Chapter 6: Historic and Cultural Resources

6.1 Introduction

The *2014 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 does not encompass any blocks located within either NYCL-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 the *CEQR Technical Manual* guidelines, impacts on historic resources are considered on those sites affected by the Proposed Action within the rezoning area and in the area surrounding the rezoning area. The area surrounding the rezoning area, or the Historic Resources study area, is defined as an approximate 400-foot radius around the proposed rezoning area (see 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 1–16 and Potential Development Sites A–N, 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 the No-Action Condition; 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 Action is 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.

Principal Conclusions

The Proposed Action would not result in any significant adverse impacts to archaeological resources. LPC reviewed the identified Projected and Potential Development Sites that could experience



Proposed Greater East Midtown Rezoning Boundary

Vanderbilt Corridor (Existing Regulations Apply)

400-Foot Radius Study Area

1 Projected Development Sites (w/ I.D. Label)

A Potential Development Sites (w/ I.D. Label)

Greater East Midtown Rezoning
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Historic Resources Study Area and RWCDS Sites

Figure 6-1

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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 Proposed Action would not result in any direct adverse impacts to NYCL-designated and S/NR-listed historic districts or individual landmark buildings and structures. Although the Historic Resources study area includes 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 neither 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 NYCL-designated and S/NR-listed historic districts or individual landmark buildings and structures.

The Proposed Action could result in a direct adverse impact to six historic resources that have been determined eligible for either NYCL designation and/or S/NR listing. Four Projected and one Potential Development Site contain a total of six historic resources that have been determined to be eligible for either NYCL designation and/or S/NR listing, 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 six historic resources that have been determined eligible for either NYCL designation and/or S/NR listing. Four of these resources have been determined to be either NYCL-eligible or both NYCL- and S/NR-eligible, and two of these resources have been determined to be only S/NR-eligible. These resources are the following: the NYCL-eligible 22-24 East 41st Street Building (#94), the NYCL-eligible Title Guarantee and Trust Company Building at 6 East 45th Street (#99), the S/NR-eligible Barclay/Inter-Continental Hotel at 111 East 48th Street (#103), the NYCL- and S/NR-eligible Postum Building at 250 Park Avenue (#129), the NYCL-eligible Girl Scout Building at 830 Third Avenue (#133), and the 346 Madison Avenue Building (#141). These eligible resources are listed in Table 6.2 and mapped on Figure 6-5 and Figure 6-8.

The Proposed Action would not result in significant adverse indirect or contextual impacts to either designated or eligible historic resources within the rezoning area or study area. The Proposed Action is not expected to result in significant adverse indirect or contextual impacts to either designated or eligible historic resources within the rezoning 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 activities because they would be subject to protection from construction-related damage under the New York City Department of Buildings' (DOB) Technical Policy and Procedure Notice (TPPN) #10/88. However, there are also 12 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:

- Projected Development Site 2 is within 90 feet of 299 Madison Avenue (NYCL-eligible, #124).

- Projected Development Site 4 is within 90 feet of the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100).
- Projected Development Site 5 is within 90 feet of the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100), and 6 East 45th Street (NYCL-eligible, #99).
- Projected Development Site 6 is within 90 feet of 270 Park Avenue (NYCL-eligible, #130) and the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100).
- Projected Development Site 7 is within 90 feet of 437 Madison Avenue (NYCL-eligible, #125), and 280 Park Avenue (S/NR-eligible, #143).
- Projected Development Site 11 is within 90 feet of the Barclay Hotel at 111 East 48th Street (S/NR-eligible, #103).
- Potential Development Site B is within 90 feet of 50-52 East 41st Street (NYCL- and S/NR-eligible, #95), and 295 Madison Avenue (S/NR-eligible, #140).
- Potential Development Site C is within 90 feet of the ITT American Building at 437 Madison Avenue (NYCL-eligible, #125), and the Union Carbide Building at 270 Park Avenue (NYCL-eligible, #130).
- Potential Development Site E is within 90 feet of 39 East 51st Street (NYCL- and S/NR-eligible, #104).
- Potential Development Site F is within 90 feet of 59 East 54th Street (S/NR-eligible, #139).
- Potential Development Site K is within 90 feet of 830 Third Avenue (NYCL-eligible, #133).

The Proposed Action would result in significant adverse shadows impacts on sunlight-sensitive features of St. Bartholomew's Church and Community House.

6.2 Methodology

Development Background[1]

The geological history of the proposed rezoning area ultimately affected its urban development, and has its basis in the bedrock of Manhattan. The rezoning 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 rezoning 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, known as the Wisconsin period, ice was 1,000 feet thick over Manhattan. In geological terms, Glacial Lake Flushing occupied broad, low-lying areas when

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

deglaciation of the region produced vast volumes of meltwater and largely covered Manhattan. Higher elevations of Manhattan may have been marginal to this lake. About 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 other assorted mineral debris.

During the seventeenth and early eighteenth centuries, what is now the rezoning area was wooded land, sparsely settled with 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. 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 seventeenth century witnessed a growth of farmsteads.

By the mid-eighteenth century, Robert Murray, a Quaker and farmer, owned almost all of what became Murray Hill. In 1776, during the American Revolution, the fleeing Continental Troops 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 nineteenth century this area grew into a domesticated landscape containing some estates bordering the East River shore, and 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 on Park (then Fourth) Avenue by 1832, further opened up the area to settlement. 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-nineteenth 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 lower east-midtown the poor inherited the vacated homes of the wealthy who continued to move further and further north. 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. Squatting was prevalent in the area slated for Central Park, but became widespread after 1853 when the City began acquiring private land for the public use. 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. One of Frederick Law Olmsted's first acts as Park Commissioner in 1857 was to remove 300 shacks from the area slated for transformation. The construction of Central Park had a significant effect on the East Side of Manhattan, elevating the surrounding neighborhood's social status and causing it to become one of New York's most fashionable areas to live.

Following the Civil War, prosperity brought growth to the midtown area. Of major consequence to this section of Manhattan was the construction of 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 between 1878 and 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 were erected.

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. However, 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-twentieth century brought a boom in commercial construction to midtown, with the construction distinguished by mid-century modern structures.

6.3 Assessment

Archaeological Resources

Archaeological resources are physical remnants, usually buried, of past human activities on a site. They can include archaeological resources associated with Native American populations or remains from activities that occurred during the historic period. On sites where later development occurred, archaeological resources may have been disturbed or destroyed by grading, excavation, and infrastructure installation and street improvements. However, some resources do survive in urban environments despite extensive development. Deposits can be protected when covered with pavement (i.e., a parking lot) or with a building with a shallow foundation and no basement. In both scenarios, archaeological deposits can be sealed beneath the ground surface, protected from further disturbance.

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 rezoning area for archaeological potential and determined that there was no archaeological concern (see Appendix D , LPC Letter dated July 18, 2016). Therefore, no further archaeological assessment for the rezoning area is warranted.

Architectural Resources

Architectural resources are defined as buildings, structures, objects, sites or districts that are S/NR listed or determined eligible for such listing based on the criteria defined below: NHLs, NYCLs and Historic Districts, and properties that have been found by LPC to appear eligible for designation, considered for designation ("heard") by LPC at a public hearing. The LPC has recently acted on 13 calendared historic resources that were part of their Greater East Midtown Initiative, and has designated all of them as NYCLs as of December 6, 2016.

The study area for architectural resources is determined based on a proposed action's area of potential effect on architectural resources, which accounts for both direct physical impacts and indirect impacts. Direct impacts include demolition of a resource and alterations to a resource that cause it to become a different visual entity. A resource could also be damaged by adjacent construction activities such as blasting, pile driving, falling objects, subsidence, collapse, or damage from construction machinery unless proper protection measures are put in place. Adjacent construction is defined as any construction activity that would occur within 90 feet of a historic resource, as defined in the DOB Technical Policy and Procedure Notice (TPPN) #10/88.[2]

Indirect impacts are contextual or visual impacts that could result from project development. As described in the *CEQR Technical Manual*, indirect impacts can result from a change in scale, visual prominence, or visual context of any building, structure, or object or landscape feature; screening or elimination of publicly accessible views; or introduction of significant new shadows or significant lengthening of the duration of existing shadows on a historic landscape or on a historic structure if the features that make the resource significant depend on sunlight. Significant adverse direct or indirect impacts can occur if a project would cause a change in the quality of a property that qualifies it for S/NR listing or for designation as a NYCL.

To account for potential direct and indirect impacts, the study area for the Proposed Action has been defined following the guidelines of the *CEQR Technical Manual* to include the rezoning area and a 400-foot radius surrounding the rezoning area, defined as the Historic Resources study area (see Figure 6-1). This 400-foot radius is typically considered 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 1–16 and Potential Development Sites A-N, as shown on Figure 6-1.

Criteria and Regulations

Once the study area was determined, an inventory of officially recognized ("designated and eligible") architectural resources was compiled. Criteria for listing on the National Register are in the Code of Federal Regulations, Title 36, Part 63, and LPC has adopted these criteria for use in identifying architectural resources for CEQR review. Following these criteria, districts, sites, buildings, structures, and objects are eligible for the National Register if they possess integrity of location, design, setting, materials, workmanship, feeling, and association, and: (1) are associated with events that have made a significant contribution to the broad patterns of history (Criterion A); (2) are associated with significant people (Criterion B); (3) embody distinctive characteristics of a type, period, or method of construction,

[2] TPPN #10/88 was issued by DOB on June 6, 1988, to supplement Building Code regulations with regard to historic structures. TPPN #10/88 outlines procedures for the avoidance of damage to historic structures resulting from adjacent construction, defined as construction within a lateral distance of 90 feet from the historic resource.

represent the work of a master, possess high artistic value, or that represent a significant and distinguishable entity whose components may lack individual distinction (Criterion C); or (4) may yield information important in prehistory or history. Properties that are younger than 50 years of age are ordinarily not eligible, unless they have achieved exceptional significance. Official determinations of eligibility are made by the New York State Office of Parks, Recreation and Historic Preservation (OPRHP).

In addition, LPC designates historically significant properties in the City as NYCLs and/or Historic Districts, following the criteria provided in the Local Laws of the City of New York, New York City Charter, Administrative Code, Title 25, Chapter 3. Buildings, properties, or objects are eligible for landmark status when a part is at least 30 years old. Landmarks have a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the city, state, or nation. There are four types of landmarks: individual landmark, interior landmark, scenic landmark, and historic district.

Within the study area, architectural resources that were analyzed include NHLs, S/NR-listed properties or properties determined eligible for S/NR listing, NYCLs and Historic Districts, and properties determined eligible for landmark status. The identification of architectural resources was made in consultation with LPC, and the list of architectural resources in the previously completed *East Midtown Rezoning and Related Actions Final Environmental Impact Statement* (2013) was used as a reference. In Environmental Review letters dated July 18, 2016 and October 3, 2016, LPC concurred with the list of architectural resources identified in the study area assessed in this chapter (see Appendix D for LPC correspondence).

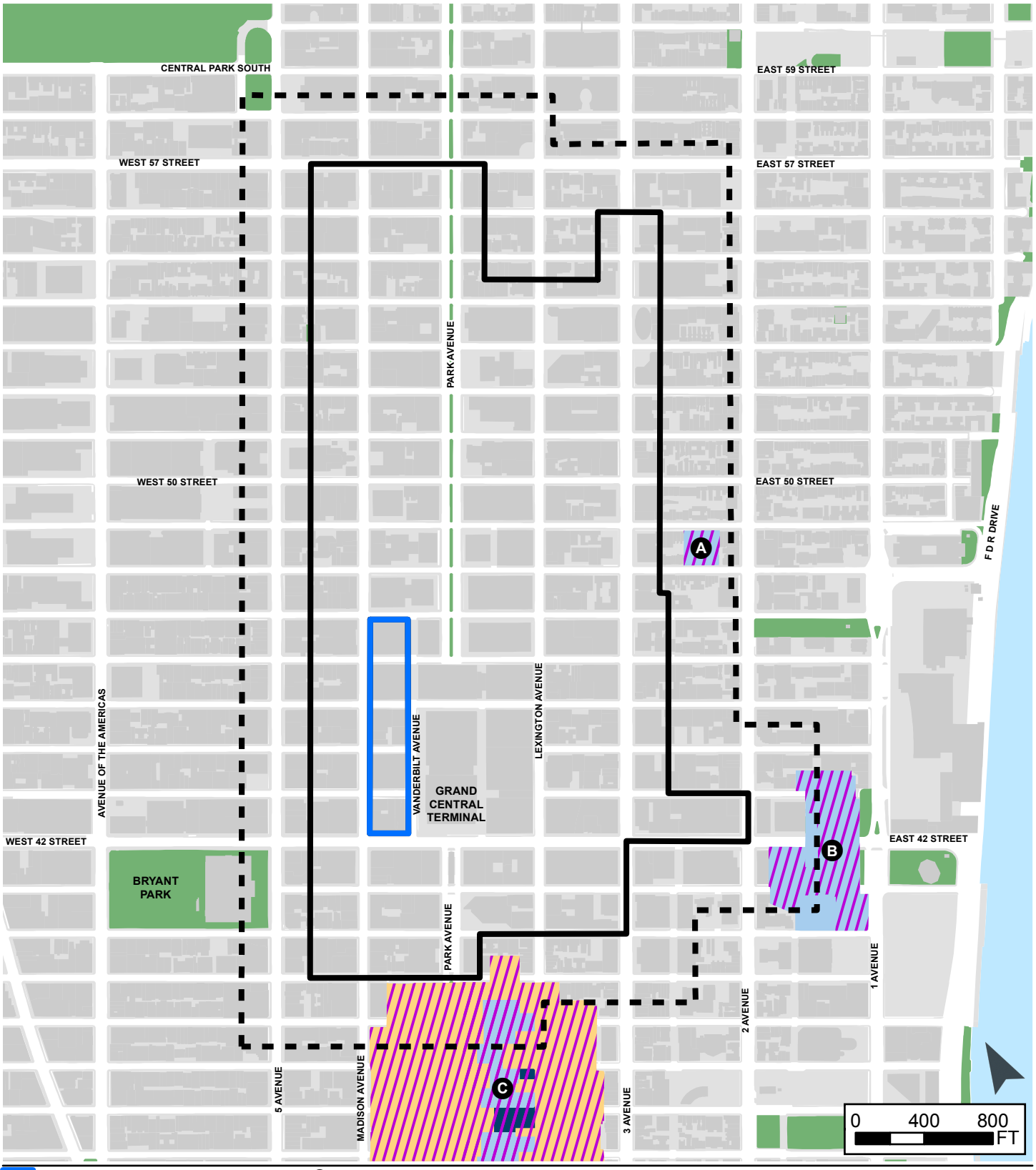
Once the architectural resources in the study area were identified, the Proposed Action was assessed for both direct physical impacts and indirect visual and contextual impacts on architectural resources. The analysis considers the No-Action Condition and the With- Action Condition for the study area in a 20-year analysis period, when the rezoning is expected to be implemented.

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 three NYCL-designated and/or S/NR-listed or NHL-designated historic districts (see Table 6.1). There are also three historic districts containing 13 individual structures that are deemed eligible for S/NR designation by SHPO (Figure 6-5 and Table 6.2). A location map and photographs are provided on Figure 6-2 and Figure 6-3, respectively.

Historic Structures: There are 92 individual NYCL-designated and/or S/NR-listed or NHL-designated landmarks located within the rezoning area and the study area (Figure 6-4, Figure 6-5, and Table 6.1). There are also 55 structures previously determined as either eligible for NYCL designation and/or S/NR listing individually, including the 13 structures that are determined eligible as part of a historic district within the rezoning area and the study area (Figure 6-5, Figure 6-6, and Table 6.2).

In addition, a visual review of project blocks in the study area identified 18 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 one was NYCL- and S/NR-eligible: the Telephone Building at 228-238 East 56th Street. This



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Designated Historic Districts

Figure 6-2

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Photo 1: Fifth Avenue at 59th Street, Grand Army Plaza (NYCL- Scenic)



Photo 2: Fifth Avenue, Bergdorf Goodman (NYCL)



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



Photo 4: 597 Madison Avenue, Fuller Building (NYCL, S/NR-Eligible)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 5: 101 East 57th Street, Ritz Tower 2 (NYCL, S/NR-Eligible)



Photo 6: 465 Park Avenue, Ritz Tower 1 (NYCL, S/NR-Eligible)



Photo 7: Subway Substation Station 42, South side of East 57th Street between Lexington and Third Avenue, 154 East 57th Street (S/NR)



Photo 8: 714 Fifth Avenue, (former), Coty Building (NYCL, S/NR)

Greater East Midtown Rezoning
Manhattan, New York

Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 9: 712 Fifth Avenue, Rizzoli Building (NYCL, S/NR)



Photo 10: 57 East 55th Street, Friar's Club (former Martin Erdmann Residence) (NYCL, S/NR-Eligible)



Photo 11: 116 East 55th Street, William & Helen Martin Murphy Ziegler, Jr. House (NYCL, S/NR-Eligible)



Photo 12: 124 East 55th Street, Mary Hale Cunningham House (NYCL, S/NR-Eligible)

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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 13: 646-652 Lexington Avenue, Central Synagogue (NYCL, S/NR, NHL)



Photo 14: 696 Fifth Avenue, Gotham Hotel (NYCL)



Photo 15: 699 Fifth Avenue, St. Regis Hotel (NYCL, S/NR-Eligible)



Photo 16: 690 Fifth Avenue, 1 West 54th Street, The University Club (NYCL, S/NR)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 17: 689-691 Fifth Avenue, 1 East 54th Street, Aeolian Building (later Elizabeth Arden Building) (NYCL, S/NR-Eligible)



Photo 18: 678 Fifth Avenue, 1-3 West 53rd Street, St. Thomas' Church and St. Thomas' Parish House (NYCL, S/NR)



Photo 19: 4 East 54th Street, America-Israel Cultural Foundation (William H. Moore House) (NYCL, S/NR)



Photo 20: 19 East 54th Street, Minnie Young Residence (NYCL)

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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 21: 380/390 Park Avenue, Lever House (NYCL, S/NR)



Photo 22: 12 East 53rd Street, Fisk-Harkness House (NYCL)



Photo 23: Citicorp Center and St. Peter's Church, 601 Lexington Avenue (NYCL)



Photo 24: 360-370 Park Avenue, Racquet & Tennis Club Building (NYCL, S/NR)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 25: 375 Park Avenue, Seagram Building (NYCL, S/NR)



Photo 26: 649 Fifth Avenue, Cartier, Inc. (former Morton F. Plant House) (NYCL, S/NR)



Photo 27: 647 Fifth Avenue, George W. Vanderbilt Residence (NYCL, S/NR)



Photo 28: 11 East 51st Street, John Pierce Residence (NYCL)

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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 29: 488 Madison Avenue, Look Building (NYCL, S/NR)



