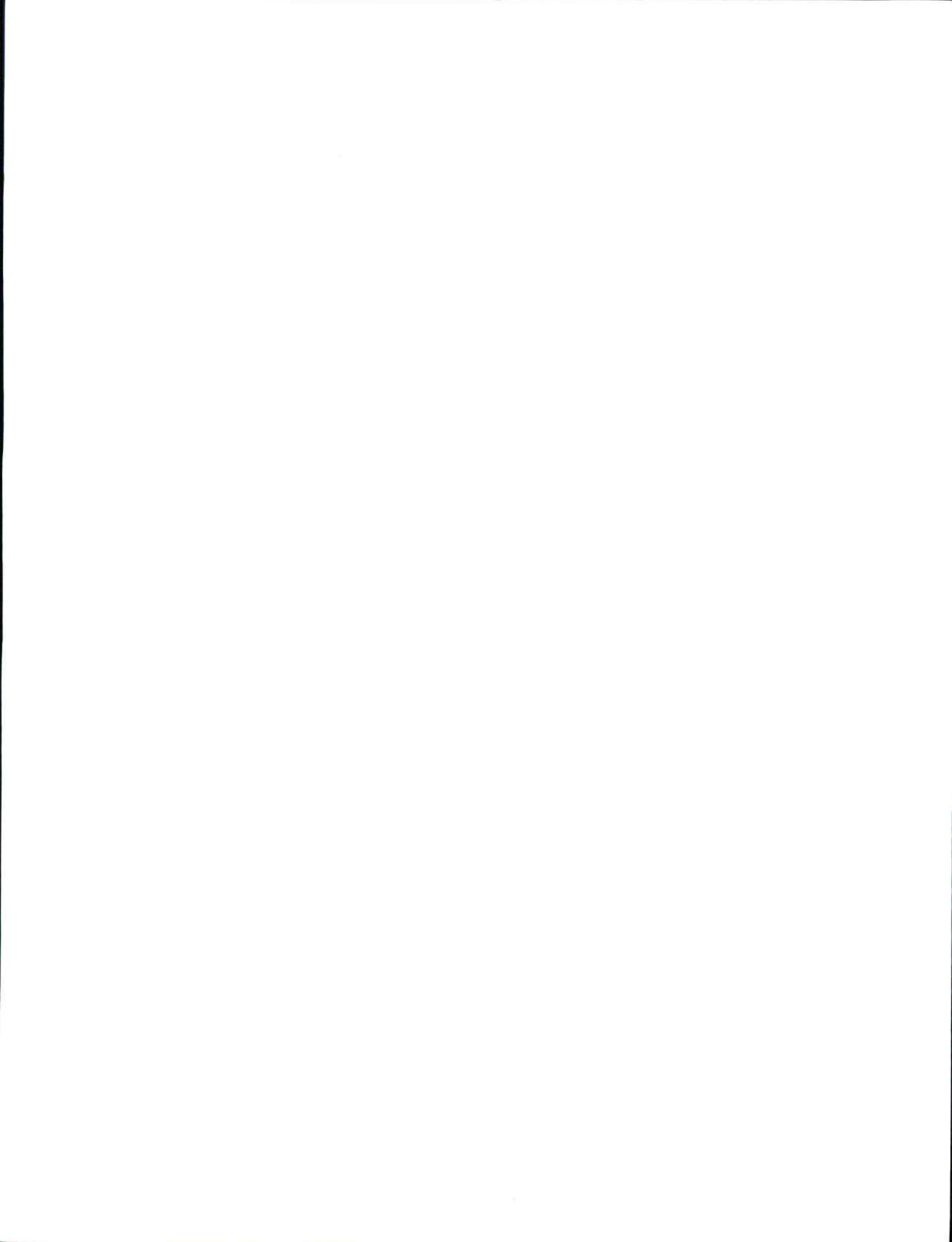
