 Feet of Eligible Resource?*	RWCDs for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Potential Development Sites (continued)								
15	1306/33 (838-852 Third Ave.; 161-175 E. 51st St.; 160-164 E. 52nd St.)	No	Summit Hotel, 569 Lexington Ave. (NYCL)	No	Within 90 ft.: 830 Third Ave., #137 (1)	New construction	No	Yes
19	1305/32, 33, 40 (818-836 Third Ave.; 151-159 E. 50th St.; 168-172 E. 51st St.)	No	Summit Hotel, 569 Lexington Ave. (NYCL)	830 Third Ave., #137 (1)	No	New construction	No	Yes
20	1307/43, 7501 (854-874 Third Ave.; 163-165 E. 52nd St.; 154-164 E. 53rd St.)	No	No	No	Within 90 ft.: 884 Third Ave., #138 (1)	New construction	No	Yes

* See Table 6-2, Figure 6-6 for map numbers

(1) NYCL Eligible as per Table 6-2

(2) S/NR-Eligible as per Table 6-2

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4)					
	Murray Hill Historic District (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
	Murray Hill Historic District Boundary Expansion (S/NR)	No	No	No	Projected Development Site 2 and Potential Development Site 1 are located within 90 feet of structures within the Murray Hill Historic District Boundary Expansion (S/NR): Projected Development Site 2 is identified as a new construction site in the RWCDs With-Action scenario, but it is expected to be redeveloped as residential construction in the future RWCDs No-Action scenario. Potential Development Site 1 is identified as remaining unchanged in the RWCDs No-Action scenario, and as being developed as an office building in the RWCDs With-Action scenario. Due to TPPN 10/88 there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
	Turtle Bay Historic District (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
	Tudor City Historic District (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
	Plaza Hotel Historic District (NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
	Residences at 5-15 West 54th Street (S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
1	Adelaide L.T. Douglas Residence (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
2	De Lamar Mansion (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
3	Middleton S. & Emilie Neilson Burrill House (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
4	Pershing Square Viaduct (Park Avenue Viaduct) (NYCL, S/NR)	No	No	No	Potential Development Sites 1 and 9 are located within 90 feet of this historic resource. No development is expected for Potential Development Sites 1 or 9 in the RWCDs No-Action scenario, but they are identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
5	275 Madison Ave. Building (NYCL, S/NR-Eligible)	No	No	No	Projected Development Sites 1, 2, and 3, and Potential Development Site 2 are located within 90 feet of this historic resource. Projected Development Sites 1, 2, and 3 and Potential Development Site 2 are identified as new construction sites in the RWCDs With-Action scenario. Projected Development Sites 1 and 3 and Potential Development Site 2 are not expected to be redeveloped in the RWCDs No-Action scenario. Due to TPPN 10/88 there would be no construction impact. Projected Development Site 2 is expected to be redeveloped as residential construction in the No-Action scenario; therefore, development on this site would not result in a construction impact under the Proposed Action. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
6	The Century Association Building (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
7	George S. Bowdoin Stable (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
8	The Allerton 39th Street House (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
9	Jonathan W. Allen Stable (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
10	Daily News Building (NYCL, S/NR, NHL)	No	No	No	Projected Development Site 19 is located within 90 feet of this historic resource. Projected Development Site 19 is not expected to be developed in the RWCDs No-Action scenario, but it is identified as a new construction site in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
11	Socony-Mobil Building (NYCL, S/NR-Eligible)	No	No	No	Potential Development Site 8 is located within 90 feet of this historic resource. Potential Development Site 8 is not expected to be developed in the RWCDs No-Action scenario, but it is identified as a new construction site in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
12	Chanin Building (NYCL, S/NR)	No	No	No	Potential Development Sites 8 and 9 are located within 90 feet of this historic resource. Potential Development Sites 8 and 9 would not experience any changes in the RWCDs No-Action scenario, but are identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
13	Bowery Savings Bank Building (NYCL)	No	No	No	Potential Development Sites 8 and 9 are located within 90 feet of this historic resource. Potential Development Sites 8 and 9 would not experience any changes in the RWCDs No-Action scenario, but are identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
14	Bowery Savings Bank Building (NYCL)	No	No	No	Potential Development Sites 8 and 9 are located within 90 feet of this historic resource. Potential Development Sites 8 and 9 would not experience any changes in the RWCDs No-Action scenario, but are identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