Photo 30: 631 Fifth Avenue, St. Patrick's Cathedral (NYCL, S/NR, NHL)



Photo 31: 457 Madison Avenue, Henry Villard Houses (in part) (NYCL, S/NR)



Photo 32: 321 Park Avenue, 109 East 50th Street, St. Bartholomew's Church & Community House (NYCL, S/NR)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 33: 24-26 East 51st Street, Henry Villard Houses (in part) (NYCL, S/NR)

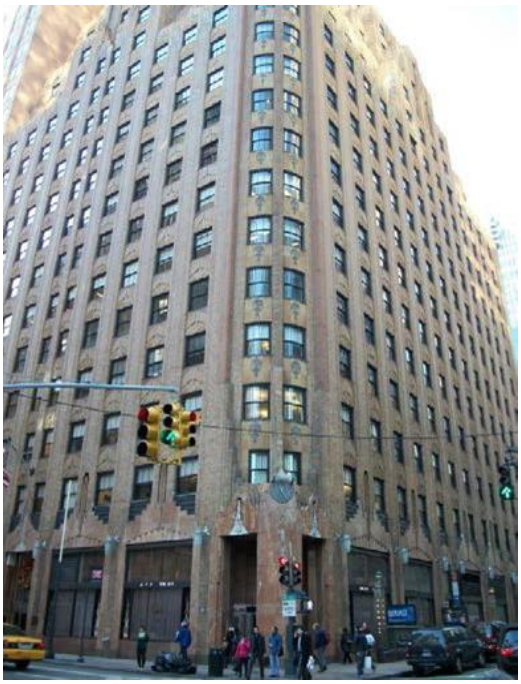

Photo 34: 566-570 Lexington Avenue, General Electric Building (NYCL, S/NR)



Photo 35: 125 East 50th Street (aka 557 Lexington Avenue), Hotel Beverly/The Benjamin Hotel (NYCL)



Photo 36: 569 Lexington Avenue, Summit Hotel (NYCL)



Photo 37: 242 East 52nd Street, Rockefeller Guest House (NYCL)



Photo 38: 1 Rockefeller Plaza, Rockefeller Center (NYCL, S/NR, NHL)



Photo 38(1): 75 Rockefeller Plaza, Rockefeller Center (NYCL, S/NR, NHL)



Photo 38(2): 630 Fifth Avenue, Rockefeller Center (International Building) (NYCL, S/NR, NHL)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 38(3): Rockefeller Plaza, Rockefeller Center (NYCL, S/NR, NHL)



Photo 38(4): 620 Fifth Avenue, Rockefeller Center (British Empire Building) (NYCL, S/NR, NHL)



Photo 38(5): 610 Fifth Avenue, Rockefeller Center (La Maison Francaise) (NYCL, S/NR, NHL)



Photo 39: 611 Fifth Avenue, Saks Fifth Avenue (NYCL)



Photo 40: 18-20 East 50th Street, Grand Rapids Furniture Company/New York Health and Racquet Club (NYCL)



Photo 41: 451-455 Madison and 29 ½ East 50th Street, Henry Villard Houses (in part) (NYCL, S/NR)



Photo 42: 301 Park Avenue, Waldorf-Astoria Hotel (NYCL, S/NR-Eligible)



Photo 43: 211-213 East 49th Street, Amster Yard (NYCL)

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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 44: 219 East 49th Street, Morris B. Sanders Studio & Apartment (NYCL)



Photo 45: 608 Fifth Avenue, Goelet Building (NYCL)



Photo 46: 600 Fifth Avenue (aka 10 West 49th Street), Manufacturers Hanover Trust Co. Building (NYCL, S/NR-Eligible)



Photo 47: 597 Fifth Avenue, Charles Scribner's Sons Building (NYCL, S/NR)

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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 48: 5 East 48th Street, New York Bible Society (S/NR)



Photo 49: 400 Madison Avenue (NYCL)



Photo 50: South side of East 49th Street between Park and Lexington Avenues, Historic Street Lampposts 3 (NYCL)



Photo 51: 525 Lexington Avenue, Shelton Hotel (NYCL)



Photo 52: 211 East 48th Street, Lescaze House (NYCL)



Photo 53: South side of East 48th Street between Park and Lexington Avenues, Historic Street Lampposts 2 (NYCL)



Photo 54: 511 Lexington Avenue, Hotel Lexington (NYCL, S/NR)



Photo 55: 547-551 Fifth Avenue, Frederick F. French Building (NYCL, S/NR)



Photo 56: Southwest Corner of Park Avenue and East 46th Street, Historic Lampposts 4 (NYCL)



Photo 57: Southeast Corner of Park Avenue and East 46th Street, Historic Lampposts 1 (NYCL)



Photo 58: 230 Park Avenue, New York Central Building (new Helmsley Building) (NYCL, S/NR, NHL)



Photo 59: 522 Fifth Avenue, Sidewalk Clock (NYCL)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 60: 50 Vanderbilt Avenue, The Yale Club (NYCL, S/NR)



Photo 61: 420 Lexington Avenue, Graybar Building (NYCL, S/NR)



Photo 62: 307 East 44th Street, Beaux-Arts Apartments (NYCL)



Photo 63: 304 East 44th Street, Beaux-Arts Institute of Design (NYCL)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 64: 50 Vanderbilt Avenue, The Yale Club (NYCL, S/NR)



Photo 65: 420 Lexington Avenue, Graybar Building (NYCL, S/NR)



Photo 66: 450 Lexington Avenue, 100 East 45th Street, Grand Central Terminal Post Office (S/NR)



Photo 67: 510 Fifth Avenue, Manufacturer's Hanover Trust Company Building (former) (NYCL, S/NR-Eligible)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 68: 77 East 42nd Street, Grand Central Terminal (NYCL, S/NR, NHL)



Photo 69: 395-405 Lexington Avenue, Chrysler Building (NYCL, S/NR, NHL)



Photo 70: 303 East 42nd Street, Ford Foundation Building (NYCL)



Photo 71: 500 Fifth Avenue, 500 Fifth Avenue Building (NYCL)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

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Photo 72: Park Avenue between East 40th and 42nd Street, Park Avenue Viaduct (S/NR, NHL)



Photo 73: 125 Park Avenue, Pershing Square Building (NYCL, S/NR-Eligible)



Photo 74: 120 East 42nd Street, Bowery Savings Bank Building (NYCL, S/NR)



Photo 75: 374 Lexington Avenue, 122 East 42nd Street, Chanin Building (NYCL, S/NR)

Greater East Midtown Rezoning
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Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 76: 150 East 42nd Street, Socony-Mobil Building (NYCL, S/NR-Eligible)



Photo 77: 777 Second Avenue, 220 East 42nd Street, Daily News Building (NYCL, S/NR, NHL)



Photo 78: 476 Fifth Avenue, New York Public Library (NYCL, S/NR, NHL)



Photo 79: Bryant Park, bounded by West 40th and 42nd Street, Avenue of the Americas and Fifth Avenue (NYCL-Scenic, S/NR)



Photo 80: 18-20 East 41st Street (NYCL)



Photo 81: Park Avenue from East 40th Street to Grand Central Terminal (East 42nd Street), Pershing Square Viaduct (NYCL, S/NR)



Photo 82: 148 East 40th Street, Jonathan W. Allen Stable (NYCL, S/NR-Eligible)



Photo 83: 452 Fifth Avenue, Knox Building (NYCL, S/NR)

Greater East Midtown Rezoning
Manhattan, New York

Representative Photographs of Designated Historic Districts and Resources

Figure 6-3



Photo 84: 275 Madison Avenue Building (NYCL, S/NR-Eligible)



Photo 85: 145 East 39th Street, The Allerton 39th Street House (NYCL, S/NR-Eligible)



Photo 86: 424 Fifth Avenue, Lord & Taylor Building (NYCL, S/NR-Eligible)



Photo 87: 36 East 38th Street, Middleton S. & Emilie Neilson Burrill House (NYCL)

Greater East Midtown Rezoning
Manhattan, New York

Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

vhb



Photo 88: 57 Park Avenue, Adelaide L.T. Douglas Residence (NYCL, S/NR)



Photo 89: 149 East 39th Street, George S. Bowdoin Stable (NYCL, S/NR-Eligible)



Photo 90: 500 Park Avenue, Pepsi-Cola Building (former) (NYCL, S/NR-Eligible)



Photo 91: 3 West 51st Street, Women's National Republican Club (S/NR)

Greater East Midtown Rezoning
Manhattan, New York

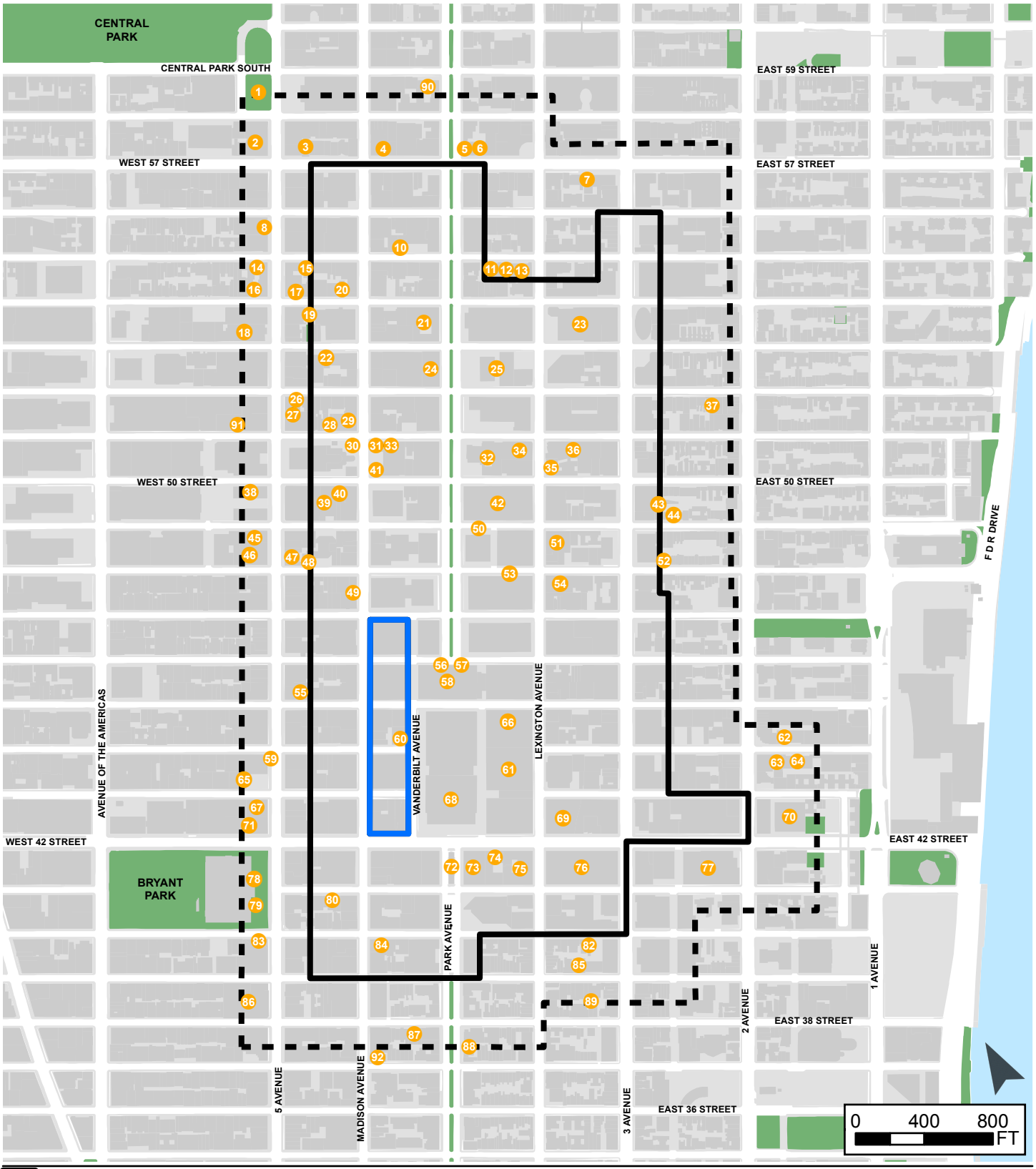
Representative Photographs of Designated Historic Districts and Resources

Figure 6-3

vhb



Photo 92: 233 Madison Avenue, De Lamar Mansion (NYCL, S/NR)



Greater East Midtown Rezoning
Manhattan, New York

Designated Historic Landmarks

Figure 6-4

vhb



Greater East Midtown Rezoning
Manhattan, New York

Eligible Historic Districts and Landmarks

Figure 6-5

structure, together with the previously identified 55 eligible structures, is included on Figure 6-5, and Table 6.2 (Resource No. 148).

None of the Projected or Potential Development Sites contains NYCL-designated and/or S/NR-listed or NHL-designated structures. Four Projected Development Sites and one Potential Development Site contain a total of six buildings with NYCL-eligible and/or S/NR-eligible resources (Figure 6-8, Table 6.3 and Table 6.4).

Twelve of the Projected Development Sites and nine of the Potential Development Sites are adjacent to or within 90 feet of NYCL-designated and/or S/NR-listed resources and seven Projected Development Sites and five 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 rezoning 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 6-5 maps the location of all eligible historic districts and individually eligible structures in the rezoning area and the study area listed on corresponding Table 6.2. Figures 6-7 and 6-8 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.

Designated Historic Districts

There are no designated historic districts identified within the Rezoning area; however, there are three historic districts located within the study area. The following identification letters correspond to Table 6.1 and Figure 6-2. See Figure 6-3 for representative photographs of each district.

A. Turtle Bay Gardens Historic District (NYCL, S/NR District)[3]

The Turtle Bay Garden Historic District was designated an NYCL District in 1966, and was designated as a S/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 enframement 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.

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

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 (Figure 6-7).

B. Tudor City Historic District (NYCL, S/NR District)[4]

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.

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 twentieth 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 (Figure 6-7).

C. Murray Hill Historic District and District Boundary Expansion (NYCL, S/NR District)[5]

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

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

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

historical styles, including Classical, Federal, and Romanesque, there are early Modern styles in the district.

Potential Development Site A is located at the northeast corner of Park Avenue and East 39th Street, immediately adjacent to the S/NR-listed Murray Hill Historic District Expansion Boundary (Figure 6-7).

Designated Individual Landmarks Historic Resources[6]

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).

Designated Individual Landmarks in Rezoning area

10. Martin Erdmann Residence, 57 East 55th Street (Friar's Club) (NYCL and S/NR-eligible)

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 five-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.

Julian Levi, after co-designing the Seligman Building near Wall Street with architect Francis Hatch Kimball, 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.

15. St. Regis Hotel, 699 Fifth Avenue (NYCL, S/NR-eligible)

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 raises 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.

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

20. Minnie Young Residence, 19 East 54th Street (NYCL)

The building at 19 East 54th Street, known as the Minnie Young Residence, is a five-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.[7]

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.[8] Prior to their partnership, Hiss had studied in Paris and Weekes had worked at McKim, Mead and White. Some of their important designs in New York City included the Gotham Hotel on Fifth Avenue in 1905, and the Belnord Apartments on the Upper West Side in 1908.[9]

21. 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.

22. 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 five-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 two-story oriel, drip moldings, gargoyles, heraldic emblems, and a stepped gable.

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[7] 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.

[8] The Landmarks of New York. Diamonstein-Spielvogel, Barbaralee, Monacelli Press, 2005.

[9] 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.

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), 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.

23. Citicorp Center and St. Peter's Church, 601 Lexington Avenue (NYCL)

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.[10]

24. 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.

25. 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.

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

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.

28. 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.

29. 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-twentieth 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.

30. 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.

31. Henry Villard Houses (in part); 457 Madison (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, then president of the Northern Pacific Railway, shortly before his railroad empire began to crumble. Ownership of the building changed hands many times 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.

32. 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, which was after Goodhue's death in 1924. The final design of the Community House, as completed in 1928, was by Goodhue's office associates working in partnership as Mayers, Murray & Philips. 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.

33. Henry Villard Houses (in part); 24-26 East 51st Street (NYCL, S/NR)

Note: Sites 31 and 33 are distinct addresses and are each listed as official historic resources. However, the Villard Houses are perceived on the streetscape as one unified structure. For the purposes of this text, please refer to the resource description of the Henry Villard Houses provided at No. 31, above.

34. 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.

35. Hotel Beverly/The Benjamin Hotel, 557 Lexington Avenue (NYCL)

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 two-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.

36. 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.

39. 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.

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

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."[11] 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.

41. Henry Villard Houses (in part); 451-455 Madison Avenue, 29½ East 50th Street (NYCL, S/NR)

Note: Sites 31, 33 and 41 are distinct addresses and are listed as official historic resources. However, the Villard Houses are perceived on the streetscape as one unified structure. For the purposes of this text, please refer to the resource description of the Henry Villard Houses provided at No. 31, above. 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

[11] The Architectural Review IV(5):83, 1916.

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.

42. 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, 625-foot (190.5-m)-tall 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 ornaments. Lee S. Jablin of Harman Jablin Architects fully 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. 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.

49. 400 Madison Avenue (NYCL)

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 six-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.

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.

50. Historic Street Lampposts 3, South Side of East 49th Street between Park and Lexington Avenue (NYCL)

Approximately 100 historic, cast-iron lampposts are known to survive in the City of New York. The earliest, dating from the mid-nineteenth 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.

51. Shelton Club Hotel, Halloran House, 525 Lexington Avenue (NYCL)

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.

52. 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.

53. Historic Street Lampposts 2, South side of East 48th Street between Park and Lexington Avenue (NYCL)

Note: Sites 50, 53, 56 and 57 are distinct locations included in the historic district or landmark designations as official historic resources. For the purposes of this text, please refer to the resource description of the Historic Street Lampposts 3, provided at No. 50, above.

54. Lexington Hotel, 509-511 Lexington Avenue (NYCL)

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.

55. 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 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.

56. Historic Street Lampposts 4, Southwest corner Park Avenue and East 46th Street (NYCL)

Note: Sites 50, 53, 56 and 57 are distinct locations included in the historic district or landmark designations as official historic resources. For the purposes of this text, please refer to the resource description of the Historic Street Lampposts 3, provided at No. 50, above.

57. Historic Street Lampposts 1, Southeast corner Park Avenue and East 46th Street (NYCL)

Note: Sites 50, 53, 56 and 57 are distinct locations included in the historic district or landmark designations as official historic resources. For the purposes of this text, please refer to the resource description of the Historic Street Lampposts 3, provided at No. 50, above.

58. 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.

61. Graybar Building, 420 Lexington Avenue (NYCL, S/NR-eligible)

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.[12] 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.[13]

66. Grand Central Terminal Post Office, 450 Lexington Avenue (S/NR)[14]

Designed by Warren & Wetmore and Reed & Stem in 1906, the seven-story Grand Central Post Office is among the last remaining buildings of the original "terminal city" complex around Grand Central Terminal. Opened in 1909, practically the entire structure was given over to postal operations.