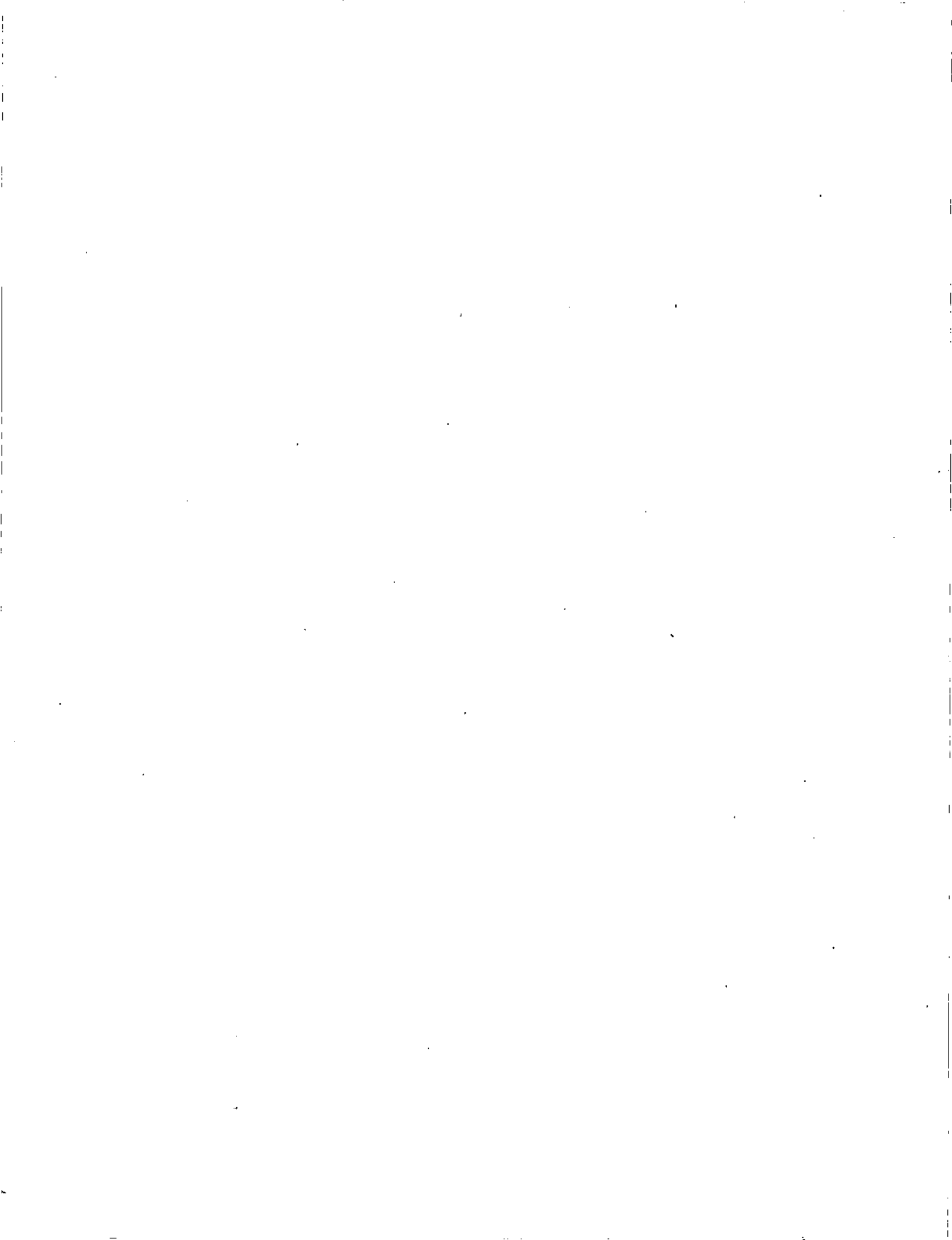