15	Grand Central Terminal (NYCL, S/NR, NHL)	No	No	No	Projected Development Sites 4, 7 and 9 and Potential Development Sites 3 and 9 are located within 90 feet of this historic resource. Projected Development Sites 4, 7, and 9 and Potential Development Sites 3 and 9 are identified as new construction sites in the RWCDs With-Action scenario. Projected Development Site 4 is expected to be redeveloped in the future RWCDs No-Action scenario. Projected Development Site 7 is expected to be partially redeveloped as office construction in the RWCDs No-Action scenario. Projected Development Site 9 and Potential Development Sites 3 and 9 are not expected to have any changes in the RWCDs No-Action scenario. Due to TPPN 10/88 there would be no construction impact from new construction in the RWCDs With-Action scenario. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
16	Chrysler Building (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
17	Ford Foundation Building (NYCL)	No	No	No	Projected Development Site 19 is located within 90 feet of this historic resource. Projected Development Site 19 is not expected to be developed in the RWCDs No-Action scenario, but it is identified as a new construction site in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
18	Beaux-Arts Apartments (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
19	Beaux-Arts Institute of Design (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
20	Historic Street Lampposts (NYCL)	No	No	No	Projected Development Site 16 and Potential Development Site 5 are located within 90 feet of these historic resources. Projected Site 16 and Potential Site 5 would remain unchanged in the RWCDs No-Action scenario, but are identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
21	New York Central Building now Helmsley Building (NYCL, S/NR-Eligible)	No	No	No	Projected Development Sites 7 and 9 and Potential Development Site 5 are located within 90 feet of this resource, and are identified as new construction sites in the RWCDs With-Action scenario. Projected Site 7 is expected to be partially redeveloped as offices in the RWCDs No-Action scenario. Projected Site 9 and Potential Site 5 are not expected to change in the No-Action scenario, but are expected to be developed as office buildings in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
22	Frederick F. French Building (NYCL, S/NR)	No	No	No	Projected Development Sites 6 and 8 and Potential Development Site 4 are located within 90 feet of this resource, and are all identified as new construction sites in the RWCDs With-Action scenario. Projected Site 6 and Potential Site 4 would not be developed in the RWCDs No-Action scenario, but due to TPPN 10/88, there would be no construction impact. Projected Site 8 is expected to be redeveloped in the RWCDs No-Action scenario. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION'S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
23	Waldorf-Astoria Hotel (NYCL, S/NR-Eligible)	No	No	No	Projected Development Sites 16 and 17 and Potential Development Site 13 are located within 90 feet of this resource, and are all identified as new construction sites in the RWCDs With-Action scenario. Projected Site 16 and Potential Site 13 are expected to have no changes in the No-Action scenario, but due to TPPN 10/88, there would be no construction impact. Projected Site 17 is expected to be partially redeveloped in the RWCDs No-Action scenario. T As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
24	Lescaze House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
25	Amster Yard (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
26	Morris B. Sanders Studio & Apartment (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
27	Summit Hotel (NYCL)	No	No	No	Potential Development Sites 14, 15, and 19 are located within 90 feet of this resource. Potential Sites 14, 15, and 19 would experience no change in the RWCDs No-Action scenario, but are all identified as new construction sites in the RWCDs With-Action scenario. Due to TPPN 10/88 there is no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
28	Hotel Mansfield (now the Mansfield Hotel) (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
29	Manufacturers Hanover Trust Company Building (former) (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
30	New York Public Library (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
31	Knox Building (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
32	Lord & Taylor Building (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
33	Bryant Park (S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
34	Pepsi-Cola Building (former) (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
35	Sidewalk Clock, 783 Fifth Avenue (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
36	L.P. Hollander & Co. Building (former) (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
37	Fuller Building (NYCL)	No	No	No	Projected Development Site 13 is located within 90 feet of this resource. Projected Site 13 is not expected to be developed in the RWCDs No-Action scenario, but it is identified as a new construction site in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
38	Ritz Tower (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
39	Ritz Tower (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
40	Central Synagogue (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
41	Mary Hale Cunningham House (NYCL, S/NR-Eligible)	No	No	No	Projected Development Site 18 is located within 90 feet of this historic resource. Projected Site 18 is expected to be redeveloped in both the RWCDs No-Action and With-Action scenarios. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