The Post Office, like much Federal architecture, is made of large limestone blocks. It consists of a Roman Doric mass of red granite on the first floor and Indiana limestone above. The middle four stories have large vertical bays of steel windows alternating with piers of limestone. The decoration, although limited, is rich and inventive. A limestone band at the second floor has a rectangular, interlocking meander pattern, intertwined with leafwork and acorns. The riveted steel window bays carry an

[12] http://history.graybar.com/docs/western-electrics-9-million-baby.pdf. Accessed March 20, 2013.

[13] Barbaralee Diamonstein-Spielvogel, *The Landmarks of New York*, Monarch Press, 2005.

[14] Gray, Christopher. "Streetscapes: Grand Central Post Office; A New Tower Belatedly 'Completes' Terminal City," *New York Times*, May 31, 1987.

intricate, crisscross fretwork and have been described as akin to industrial Gothic. The interior of the building was completely remodeled in 1938 and 1939.

68. 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 & Stem and Warren & 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, while Warren & 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, and had its S/NR boundaries expanded in 1983. The terminal was restored in 1998 by the architectural firm of Beyer Blinder Belle.

69. 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 reportedly 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.

72. Park Avenue Viaduct, Park Avenue between East 40th and 42nd Streets (S/NR, NHL)

A design competition for the new Grand Central Terminal in 1903 brought forward the idea of covering the yards with streets and buildings and unifying the southern and northern sections of Park Avenue. Reed & Stem, later working with Warren & Wetmore, produced a plan for the terminal that included a mix of rail traffic, suburban, intercity, elevated and subway, with pedestrian and vehicular access. Around the outside they developed a circumferential roadway viaduct that took traffic between 46th and 40th Streets, bridging busy 42nd Street.

The terminal was completed in 1913, but the viaduct was not finished until 1919. An ornamental iron railing with shell medallions runs along most of the roadway, and elaborate bronze street lights originally stood atop granite piers. According to Architecture magazine in 1919, "esthetic considerations called for arches" in spanning the three openings but the spaces were too cramped to allow footings for true arch construction. The architects and Olaf Hoff, the engineer, designed great steel girders, curved as if built as arches but actually cantilevered out from the opposing piers. The steel members were up to 136 feet long and were pulled by a 52-horse team from 19th Street and the East River to the site.

The completion of the viaduct changed Park Avenue from an inconvenient local street to the most modern highway in New York. The viaduct, which was built without sidewalks, may be the earliest thoroughfare in New York designed solely for vehicles, without any accommodation for pedestrians. The Landmarks Preservation Commission designated it a landmark in 1980 and the designation report by Rachel Carley calls it "the finest example of Beaux-Arts civic planning in New York."

73. Pershing Square Building, 125 Park Avenue, aka 100 East 42nd Street (NYCL, S/NR – eligible)

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.

74. Bowery Savings Bank Building, 110-120 East 42nd Street (NYCL, S/NR)

The Bowery Savings Bank decided to move its headquarters in 1920, and a new building was constructed from 1921-23 at 110-120 East 42nd Street between Park and Lexington Avenues across from Grand Central Terminal. 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 197.5 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 six-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.

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

The Chanin Building, built in 1927-29 by Irwin S. Chanin, 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.

76. 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 three-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.

80. 18-20 East 41st Street (NYCL)

This 22-story commercial/office building designed by brothers George and Edward Blum 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.

81. Pershing Square Viaduct, Park Avenue from East 40th Street to Grand Central Terminal (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.

84. 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.

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 twentieth 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.

Designated Individual Landmarks in Study Area

1. 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 distinguished building nearby is the Bergdorf Goodman, 754 Fifth Avenue (NYCL).

The building was designed by the architectural firm of Buchman and Kahn and constructed on the site of the former Vanderbilt mansion by real estate agent Frederick Brown. The building was originally

constructed as a group of individual, yet architecturally linked, stores in 1928. What resulted was a Second Empire Baroque mansion-style commercial building.

Bergdorf Goodman, a luxury clothing business, purchased the entire set of buildings in 1948. On the interior, the original individual construction is most noticeable. On the outside the problem of seven different store facades was corrected when Bergdorf Goodman retained neoclassical architect Allan Greenberg in 1980 to unify the Fifth Avenue front.

3. 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.

4. Fuller Building, 597 Madison Avenue (NYCL, S/NR-eligible)

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 accommodate 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.

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

[Note: Sites #5 and #6 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.]

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.

6. 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.

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7. Subway Substation 42, South side of East 57th Street between Lexington and Third Avenues, 154 East 57th Street (S/NR)

Built by the Interborough Rapid Transit Co. (IRT) in 1917, Substation 42 used 4,000-kilowatt Westinghouse rotary converters for transforming electric power and is connected by ductwork to the Lexington Avenue IRT line. When constructed, the electrical works in this two-story non-descript building were run by 15 employees.

8. Coty Building (former), 714 Fifth Avenue (NYCL, S/NR)

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 twentieth 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.

9. Rizzoli Building, 712 Fifth Avenue (NYCL, S/NR)

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 eighteenth 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.

11. 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.

12. 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 enframement with paired fluted Doric pilasters; a monumental keyed enframement 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 surviving unaltered revival-style town house in Manhattan. It was designated an NYCL in 2001.

13. 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 exterior. This building was listed in the S/NR in 1970 and designated an NHL in 1975.

14. 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.

16. 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 sixteenth 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.

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

The Aeolian Building was constructed in 1925-27 and designed by architects Warren & Wetmore for the Gould Realty Co., which was 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 two-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.

18. 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. Additionally, it features an elaborate reredos designed by Goodhue and sculptor Lee Lawrie (1877–1963). 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.

19. 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), a Chicago industrialist and 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 first story is rusticated. The principle feature of the second 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.

26. 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 six-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.

27. 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 nineteenth to twentieth century. The firm of Hunt & Hunt was chosen to design two houses known as the "Marble 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.

37. Rockefeller Guest House, 242 East 52nd Street (NYCL)

Designed by Phillip C. Johnson in 1948 and built in 1949-50, the former Rockefeller Guest House is one of the earliest buildings in New York City to reflect the influence of the modern movement in architecture and the celebrated German-American architect Mies van der Rohe. The house, which was described by the noted architectural critic Ada Louise Huxtable as "sophisticated … handsome, unconventional," is remarkably intact. Built without the use of traditional ornament, the striking two-story street façade is articulated with precisely arranged structural elements, including a symmetrical first story consisting of a handsome wood door and flanking polished reddish brown ironspot brick walls laid in Flemish bond, surmounted by a grid of six fixed translucent windows faced with four steel H-sections. The house was commissioned by Blanchette Rockefeller, the wife of John D. Rockefeller III, and a major patron of the Museum of Modern Art, to display her collection of modern painting and sculpture and to entertain guests. The Rockefellers donated the house to the museum in 1955, and in the years that followed it had a succession of owners, many of whom were associated with the international art community, including the Johnsons who lived in the house in 1971-79.

38. 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, as well as the landscaping and sculptural programs. 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.

38 (1). 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. Previously, 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 five 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.

38 (2). 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 a 41-story skyscraper tower with two six-story wings, and 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 forecourt before the tower entrance. The courtyard contains the monumental figure of Atlas by Lee Lawrie. 363 Fifth Avenue is the northern most of four six-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'ltalia" 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 a NYCL in 1985, and was designated a NHL and listed in the S/NR in 1987.

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

Rockefeller Center is a complex of 19 commercial buildings covering 22 acres 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.

38 (4). 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 "Empire" as a theme for the sculptural program, showcasing

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.

38 (5). 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 industry, art, and trade with 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.

44. 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 5 and one-half 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.

45. Goelet Building, 608 Fifth Avenue (NYCL)

The Goelet Building at 608 Fifth Avenue was designated an NYCL in 1992. The ten-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 two-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.

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

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 seven-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 Rockefeller Center complex was designated an NYCL in 1985, and was designated an NHL and listed in the S/NR in 1987.

47. Charles Scribner's Sons Building, 597 Fifth Avenue (NYCL, S/NR)

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.

48. New York Bible Society, 5 East 48th Street (S/NR)

Designed by architect Wilfred E. Anthony, the New York Bible Society building at 5 East 48th Street was built in 1920-1921. The building's streamlined Gothic design with religious and commercial architectural elements was a strikingly modern departure for Anthony and is one of his most innovative designs. The second-oldest Bible Society established in the United States, the New York Bible Society provided free Bibles in dozens of languages to individuals living in and passing through New York and its harbor. The organization grew substantially around the turn of the twentieth century to accommodate the needs of immigrants and soldiers.

The building is a four-story, streamlined neo-Gothic structure with a smooth, limestone façade; only the façade and east elevations are visible from the street. The building is technically six stories in height, but has only four floors; each of the first two stories is double-height to create a more open, church-like interior on the public floors. The façade is divided into a wide, central bay flanked by two, slightly projecting symmetrical outer bays. Each of these bays is inset on the first two floors, culminating in arched windows. Much of the original interior appears to exist intact. The first floor is divided into a public reading room, a coffee shop, and offices; the second floor is separated into a chapel, conference room, and prayer room. There is a wooden frame over the second entrance on the façade, which leads directly into the reading room. After the Swedish Seaman's Church purchased the building in 1978, it added a small café to the rear of the space and created a few small offices that are closed off to the public.

59. 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 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.

60. The Yale Club, 50 Vanderbilt Avenue (NYCL and S/NR-eligible)

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 twentieth 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.

62. Beaux Arts Apartments 1, 307 East 44th Street (NYCL)

Constructed in 1929-1930 and designed by the firm of Raymond Hood, Godley & Fouilhoux, this apartment house 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 building contains 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.

63. Beaux-Arts Institute of Design, 304 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 & Hirons, 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.

64. Beaux Arts Apartments 2, 310 East 44th Street (NYCL)

Constructed in 1929-1930 and designed by the firm of Raymond Hood, Godley & Fouilhoux, this apartment house 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 building contains 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.

65. 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 two-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 that 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.

67. 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-twentieth 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 Bertoia 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.

70. 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.

71. 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 eight-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.

77. 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. 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.

78. 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. The Reading Room was restored by WJE Engineers and Architects and reopened to the public in October, 2016.

79. 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 twentieth 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.

82. 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, two-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.

83. 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.

85. 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 twentieth 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 style,

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

86. Lord & Taylor Building, 424-434 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 two-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 two-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.

87. 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 two-story limestone base with arched openings at the parlor level that are 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.

88. 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.

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

This two-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.

90. 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, 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.

91. 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 Rhinelander 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 nine-story stone-faced building, with a recessed tenth story for utilities. A shallow setback above the fifth story effectively creates the image of an older building, with three stories above a basement topped by an attic story. The sixth and seventh stories repeat the design of the lower stories, while the eighth story is a steep mansard roof with dormers, atop which is an open terrace for the ninth floor 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.

92. 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.

The 37th Street main façade is elegantly designed in a tripartite division both vertically and horizontally. One of the roost 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.

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 S/NR-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 S/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 S/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 6-5, there are 56 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.

Four Projected Development Sites and one Potential Development Site contain a building or buildings with NYCL- and/or S/NR-eligible resources (Table 6.2). These buildings are described briefly below, according to whether the eligible resource falls within a Projected Development Site or a Potential Development Site. Numbers of structures correspond to those on Table 6.2, Figure 6-5, and Figure 6-8. 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[15]

The following identification numbers correspond to Tables 6.2, 6.3, and 6.4, and Figure 6-6 and Figure 6-8.

94. 22-24 East 41st Street (NYCL– and S/NR eligible: REZONING AREA)

This structure falls in Projected Development Site 2. This four-story commercial/office building was designed by brothers George and Edward Blum, and 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.

99. 6 East 45th Street, Title Guarantee and Trust Company (NYCL–eligible: REZONING AREA)

This structure falls in Projected Development Site 4. 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.

103. 111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, (S/NR–eligible: REZONING AREA)

This structure falls within Projected Development Site 10. Fourteen-stories in height and "H" shaped in plan, the Barclay Hotel occupies the eastern end of the block fronting Lexington Avenue between East 48th and East 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 the 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.

129. 250 Park Avenue, Postum Building (NYCL and S/NR–eligible: REZONING AREA)

This structure falls within Projected Development Site 6. The Postum Building was completed in 1924 and built for the Postum Cereal Company. It was designed by Cross & Cross and Phelps Barnum, and

[15] 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.



Photo 93: 4 West 43rd Street, Hotel Renaissance (NYCL-Eligible: STUDY AREA)



Photo 94: 22-24 East 41st Street (NYCL-Eligible: PROJECT AREA), Projected Development Site 2



Photo 95: 50-52 East 41st Street, Chemist Club (NYCL-and S/NR-Eligible: PROJECT AREA)



Photo 96: 60 East 42nd Street, Lincoln building (NYCL- and S/NR-Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6

vhb



Photo 97: 141 East 43rd Street, Saint Agnes Rectory (S/NR-Eligible: PROJECT AREA)



Photo 98: East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building (S/NR-Eligible: PROJECT AREA)

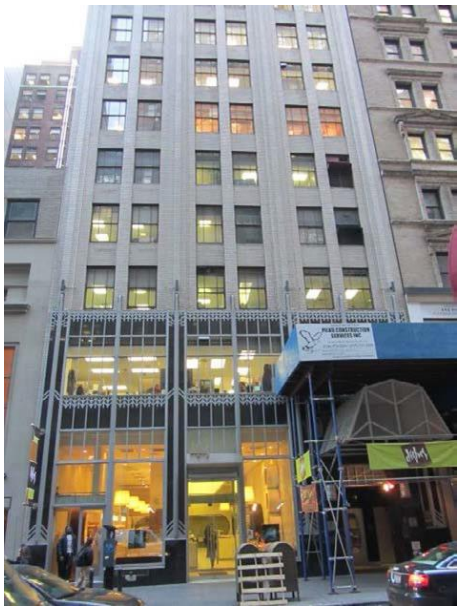

Photo 99: 6 East 45th Street, Title Guarantee and Trust Company (NYCL-Eligible: PROJECT AREA), Projected Development Site 4



Photo 100: 45 East 45th Street, Roosevelt Hotel (NYCL and S/NR-Eligible: STUDY AREA)



Photo 101: 17 East 45th Street, Mercantile Library (NYCL-Eligible: PROJECT AREA)



Photo 102: 10-14 West 47th Street, New York Jewelry Center (S/NR-Eligible: STUDY AREA) (Demolition permit issued 7/13/16)



Photo 103: 111 East 48th Street, Barclay Hotel/Hotel Inter-Continental (S/NR-Eligible: PROJECT AREA), Projected Development Site 10



Photo 104: 39 East 51st Street, Townhouse (NYCL-and S/NR- Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

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Photo 105: 3 East 53rd Street, Samuel Paley Plaza (NYCL- and S/NR-Eligible: PROJECT AREA)



Photo 106: 225-227 East 53rd Street, (S/NR-Eligible district: STUDY AREA)



Photo 107: 229-235 East 53rd Street (S/NR-Eligible district: STUDY AREA)



Photo 108: 237-241 East 53rd Street (S/NR-Eligible district: STUDT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6

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Photo 109: 111-113 East 45th Street (S/NR-Eligible district: PROJECT AREA)



Photo 110: 115, 117 East 45th Street, Bayard Dominick Residence (S/NR-Eligible district: PROJECT AREA)



Photo 111: 119 East 54th Street, townhouses (S/NR-Eligible district: PROJECT AREA)



Photo 112: 121 East 54th Street, townhouses (S/NR- Eligible district: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

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Photo 113: 113 East 55th Street (S/NR-Eligible district: STUDY AREA)



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



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



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

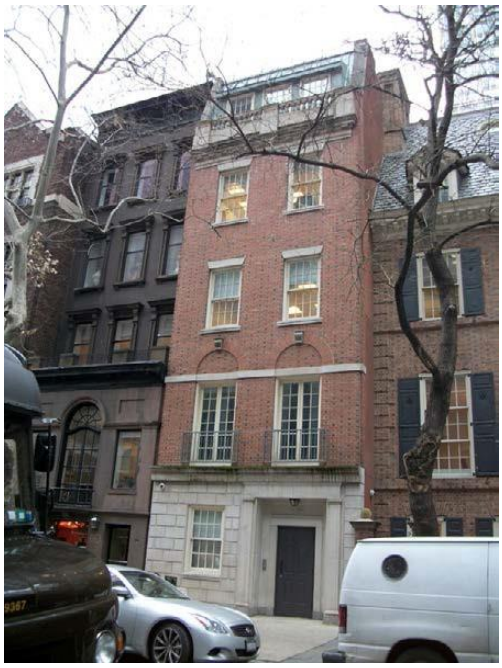

Photo 117: 120 East 55th Street (S/NR-Eligible district: STUDY AREA)



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



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



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



Photo 121: 521 Fifth Avenue, Lefcourt-National Building (NYCL-Eligible: STUDY AREA)



Photo 122: 661 Lexington Avenue, Office Building (NYCL-Eligible: STUDY AREA)



Photo 123: 232 Madison Avenue (aka 17 East 37th Street) (S/NR-Eligible: STUDY AREA)



Photo 124: 299 Madison Avenue (NYCL-Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6



Photo 125: 437 Madison Avenue (NYCL-Eligible: PROJECT AREA)



Photo 126: 503 Madison Avenue (NYCL-Eligible: PROJECT AREA)



Photo 127: 118-120 Park Avenue, Philip Morris Headquarters (NYCL-Eligible: PROJECT AREA)



Photo 128: 200 Park Avenue, Pan Am/Met Life Building (NYCL-Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6



Photo 129: 250 Park Avenue, Postum Building (NYCL and S/NR-Eligible: PROJECT AREA), Projected Development Site 6



Photo 130: 270 Park Avenue, The Chase Building (aka The Union Carbide Building) (NYCL-Eligible: PROJECT AREA)



Photo 131: 417 Park Avenue (NYCL and S/NR-Eligible: PROJECT AREA)



Photo 132: 445 Park Avenue, Paramount Building/Universal Pictures Building (NYCL-Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6

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Photo 133: 830 Third Avenue, Girl Scout Building (NYCL-Eligible: PROJECT AREA), Potential Development Site 1



Photo 134: 909 Third Avenue (NYCL-Eligible: STUDY AREA)



Photo 135: 695 Lexington Avenue (aka 136 East 57th Street) (NYCL-Eligible: STUDY AREA)



Photo 136: 117-119 East 57th Street, The Galleria (NYCL Eligible: STUDY AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6



Photo 137: 690 Lexington Avenue (aka 128 and 140 East 57th Street), Allerton 57th Street House (NYCL-Eligible: STUDY AREA)



Photo 138: 511 Fifth Avenue Building, Postal Life Building (NYCL-Eligible: STUDY AREA)

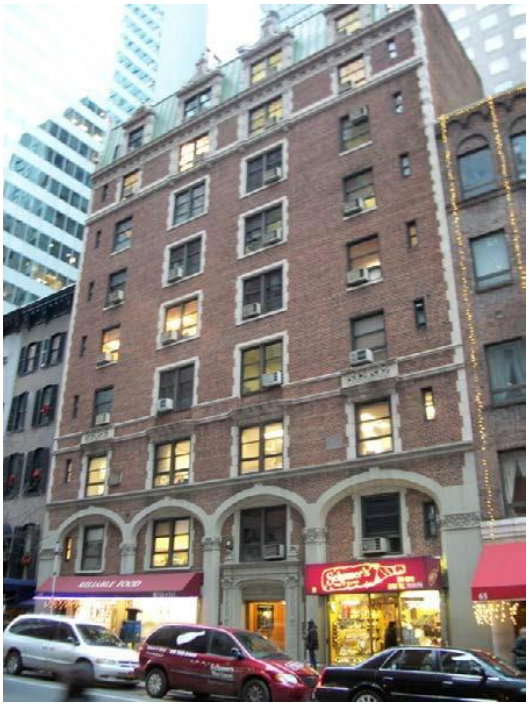

Photo 139: 59 East 54th Street (S?NR-Eligible: PROJECT AREA)



Photo 140: 295 Madison Avenue, Lefcourt Colonial Building (S/NR-Eligible: PROJECT AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6



Photo 141: 346 Madison Avenue, Brooks Brothers Store (S/NR-Eligible: PROJECT AREA) Project Development Site 4



Photo 142: 515 Madison Avenue, Dumont Building (S/NR- Eligible: PROJECT AREA)



Photo 143: 280 Park Avenue, Bankers Trust Building (S/NR-Eligible: PROJECT AREA)



Photo 144: 52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue), Vanderbilt Concourse Building (S/NR-Eligible: STUDY AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

Figure 6-6



Photo 145: 1-7 West 55th Street, Fifth Avenue Presbyterian Church and Church House (S/NR-Eligible: STUDY AREA)



Photo 146: 730 Fifth Avenue, Hecksher Building (S/NR-Eligible: STUDY AREA)



Photo 147: 2-8 West 46th Street (S/NR-Eligible: STUDY AREA)



Photo 148: 228-238 East 56th Street, Telephone Building (NYCL- and S/NR-Eligible: STUDY AREA)

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Representative Photographs of Eligible Historic Resources in the Project Area

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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 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.