TUDOR CITY
HISTORIC
DISTRICT





**TUDOR CITY HISTORIC DISTRICT
DESIGNATION REPORT**

1988

City of New York
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Landmarks Preservation Commission

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The Landmarks Preservation Commission expresses its appreciation to the members of the Historic Preservation Committee of the Tudor City Association, Inc., who assisted the Commission in researching the architectural, historic, cultural, and aesthetic significance of Tudor City.

TUDOR CITY HISTORIC DISTRICT, Borough of Manhattan

Boundaries:

The property bounded by a line beginning at the northwest corner of the intersection of First Avenue and East 40th Street, extending westerly along the northern curb line of East 40th Street, northerly from the curb line along the western property line of 10 Tudor City Place, northwesterly along the southern property line of 304-324 East 41st Street, northerly along the western property line of 304-324 East 41st Street extending northerly across East 41st Street, northerly along the western property lines of 305-309 East 41st Street and 304 East 42nd Street to the southern curb line of East 42nd Street, easterly along the southern curb line of East 42nd Street, northerly across East 42nd Street, northerly along the western property line of Tax Map Block 1335, Lot 12 (City Park), northerly along the western property line of 328-334 East 43rd Street, northerly across East 43rd Street, westerly along the northern curb line of East 43rd Street, northerly along the western property line of 315-321 East 43rd Street, easterly along the northern property lines of 315-321 and 325-333 East 43rd Street, southerly along the western property line of 769 United Nations Plaza, easterly along the southern property line of 769 United Nations Plaza, southerly along the eastern property line of 325-333 East 43rd Street, southerly across East 43rd Street to the southern curb line of East 43rd Street, easterly along the northern curb line of East 43rd Street, southerly along the eastern property line of 45 Tudor City Place, southerly across East 42nd Street, southerly along the eastern property line of 25 Tudor City Place, southerly across East 41st Street, easterly along the northern property line of 1-19 Tudor City Place, southerly along the eastern property line of 1-19 Tudor City Place, to the point of beginning.

Testimony at the Public Hearing:

On December 10, 1985, the Landmarks Preservation Commission held a Public Hearing on the proposed designation of the Tudor City Historic District (Item No. 17). The hearing had been duly advertised in accordance with the provisions of law. Thirty persons spoke in favor of the proposed designation, although three of these disagreed with the proposed boundaries. Many letters were received in support of the proposed designation.

TUDOR CITY SUMMARY

Tudor City* is located on portions of four blocks between East 40th and East 43rd Streets, First and Second Avenues, in an area once known as Prospect Hill. A pioneering venture in private urban renewal, Tudor City is an early and eminently successful attempt to implement the principles of Garden City planning in a high density urban environment.

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 insured 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 which 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).

That Tudor City has been emulated in later developments across the country is testimony to its importance. As a model for apartment building complexes with a distinct "sense of place," Tudor City inspired Knickerbocker Village, built by the French Company and the Reconstruction Finance Corporation, as well as First Houses and Harlem River Houses, both designated New York City Landmarks, and Battery Park City.

The urban renewal venture of Tudor City was the enterprise of the Fred F. French Company, an organization infused with the enthusiasm of its clever and diligent founder. The project was conceived in 1925, financed by the company's revolutionary stock-issue plan, and designed by staff architects under the supervision of H. Douglas Ives. The assemblage of property, accomplished in a very short time, was the largest site amassed in Manhattan until that time. Predating French's development and standing in the middle of the assembled property was the six-story Prospect Hill Apartment Building of 1925 designed with a Tudor entrance. This structure is also included in the historic district. To this building French added ten residential structures, designed as apartment hotels, apartment buildings, and a transient hotel. Except for the latter, all were designed in the Tudor Revival style, which had been popularized in suburban residences and then adapted for urban multiple dwellings. The Tudor skyline of the complex is complemented at ground level by human-scaled spaces, fine ornament, and a series of stained glass windows ranging from those with lightly tinted non-figural designs to scenes depicting the history of New York.

Like the nearly contemporary corporate counterpart at Rockefeller Center, Tudor City is a "city within a city." Set off from the New York grid by a change of land grade from the flat midtown streets to the slope of Prospect Hill, it is also distinguished by a central landscaped core and by Tudor City Place, a private street partially lined by shops and other services available to the white-collar tenants for whom the project was built. Tudor City is remarkable for its generous provision of light and air, and for its efficient and attractive apartments. This original phase of construction was complete by 1932. In 1954-56 the French company constructed another residential unit, Tudor City Gardens, which is not in the Tudor design vocabulary, but is included in the historic district as a subsequent product of the influential Fred F. French Company.