42	William & Helen Martin Murphy Ziegler, Jr. House (NYCL, S/NR-Eligible)	No	No	No	Projected Development Site 18 is located within 90 feet of this historic resource. Projected Site 18 is expected to be redeveloped in both the RWCDs No-Action and With-Action scenarios. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
43	St. Regis Hotel (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
44	Aeolian Building (later Elizabeth Arden Building) (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
45	America-Israel Cultural Foundation (NR-William H. Moore House) (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
46	Lever House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
47	Seagram Building (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
48	Racquet & Tennis Club Building (NYCL)	No	No	No	Potential Development Site 6 is located within 90 feet of this historic resource. Potential Site 6 is expected to remain unchanged in the RWCDs No-Action scenario, but new office construction is anticipated in the RWCDs With-Action scenario. Due to TPPN 10/88, there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
49	Fisk-Harkness House (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
50	Cartier Inc. (former Morton F. Plant House) (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
51	George W. Vanderbilt Residence (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
52	John Peirce Residence (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
53	Look Building (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
54	St. Patrick’s Cathedral (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
55	Henry Villard Houses (in part); 457 Madison, 24-26 East 51st Street, 451-455 Madison, and 29 1/2 East 50th Street (NYCL, S/NR)	No	No	No	Projected Development Site 12 and Potential Development Site 6 are located within 90 feet of these resources. Projected Site 12 and Potential Site 6 would experience no changes in the RWCDs No-Action scenario, but would have new office construction on them in the RWCDs With-Action scenario. Due to TPPN 10/88 there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
56	Saks Fifth Avenue (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
57	Charles Scribner’s Sons Building (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
58	St. Bartholomew’s Church & Community House(NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
59	General Electric Building (NYCL, S/NR)	No	No	No	Potential Development Site 14 is located within 90 feet of this resource. Potential Site 14 would not change in the RWCDs No-Action scenario, but would experience new office construction in the RWCDs With-Action scenario. Due to TPPN 10/88 there would be no construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
60	Plaza Hotel (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
61	Edith Andrews Logan Residence (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
62	Coty Building (former) (NYCL, SR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
63	Rizzoli Building (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
64	Frederick C. & Birdsall Otis Edey Residence (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
65	Harry B. Hollins Residence (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
66	Gotham Hotel (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
67	The University Club (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
68	5 West 54th Street House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
69	7 West 54th Street House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
70	9-11 West 54th Street House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
71	13 West 54th Street House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
72	15 West 54th Street House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
73	St. Thomas’ Church and St. Thomas’ Parish House (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
74	Rockefeller Center	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
75	Rockefeller Center (International Building)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
76	Rockefeller Center (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
77	Rockefeller Center (British Empire Building) (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
78	Rockefeller Center (La Maison Francaise) (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
79	Goelet Building (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
80	Manufacturers Hanover Trust Co. Building (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
81	Manufacturers Hanover Trust Co. Building (NYCL, S/NR-Eligible)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
82	Rockefeller Center (NYCL, S/NR, NHL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
83	Sidewalk Clock, 522 Fifth Avenue (NYCL, S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
84	Women’s National Republican Club (S/NR)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Resources (see Figure 6-4) (continued)					
85	Grand Army Plaza (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
86	500 Fifth Avenue Building (NYCL)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
Designated resources are subject to construction protection under TPPN 10/88 and would therefore be protected from impacts from nearby construction.					