141. 346 Madison Avenue, Brooks Brothers Store (S/NR-eligible: REZONING AREA)

This structure falls within Projected Development Site 4. 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.

Eligible Structures Within Potential Development Sites

The following identification number and map number correspond to Tables 6.2, 6.3, and 6.4, and Figure 6-6 and Figure 6-8.

133. 830 Third Avenue, Girl Scouts of the U.S.A. Building (NYCL–eligible: REZONING AREA)

This structure falls within Potential Development Site J. 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.

Eligible Structures Not in Projected or Potential Development Sites

The following identification numbers correspond to Tables 6.2 and 6.4, and to Figure 6-6, and Figure 6-8.

93. Hotel Renaissance, later Columbia Club, 4 West 43rd Street (NYCL-eligible: STUDY AREA)

The Renaissance Hotel was constructed in 1894 and was designed by architect Clarence S. Luce. It is one of the few remaining nineteenth century buildings in the area, and contributed to the transformation of the neighborhood from an area of stables and trolley yards into a district of social clubs and hotels. The renaissance revival style of the building is an elegant response to McKim, Mead & White's earlier Century Club across the street and makes the building the earliest extant and rare example of a Renaissance Revival style hotel in New York City. The building is an interpretation of the

Renaissance palazzo type in Beaux-Arts terms. Its monumental double-height columnar portico projects from a two-story rusticated base with historic storefronts. Above, the broad facade is articulated by simple windows, rhythmically repeated. The fifth-floor windows are more elaborately treated; each has a bracketed balustrade at the bottom. Each window is also flanked by cartouche panels which form a decorative attic frieze beneath a modillioned cornice with a crowning balustrade. The building was occupied by the Columbia University Club from 1917 to 1973 when it was purchased by the Unification Church.

95. 50-52 East 41st Street, Chemist Club (NYCL- and S/NR-eligible: REZONING 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 ten-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.

96. 60 East 42nd Street, Lincoln Building (NYCL- and S/NR-eligible: REZONING 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.

97. 141 East 43rd Street, Saint Agnes Rectory (S/NR-eligible: REZONING 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 four-story stone and brick Gothic Revival façade features a tripartite arched window on the top story.

98. East 45th Street Bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building (S/NR-eligible: REZONING 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.

100. 45 East 45th Street, Roosevelt Hotel (NYCL and S/NR–eligible: VANDERBILT CORRIDOR)

This structure falls is in the Vanderbilt Corridor and is excluded from the proposed action. 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.

101. 17 East 47th Street, Mercantile Library (NYCL–eligible: REZONING AREA)

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 twentieth 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.

102. 10-14 West 47th Street, New York Jewelry Center (S/NR-eligible: STUDY AREA)

A demolition permit was issued for this property on July 13, 2016. 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.

104. 39 East 51st Street, townhouse (NYCL and S/NR-eligible: REZONING AREA)

This four-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 Apthorp 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.

105. 3 East 53rd Street, Samuel Paley Plaza (NYCL and S/NR-eligible: REZONING 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,"[16] 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.

106. 225-227 East 53rd Street (S/NR-eligible district: STUDY AREA)

This six-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 twentieth century, but are mainly known today for their construction of Old Law tenements.

The, 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.

107. 229-235 East 53rd Street (S/NR-eligible district: STUDY AREA)

The three identical five-story brick buildings at 229, 231, and 235 East 53rd Street were built just after the turn of the twentieth 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 torchieres that define each structure's distinct lower level entrance. The façade is of yellow brick with contrasting brown stone trim with a strong beltcourse; regretfully, 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.

108. 237-241 East 53rd Street (S/NR-eligible district: STUDY AREA)

The two six-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

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

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.[17] Pelham specialized in apartment houses and hotels, row houses, and commercial buildings, utilizing the Renaissance Revival, Gothic Revival, and Colonial Revival styles.

109. 111- 113 East 54th Street (S/NR-eligible district: REZONING 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.[18] The Brook was considered a "yawningly proper" club amidst the frenetic and racy nightlife of post-Prohibition New York.[19] 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.[20] 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 twentieth 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.

110. 115, 117 East 54th Street, Bayard Dominick Residence (S/NR-eligible district: REZONING AREA)

This five-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. Dominick.[21] It is part of the East 54th Street S/NR-eligible historic district (B on Table 6.2). The building may have been 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

[17] 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.

[18] http://www.metrohistory.com/dbpages/NBsearch.lasso. Accessed March 20, 2013.

[19] David G. Lowe, Art Deco New York, Watson-Guphill Publications, 2004.

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

[21] The American Architect—The Architectural Review. "Review of Recent Architectural Magazines. Egerton Swartwout. Vol. 21:30, 1921.

Greenwich, Connecticut and was known for his country houses; he was a relative of Bayard Dominick.22

The house was featured in a photographic spread in The Architectural Record in November, 1921.23 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.

111. 119 East 54th Street (S/NR-eligible district: REZONING AREA)

The building at 119 East 54th Street is a two-bay, flat-roofed five-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.[24] 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.

112. 121 East 54th Street, townhouse (S/NR-eligible district: REZONING AREA)

The residence at 121 East 54th Street is a five-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

[22] 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.

[23] The Architectural Record. Vol. 50(V):388-396, 1921

[24] Jorg Brockman and Bill Harris, One Thousand New York Buildings, Black Dog & Leventhal Publishers, 2002.

was reportedly built by Mrs. Alice McLean as a guest house.[25] 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.[26] 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 twentieth century.

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 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. 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 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.

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 five-story dwelling for investment purposes.

[25] New York Sun December 24, 1943.

[26] The McLean Residence. Architecture, Volumes 43-44, C. Scribner's Sons, 1921, page 244.

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 1870s 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 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 or 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 1870s 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.[27] 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 1870s 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 twentieth century saw a revival of Palladian ideas amongst the colonial revivalist, with the strain unbroken, even though 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.

[27] 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.[28]

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.[29]

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 seven-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.

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

Known as the Lefcourt-National Building, the 40-story 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,

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

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

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

The 661 Lexington Avenue building is an eight-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.[30] Today the building is used for retail on the ground floor and offices on the upper floors.

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.[31]

123. 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.

124. 299 Madison Avenue (NYCL-eligible: REZONING 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.[32]

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

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

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

[32] 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.

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 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.[33]

125. 437 Madison Avenue (NYCL-eligible: REZONING 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.

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.

126. 503 Madison Avenue (NYCL-eligible: REZONING 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 twentieth 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

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

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.[34]

127. 118-120 Park Avenue, Philip Morris Headquarters (NYCL-eligible: REZONING AREA)

118-120 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 1978-1981. It was designed by noted Brutalist architect Ulrich Franzen, with the assistance of engineers Weiskopf & Pickworth.[35]

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.[36]

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.[37]

128. 200 Park Avenue, Pan Am/Met Life Building (NYCL-eligible: REZONING 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.

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[34] 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.

[35] 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.

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

[37] 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.

130. 270 Park Avenue, Union Carbide Building (aka The Chase Building) (NYCL-eligible: REZONING AREA)

One of the City's greatest modern buildings, this 53-story 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. 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.

The ultimate pin-stripe building, this flat-top skyscraper seemed a natural evolution in the new corporate architecture that started with Lever House and the Seagram Building 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 the new standard for desirable large floor plate office structures that dominated commercial construction in Manhattan for most of the 1960s and 1970's.[38] Union Carbide abandoned this headquarters building for a new office complex in Danbury, Connecticut.

131. 411/417 Park Avenue (NYCL and S/NR-eligible: REZONING 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 twentieth 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.[39] The façade is unusual in that there is a 3-story base, set off by a heavy string course, but there is no

[38] http://www.thecityreview.com/carbide.html. Site accessed March 18, 2013.
[39] http://select.nytimes.com/gst/abstract.html?res=FB0C11F73F5413728DDDAF0994DA405B888BF1D3. Site accessed March 18, 2013.

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.

132. 445 Park Avenue, Paramount Building/Universal Pictures Building (NYCL-eligible: REZONING 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 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.[40]

134. 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.

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

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]

135. 695 Lexington Avenue (aka 136 East 57th Street) (NYCL-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 period, he became known for his abstract, geometric designs that emphasized the surface of the building and its massing.[44]

136. 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

[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.
[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.

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]

137. 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 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]

138. 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

[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.

[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.

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.

139. 59 East 54th Street (S/NR-eligible: REZONING AREA)

Frederick F. French was a major real estate developer of the first decades of the twentieth century. A self-made man who was 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 nine- to ten-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 Chateauesque 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.

140. 295 Madison Avenue, Lefcourt Colonial Building (S/NR-eligible: REZONING 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.

142. 515 Madison Avenue, Dumont Building (S/NR-eligible: REZONING 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.

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

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 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]

143. 280 Park Avenue, Bankers Trust Building (S/NR-eligible: REZONING 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.

144. 52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue) (S/NR-eligible: VANDERBILT CORRIDOR)

This structure at 52 Vanderbilt Avenue is in the Vanderbilt Corridor and is excluded from the Proposed Action. 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,

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

Warren & Wetmore also designed many of the structures surrounding it as well as part of the area known as "Terminal City."

145. 1-7 West 55th Street, Fifth Avenue Presbyterian Church & Church (NYCL-eligible, S/NR-eligible: STUDY AREA)

The congregation now known as Fifth Avenue Presbyterian Church began on Nov. 6, 1808, on the north side of Cedar Street between Nassau and William Streets in lower Manhattan. Its first name was The Presbyterian Church in Cedar Street. After relocating several times, it moved to its current location, at the corner of Fifth Avenue and 55th Street, in 1875, when it assumed its current name. Eleven architects were considered to design the new church, with the choice eventually between the renowned George B. Post, architect of the New York Stock Exchange building and the former Vanderbilt mansion on Fifth Avenue, and Carl Pfeiffer (architect) (1834–88), a little-known, 37-year-old German émigré. It is the largest Presbyterian Sanctuary in the City of New York.

With its steeple rising 286 feet high, the church was the tallest building in Manhattan when it was dedicated in 1875, and boasts New Jersey red sandstone. The church has three towers, and all very different. Two towers flank the west front. The northwest tower is the largest, of four stages with stubbly pinnacles and a recessed spire. The southwest tower is smaller, with a saddleback top which carries a large polygonal turret and spire. Behind at the northeast corner is a much plainer tower. The clock tower employs the original clockworks installed in 1875; it is not electrified and must be wound once a week by hand. Designed in the Gothic style, unlike most churches of this style, the interior of the sanctuary contains no right angles. The current chapel and church house were added to the church grounds in 1925. Both were designed by the New York architect James Gamble Rogers (1867–1947). Rogers was the favored architect of New York philanthropist Edward Harkness, who provided the funds for the project. Exterior restoration of the stonework is ongoing.

146. 730 Fifth Avenue, Hecksher Building (The Crown Building) (NYCL-eligible, S/NR-eligible: STUDY AREA)

The Crown Building, originally known as the Hecksher Building, was designed by architects Warren and Wetmore and completed in 1921. The building stands 26 stories (416 feet) high. The name was changed to the Crown Building in 1983, attributing its crown-like look when illuminated at night.

This building is said to have the best roof in midtown and its gilded ornamentation and nighttime illumination have made it the glittering "crown" of midtown that sits regally in a throne made and framed by its neighboring and looming skyscrapers. The developer, a philanthropist who made a fortune in zinc and real estate, called the building "The Tower of Trade." "In the last analysis, whoever will not shop on Fifth Avenue and 57th Street will not shop anywhere," Hecksher mused. The developer, whose grandson and namesake was the New York City Parks, Recreation and Cultural Affairs Commissioner in the Lindsay Administration, maintained that his Fifth Avenue corner "will always be the most valuable and coveted."

The building was the original home in 1929 of the Museum of Modern Art before it relocated to its new home on West 53rd Street. It also was the first home in 1923 of the American Mercury magazine, a famous literary publication that was edited by H. L. Mencken and George Jean Nathan. The Crown Building occupies the former site of the "vine-covered" townhouse of William C. Whitney and the white marble house of Charles W. Morse.

147. 2-8 West 46th Street (S/NR-eligible: STUDY AREA)

The 2-8 West 46th Building is an office building constructed in 1926 and deigned by the architectural firm of Schwartz & Gross. This 16-story building takes its design inspiration from the Gothic Revival mode. It is divided into three main sections, the substantial and highly detailed base at the ground floor; a fairly uniform shaft, capped by a stepped back crown. A prominent limestone frieze, enlivened by recessed panels with trefoil motif and shields delineates the ground floor from the upper stories, and is supported by the paired arched entry surrounds that flank the ground floor commercial space. These side entries are slightly recessed beneath arched limestone surrounds articulated as paired, engaged pilasters that project above plain plinths, they terminate in lancet windows with a gable and enframe projecting shield cartouches. The arch itself is decorated with foliate blocks and surmounted by a stepped parapet, articulated with blind, flat Jack-arched panels.

The five bays of the upper stories are separated by soaring brick and limestone pilasters each with a plinth articulated as a tripartite gothic lancet screen, and each topped by a carved shield at the first setback level. The first setback begins at the 7th floor; with the central bay setting back at the 9th floor. Projecting cornices cap each story beneath the setbacks; and the piers are continued on the setbacks, terminating in projecting, engaged belfries. The bays within the piers are divided by paneled, carved limestone friezes with various motifs of trefoils, shields and lancet windows. Setbacks form a series of interplaying bays, with a prominent central projection capped by a stepped, paneled parapet flanked by projecting, engaged octagonal belfries at the 12th floor, behind which plainer towers, at the top corners of the building, with a projecting limestone arch with paired round arched sash, capped by a simple cornice with limestone further setback. The portion of the east side of the building that project above the flanking building is enlivened by projecting, limestone arches that enframe limestone shields.

Schwartz & Gross was active from at least 1901 to 1963, and designed numerous apartment buildings in the city during the first half of the twentieth century. They primarily designed apartment houses on the Upper East Side and the Upper West Side, including contributing properties in the Central Park West Historic District.

148. Telephone Building at 228-238 East 56th Street (NYCL-eligible, S/NR-eligible: STUDY AREA)

Built in 1928 as a four-story structure, the building was elevated to seven stories in 1949, and 13 stories plus a penthouse in 1962. Designed by architects Voorhees, Gmelin & Walker, the New York Telephone Building was constructed as part of the telephone company's 1920s expansion program, and served as one of the company's dial exchanges. The 1947-1949 upward expansion, designed by Voorhees, Walker, Foley & Smith, was the New York Telephone Company's direct response to increased phone demand with the East Side construction of the United Nations.[52] It later served as the company's central exchange building.

Voorhees, Gmelin & Walker, a prestigious New York architectural firm, was founded by Cyrus L.W. Eidlitz in 1885. After various principals joined then left the firm, in 1926 Ralph R. Walker was made partner having been employed there for several years, and the company name was changed to Voorhees, Gmelin and Walker. The firm had a reputation for its Art Deco buildings, and also designed the New Jersey Bell Headquarters Building in Newark in 1929, and the Chesapeake and Potomac Telephone Company Building in Washington, D.C.

[52] "Larger Exchange to Give U.N. Telephone Service." *The New York Times,* July 19, 1947. Web. September 14, 2016.

Beginning in 1923, Ralph Walker, then an associate at the firm, became the designer for a building at 140 West Street for the New York Telephone Company.[53] This and the 228 East 56th Street building were constructed contemporaneously, with 140 State Street completed in 1927 and this one in 1928. Both are similar in design inspiration, but different in scale and degree of decoration. The State Street building is both a local NYC landmark and is S/NR-listed. The 56th Street building appears to be a related, but clearly ancillary building, with similar but much more modest decoration; Walker's association is likely.

The building has a solid horizontal base, with vertical piers that flank the windows. These limestone piers rise to the second floor level and terminate in a tiered "cake top" motif associated with the setbacks of the Art Deco style. The piers have foliate decoration in vertical panels and transition to yellow brick. Originally four stories tall, a simple stone course delineates the original height; beneath this, stone panels above the fourth floor windows incorporate the vertically oriented "cake top" form and foliate decoration. The carved ornamentation on both are intricate foliate designs, and both incorporate grapes and grape leaves - perhaps a nod to the idea of the telephone as being the ultimate means of "grapevine" communication. The entry is articulated as recesses with carved foliate motif panels as decoration.