Also included in the historic district and standing on Prospect Hill since 1871 is the Presbyterian Church of the Covenant, designed by J.C. Cady. Cady later gained prominence as the architect of such significant commissions as the Metropolitan Opera House and the Romanesque wing of the American Museum of Natural History. Cady designed many churches in the city, the Church of the Covenant being his first. Of the original structure, only the church auditorium remains. The eastern half of the structure was replaced in 1927 with church offices and caretaker's residence in a style sympathetic to Tudor City, then under construction.

But for the most part, Prospect Hill had been a neighborhood of rowhouses; the four surviving houses are included in the historic district. A testimony to the nineteenth-century fabric that was transformed by the large urban renewal project, they were designed by two different architectural offices, the prominent firm of Hubert & Pirsson and the prolific architect, John Sexton.

Finally, the two private greens and two public parks are included in the district. The private greens were intended to attract prospective tenants to a humane residential enclave in the middle of the city. The way of life French advertised was enhanced by the tulip gardens, a small golf course, and the private parks to accommodate quiet recreation. The public parks, created when East 42nd Street was widened by the city in the 1950s, now serve as extensions of the original open spaces. Along with the unified architectural vocabulary, the parks imbue Tudor City with a distinct "sense of place." As a community or "neighborhood" concept, Tudor City may be seen as prophetic, inspiring French's other great Manhattan development at Knickerbocker Village and anticipating the underlying principles of subsequent town planning in the twentieth century.

* This summary is based, in part, on a presentation by Janet Adams given at the public hearing held in Dec. 1985.

THE EAST SIDE IN THE NINETEENTH CENTURY

From the mid-seventeenth century on, the area of Manhattan's East Side encircling the future site of Tudor City was carved into country estates by prominent families: the Kips, De Voors, Beekmans, Brevoorts, and Winthrops.¹ The Winthrop house, called "Dutch Hill" and located at today's intersection of East 41st Street and First Avenue, became a tavern and stagecoach stop on the old East Post Road. By the time of the Civil War,² the other estates were replaced by more modest housing. Most infamous of these were the Prospect Hill shanties inhabited by Irish squatters, a group oppressed by the notorious Paddy Corcoran and his "Rag Gang." Legend locates the gang's stronghold, "Corcoran's Roost," on the site of present-day Prospect Tower.

During the 1870s and 1880s, the land was developed into uniform rows of houses for middle-class residents. Two of these speculative ventures in the area to become Tudor City are represented by buildings still standing today in Tudor City: 336, 338, 340 East 43rd Street and 337 East 41st Street.

Various institutions were established to serve the area's new residents. Among them was the present Church of the Covenant, which existed for a decade prior to the erection of the extant structure.³ In November, 1860 the wishes of the Rev. Dr. George L. Prentiss for a "New School" Presbyterian church north of Madison Square were answered when the first religious service was held in the chapel of the Home for the Friendless at East 29th Street near Madison Avenue. A year later the services were moved to Dodsworth's Hall on the southwest corner of Fifth Avenue and West 26th Street; there, on March 21, 1862, a Presbyterian church was formally organized by a group of worshippers, including architect and ardent churchman Josiah Cleveland Cady. In 1863 the congregants adopted the name Church of the Covenant and laid the cornerstone for their new building at the northwest corner of Park Avenue and East 35th Street. They first worshipped there in May, 1864 and dedicated the church in April, 1865. Members organized a Covenant Mission whose services were conducted over a stable on East 40th Street beginning on January 28, 1866. The Mission served the local population of "wage-earners and small tradesmen" with such activities as the weekly prayer meeting for young men, which was run by Cady.⁴

By 1870 the Mission's success inspired a building campaign for a new chapel to be named the Memorial Chapel--in commemoration of the union of the "Old" and "New Schools" of Presbyterianism⁵--with Cady as the consulting architect. This Victorian Gothic structure forms the core of the church which is included in the historic district. After two decades of use, an administrative change took place when the congregation of the Church of the Covenant consolidated with Brick Presbyterian