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6)					
A	East 55th Street Historic District (includes Buildings 113-118 on this table) See Figure 6-6	No	No	No	Projected Development Site 18 is located within 90 feet of this historic resource. Projected Site 18 is expected to be redeveloped in both the RWCDs No-Action and RWCDs With-Action scenarios. Therefore, there is no significant difference between either scenario, and the Proposed Action would not have an adverse Impact.
B	East 54th Street Historic District (includes Buildings 108-111 on this table) See Figure 6-6	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
C	East 53rd Street Historic District (include Buildings 105-106 on this table) See Figure 6-6	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
87	22-24 East 41st Street, 1275/60; George & Edward Blum, 1912-4	Yes	No	N/A	Projected Development Site 1 is within 90 feet and Potential Development Site 2 includes this eligible resource. Projected Site 1 and Potential Development Site 2 are not expected to be developed in the RWCDs No-Action scenario, but both are identified as new construction sites in the RWCDs With-Action scenario. New construction under Potential Development Site 2 would cause a direct adverse impact.
88	50-52 East 41st Street, 1275/44; Chemist Club, York & Sawyer, 1910	No	No	Yes	Projected Development Site 3 is within 90 feet of this historic resource. Projected Development Site 3 would not experience any changes under the RWCDs No-Action scenario, but is expected to have new construction in the RWCDs With-Action scenario. Therefore, any redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
89	51 East 42nd Street, 1277/27; Vanderbilt Avenue Building, Warren & Wetmore, 1912	No	No	Yes	Projected Development Site 4 includes this eligible resource and Potential Development Site 3 is within 90 feet of this resource. Projected Development Site 4 is expected to be redeveloped with an office building in both the RWCDs No-Action and With-Action scenarios. Therefore, there is no significant difference between either scenario, and the Proposed Action would not have an adverse Impact.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
90	60 East 42 Street, 1276/42; Lincoln Building, J. E. R. Carpenter and Dwight P. Robinson, 1928	No	No	No	Projected Development Site 4 is within 90 feet of this eligible resource. Projected Development Site 4 is expected to be redeveloped with an office building in both the RWCDs No-Action and With-Action scenarios. Therefore, the Proposed Action would not result in a construction-related impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
91	100 East 42nd Street (aka 101-105 E 41st St., 100-108 E. 42nd St., and 125 Park Ave.), 1296/1; Pershing Square Building, York & Sawyer/John Sloan, 1923	Yes	No	N/A	Potential Development Site 9 includes this eligible resource. In the RWCDs No-Action scenario, Potential Development Site 9 would experience no changes, but in the RWCDs With-Action scenario, a new office building would be erected. This would result in a direct adverse impact.
92	141 East 43rd Street, 1298/127; St Agnes Rectory, O'Rourke & Sons, 1904	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
93	East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
94	6 East 45th Street, 1279/65; Title Guarantee and Trust Company, 1932	Yes	No	N/A	Projected Development Site 6 includes this eligible resource and Potential Development Site 4 is within 90 feet of this resource. Projected Development Site 6 would not be developed in the RWCDs No-Action scenario but would be developed in the RWCDs With-Action scenario. Therefore new construction under the Proposed Action would cause a direct adverse impact.