The Future without the Proposed Action (No-Action Condition)

In the No-Action Condition, 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 2036, 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 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 NYCL-designated historic districts also require an 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 consistent with NYCL Law. 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

[53] Voorhees, Gmelin and Walker, *New York Architects*, http://www.nyc-architecture.com/ARCH/ARCH-VoorheesGmelinWalker.htm. Accessed September 12, 2016.

taking place, if there were any listed structures in the Projected or Potential Development Sites in the No-Action Condition; none have been identified at this time.

Historic resources that are listed in the S/NR or that have been found eligible for S/NR listing 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.

Anticipated Developments in No-Action Condition

In the No-Action Condition, given the current land use trends and general development patterns in the area, it is anticipated that the 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," 10 No-Action development projects are expected to be completed in the proposed rezoning area by 2036, and these include hotel, commercial and residential buildings. The anticipated No-Action development would occur on two of the Projected Development Sites (Figure 6-1 and Table 6.3). While Existing Conditions would generally remain in the No-Action Condition for sites under the current zoning districts, given the limited amount of density allowed, extensive demolition of buildings would not be expected.

One alteration to a designated historic resource is expected in the No-Action Condition: the conversion of the Waldorf-Astoria Hotel (Designated Historic Site #42, Table 6.1; No Build Site #12, Table 2.4) from a hotel to a mixed-used building with 321 residential dwelling units and 840 hotel rooms. The RWCDS identifies two Projected Development Sites on which new construction could occur pursuant to existing zoning in the future without the Proposed Action, although neither contains designated historic resources.

In addition, the RWCDS for the No-Action Condition anticipates new construction on Projected Development Sites 3 and 14, although neither is within 90 feet of a designated historic resource (Table 6.1, Table 6.3, and Table 6.4).

Projected Development Site 3 is expected to be redeveloped under the No-Action Condition and is located within 90 feet of two historic resources that are eligible for either NYCL designation or S/NR listing (Tables 6.2 and 6.3). Projected Development Site 3 is within 90 feet of the NYCL-eligible Lefcourt-National Building at 521 Fifth Avenue and the S/NR-eligible Brooks Brothers Store at 346 Madison Avenue (Tables 6.2, 6.3 and 6.4). The development that is expected on Projected Site 14 under the No-Action Condition has no listed or eligible resources within the site or within 90 feet.

For these two resources near Projected Development Site 3, protective measures afforded under DOB's TPPN #10/88 would only become applicable if the eligible resources are designated in the No-Action Condition. If the resources are not designated, however, they would not be afforded special protections under DOB's TPPN #10/88. In addition, those resources that are currently deemed only 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.

The Future with the Proposed Action (With-Action Condition)

In the With-Action Condition, the Proposed Action would result in an overall increase in office and commercial uses throughout the proposed rezoning area, when compared to the No-Action Conditions. 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 would include 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 effects of the Proposed Action on architectural resources identified within the study area is provided below and summarized in Table 6.4.

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 NYCL 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 LPC before the start of a project; however, 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 six 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.

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 character and unique architectural value of the neighborhoods. Currently, there are three NYCL- and S/NR-designated historic districts within the Historic Resources study area. These are the NYCL- and S/NR-designated Murray Hill Historic District and S/NR Murray Hill Historic District Expansion, the NYCL- and S/NR-designated Tudor City Historic District, and the NYCL- and S/NR-designated Turtle Bay Gardens Historic District. (The Upper East Side Historic District falls outside the study area boundaries—see 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 (A, B and C on Figure 6-8). All except one (District C) fall outside the rezoning area. Projected Development Site 2 and Potential Development Site A are within 90 feet of the S/NR-designated Murray Hill Historic District Expansion boundary (Figure 6-7). Since Projected Development Site 2 is expected to be redeveloped as residential construction in the No-Action and With-Action Conditions, there is no anticipated difference between the two and thus no difference in impact. However, Potential Development Site A is identified as remaining unchanged in the No-Action Condition, and as being developed with an office building in the With-Action Condition. Since the district is S/NR-listed, the protection of the DOB's TPPN #10/88 mandate would not apply to potential impacts from Potential Development Site A. While 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, 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.

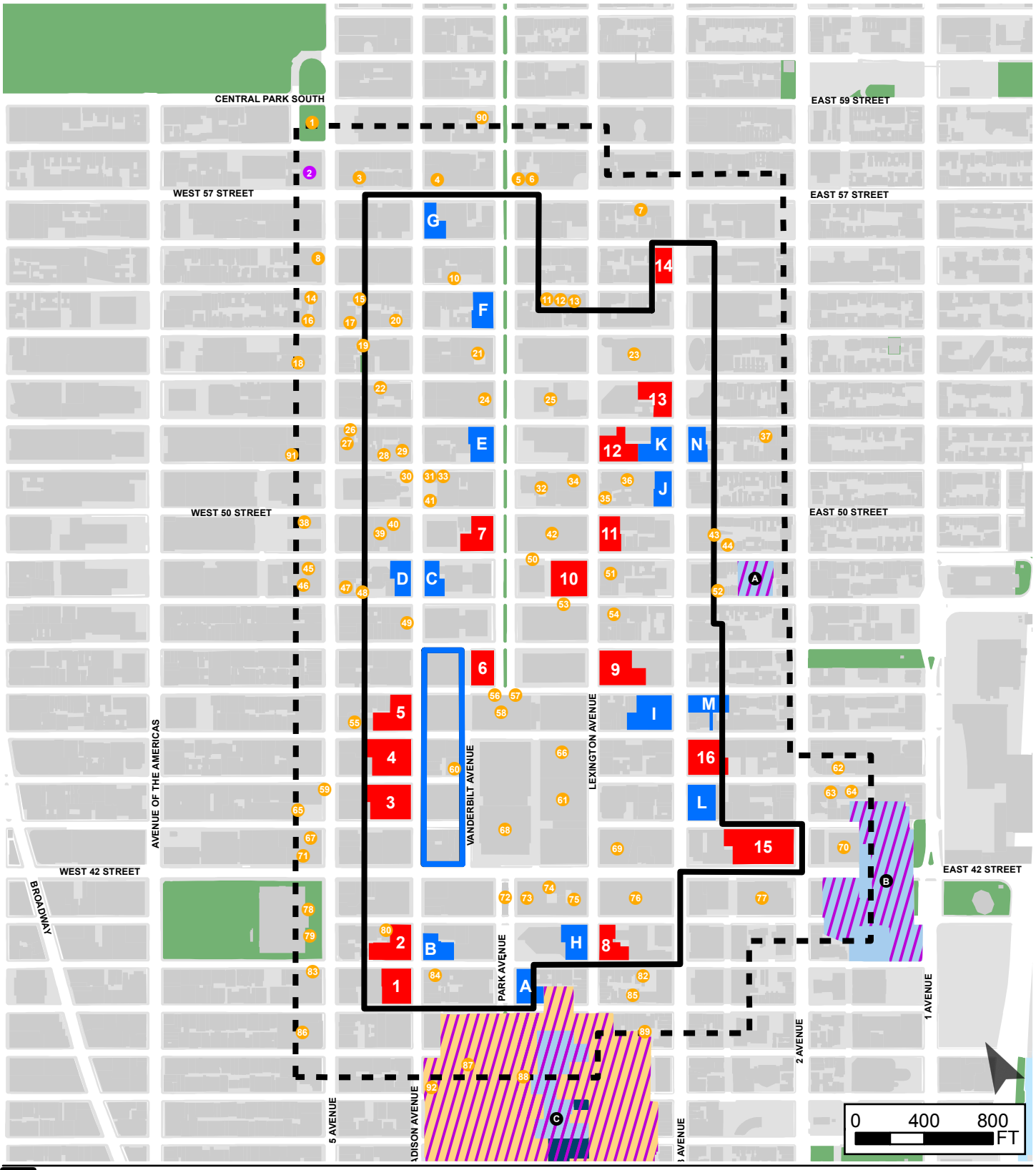
In summary, two of the three LPC- and S/NR-designated historic districts would not be directly affected by the Proposed Action for the reasons discussed above. There are no additional Projected or Potential Development Sites within 90 feet of their boundaries. The Proposed Action would not result in new development within any NYCL-designated or S/NR-listed or eligible historic districts. However, because Potential Development Site A is within 90 feet of the S/NR-designated Murray Hill Historic District Expansion and could be developed, but is less likely to be developed in the With-Action Condition (Table 6.3, Table 6.4, Figure 6-2, and Figure 6-7), the Proposed Action may have a construction impact on this designated district.

Potential Direct Impacts on Individually Designated Resources

As summarized in Table 6.3 and Table 6.4, the 16 Projected and 14 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 experience a direct adverse impact by the Proposed Action.

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 number in Table 6.2 and shown on Figure 6-8. Projected Development Site 2 encompasses the NYCL-eligible building at 22-24 East 41st Street (#94). The site would not be developed in the No-Action Condition, but would be developed in the With-Action Condition, which under the Proposed Action would cause a direct adverse impact. Projected Development Site 4 encompasses the NYCL-eligible 6 East 45th Street Building (#99) and the S/NR-eligible 346 Madison Avenue Building (#141). Projected Development Site 4 would experience no change in the No-Action Condition, but would have



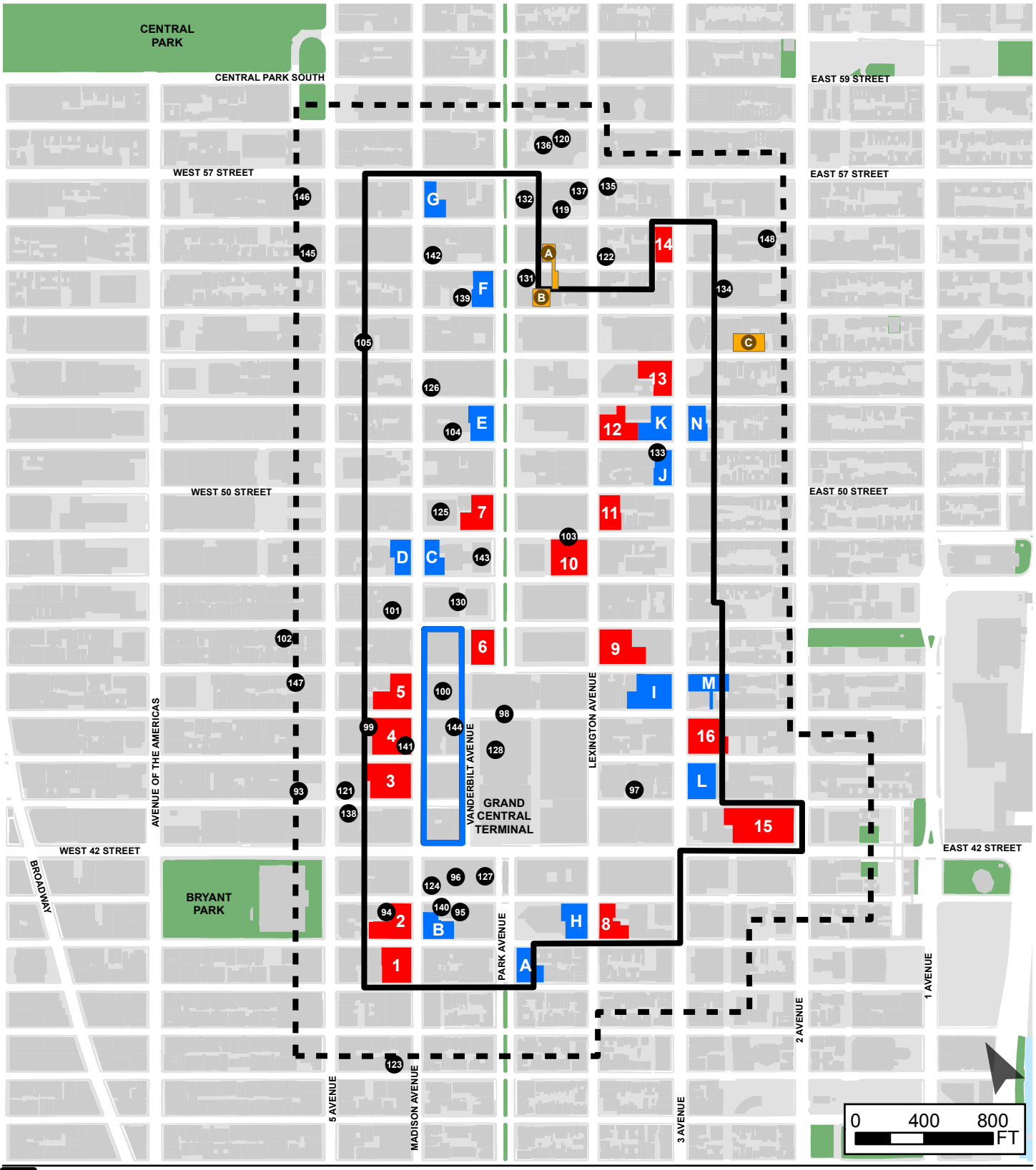
Proposed Greater East Midtown Rezoning Boundary
Vanderbilt Corridor (Existing Regulations Apply)
400-Foot Radius Study Area
Projected Development Sites (w/ I.D. Label)
Potential Development Sites (w/ I.D. Label)
National Register Historic District Boundary (w/ I.D. Label)
National Register Historic District Boundary Expansion (w/ I.D. Label)
LPC Historic District Boundary Expansion (w/ I.D. Label)
LPC Historic District Boundary (w/ I.D. Label)
Designated Historic Landmark (w/ I.D. Label)
LPC Calendared Landmark (w/ I.D. Label)

Greater East Midtown Rezoning
Manhattan, New York

Designated Historic Districts and Landmarks, and RWCDS Sites

Figure 6-7

vhb



Greater East Midtown Rezoning
Manhattan, New York

Eligible Historic Districts and Landmarks, and RWCDS Sites

Figure 6-8

new construction in the With-Action Condition. Under the Proposed Action, this would cause a direct adverse impact. Projected Development Site 6 includes the NYCL- and S/NR-eligible 250 Park Avenue Building (#129). The site is not expected to be developed in the No-Action Condition, but would be developed under the With-Action Condition. Therefore, the redevelopment of the site would cause a direct adverse impact to this resource. Projected Development Site 10 includes the S/NR-eligible Barclay Hotel at 111 East 48th Street (#103). The site would not be developed in the No-Action Condition but would be developed in the With-Action Condition, which under the Proposed Action would cause a direct adverse impact.

In addition, Potential Development Site J contains the NYCL-eligible Girl Scout Building at 830 Third Avenue (#133). No construction at the site is anticipated in the No-Action Condition, but new construction could occur, but is less likely to occur in the With-Action Condition. If Potential Development Site J is developed under the Proposed Action, it would cause a direct adverse impact.

In summary, based on the above evaluation, the Proposed Action is anticipated to result in direct adverse impacts to the following six eligible resources: the NYCL-eligible 22-24 East 41st Street Building (#94), the NYCL-eligible Title Guarantee and Trust Company Building at 6 East 45th Street (#99), the S/NR-eligible Barclay/Inter-Continental Hotel at 111 East 48th Street (#103), the NYCL- and S/NR-eligible Postum Building at 250 Park Avenue (#129), the NYCL-eligible Girl Scout Building at 830 Third Avenue (#133), and the 346 Madison Avenue Building (#141). These eligible resources are listed in Table 6.2 and mapped on Figure 6-5 and Figure 6-8. Photographs of the eligible resources that fall in Projected and Potential Development Sites are included on Figure 6-6.

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 is considered an optimum action 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 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 rezoning 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.

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 NYCL-designated Landmarks and S/NR-listed historic buildings located within 90 linear feet of a proposed construction site. For these structures, DOB's 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.

Adjacent historic resources, as defined in the procedure notice, only include designated NYCLs, properties within NYCL-designated historic districts, and S/NR-listed 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 adhere to all applicable construction guidelines and follow the requirements laid out in TPPN #10/88.

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 designated resources from construction impacts:

- Projected Development Site #1 is within 90 feet of 275 Madison Avenue (NYCL, #84), TPPN #10/88 – no construction impact.
- Projected Development Site 2 is within 90 feet of 275 Madison Avenue (NYCL, #84) and 18-20 E. 41st St. (NYCL, #80), TPPN #10/88 – no construction impact.
- Projected Development Site 4 is within 90 feet of the Frederick F. French Building at 547-551 Fifth Avenue (NYCL, S/NR, #55), TPPN #10/88 – no construction impact.
- Projected Development Site 5 is within 90 feet of the Frederick F. French Building at 547-551 Fifth Avenue (NYCL, S/NR, #55), TPPN #10/88 – no construction impact.
- Projected Development Site 6 is within 90 feet of the NY Central (Helmsley) Building (NYCL #58), and Historic Street Lampposts (NYCL #56 and #57), TPPN #10/88 – no construction impact.
- Projected Development Site 7 is within 90 feet of the Henry Villard Houses at 455 Madison Avenue (NYCL, S/NR #41), TPPN #10/88 – no construction impact.
- Projected Development Site 8 is within 90 feet of the Jonathan W. Allen Stable at 148 East 40th Street (NYCL, #82) and the Socony Mobil Building at 150 East 42nd Street (NYCL, #76), TPPN #10/88 – no construction impact.

- Projected Development Site 10 is within 90 feet of the Waldorf-Astoria Hotel at 301 Park Avenue (NYCL, #42), the Shelton Hotel at 525 Lexington Avenue (NYCL, #51), 511 Lexington Avenue (NYCL, #54), and Historic Lampposts on the south side of East 48th and East 49th Streets (NYCL, #50 and #53), TPPN #10/88 – no construction impact.
- Projected Development Site 11 is within 90 feet of the Waldorf-Astoria Hotel at 301 Park Avenue (NYCL, #42), the Shelton Hotel at 525 Lexington Avenue (NYCL, #51), and the Beverly Hotel at 557 Lexington Avenue (NYCL, #35), TPPN #10/88 – no construction impact.
- Projected Development Site 12 is within 90 feet of the General Electric Building at 566-570 Lexington Avenue (NYCL, S/NR, #34) and the Summit Hotel at 569 Lexington Avenue (NYCL, #36), TPPN #10/88 – no construction impact.
- Projected Development Site 13 is within 90 feet of the Citicorp Center/St. Peter's Church at 601 Lexington Avenue (NYCL, #23), TPPN #10/88 – no construction impact.
- Projected Development Site 15 is within 90 feet of the Daily News Building at 777 Second Avenue (NYCL, S/NR, NHL, #77) and the Ford Foundation Building at 303 East 42nd Street (NYCL, #70), TPPN #10/88 – no construction impact.
- Potential Development Site A is within 90 feet of the Pershing Square Viaduct at Park Avenue between East 40th and 42nd Streets (NYCL, S/NR, #81), TPPN #10-88 – no construction impact.
- Potential Development Site B is within 90 feet of 275 Madison Avenue (NYCL, #84) - TPPN #10/88 – no construction impact.
- Potential Development Site D is within 90 feet of Saks Fifth Avenue at 611 Fifth Avenue (NYCL, #39), the Hampton Shops Building at 18-20 East 50th Street (NYCL, #40), and the 400 Madison Avenue Building (NYCL, #49), TPPN #10/88 – no construction impact.
- Potential Development Site E is within 90 feet of the Racquet and Tennis Club Building at 360-370 Park Avenue (NYCL, S/NR, #24), and the Henry Villard Houses at 24-26 East 51st Street (NYCL, S/NR, #33), TPPN #10/88 – no construction impact.
- Potential Development Site F is within 90 feet of the Lever House at 380/390 Park Avenue (NYCL, S/NR, #21), TPPN #10/88 – no construction impact.
- Potential Development Site G is within 90 feet of the Fuller Building at 597 Madison Avenue (NYCL, #4), TPPN #10/88 – no construction impact.
- Potential Development Site H is within 90 feet of the Chanin Building at 374 Lexington Avenue (NYCL, S/NR, #75), and the Socony Mobil Building at 150 East 42nd Street (NYCL, #76), TPPN #10/88 – no construction impact.
- Potential Development Site J is within 90 feet of the Summit Hotel at 569 Lexington Avenue (NYCL, #36), TPPN #10/88 – no construction impact.
- Potential Development Site K is within 90 feet of the Summit Hotel at 569 Lexington Avenue (NYCL, #36), TPPN #10/88 – no construction impact.