Church. This led the way in November, 1893, for Cady and Alfred R. Kimball to form a 266-member, new Church of the Covenant at the Mission, giving it the name it carries today.⁶

The church has continued to serve its neighborhood during the succeeding decades of change. Due to the erection of the Elevated Railway lines on Second and Third Avenues in the late 1870s⁷ and the slightly later industrialization of the East River shoreline,⁸ middle-class families abandoned their rowhouses which were converted into rooming houses or replaced by tenements. Bracketed to the west by the noisy Elevated Railroad and to the east by noxious abattoirs, meat-packing houses, gas works, and a glue factory, the area which would become Tudor City had, by 1900, become a slum inhabited by ethnically diverse immigrants.

Other conditions contributed to demographic shifts. As a result of the increasing shortage of servants and the growth of the automobile industry, Manhattan's middle and upper classes began to flee to the suburbs. Many workers then commuted by train to the new Grand Central Terminal. That transportation hub, in conjunction with the commercial zone which sprang up around it, was the impetus for the residential development envisioned by the Fred F. French Company. By replacing the East Side's neglected streets with an attractive neighborhood for busy white-collar workers, French hoped to capitalize both on inexpensive land near an active commercial hub and the desire of many workers to live near their jobs, thereby avoiding a tedious and unpleasant daily commute.⁹

NOTES

1. R. Dean, "Tudor City: The Consummation," The Voice, [the official organ of the Fred F. French Company], 2 (Aug. 1927), 2; see also Gerard R. Wolfe, New York: A Guide to the Metropolis (New York: New York University, 1975), p. 259.
2. R. Dean, "Tudor City: The Consummation," The Voice, 2 (Aug. 1927), p. 3; "Tudor City Development Occupies Property Where 'Squatters' Lived in Civil War," New York Times (Feb. 18, 1942), sec. 10, p. 1.
3. Church of the Covenant, Manual of the Church of the Covenant, New York (1862-1894) (New York: Anson D.F. Randolph & Co., nd.), pp. 3-4; Church of the Covenant, Forty Years of Covenant Mercies: A Description of Historic Memorials in the Church of the Covenant, New York City, by George Sidney Webster, D.D. Pastor and Addresses Delivered January 28th, 1906 by William Rogers Richards, D.D. and J. Cleveland Cady, LL.D. (New York: n.p., 1906), pp. 5-7.
4. Church of the Covenant, Thirty-Fifth Anniversary Sermon Preached Sunday Morning, Jan. 27, 1901 by the Rev. Marvin R. Vincent, D.D. in the Church of the Covenant, 1866-1901, 306-310 East 42d Street, New York, p. 7.
5. Church, Forty Years, p. 14.
6. Church, Memory, p. 9; Church, Forty Years, pp. 6, 13, 46.
7. In 1878 the Third Avenue line was opened from downtown to 42nd Street and northward again to 67th Street. The Second Avenue line commenced operation from downtown to 67th Street in 1880. See A History of Real Estate Building and Architecture in New York City (1898; rpt. New York: Arno Press, 1967), pp. 78-79.
8. Edmund T. Delaney, New York's Turtle Bay, Old & New (Barre, MA: 1965), p. 21.
9. See Andrew S. Dolkart, "Tudor City," typescript, pp. 2-3.

FRED F. FRENCH AND THE FRENCH COMPANY

Fred F. French

Frederick Fillmore French¹ was born on October 14, 1883 in Manhattan, but subsequently moved with his family to the Bronx. His mother was a college graduate and a niece of United States President Millard Fillmore, in honor of whom Fred French received his middle name. French's father, by contrast, was an impoverished cigar maker. He died when French was a child, leaving the boy (the eldest of four children) to help support his family with a variety of part-time jobs.