95	45 East 45th Street, 1281/21; Roosevelt Hotel, George B. Post & Sons, 1924	Yes	No	N/A	Projected Development Site 9 includes this eligible historic resource; Projected Development Sites 6, 7, 10 and Potential Development Sites 4 and 5 are within 90 feet. Projected Development Site 9 would experience no change in the RWCDs No-Action scenario, and would have new office construction in the RWCDs With-Action scenario. Therefore new construction under the Proposed Action would cause a direct adverse impact.
96	17 East 47th Street, 1283/13; Mercantile Library, Henry Otis Chapman, 1932	No	No	Yes	Projected Development Site 11 encompasses this eligible resource and Projected Development Site 10 is within 90 feet. Projected Development Site 11 would be developed with residential construction in the RWCDs No-Action Scenario, and with hotel construction in the RWCDs With-Action scenario. Therefore there is no significant difference between either scenario, and the Proposed Action would not have an adverse impact.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
97	10-14 West 47th Street, 1262/45; New York Jewelry Center, Margon & Glaser, 1925	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
98	111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, 1303/14; Cross & Cross, 1926	Yes	No	N/A	Projected Development Site 16 includes this eligible resource and Projected Development Site 17 and Potential Development Sites 12 and 13 are within 90 feet. Projected Development Site 16 would remain unchanged in the RWCDs No-Action scenario, but would be redeveloped with a hotel in the RWCDs With-Action scenario. Therefore new construction under the Proposed Action would cause a direct adverse impact.
99	18-20 East 50th Street, 1285/59; Grand Rapids Furniture Company/NYHRC, Rouse & Goldstone & Steinman, 1915	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
100	125 East 50th Street (aka 557 Lexington Avenue) 1305/20; Hotel Beverly/ The Benjamin Hotel, Emery Roth & Sylvan Bien, 1927	No	No	No	Projected Development Site 17 is within 90 feet of this eligible historic resource. The vast majority of Projected Development Site 17 is expected to be developed as a hotel in the RWCDs No-Action scenario, but in the RWCDs With-Action scenario the entire Projected Development Site 17 would be developed as a hotel. Therefore, there is no significant difference in the development scenarios, and the Proposed Action would not have an adverse impact.
101	39 East 51st Street, 1287/27; townhouse, Clinton & Russell, 1904	No	No	Yes	Potential Development Site 6 is within 90 feet of this eligible resource. Potential Development Site 6 is expected to remain unchanged in the RWCDs No-Action scenario, but be redeveloped with an office building in the RWCDs With-Action scenario. This could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
102	10 and 12 East 52nd Street, 1287/63 and 62; store and loft Buildings, John H. Duncan, 1901	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
103	3 East 53rd Street, 1289/6; Samuel Paley Plaza, Zion & Breen Associates, 1967	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
104	225-227 East 53rd Street, 1327/11; residential facility, Sass & Smallheiser, 1902	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
105	229-235 East 53rd Street, 1327/13, 14, 15; apartment buildings, 1904 (est.)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
106	237-241 East 53rd Street, 1327/16, 17; apartment buildings, 1900 (est.)	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
107	19 East 54th Street, 1290/14; Minnie Young Residence, Hiss & Weekes, 1900	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
108	111, 113 East 54th Street, 1309/5; Brook Club, Delano & Aldrich, 1925	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
109	115, 117 East 54th Street, 1309/6; Bayard Dominick Residence, William F. Dominick, 1921	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
110	119 East 54th Street, 1309/7; Alonzo and Elsie Potter House, Grosvenor Atterbury and Julian L. Peabody, 1909	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
111	121 East 54th Street, 1309/107; probably John M. Hatton and Diego de Suarez, 1919	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
112	57 East 55th Street, 1291/127; Taylor & Levi, Friar’s Club (former Martin Erdmann Residence), 1908	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
113	113 East 55th Street, 1310/7; c. 1870s with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
114	115 East 55th Street, 1310/8; c. 1870s with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
115	117 East 55th Street, 1310/108; c. 1870s with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
116	119 East 55th Street, 1310/9; c. 1870s with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
117	120 East 55th Street, 1309/64; c. 1870s with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
118	122 East 55th Street, 1309/63; 1878 with later alterations	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