Construction Impacts on Eligible Resources

There are buildings in the historic resources study area that have been officially determined to be "eligible" by either LPC or SHPO, but because they are not listed 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 6-5; the map numbers are provided below. Photographs of the eligible resources are included on Figure 6-6.

Eligible historic resources that could experience possible adverse construction impacts in the With-Action Condition are listed below in relation to Projected and Potential Development Sites (map numbers refer to Table 6.4 and Figure 6-8).

- Projected Development Site 2 is within 90 feet of 299 Madison Avenue (NYCL-eligible, #124).
- Projected Development Site 4 is within 90 feet of the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100).
- Projected Development Site 5 is within 90 feet of the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100), and 6 East 45th Street (NYCL-eligible, #99).
- Projected Development Site 6 is within 90 feet of 270 Park Avenue (NYCL-eligible, #130) and the Roosevelt Hotel at 45 East 45th Street (NYCL- and S/NR-eligible, #100).
- Projected Development Site 7 is within 90 feet of 437 Madison Avenue (NYCL-eligible, #125), and 280 Park Avenue (S/NR-eligible, #143).
- Projected Development Site 11 is within 90 feet of the Barclay Hotel at 111 East 48th Street (S/NR-eligible, #103).
- Potential Development Site B is within 90 feet of 50-52 East 41st Street (NYCL- and S/NR-eligible, #95), and 295 Madison Avenue (S/NR-eligible, #140).
- Potential Development Site C is within 90 feet of the ITT American Building at 437 Madison Avenue (NYCL-eligible, #125), and the Union Carbide Building at 270 Park Avenue (NYCL-eligible, #130).
- Potential Development Site E is within 90 feet of 39 East 51st Street (NYCL- and S/NR-eligible, #104).
- Potential Development Site F is within 90 feet of 59 East 54th Street (S/NR-eligible, #139).
- Potential Development Site K is within 90 feet of 830 Third Avenue (NYCL-eligible, #133).

In addition, there is one Projected Development Site that is within 90 feet of an eligible historic resource that would be redeveloped in both the No-Action and With-Action Conditions. Since there is no difference between the No-Action and With-Action Conditions, no construction impacts are anticipated with the Proposed Action:

- Projected Development Site 3 is within 90 feet of 521 Fifth Avenue (NYCL-eligible, #121), and 346 Madison Avenue (S/NR-eligible, #141). Note that this site would also be redeveloped in the No-Action Condition.

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 2, 4, 5, 6, 7, 11, and 13, and Potential Development Sites B, C, E, F, and K 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 12 non-designated but eligible resources:

- 50-52 East 41st Street (NYCL- and S/NR-eligible, #95).
- 6 East 45th Street (NYCL-eligible, #99).
- 45 East 45th Street (NYCL- and S/NR-eligible, #100).
- 111 East 48th Street (S/NR-eligible, #103).
- 39 East 51st Street (NYCL- and S/NR-eligible, #104).
- 299 Madison Avenue (NYCL-eligible, #124).
- 437 Madison Avenue (NYCL-eligible, #125).
- 270 Park Avenue (NYCL-eligible, #130).
- 830 Third Avenue (NYCL-eligible, #133).
- 59 East 54th Street (S/NR-eligible, #139).
- 295 Madison Avenue (S/NR-eligible, #140).
- 280 Park Avenue, (S/NR-eligible, #143).

Shadows

As detailed in Chapter 5, "Shadows," the redevelopment of the 16 Projected Development Sites and the less likely redevelopment of the 14 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 23 historic architectural resources with sunlight-sensitive features that are located within the maximum shadow radius (refer to Figure 5-1), 14 resources would be affected by incremental shadows (see Table 5.3), and nine resources would not be affected by incremental shadows (see 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 to St. Bartholomew's Church and Community House. 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. Since the stained-glass windows are all experienced within a single large interior space, as opposed to multiple spaces where each individual space experiences only a portion of the windows, the assessment of the potential impact caused by the incremental shadows considered the cumulative effect on all of the windows together. On the May 6th/ August 6th analysis day, between 1:54 PM and 4:41 PM, the effect of the incremental shadows—cast by Projected Development Site 7—would be to completely eliminate all direct sunlight on the building's stained-glass windows. On June 21st, incremental shadows, also cast by Projected Development Site 7, would also affect stained-glass windows between 1:41 PM to 4:45 PM. Portions or the entirety of the stained glass windows on these facades would be covered in new incremental shadows for approximately 1 hour, 45 minutes, from 1:45 PM to 3:30 PM. During this time frame, sunlight to these stained glass windows would be virtually completely eliminated, with the potential to affect the public's enjoyment of these features. The incremental shadows that would be cast on these two analysis days would result in a 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 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.

Table 6.1: Designated Individual Historic Resources in the Rezoning area and Study Area

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
1	Grand Army Plaza	Fifth Avenue at 59th Street	X (S)			Study Area
2	Bergdorf Goodman	754 Fifth Avenue	X			Study Area
3	(Former) L. P. Hollander & Company Building	3 East 57th Street	X			Study Area
4	Fuller Building	597 Madison Avenue, 41 East 57th Street	X	1		Study Area
5	Ritz Tower 2	101 East 57th Street	X	1		Study Area
6	Ritz Tower 1	465 Park Avenue	X	1		Study Area
7	Subway Substation 42 (NYC Subway Systems MPS)	South side of East 57th Street between Lexington and Third Avenues, 154 E. 57th Street.		X		Study Area
8	(Former) Coty Building	714 Fifth Avenue	X	X		Study Area
9	Rizzoli Building	712 Fifth Avenue	X	X		Study Area
10	Martin Erdmann Residence	57 East 55th Street	X	1		Rezoning Area
11	William and Helen Martin Murphy Ziegler, Jr. House	116 East 55th Street	X	1		Study Area
12	Mary Hale Cunningham House	124 East 55th Street	X	1		Study Area
13	Central Synagogue	646-652 Lexington Avenue	X	X	X	Study Area
14	Gotham Hotel	696 Fifth Avenue (aka 700 Fifth Avenue)	X			Study Area
15	St. Regis Hotel	699 Fifth Avenue	X	1		Rezoning Area
16	The University Club	690 Fifth Avenue, 1 West 54th Street	X	X		Study Area
17	Aeolian Building (later Elizabeth Arden Building)	689-691 Fifth Avenue/1 East 54th Street	X	1		Study Area
18	St. Thomas' Church and St. Thomas' Parish House	678 Fifth Avenue, 1-3 West 53rd Street	X	X		Study Area
19	America-Israel Cultural Foundation/William H. Moore House	4 East 54th Street	X	X		Study Area
20	Minnie Young Residence	19 East 54th Street	X			Rezoning Area
21	Lever House	380/390 Park Avenue	X	X		Rezoning Area
22	Fisk-Harkness House	12 East 53rd Street	X			Rezoning Area
23	Citicorp Center & St. Peter's Church	601 Lexington Avenue	X			Rezoning Area
24	Racquet and Tennis Club Building	360-370 Park Avenue	X	X		Rezoning Area
25	Seagram Building	375 Park Avenue	X	X		Rezoning Area
26	Cartier, Inc. (formerly the Morton F. Plant House)	649 Fifth Avenue (aka 651-653 Fifth Avenue & 4 East 52nd Street)	X	X		Study Area

Table 6.1: Designated Individual Historic Resources in the Rezoning area and Study Area (Continued)

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
27	George W. Vanderbilt Residence	647 Fifth Avenue	X	X		Study Area
28	John Peirce Residence	11 East 51st Street	X			Rezoning Area
29	Look Building	488 Madison Avenue	X	X		Rezoning Area
30	St. Patrick's Cathedral	631 Fifth Avenue	X	X	X	Rezoning Area
31	Henry Villard Houses (in part) 457 Madison Ave	457 Madison Ave	X	X		Rezoning Area
32	St. Bartholomew's Church and Community House	321 Park Avenue, 109 East 50th Street	X	X		Rezoning Area
33	Henry Villard Houses (in part) 24-26 East 51st Street	24-26 East 51st Street	X	X		Rezoning Area
34	General Electric Building	566-570 Lexington Avenue	X	X		Rezoning Area
35	Beverly Hotel (Later Benjamin Hotel)	557 Lexington Avenue	X			Rezoning Area
36	Summit Hotel	569 Lexington Avenue	X			Rezoning Area
37	Rockefeller Guest House	242 East 52nd Street	X			Study Area
38	Rockefeller Center	(1) 75 Rockefeller Plaza; (2) 630 Fifth Avenue; (3) Rockefeller Plaza; (4) 620 Fifth Avenue; (5) 610 Fifth Avenue	X	X	X	Study Area
39	Saks Fifth Avenue	611 Fifth Avenue	X			Rezoning Area
40	Hampton Shops Building/Grand Rapids Furniture Co. Building	18-20 East 50th Street	X	1		Rezoning Area
41	Henry Villard Houses (in part), 451-455 Madison Avenue and 29 1/2 East 50th Street	451-455 Madison Avenue and 29 1/2 East 50th Street	X	X		Rezoning Area
42	Waldorf-Astoria Hotel	301 Park Avenue	X	1		Rezoning Area
43	Amster Yard	211-13 East 49th Street	X			Rezoning Area
44	Morris B. Sanders Studio & Apartment	219 East 49th Street	X			Study Area
45	Goelet Building	608 Fifth Avenue	X			Study Area
46	Manufacturers Hanover Trust Company Building	600 Fifth Avenue (aka 10 West 49th Street)	X	1		Study Area
47	Charles Scribner's Sons Building	597 Fifth Avenue	X	X		Study Area
48	New York Bible Society	5 East 48th Street		X		Study Area
49	400 Madison Avenue	400 Madison Avenue	X			Rezoning Area

Table 6.1: Designated Individual Historic Resources in the Rezoning area and Study Area (Continued)

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
50	Historic Street Lampposts 3	South side of East 49th Street between Park and Lexington Avenues	X			Rezoning Area
51	Shelton Hotel (Later Halloran House)	525 Lexington Avenue	X			Rezoning Area
52	Lescaze House	211 East 48th Street	X	X		Rezoning Area
53	Historic Street Lampposts 2	South side of East 48th Street between Park and Lexington Avenues	X			Rezoning Area
54	Hotel Lexington	511 Lexington Avenue	X			Rezoning Area
55	Fred F. French Building	547-551 Fifth Avenue	X	X		Rezoning Area
56	Historic Street Lampposts 4	Southwest corner of Park Avenue and East 46th Street	X			Rezoning Area
57	Historic Street Lampposts 1	Southeast corner of Park Avenue and East 46th Street	X			Rezoning Area
58	New York Central Building, now Helmsley Building	230 Park Avenue	X	1		Rezoning Area
59	Sidewalk Clock, 522 Fifth Avenue	522 Fifth Avenue	X	X		Study Area
60	Yale Club	50 Vanderbilt Avenue	X	1		Study Area
61	Graybar Building	420 Lexington Avenue	X	1		Rezoning Area
62	Beaux-Arts Apartments 1	307 East 44th Street	X			Study Area
63	Beaux-Arts Institute of Design	304 East 44th Street	X			Study Area
64	Beaux-Arts Apartments 2	310 East 44th Street	X			Study Area
65	The Century Association	5 West 43rd Street	X	X		Study Area
66	Grand Central Terminal Post Office	450 Lexington Avenue, 100 East 45th Street		X		Rezoning Area
67	(Former) Manufactures Trust Company Building	510 Fifth Avenue	X	1		Study Area
68	Grand Central Terminal	77 East 42nd Street	X	X	X	Rezoning Area
69	Chrysler Building	395 Lexington Avenue	X	X	X	Rezoning Area
70	Ford Foundation Building	303 East 42nd Street	X			Study Area
71	500 Fifth Avenue Building	500 Fifth Avenue	X			Study Area
72	Grand Central Terminal (Boundary Increase: Park Avenue Viaduct)	Park Avenue between East 40th and 42nd Streets		X	X	Rezoning Area
73	Pershing Square Building	125 Park Avenue	X	1		Rezoning Area
74	Bowery Savings Bank Building	120 East 42nd Street	X	X		Rezoning Area
75	Chanin Building	374 Lexington Avenue	X	X		Rezoning Area

Table 6.1: Designated Individual Historic Resources in the Rezoning area and Study Area (Continued)

Map #	Property Name	Address	NYCL	S/NR	NHL	Project or Study Area
76	Socony-Mobil Building	150 East 42nd Street	X	1		Rezoning Area
77	Daily News Building	777 Second Avenue	X	X	X	Study Area
78	New York Public Library	476 Fifth Avenue	X	X	X	Study Area
79	Bryant Park	Bryant Park	X (S)	X		Study Area
80	18-20 East 41st Street	18 East 41st Street	X			Rezoning Area
81	Pershing Square Viaduct	Park Avenue from East 40th Street to Grand Central Terminal	X	X		Rezoning Area
82	Jonathan W. Allen Stable	148 East 40th Street	X	1		Study Area
83	Knox Building	452 Fifth Avenue	X	X		Study Area
84	275 Madison Avenue Building	275 Madison Avenue	X	1		Rezoning Area
85	The Allerton 39th Street House	145 East 39th Street	X	1		Study Area
86	Lord & Taylor Building	424-434 Fifth Avenue	X	1		Study Area
87	Middleton S. and Emilie Neilson Burrill House	36 East 38th Street	X			Study Area
88	Adelaide L. T. Douglas Residence	57 Park Avenue	X	X		Study Area
89	George S. Bowdoin Stable	149 East 38th Street	X	1		Study Area
90	(Former) Pepsi-Cola Building	500 Park Avenue	X	1		Study Area
91	3 West 51st Street, The Women's National Republican Club	3 West 51st Street		X		Study Area
92	De Lamar Mansion	233 Madison Avenue	X	X		Study Area
A[1]	Turtle Bay Gardens Historic District	N/A – Historic District	X	X		Study Area
B[1]	Tudor City Historic District	N/A – Historic District	X	X		Study Area
C[1,2]	Murray Hill Historic District	N/A – Historic District	X	X		Study Area

Notes:
(S) – Scenic Landmark; (I) – Interior Landmark; 1 – S/NR-eligible
NYCL=New York City Landmark; S/NR=Listed on State and National Registers of Historic Landmarks; NHL=National Historic Landmark
[1] References boundaries for both the LPC and State/National Register Historic Districts, which are not coincident.
[2] References both the LPC and S/NR boundary expansions for the Murray Hill Historic District, which are not coincident.

Table 6.2: Eligible Historic Resources in the Rezoning area and Study Area

Map # (Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Study or Project Area
A	East 55th Street Historic District (includes Buildings 113-118 on this table); See Figure 6-7		X	S
B	East 54th Street Historic District (includes Buildings 109-112 on this table); See Figure 6-7		X	P
C	East 53rd Street Historic District (include Buildings 106-108 on this table); See Figure 6-7		X	S
93	4 West 43rd Street, 1258/42; Hotel Renaissance, later Columbia Club, Clarence S. Luce, 1894.	X		S
94	22-24 East 41st Street, 1275/60; Office Building George & Edward Blum, 1912-4	X		P
95	50-52 East 41st Street, 1275/44; Chemist Club, York & Sawyer, 1910	X	X	P
96	60 East 42nd Street, 1276/42; Lincoln Building, J. E. R. Carpenter and Dwight P. Robinson, 1928	X	X	P
97	141 East 43rd Street, 1298/127; St. Agnes Rectory, O'Rourke & Sons, 1904		X	P
98	East 45th Street Bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building		X	P
99	6 East 45th Street, 1279/65; Title Guarantee and Trust Company, 1932	X		P
100	45 East 45th Street, 1281/21; Roosevelt Hotel, George B. Post & Sons, 1924	X	X	S
101	17 East 47th Street, 1283/13; Mercantile Library, Henry Otis Chapman, 1932	X		P
102	10-14 West 47th Street, 1262/45; New York Jewelry Center, Margon & Glaser, 1925		X[1]	S
103	111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, 1303/14; Cross & Cross, 1926		X	P
104	39 East 51st Street, 1287/27; townhouse, Clinton & Russell, 1904	X	X	P
105	3 East 53rd Street, 1289/6; Samuel Paley Plaza, Zion & Breen Associates, 1967	X	X	P
106	225-227 East 53rd Street, 1327/11; residential facility, Sass & Smallheiser, 1902		1	S
107	229-235 East 53rd Street, 1327/13, 14, 15; apartment buildings, 1904 (est.)		1	S
108	237-241 East 53rd Street, 1327/16, 17; apartment buildings, 1900 (est.)		1	S
109	111, 113 East 54th Street, 1309/5; Brook Club, Delano & Aldrich, 1925		1	P
110	115, 117 East 54th Street, 1309/6; Bayard Dominick Residence, William F. Dominick, 1921		1	P
111	119 East 54th Street, 1309/7; Alonzo and Elsie Potter House, Grosvenor Atterbury and Julian L. Peabody, 1909		1	P
112	121 East 54th Street, 1309/107; probably John M. Hatton and Diego de Suarez, 1919		1	P
113	113 East 55th Street, 1310/7; c. 1870s with later alterations		1	S