Upon completion of elementary school, French won the Pulitzer Scholarship to Horace Mann High School and then attended Princeton for a year, before heading to Mexico "for a taste of ranching."² When French returned to New York in 1905, he became interested in building, and enrolled in an engineering course at Columbia University. He was variously employed as a general utility man, a gang foreman on a reservoir project in White Plains, New York, a construction "superintendent," and, most memorably, as timekeeper of hourly wages at offices near the site of his future corporate headquarters on East 45th Street at Fifth Avenue. (He later bought the building, confiding that "sentiment" had encouraged him to do so.³)

Fred F. French formed his namesake company in 1910 when he was twenty-seven. As president, he drew a fifteen-dollar weekly salary, with one small boy as his workforce. Beginning as a humble contractor in the basement of his Bronx home, French soon purchased it (his first acquisition) and rapidly went on to prove himself a financial genius. Despite betrayal by his first partner, French recovered and within a decade of his company's founding obtained a \$250,000 loan. He used the money to construct a sixteen-story office building on the northwest corner of East 41st Street and Madison Avenue, several floors of which French occupied upon its completion in March, 1920.⁴ Barely five years later, he purchased the East 45th Street site for new corporate headquarters. Vastly larger than his Madison Avenue building, more costly and more lavish by far, it testified unequivocally to his meteoric rise. Less than fifteen years after establishing his company, French had become one of the foremost developers in New York. His "one and a half-man business" had swelled into a multifaceted operation--ultimately with international involvements--which was staffed by hundreds of employees, including one of French's former teachers from Columbia and many of his early employers. In 1927 the total value of the French Company's activities amounted to no less than ninety million dollars.⁵

Fred French's personal involvement in his business included basic architectural design, although the extent of his input has

not been determined. Contemporaries recalled how he "dash[ed] up to the drafting room [to lay] out an apartment house or an office building." French claimed, "A plan was the only fun [I got] out of life."⁶ To the dismay of the architectural community, French usually did not employ outside architects. Under normal circumstances, projects were drawn up by an architectural staff under the direction of H. Douglas Ives.⁷

The French Plan

At the core of this extraordinary success was the "French Plan" which Fred French created in 1921. An innovative form of co-investment by the French Company and its tenants/owners, the Plan was based on "making a small profit on a large business as opposed to large profits on a small business."⁸ French explained the concept as follows:

It is our belief that the people whose money helped to make such building enterprises possible should receive in addition to safety, a fair share of the profits earned. Accordingly, it was decided that the entire net profits from the operation of a building should be devoted towards repaying the investors, together with 6% cumulative dividends, before any distribution of such profits could be made to the Fred F. French Companies. Thereafter, by equal division of the common stock, the public receives half the profits in perpetuity.⁹

Unlike the more common cooperative investment plans, the French Plan turned over land to its investors at actual cost without padding construction or real estate expenses.

Crucial to the success of the French Plan was the comprehensive organization of French's multiple real estate and building concerns. In the course of time, his various involvements developed into individual companies. United under one president--Fred French himself--each handled a different aspect of the enterprise and was directed by an appropriate leader: head architect, builder, owner, contractor, or underwriter. According to the Plan, a site was acquired by the Fred F. French Investing Company, and the design program laid out and supervised by the Fred F. French Company, Architects and Builders. The Fred F. French Investing Company underwrote and sold the stock for a new corporation, formed in each case for ownership of the building. The Investing Company retained fifty percent of the stock for services in underwriting and promotion. Finally, upon completion of the building by the Fred F. French Construction Company, it was turned over to the Fred F. French Management Company.¹⁰

Prior to 1925-26 the French Plan had been restricted to residential properties, including apartment houses at 15, 16, 17, and 55 Park Avenue, 34 East 51st Street, 247 West 75th Street, 22 West 77th Street, and buildings on Fifth Avenue. Among the latter were apartment houses at numbers 1010, 1140, and 1160.¹¹ The first commercial application of the Plan appears to have been the Fred F. French Building on Fifth Avenue, a designated New York City Landmark. Also financed by the Plan were the two vast East Side enterprises--Tudor City and Knickerbocker Village--and it was there that the financial wizardry of Fred French was best revealed.

In 1925, the French Company announced it had initiated Tudor City, the largest housing project ever undertaken in Manhattan. By 1929 the company had demolished many of the buildings on Prospect Hill and replaced them with ten residential buildings. Tudor City was an inspiration not only for French's subsequent Knickerbocker Village, but for other planned residential communities such as Manhattan's London Terrace Apartments (1929-30).