119	125 East 56th Street, 1311/11; Office Building, J. H. de Sibour, 1902	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
120	122-126 East 58th Street, 1312/63; New York Genealogical and Biographical Society, 1929	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
121	521 Fifth Avenue, 1278/1; Lefcourt-National Building, 1929	No	No	No	Projected Development Site 5 is within 90 feet of this eligible resource. Projected Development Site 5 would be partially redeveloped with residential construction in the RWCDs No-Action scenario, but would be entirely redeveloped as an office building in the RWCDs With-Action scenario. Therefore, there is no significant difference between either scenario, and the Proposed Action would not result in a direct Impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
122	420 Lexington Avenue, 1280/60; Graybar Building, Sloan & Robertson, 1927	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
123	509-511 Lexington Avenue, 1302/51, Lexington Hotel, Schultze & Weaver, 1929	Yes	No	N/A	Potential Development Site 12 encompasses this eligible site. Projected Development Site 15 and Potential Development Sites 11 and 13 are within 90 feet of this eligible resource. Potential Development Site 12 is not slated for change in the RWCDs No-Action scenario but would be developed as a hotel in the RWCDs With-Action scenario. Therefore, new construction under the Proposed Action would result in a direct adverse impact.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
124	525 Lexington Avenue, 1303/53 Shelton Club Hotel, Halloran House, Arthur Loomis Harmon, 1923	Yes	No	N/A	Potential Development Site 13 encompasses this eligible resource. Projected Development Sites 16 and 17 and Potential Development Site 12 are within 90 feet. Potential Development Site 13 is not slated for change in the RWCDs No-Action scenario but would be developed as a hotel in the RWCDs With-Action scenario. Therefore, new construction under the Proposed Action would result in a direct adverse impact.
125	661 Lexington Avenue, 1310/22; Office Building, York & Sawyer, 1902	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
126	232 Madison Avenue (aka 17 East 37th Street), 867/15; 1925	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
127	299 Madison Avenue, 1276/23; Hill & Stout, 1912-3	No	No	Yes	Projected Development Site 3 and Potential Development Site 2 are within 90 feet of this eligible resource. Projected Development Site 3 and Potential Development Site 2 would not experience any changes under the RWCDs No-Action scenario, but are expected to have new office construction in the RWCDs With-Action scenario. Therefore, any redevelopment of either site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
128	400 Madison Avenue, 1283/17; H. Craig Severance, 1929	No	No	No	Projected Development Site 11 is within 90 feet of this eligible resource. Projected Development Site 11 would be redeveloped with residential construction in the RWCDs No-Action Scenario, and with hotel construction in the RWCDs With-Action scenario. Therefore, there is no significant difference between either scenario, and the Proposed Action would not result in an adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
129	437 Madison Avenue, 1285/21; ITT-American Building, 1967	No	No	Yes	Projected Development Site 12 is within 90 feet of this eligible resource. Projected Development Site 12 would experience no change in the RWCDs No-Action scenario, but would have new office construction in the RWCDs With-Action scenario. Therefore, redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
130	503 Madison Avenue, 1288/21; 1929	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
131	118 Park Avenue, 1276/73; Philip Morris Headquarters, 1981	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
132	200 Park Avenue, 1280/9010; Pan Am/Met Life Building, Emery Roth & Sons, 1963	No	No	Yes	Projected Development Sites 7 and 9, and Potential Development Site 3 are within 90 feet. Projected Development Site 7 is expected to be partially redeveloped as an office building in the RWCDs No-Action scenario and also in the RWCDs With-Action scenario. Therefore there is no significant difference between either scenario, and the Proposed Action would not result in an adverse construction impact. Projected Development Site 9 and Potential Development Site 3 are not expected to change in the No-Action scenario but are expected to be developed in the RWCDs With-Action scenario. Therefore, new construction under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
133	250 Park Avenue, 1282/34; Postum Building, Cross & Cross, 1923 or 1925	Yes	No	N/A	Potential Development Site 5 encompasses this eligible resource and Projected Development Site 9 is within 90 feet. Potential Development Site 5 would remain unchanged in the RWCDs No-Action scenario, but would have new office construction in the RWCDs With-Action scenario. Therefore, new construction under the Proposed Action would result in a direct adverse impact.