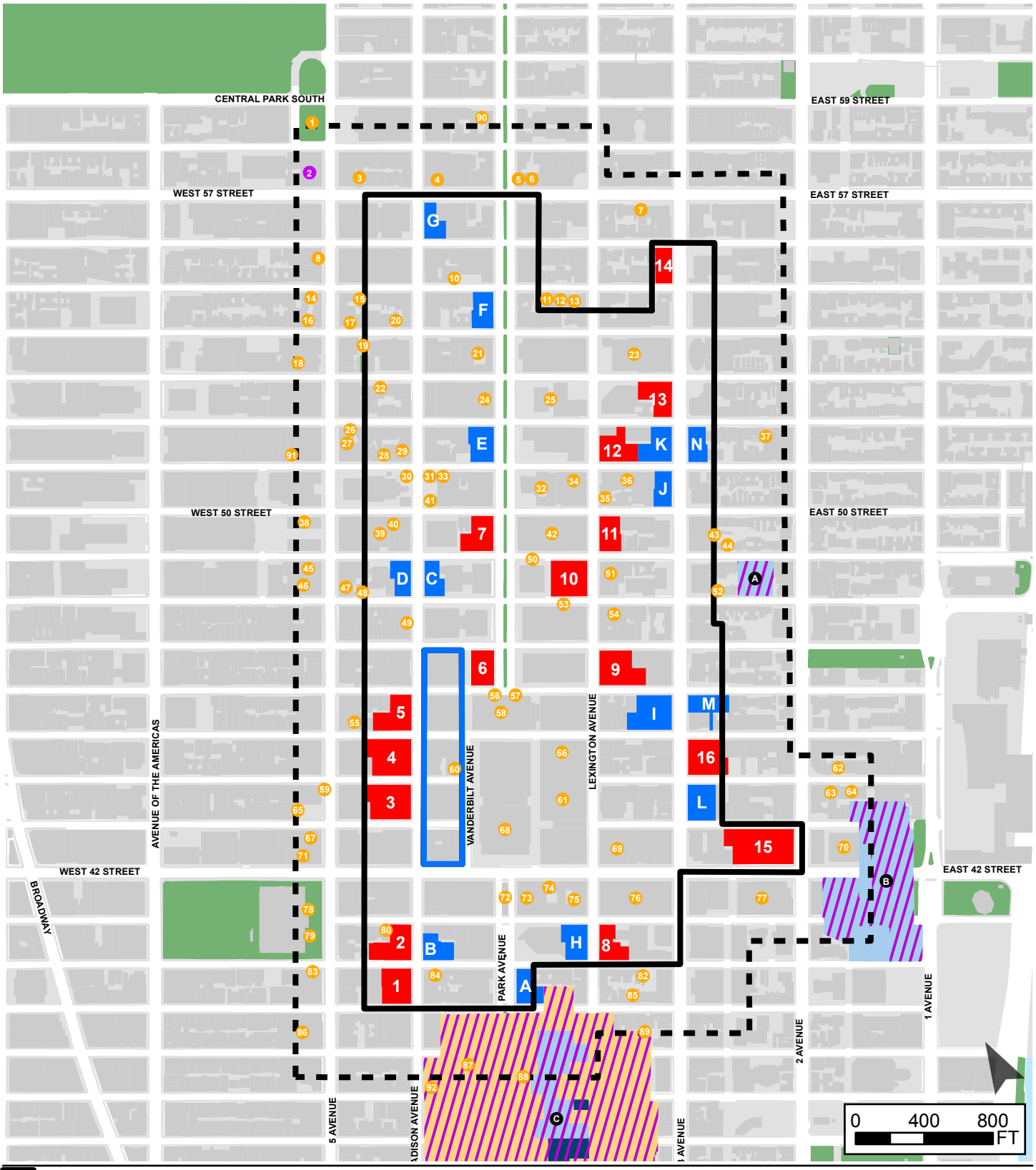
Table 6.2: Eligible Historic Resources in the Rezoning area and Study Area (Continued)

Map # (Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Study or Project Area
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	661 Lexington Avenue, 1310/22; Office Building, York & Sawyer, 1902	X		S
123	232 Madison Avenue (aka 17 East 37th Street), 867/15; 1925		X	S
124	299 Madison Avenue, 1276/23; Loft Building, Hill & Stout, 1912-3	X		P
125	437 Madison Avenue, 1285/21; ITT-American Building, 1967	X		P
126	503 Madison Avenue, 1288/21; 1929	X		P
127	118-120 Park Avenue, 1276/73; Philip Morris Headquarters, Ulrich Franzen & Associates, 1981	X		P
128	200 Park Avenue, 1280/9010; Pan Am/Met Life Building, Emery Roth & Sons, 1963	X		P
129	250 Park Avenue, 1282/34; Postum Building, Cross & Cross, 1923 or 1925	X	X	P
130	270 Park Avenue, 1283/21; Union Carbide Building, Skidmore, Owings & Merrill (Gordon Bunshaft, Natalie Dubois), 1962	X		P
131	417 Park Avenue, 1309/69; Emery Roth, 1917	X	X	P
132	445 Park Avenue, 1311/1; Paramount Building/Universal Pictures Building, Kahn & Jacobs, 1947	X		P
133	830 Third Avenue, 1305/40; Girl Scout Building, Skidmore, Owings & Merrill (Roy O. Allen & William T. Meyer), 1957	X		P
134	909 Third Avenue, 1328/1; Office Building, 1967	X		S
135	695 Lexington Avenue (aka 136 East 57th Street), 1311/50; 695 Lexington Avenue, Buckman & Kahn, 1931	X		S
136	117-119 East 57th Street 1312/7501; The Galleria, David Kenneth Specter and Philip Birnbaum, 1975	X		S
137	690 Lexington Avenue (aka 128 and 140 East 57th Street), 1311/58; Allerton 57th Street House, Arthur Loomis Harmon, 1922	X		S
138	511 Fifth Avenue Building 1277/69; Postal Life Building, 511 Fifth Avenue, York & Sawyer, 1917	X		S
139	59 East 54th Street, 1290/28; Mixed residential/commercial Building, 1923		X	P
140	295 Madison Avenue, 1275/50; Lefcourt Colonial Building, Charles F. Moyer Company and Bark & Djorup, 1928-30		X	P
141	346 Madison Avenue, 1279/17; Brooks Brothers Store, LaFarge & Morris, 1915		X	P

Table 6.2: Eligible Historic Resources in the Rezoning area and Study Area (Continued)

Map # (Figures 6-5 and 6-6)	Address, Block/Lot; Property Name*, Architect*, Construction Date	LPC	NR/SR	Study or Project Area
142	515 Madison Avenue, 1291/21; Dumont Building, J.E.R. Carpenter, 1931		X	P
143	280 Park Avenue, 1284/33; Bankers Trust Building, Emery Roth & Sons, 1963 (addition to the west, Emery Roth & Sons, 1971)		X	P
144	52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue), 1279/45; Vanderbilt Concourse Building, Warren & Wetmore, 1912-1914		X	S
145	1-7 West 55th Street, 1271/30; Fifth Avenue Presbyterian Church & Church House, 1825, 1925	X	X	S
146	730 Fifth Avenue, 1272/39; Hecksher Building (The Crown Building), Warren & Wetmore, 1921	X	X	S
147	2-8 West 46th Street, 1261/42; Schwartz & Gross, 1926		X	S
148	228-238 East 56th Street, 1329/17; Telephone Building, Voorhees, Gmelin & Walker, 1928	X	X	S

Notes:
1 – S/NR-eligible Historic District; S – Within study area; P – Within rezoning area
[1] Demolition permit issued 7/13/16.
* Where available



Proposed Greater East Midtown Rezoning Boundary
Vanderbilt Corridor (Existing Regulations Apply)
400-Foot Radius Study Area
Projected Development Sites (w/ I.D. Label)
Potential Development Sites (w/ I.D. Label)
National Register Historic District Boundary (w/ I.D. Label)
National Register Historic District Boundary Expansion (w/ I.D. Label)
LPC Historic District Boundary Expansion (w/ I.D. Label)
LPC Historic District Boundary (w/ I.D. Label)
Designated Historic Landmark (w/ I.D. Label)
LPC Calendared Landmark (w/ I.D. Label)

Greater East Midtown Rezoning
Manhattan, New York

Designated Historic Districts and Landmarks, and RWCDS Sites

Figure 6-7

vhb

Table 6.3: RWCDS Projected and Potential Development Sites Within or Located in Proximity to NYCL- or S/NR-designated, and NYCL- or S/NR-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 or Calendared Resource?*	RWCDS for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Projected Development Sites								
1	869/16, 58, 61, 64 (16 E. 40th St.; 266, 274, 278 Madison Ave.)	No	275 Madison Ave. #84 (NYCL, 2)	No	No	New construction	No	Yes
2	1275/8, 11, 12, 14, 16, 59, 60 (7, 13, 15 E. 40th St.; 22 E. 41st St.; 284, 290, 292 Madison Ave.)	No	275 Madison Ave. #84 (NYCL, 2); 18-20 E. 41st St. #80 (NYCL)	22 E. 41st St., #94 [1]	Within 90 ft.: 299 Madison Ave., #124 [1]	New construction	No	Yes
3	1278/8, 14, 62-65 (3 E. 43rd St.; 6, 10, 12, 14 E. 44th St.; 340 Madison Ave.)	No	No	No	Within 90 ft.: 521 Fifth Ave., #121[1]; 346 Madison Ave. #141[2]	New construction	Partial demolition	Yes
4	1279/9, 17, 57, 63, 65 (7 E. 44th St.; 6, 10 E. 45th St.; 346, 352 Madison Ave.)	No	Frederick F. French Building, 547-551 Fifth Ave. #55 (NYCL, S/NR)	6 E. 45th St., #99[1]; 346 Madison Ave. #141[2]	Within 90 ft.: Roosevelt Hotel 45 E. 45th St., #100[1,2]	New construction	No	Yes
5	1281/9, 56, 59, 7501 (9 E. 45th St.; 18 E. 46th St.; 360, 366 Madison Ave.)	No	Frederick F. French Building, 547-551 Fifth Ave. #55 (NYCL, S/NR)	No	Within 90 ft.: Roosevelt Hotel 45 E. 45th St., #100[1,2]; 6 East 45th St. #99[1]	New construction	No	Yes
6	1282/34 (250 Park Ave.)	No	NY Central (Helmsley) 230 Park Ave. #58 (NYCL, 2); Historic St. Lampposts, SW and SE corners Park Ave. and E. 46th St. #56, #57 (NYCL)	250 Park Ave., #129[1,2]	Within 90 ft.: 270 Park Ave., #130[1]; Roosevelt Hotel 45 East 45th St. #100[1,2]	New construction	No	Yes
7	1285/36 (300 Park Ave.)	No	Henry Villard Houses, 455 Madison Ave. #41 (NYCL, S/NR)	No	Within 90 ft.: 437 Madison Ave., #125[1]; 280 Park Ave., #143[2]	New construction	No	Yes
8	1295/20, 23 (355, 363 Lexington Ave.)	No	Jonathan W. Allen Stable, 148 E. 40th St., #82 (NYCL, 2), Socony-Mobil Building, 150 E. 42nd St. #76 (NYCL, 2)	No	No	New Construction	No	Yes
9	1301/23 (485 Lexington Ave.)	No	No	No	No	New construction	No	Yes

Table 6.3: RWCDS Projected and Potential Development Sites Within or Located in Proximity to NYCL- or S/NR-designated, and NYCL- or S/NR-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 or Calendared Resource?*	RWCDS for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
10	1303/14 (111 E. 48th St.)	No	Waldorf-Astoria Hotel, 301 Park Ave. #42 (NYCL, 2); Historic St. Lampposts, south side of E. 49th and E. 48th Sts. #50, #53 (NYCL); Shelton Hotel, 525 Lexington Ave. #51 (NYCL); 511 Lexington Ave., #54 (NYCL)	Barclay Hotel, 111 E. 48th St., #103[2]	No	New construction	No	Yes
11	1304/20 (541 Lexington Ave.)	No	Waldorf-Astoria Hotel, 301 Park Ave. #42 (NYCL, 2); Shelton Hotel, 525 Lexington Ave. #51 (NYCL); Beverly Hotel, 557 Lexington Ave. #35 (NYCL)	No	Within 90 ft.: Barclay Hotel, 111 E. 48th St., #103[2]	New construction	No	Yes
12	1306/23 (575 Lexington Ave.)	No	General Electric Building, 566-570 Lexington #34 (NYCL, S/NR); Summit Hotel, 569 Lexington Ave. #36 (NYCL)	No	No	New construction	No	Yes
13	1307/43, 7501 (866 Third Ave.; 154 E. 53rd St.)	No	Citicorp Center/St. Peter's Church, 601 Lexington Ave. #23 (NYCL)	No	No	New construction	No	Yes
14	1310/33-40, 133, 140 (159 E. 55th St., 164 E 56th St, 914, 916, 918, 920, 922, 924, 926, 928 Third Ave.)	No	No	No	No	New construction	Yes	Yes
15	1316/12, 23, 30 (219, 235 E. 42nd St.; 801 Second Ave.)	No	Daily News Building, 777 Second Ave. #77 (NYCL, S/NR, NHL); Ford Foundation Building, 303 E. 42nd St. #70 (NYCL)	No	No	New construction	No	Yes
16	1318/1, 43, 44, 143 (210, 212, 214 East 45th St.; 711 Third Ave.)	No	No	No	No	New construction	No	Yes

Table 6.3: RWCDS Projected and Potential Development Sites Within or Located in Proximity to NYCL- or S/NR-designated, and NYCL- or S/NR-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 or Calendared Resource?*	RWCDS for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
Potential Development Sites								
A	895/1 (99 Park Ave.)	No	Pershing Square Viaduct, Park Ave. from E. 40th to E. 42nd St. #81 (NYCL, S/NR); Murray Hill Boundary Expansion HD (S/NR)	No	No	New construction	No	Yes
B	1275/23 (279 Madison Ave.)	No	275 Madison Ave. #84 (NYCL, 2)	No	Within 90 ft.: 50-52 E. 41st St., #95[1,2]; 295 Madison Ave., #140[2]	New construction	No	Yes
C	1284/21, 52, 152 (413, 423, 425 Madison Ave.)	No	No	No	Within 90 ft.: ITT American Building, 437 Madison Ave. #125[1]; Union Carbide Building, 270 Park Ave. #130[1];	New construction	No	Yes
D	1284/14, 17, 55, 56, 59, 60 (20, 22 East 49th St.; 410, 418, 422, 424 Madison Ave.)	No	Saks Fifth Ave., 611 Fifth Ave. #39 (NYCL); Hampton Shops Building, 18-20 East 50th St. #40 (NYCL, 2); 400 Madison Ave. #49 (NYCL)	No	No	New construction	No	Yes
E	1287/33 (350 Park Ave.)	No	Racquet and Tennis Club Building, 360-370 Park Ave. #24 (NYCL, S/NR); Henry Villard Houses, 24-26 East 51st St. #33 (NYCL, S/NR)	No	Within 90 ft.: 39 E. 51st St., #104[1,2]	New construction	No	Yes
F	1290/36, 37 (400, 410 Park Ave.)	No	Lever House, 380/390 Park Ave. #21 (NYCL, S/NR)	No	Within 90 ft.: 59 E. 54th St., #139[2]	New Construction	No	Yes

Table 6.3: RWCDS Projected and Potential Development Sites Within or Located in Proximity to NYCL- or S/NR-designated, and NYCL- or S/NR-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 or Calendared Resource?*	RWCDS for With-Action Condition	Proposed Demo?	
							No-Action	With-Action
G	1292/52 (571 Madison Ave.)	No	Fuller Building, 597 Madison Ave. #4 (NYCL, 2)	No	No	New construction	No	Yes
H	1295/17, 58 (354, 364 Lexington Ave.)	No	Chanin Building, 374 Lexington Ave. #75 (NYCL, S/NR); Socony-Mobil Building, 150 E. 42nd St. #76 (NYCL, 2)	No	No	New construction	No	Yes
I	1300/26, 33, 42, 44 (141 East 45th St.; 154, 158 E. 46th St.; 730 Third Ave.)		No	No	No	New construction	No	Yes
J	1305/ 33, 40 (155 E. 50th St.; 830 Third Ave.)	No	Summit Hotel, 569 Lexington Ave. #36 (NYCL)	Girl Scout Building, 830 Third Ave., #133[1]	No	New construction	No	Yes
K	1306/33 (850 Third Ave.)	No	Summit Hotel, 569 Lexington Ave. #36 (NYCL)	No	Within 90 ft.: Girl Scout Building, 830 Third Ave., #133[1]	New construction	No	Yes
L	1317/1 (685 Third Ave.)	No	No	No	No	New construction	No	Yes
M	1319/47 (733 Third Ave.)	No	No	No	No	New construction	No	Yes
N	1325/1 (845 Third Ave.)	No	No	No	No	New construction	No	Yes

Notes:
* See Table 6.2, Figure 6-5 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 Rezoning area and Study Area