NOTES

1. This biography is excerpted from Landmarks Preservation Commission, "Fred F. French Building Designation Report," LP-1415.
2. "Fred F. French Dies Suddenly Up-State," NYT (Aug. 31, 1936), p. 15. For additional information on French see his obituary in the Real Estate Record & Guide (Sept. 5, 1936), p. 1 and Robert M. Coates, "Profiles: Realtor [Fred F. French]," The New Yorker (June 1, 1929), p. 22-25; "Romance in the Lives of City Builders," NYT (Feb. 24, 1929), sec. 12, p. 3; Murchison, "Architect Tolerates French and His Building," The Architect, 7 (Jan. 1927), 505 (as quoted in LPC, "Fred F. French Building Designation Report," LP-1415), and articles throughout The Voice.
3. "Romance in Lives of City Builders," NYT (Feb. 24, 1929), sec. XII, p. 3.
4. Coates, p. 22.
5. NYC, Department of Buildings, Manhattan, NB 364-19. See also "New Home for the Fred F. French Company," NYT (Apr. 4, 1920), sec. 9, p. 2.
6. Murchison, p. 505.
7. See the entry for Ives in the Architects' Appendix at the end of this report.
8. "The French Companies," NYT (Nov. 6, 1927), sec. 12, p. 1.
9. "Fred F. French Dies Suddenly Up-State," NYT (Aug. 31, 1936), p. 15.
10. "Fred F. French Dies Suddenly Up-State," p. 15. See also "New Ownership Plan for Tenants," NYT (March 15, 1923), p. 2.
11. Coates, p. 22. See also "Fred F. French Obituary," Real Estate Record & Guide. See also Fred F. French, The French Plan (New York: Fred F. French Investing Co., 1928) and "New Ownership Plan for Tenants," NYT (Apr. 15, 1923), p. 2.

NINETEENTH-CENTURY ARCHITECTURAL DEVELOPMENTS

The Rowhouses

Having been constructed on speculation and within a short time span and for clients of similar economic and social class, the rowhouses of midtown's East Side were of substantially similar character, intended for middle-class owners. Representative of the once dominant streetscape are the four extant rowhouses included in the historic district.

On April 16, 1870, plans for six Italianate rowhouses¹ along the south side of East 43rd Street were filed by architect John Sexton.² During his career, Sexton (d. 1904) designed many rows of Italianate residences, several of which are included in the Upper East Side Historic District, though their fronts have rarely survived without alteration.³ The buildings at 336, 338, and 340 East 43rd Street represent the survivors of those begun for J.L.T. Smith on May 23, 1870, and completed on November 19, 1870, with brownstone fronts, tin roofs, and galvanized iron cornices. Each house was valued at \$12,000 and built by Thomas Duffy. Over the years, later owners altered the buildings' original appearance. In 1894, the entrance of 336 East 43rd Street was moved to the basement level.⁴ The entrance of 338 East 43rd Street was also altered in 1943-44; at the same time the wood windows were replaced by steel casements.⁵ The original cornices and repetitive window pattern recall the streetscapes of the neighborhood as they existed in the late nineteenth century. In addition, 336 East 43rd Street retains some characteristic Italianate window lintels.

Across East 42nd Street, a similar development was realized from the designs of a new firm, Hubert & Pirsson.⁶ In September, 1870, they filed plans for nineteen rowhouses for owner S.S. Stevens.⁷ Four of these buildings faced south: each was a single-family residence composed of a basement and three stories, faced in Ohio stone and capped with a tin roof and galvanized iron cornice. The buildings were valued at \$10,000 each; builder D. Wooding completed construction in April, 1871. Of the four residences only 337 East 41st Street remains, though fortunately its exterior is virtually unaltered.