134	270 Park Avenue, 1283/21; Union Carbide Building, Skidmore, Owings & Merrill (Gordon Bunshaft, Natalie Dubois), 1962	No	No	Yes	Potential Development Site 5 and Projected Development Site 10 are within 90 feet of this eligible resource. Potential Development Site 5 and Projected Development Site 10 are not expected to change in the RWCDs No-Action scenario, but would have new office construction in the RWCDs With-Action scenario. Therefore, new construction on either site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
135	417 Park Avenue, 1309/69; Emery Roth, 1917	No	No	No	Projected Development Site 18 is located within 90 feet of this historic resource. Projected Development Site 18 is expected to be redeveloped in both the RWCDs No-Action scenario and in the RWCDs With-Action scenario. Therefore, there is no significant difference between either scenario, and the Proposed Action would not have an adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
136	445 Park Avenue, 1311/1; Paramount Building/Universal Pictures Building, Kahn & Jacobs, 1947	No	No	No	Projected Development Site 18 is located within 90 feet of this historic resource. Projected Development Site 18 is expected to be redeveloped in both the RWCDs No-Action scenario and in the RWCDs With-Action scenario. Therefore there is no significant difference between either scenario, and the Proposed Action would not result in a construction impact.
137	830 Third Avenue, 1305/40; Girl Scout Building, Skidmore, Owings & Merrill (Roy O. Allen & William T. Meyer), 1957	Yes	No	N/A	Potential Development Site 19 includes this eligible resource. Potential Development Site 15 is within 90 feet. Potential Development Site 19 would remain unchanged in the RWCDs No-Action scenario, but would have new construction in the RWCDs With-Action scenario. Therefore, new construction under the Proposed Action would result in a direct adverse impact.
138	884 Third Avenue (aka 601 Lexington Avenue), 1308/7501; Citicorp Center, 1977	No	No	Yes	Potential Development Site 20 is within 90 feet of this eligible resource. Potential Development Site 20 would be redeveloped with an office building in the RWCDs With-Action scenario, but there are no anticipated changes to the site in the RWCDs No-Action scenario. Therefore, the redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
139	909 Third Avenue, 1328/1; Office Building, 1967	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
140	50 Vanderbilt Avenue, 1279/28; Yale Club, James Gamble Rogers, 1915	Yes	No	N/A	Projected Development Site 7 includes this eligible historic resource and Potential Development Site 3 is within 90 feet of this eligible historic resource. Projected Development Site 7 is expected to be partially redeveloped as office construction in the RWCDS No-Action scenario and would experience new construction in the RWCDS With-Action scenario. However, the lots that would be redeveloped in the RWCDS No-Action scenario do not include this building. Therefore the new construction under the Proposed Action would result in a direct adverse impact.
141	16 East 41st Street, 1275/63; American Encaustic Tiling Co., Rich & Mathesius, 1922	Yes	No	N/A	Potential Development Site 2 encompasses this eligible resource. Potential Site 2 is not expected to change in the RWCDS No-Action scenario, but it is identified as new office construction in the RWCDS With-Action scenario. Therefore new construction under the Proposed Action would cause a direct adverse impact.