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
Designated Districts					
A	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.
B	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.
C	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.
C	Murray Hill Historic District Boundary Expansion (S/NR)	No	No	Yes	Projected Development Site 2 and Potential Development Site A 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 With-Action Condition, but it is expected to be redeveloped as residential construction in the future No-Action Condition. Potential Development Site A is identified as remaining unchanged in the No-Action Condition, and as being developed as an office building in the With-Action Condition. 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.
Designated Resources (see Figure 6-4)					
1	Grand Army Plaza (NYCL-Scenic)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
2	754 Fifth Avenue, Bergdorf Goodman (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
3	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.
4	Fuller Building (NYCL, S/NR-eligible)	No	No	No	Potential Development Site G is located within 90 feet of this resource. Potential Site G is not expected to be developed in the No-Action Condition, but it is identified as a new construction site in the With-Action Condition. 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.
5	Ritz Tower 2 (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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
6	Ritz Tower 1 (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.
7	154 East 57th Street, Subway Substation 42 (S/NR)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
8	Coty Building (former) (NYCL, S/NR)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
9	Rizzoli 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.
10	57 East 55th Street, 1291/127; Taylor & Levi, Friar's Club (former Martin Erdmann Residence), 1908 (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.
11	William & Helen Martin Murphy Ziegler, Jr. 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.
12	Mary Hale Cunningham 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.
13	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.
14	Gotham Hotel (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
15	St. Regis Hotel (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.
16	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.
17	Aeolian Building (later Elizabeth Arden 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.
18	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.
19	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.
20	19 East 54th Street,1290/14; Minnie Young Residence, Hiss & Weekes, 1900 (NYCL)	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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
21	Lever House (NYCL, S/NR)	No	No	No	Potential Development Site F is within 90 feet of this resource. Potential Development Site F is not expected to be developed in the No-Action Condition, but it is identified as a new construction site in the With-Action Condition. 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	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.
23	884 Third Avenue (aka 601 Lexington Avenue), 1308/7501; Citicorp Center, 1977 (NYCL)	No	No	No	Projected Development Site 13 is within 90 feet of this historic resource. Projected Development Site 13 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. 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.
24	Racquet & Tennis Club Building (NYCL, S/NR)	No	No	No	Potential Development Site E is located within 90 feet of this historic resource. Potential Development Site E is expected to remain unchanged in the No-Action Condition, but new office construction is anticipated in the With-Action Condition. 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.
25	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.
26	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.
27	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.
28	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.
29	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.
30	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.
31	Henry Villard Houses (in part); 457 Madison (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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
32	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.
33	Henry Villard Houses (in part); 24-26 East 51st Street (NYCL, S/NR)	No	No	No	Potential Development Site E is located within 90 feet of this resource. Potential Site E would experience no changes in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
34	General Electric Building (NYCL, S/NR)	No	No	No	Projected Development Site 12 is located within 90 feet of this resource. Projected Site 12 would not change in the No-Action Condition, but would experience new office construction in the With-Action Condition. 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.
35	125 East 50th Street (aka 557 Lexington Avenue) 1305/20; Hotel Beverly/The Benjamin Hotel, Emery Roth & Sylvan Bien, 1927 (NYCL)	No	No	No	Project Development Site 11 is within 90 feet of this eligible historic resource. The vast majority of Projected Development Site 11 is not expected to change in the No-Action Condition, but in the With-Action Condition Projected Development Site 17 would be developed as an office building. 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.
36	Summit Hotel (NYCL)	No	No	No	Projected Development Site 12 and Potential Development Sites J and K are located within 90 feet of this resource. Projected Development Site 12 and Potential Sites J and K would experience no change in the No-Action Condition, but are all identified as new construction sites in the With-Action Condition. 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.
37	242 East 52nd Street, The Rockefeller Guest House (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource
38	Rockefeller Center (1) 75 Rockefeller Plaza; (2) 630 Fifth Avenue; (3) Rockefeller Plaza; (4) 620 Fifth Avenue; (5) 610 Fifth Avenue (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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
39	Saks Fifth Avenue (NYCL)	No	No	No	Potential Development Site D is located within 90 feet of this resource. Potential Site D would experience no changes in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
40	18-20 East 50th Street, Hampton Shops Building, Grand Rapids Furniture Company Building (NYCL, S/NR-eligible)	No	No	No	Potential Development Site D is located within 90 feet of this resource. Potential Site D would experience no changes in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
41	Henry Villard Houses (in part); 451-455 Madison, and 29 1/2 East 50th Street (NYCL, S/NR)	No	No	No	Projected Development Site 7 is located within 90 feet of these resources. Projected Site 7 would experience no changes in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
42	Waldorf-Astoria Hotel (NYCL, S/NR-eligible)	No	No	No	Projected Development Sites 10 and 11 are located within 90 feet of this resource. Projected Development Sites 10 and 11 would experience no changes in the No-Action Condition, but would have new construction sites in the With-Action Condition. 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.
43	Amster Yard (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
44	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.
45	Goelet Building (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
46	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.
47	Charles Scribner's Sons 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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
48	5 East 48th Street, 1284/6; The Bible House of the New York Bible Society, now the Svenska Kyrkan, Wilfred E. Anthony, 1921 (S/NR)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
49	400 Madison Avenue, 1283/17; H. Craig Severance, 1929 (NYCL)	No	No	No	Potential Development Site D is within 90 feet of this eligible resource. Potential Development Site D would have no change in the No-Action Condition, and would experience new office construction in the With-Action Condition. 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.
50	Historic Street Lampposts 3 (NYCL)	No	No	No	Projected Development Site 10 is located within 90 feet of this historic resource. Projected Site 10 would remain unchanged in the No-Action Condition, but is identified as new construction sites in the With-Action Condition. 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.
51	525 Lexington Avenue, 1303/53 Shelton Club Hotel, Halloran House, Arthur Loomis Harmon, 1923 (NYCL)	No	No	No	Projected Development Site 10 and Projected Development Site 11 are located within 90 feet of this historic resource. Projected Sites 10 and 11 would remain unchanged in the No-Action Condition, but both sites are identified as new construction sites in the With-Action Condition. 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
52	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.
53	Historic Street Lampposts 2 (NYCL)	No	No	No	Projected Development Site 10 is located within 90 feet of this historic resource. Projected Site 10 would remain unchanged in the No-Action Condition, but is identified as new construction sites in the With-Action Condition. 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.
54	509-511 Lexington Avenue, 1302/51, Lexington Hotel, Schultze & Weaver, 1929 (NYCL)	Yes	No	No	Projected Development Site 10 is located within 90 feet of this historic resource. Projected Site 10 would remain unchanged in the No-Action Condition, but is identified as new construction sites in the With-Action Condition. 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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
55	Frederick F. French Building (NYCL, S/NR)	No	No	No	Projected Development Sites 4 and 5 are located within 90 feet of this resource, and are identified as new construction sites in the With-Action Condition. Projected Site 4 and 5 would not be developed in the No-Action Condition, but 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	Historic Street Lampposts 4 (NYCL)	No	No	No	Projected Development Site 6 is located within 90 feet of this historic resource. Projected Site 6 would remain unchanged in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. 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.
57	Historic Street Lampposts 1 (NYCL)	No	No	No	Projected Development Site 6 is located within 90 feet of this historic resource. Projected Site 6 would remain unchanged in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. 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.
58	New York Central Building now Helmsley Building (NYCL, S/NR-eligible)	No	No	No	Projected Development Site 6 is located within 90 feet of this historic resource. Projected Site 6 would remain unchanged in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. 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.
59	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.
60	50 Vanderbilt Avenue, 1279/28; Yale Club, James Gamble Rogers, 1915 (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.
61	420 Lexington Avenue, 1280/60; Graybar Building, Sloan & Robertson, 1927 (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.
62	Beaux-Arts Apartments 1 (NYCL)	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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
63	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.
64	Beaux-Arts Apartments 2 (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
65	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.
66	450 Lexington Avenue/100 East 45th Street, Grand Central Terminal Post Office (S/NR)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
67	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.
68	Grand Central Terminal (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.
69	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.
70	Ford Foundation Building (NYCL)	No	No	No	Projected Development Site 15 is located within 90 feet of this historic resource. Projected Development Site 15 is not expected to be developed in the No-Action Condition, but it is identified as a new construction site in the With-Action Condition. 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.
71	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.
72	Park Avenue Viaduct (Grand Central Terminal Boundary Increase) (S/NR, NHL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
73	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 (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.
74	Bowery Savings Bank 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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
75	Chanin Building (NYCL, S/NR)	No	No	No	Potential Development Site H is located within 90 feet of this historic resource. Potential Development Site H would not experience any changes in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. 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.
76	Socony-Mobil Building (NYCL, S/NR-eligible)	No	No	No	Projected Development Site 8 and Potential Development Site H are located within 90 feet of this historic resource. Projected Development Site 8 and Potential Development Site H are not expected to be developed in the No-Action Condition, but are both identified as a new construction site in the With-Action Condition. 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.
77	Daily News Building (NYCL, S/NR, NHL)	No	No	No	Projected Development Site 15 is located within 90 feet of this historic resource. Projected Development Site 15 is not expected to be developed in the No-Action Condition, but it is identified as a new construction site in the With-Action Condition. 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.
78	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.
79	Bryant Park (NYCL-Scenic, S/NR)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
80	18-20 East 41st Street, 1275/61; George & Edward Blum, 1912-4 (NYCL)	No	No	No	Projected Development Site 2 is within 90 feet of this resource. Projected Development Site 2 is not expected to be developed in the No-Action Condition, but is identified as new construction in the With-Action Condition. 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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
81	Pershing Square Viaduct (Park Avenue Viaduct) (NYCL, S/NR)	No	No	No	Potential Development Site A is located within 90 feet of this historic resource. No development is expected for Potential Development Site A in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. 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.
82	Jonathan W. Allen Stable (NYCL, S/NR-eligible)	No	No	No	Projected Development Site 8 is within 90 feet of this resource. Projected Development Site 8 is not expected to be developed in the No-Action Condition, but is identified as new construction in the With-Action Condition. 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.
83	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.
84	275 Madison Ave. Building (NYCL, S/NR-eligible)	No	No	No	Projected Development Sites 1 and 2, and Potential Development Site B are located within 90 feet of this historic resource. Projected Development Sites 1, and 2, Potential Development Site B are identified as new construction sites in the With-Action Condition. Projected Development Sites 1 and 2 and Potential Development Site B are not expected to be redeveloped in the No-Action Condition. 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.
85	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.
86	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.
87	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.
88	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.
89	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.
90	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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
91	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.
92	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.
Eligible Resources (see Figure 6-5)					
A	East 55th Street Historic District (includes Buildings 113-118 on this table) See Figure 6-5 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
B	East 54th Street Historic District (includes Buildings 109-112 on this table) See Figure 6-5 (S/NR-eligible)	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 106-108 on this table) See Figure 6-5 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
93	4 West 43rd Street, Hotel Renaissance, later Columbia Club (NYCL)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
94	22-24 East 41st Street, 1275/60; George & Edward Blum, 1912-4 (NYCL-eligible)	Yes	No	No	Projected Development Site 2 includes this eligible resource. Projected Development Site 2 is not expected to be developed in the No-Action Condition, but is identified as a new construction site in the With-Action Condition. New construction under Projected Development Site 2 would cause a direct adverse impact.
95	50-52 East 41st Street, 1275/44; Chemist Club, York & Sawyer, 1910 (NYCL-eligible, S/NR-eligible)	No	No	Yes	Potential Development Site B is within 90 feet of this historic resource. Potential Development Site B would not experience any changes under the No-Action Condition, but is expected to have new construction in the With-Action Condition. 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.
96	60 East 42 Street, 1276/42; Lincoln Building, J. E. R. Carpenter and Dwight P. Robinson, 1928 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
97	141 East 43rd Street, 1298/127; St Agnes Rectory, O'Rourke & Sons, 1904 (S/NR-eligible)	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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
98	East 45th Street bridges, part of Park Avenue Viaduct, north of Grand Central Terminal and MetLife Building (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
99	6 East 45th Street, 1279/65; Title Guarantee and Trust Company, 1932 (NYCL-eligible)	Yes	No	N/A	Projected Development Site 4 includes this eligible resource and Projected Development Site 5 is within 90 feet of this resource. Projected Development Site 4 would not be developed in the No-Action Condition but would be developed in the With-Action Condition. Therefore, new construction under the Proposed Action would cause a direct adverse impact.
100	45 East 45th Street, 1281/21; Roosevelt Hotel, George B. Post & Sons, 1924 (NYCL-eligible, S/NR-eligible)	No	No	N/A	Projected Development Sites 4, 5, and 6 are within 90 feet of this resource. Projected Development Sites 4, 5, and 6 would experience no change in the No-Action Condition, and would have new office construction in the With-Action Condition. 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.
101	17 East 47th Street, 1283/13; Mercantile Library, Henry Otis Chapman, 1932 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
102	10-14 West 47th Street, 1262/45; New York Jewelry Center, Margon & Glaser, 1925 (S/NR-eligible)[54]	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
103	111 East 48th Street, Barclay Hotel/Hotel Inter-Continental, 1303/14; Cross & Cross, 1926 (S/NR-eligible)	Yes	No	N/A	Projected Development Site 10 includes this eligible resource and Projected Development Site 11 is within 90 feet. Projected Development Site 10 would remain unchanged in the No-Action Condition, but would be redeveloped with an office building in the With-Action Condition. Therefore, new construction under the Proposed Action would cause a direct adverse impact.
104	39 East 51st Street, 1287/27; townhouse, Clinton & Russell, 1904 (NYCL-eligible, S/NR-eligible)	No	No	Yes	Potential Development Site E is within 90 feet of this eligible resource. Potential Development Site E is expected to remain unchanged in the No-Action Condition, but be redeveloped with an office building in the With-Action Condition. 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.

[54] Demolition permit issued July 13, 2016.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
105	3 East 53rd Street, 1289/6; Samuel Paley Plaza, Zion & Breen Associates, 1967 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
106	225-227 East 53rd Street, 1327/11; residential facility, Sass & Smallheiser, 1902 (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
107	229-235 East 53rd Street, 1327/13, 14, 15; apartment buildings, 1904 (est.) (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
108	237-241 East 53rd Street, 1327/16, 17; apartment buildings, 1900 (est.) (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
109	111, 113 East 54th Street, 1309/5; Brook Club, Delano & Aldrich, 1925 (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
110	115, 117 East 54th Street, 1309/6; Bayard Dominick Residence, William F. Dominick, 1921 (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
111	119 East 54th Street, 1309/7; Alonzo and Elsie Potter House, Grosvenor Atterbury and Julian L. Peabody, 1909 (S/NR-eligible as part of a district)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
112	121 East 54th Street, 1309/107; probably John M. Hatton and Diego de Suarez, 1919 (S/NR-eligible as part of a district)	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 (S/NR-eligible as part of a district)	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 (S/NR-eligible as part of a district)	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 (S/NR-eligible as part of a district)	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 (S/NR-eligible as part of a district)	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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
117	120 East 55th Street, 1309/64; c. 1870s with later alterations (S/NR-eligible as part of a district)	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 (S/NR-eligible as part of a district)	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 (NYCL-eligible, S/NR-eligible)	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 (S/NR-eligible)	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 (NYCL-eligible)	No	No	No	Projected Development Site 3 is within 90 feet of this eligible resource. Projected Development Site 3 would be partially redeveloped with residential construction in the No-Action Condition, but would be entirely redeveloped as an office building in the With-Action Condition. 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	661 Lexington Avenue, 1310/22; Office Building, York & Sawyer, 1902 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
123	232 Madison Avenue (aka 17 East 37th Street), 867/15; 1925 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
124	299 Madison Avenue, 1276/23; Hill & Stout, 1912-3 (NYCL-eligible)	No	No	Yes	Projected Development Site 2 is within 90 feet of this eligible resource. Projected Development Site 2 would not experience any changes under the No-Action Condition, but is expected to have new office construction in the With-Action Condition. 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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
125	437 Madison Avenue, 1285/21; ITT-American Building, 1967 (NYCL-eligible)	No	No	Yes	Projected Development Site 7 and Potential Development Site C are within 90 feet of this eligible resource. Projected Development Site 7 and Potential Development Site C would experience no change in the No-Action Condition, but would both have new office construction in the With-Action Condition. 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.
126	503 Madison Avenue, 1288/21; 1929 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
127	118 Park Avenue, 1276/73; Philip Morris Headquarters, 1981 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
128	200 Park Avenue, 1280/9010; Pan Am/Met Life Building, Emery Roth & Sons, 1963 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
129	250 Park Avenue, 1282/34; Postum Building, Cross & Cross, 1923 or 1925 (NYCL-eligible, S/NR-eligible)	Yes	No	N/A	Projected Development Site 6 encompasses this eligible resource. Projected Development Site 6 would remain unchanged in the No-Action Condition, but would have new office construction in the With-Action Condition. Therefore, new construction under the Proposed Action would result in a direct adverse impact.
130	270 Park Avenue, 1283/21; Union Carbide Building, Skidmore, Owings & Merrill (Gordon Bunshaft, Natalie Dubois), 1962 (NYCL-eligible)	No	No	Yes	Potential Development Site C and Projected Development Site 6 are within 90 feet of this eligible resource. Potential Development Site C and Projected Development Site 6 are not expected to change in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
131	417 Park Avenue, 1309/69; Emery Roth, 1917 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
132	445 Park Avenue, 1311/1; Paramount Building/Universal Pictures Building, Kahn & Jacobs, 1947 (NYCL-eligible)	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 Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
133	830 Third Avenue, 1305/40; Girl Scout Building, Skidmore, Owings & Merrill (Roy O. Allen & William T. Meyer), 1957 (NYCL-eligible)	Yes	No	N/A	Potential Development Site J includes this eligible resource. Potential Development Site K is within 90 feet. Potential Development Site J would remain unchanged in the No-Action Condition, but would have new construction in the With-Action Condition. Therefore, new construction under the Proposed Action would result in a direct adverse impact.
134	909 Third Avenue, 1328/1; Office Building, 1967 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
135	695 Lexington Avenue (aka 136 East 57th Street), 1311/50; 695 Lexington Avenue, Buckman & Kahn, 1931 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
136	117-119 East 57th Street 1312/7501; The Galleria, David Kenneth Specter and Philip Birnbaum, 1975 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
137	690 Lexington Avenue (aka 128 and 140 East 57th Street), 1311/58; Allerton 57th Street House, Arthur Loomis Harmon, 1922 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
138	511 Fifth Avenue Building 1277/ 69; Postal Life Building, 511 Fifth Avenue, York & Sawyer, 1917 (NYCL-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
139	59 East 54th Street, 1290/28; Mixed residential/commercial Building, 1923 (S/NR-eligible)	No	No	Yes	Potential Development Site F is within 90 feet of this eligible resource. Potential Development Site F would not experience any changes under the No-Action Condition, but is expected to have new construction in the With-Action Condition. 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.
140	295 Madison Avenue, 1275/50; Lefcourt Colonial Building, Charles F. Moyer Company and Bark & Djorup, 1928-30 (S/NR-eligible)	No	No	Yes	Potential Development Site B is within 90 feet of this historic resource. Potential Development Site B would not experience any changes under the No-Action Condition, but is expected to have new construction in the With-Action Condition. 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.

Table 6.4: Assessment of Proposed Action's Potential Impacts on
Designated or Eligible Historic Resources in the Rezoning area and Study Area (Continued)

No. on Figure 6-4 or 6-5	Property Name	Direct Impact	Indirect Impact	Construction Impact	Comments
141	346 Madison Avenue, 1279/17; LaFarge & Morris, 1915 (S/NR-eligible)	Yes	No	N/A	Projected Development Site 4 includes this eligible resource and Projected Development Site 3 is within 90 feet of this resource. Projected Development Site 4 would not be developed in the No-Action Condition but would be developed in the With-Action Condition. 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.
142	515 Madison Avenue, 1291/21; Dumont Building, J.E.R. Carpenter, 1931 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
143	280 Park Avenue, 1284/33; Bankers Trust Building, Emery Roth & Sons, 1963 (addition to the west, Emery Roth & Sons, 1971) (S/NR-eligible)	No	No	Yes	Projected Development Site 7 is within 90 feet of this eligible resource. Projected Development Site 7 would experience no change in the No-Action Condition, but would have new office construction in the With-Action Condition. 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.
144	52 Vanderbilt Avenue (aka 56 Vanderbilt Avenue), 1279/45; Vanderbilt Concourse Building, Warren & Wetmore, 1912-1914 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
145	1-7 West 55th Street, 1271/30; Fifth Avenue Presbyterian Church and Church House, 1875, 1925 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
146	730 Fifth Avenue, 1271/30; Hecksher Building (Crown Building), Warren & Wetmore, 1921 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
147	2-8 West 46th Street, 1261/42; Schwartz & Gross, 1926 (S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.
148	228-238 East 56th Street, 1329/17; Telephone Building, Voorhees, Gmelin & Walker, 1928 (NYCL-eligible, S/NR-eligible)	No	No	No	None of the Projected or Potential Development Sites are located within or in close proximity to this resource.

Notes:
Designated resources are subject to construction protection under TPPN 10/88 and would therefore be protected from impacts from nearby construction.