142	18-20 East 41st Street, 1275/61; George & Edward Blum, 1912-4	Yes	No	N/A	Projected Development Site 1 is within 90 feet and Potential Development Site 2 includes this eligible resource. Projected Development Site 1 and Potential Development Site 2 are not expected to be developed in the RWCDS No-Action scenario, but both are identified as new construction sites in the RWCDS With-Action scenario. New construction under the Proposed Action on Potential Development Site 2 would cause a direct adverse impact.
143	695 Lexington Avenue (aka 136 East 57 th Street), 1311/50; 695 Lexington Avenue, Buckman & Kahn, 1931	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
144	117-119 East 57 th Street 1312/7501; The Galleria, David Kenneth Specter and Philip Birnbaum, 1975	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
145	690 Lexington Avenue (aka 128 and 140 East 57 th Street), 1311/58; Allerton 57 th Street House, Arthur Loomis Harmon, 1922	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

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TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
146	511 Fifth Avenue Building 1277/ 69; Postal Life Building, 511 Fifth Avenue, York & Sawyer, 1917	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.
147	59 East 54th Street, 1290/28; Mixed residential/commercial Building, 1923	No	No	Yes	Potential Development Site 7 is within 90 feet of this eligible resource. Potential Development Site 7 would not experience any changes under the RWCDs No-Action scenario, but is expected to have new construction in the RWCDs With-Action scenario. Therefore, any redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
148	295 Madison Avenue, 1275/50; Lefcourt Colonial Building, Charles F. Moyer Company and Bark & Djourup, 1928-30	No	No	Yes	Projected Development Site 3 is within 90 feet of this historic resource. Projected Development Site 3 would not experience any changes under the RWCDs No-Action scenario, but is expected to have new construction in the RWCDs With-Action scenario. Therefore, any redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
149	346 Madison Avenue, 1279/17; LaFarge & Morris, 1915	Yes	No	N/A	Projected Development Site 6 includes this eligible resource and Potential Development Site 3 and Projected Developments 5, and 7 are within 90 feet of this resource. Projected Development Site 6 would not be developed in the RWCDs No-Action scenario but would be developed in the RWCDs With-Action scenario. Therefore new construction under the Proposed Action would cause a direct adverse impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
150	515 Madison Avenue, 1291/21; Dumont Building, J.E.R. Carpenter, 1931	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.

TABLE 6-4: ASSESSMENT OF PROPOSED ACTION’S POTENTIAL IMPACTS ON DESIGNATED OR ELIGIBLE HISTORIC RESOURCES IN THE PROJECT AREA AND STUDY AREA (CONTINUED)

No. on Figure 6-4 or 6-6	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Eligible Resources (see Figure 6-6) (continued)					
151	280 Park Avenue, 1284/33; Bankers Trust Building, Emery Roth & Sons, 1963 (addition to the west, Emery Roth & Sons, 1971)	No	No	Yes	Projected Development Site 12 is within 90 feet of this eligible resource. Projected Development Site 12 would experience no change in the RWCDs No-Action scenario, but would have new office construction in the RWCDs With-Action scenario. Therefore, redevelopment of the site under the Proposed Action could result in a possible adverse construction impact. As described in Section 6.7.2, the Proposed Action would not result in contextual impacts on architectural resources.
152	52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue), 1279/45; Vanderbilt Concourse Building, Warren & Wetmore, 1912-1914	Yes	No	N/A	Projected Development Site 7 includes this eligible historic resource and Projected Development Site 9 is within 90 feet of this eligible historic resource. Projected Development Site 7 is expected to be partially redeveloped as office construction in the RWCDs No-Action scenario and would experience new construction in the RWCDs With-Action scenario. However, the lots that would be redeveloped in the RWCDs No-Action scenario do not include this building. Therefore the new construction under the Proposed Action would result in a direct adverse impact.
153	5 East 48th Street, 1284/6; The Bible House of the New York Bible Society, now the Svenska Kyrkan, Wilfred E. Anthony, 1921	No	No	No	None of the projected or potential development sites are located within or in close proximity to this resource.