The Church of the Covenant

Ministering to the new residents of the East Side were churches such as the Church of the Covenant. It established a Mission and soon erected a Memorial Chapel under the guidance of J.C. Cady.⁸ In 1870 Cady received the prestigious commission for the Brooklyn Academy of Design. Besides his professional qualifications, Cady--a charter member and an Elder of the Church

of the Covenant--was an active member of the congregation, prepared religious services, and took an interest in church music.⁹

On October 20, 1870, the Church obtained from the estate of Gertrude Cutting three lots on the south side of East 42nd Street.¹⁰ Construction was begun by builder Samuel Thomson in May, 1871. Originally the structure housed an auditorium and classrooms on the first story and caretaker's quarters and classrooms on the second story. The auditorium accommodated approximately 800 people.

The Victorian Gothic structure was built of brick with dressings of Ohio stone and slate roofs. A two-story wing with a steeply-pitched gable facing the street stood on the east side. Adjacent was a tower with an arched entrance facing the street and paired, tall, round-arched openings for the belfry; the slate spire increased the tower's height to eighty-five feet. To the west, aligned with the rear of the tower, was the body of the auditorium lighted (on the street side) by four tall, round-arched windows and by two large dormers with rose windows. Costing approximately \$50,000 for site acquisition and construction, the new church complex was occupied in December, 1871 and completed the following month.¹¹

Presbyterian churchmen praised Cady's design--his first church in the city--as progressive and influential for later church buildings.¹² The sacred expressiveness of the church's architecture was complemented by provisions for secular functions: classrooms, social space, and caretaker's quarters. These concerns were further developed in Cady's many subsequent ecclesiastical commissions. Cady was also responsible for many of the chapel's interior furnishings: he painted didactic watercolors to be hung in the classrooms, arranged seating in the auditorium into groups (thus breaking precedent), used "reversible" pews which accommodated the different needs of services and Sunday School, and designed the organ which was built in Boston in 1887.¹³

During the 1920s, as Tudor City began to rise on all sides of the church, the ethnically diverse, working-class congregation shifted to one of white-collar workers.¹⁴ In 1927 this change resulted in the demolition of the eastern half of the structure and its replacement by a church house designed by Brooklyn architects Meyer & Mathieu.¹⁵ The new wing included a basement, first floor, mezzanine, and second floor behind a brick and half-timbered (in chestnut) facade designed in response to the style of the new Tudor City structures.

NOTES

1. That same day the architect and owner had plans submitted for six other residences on the north side of East 42nd Street, west of First Avenue. See NYC, Department of Buildings, Manhattan, NB 369-1870; Municipal Archives, Docket Book 1869-70.
2. John Sexton was first listed in the New York City directory in 1853. During his career he moved his office about a dozen times, beginning on lower Broadway and winding up on West 42nd Street. In 1854 Sexton appeared in the directory as a partner of O.C. Dodge. See Dennis Steadman Francis, Architects in Practice, New York City, 1840-1900 (New York: Committee for the Preservation of Architectural Rcds, Inc., 1980), p. 69.
3. See LPC, "Upper East Side Historic District Designation Report," LP-1051, p. 1342; Francis, p. 69.
4. NYC, Department of Buildings, Manhattan, Alt. 514-1894.
5. NYC, Department of Buildings, Manhattan, BN 1989-43, BN 542-44.
6. See the index of architects which is appended to this report.
7. NYC, Department of Buildings, Manhattan, NB 965-1870; Municipal Archives, Docket Book 1870-71.
8. Henry F. Withey & Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: New Age, 1956), p. 104; Francis, p. 20. See the index of architects which is appended to this report.
9. Church, Memory, pp. 8, 12-13. During his lifetime Cady also served as president of the Board of Trustees and Superintendent of the Bible School.
10. New York County, Office of the Register, Block Index, v. 145, p. 6.
11. Church, Manual, p. 31; NYC, Department of Buildings, Manhattan, NB 405-1871.
12. Church, Forty Years, p. 15.
13. Church, Forty Years, pp. 12-21.
14. George Dugan, "Church is Losing Its Sole Entrance," NYT (Dec. 17, 1950), p. 36.

15. NYC, Department of Buildings, Manhattan, NB 587-26; Hans C. Meyer (1885?-1946) and Joseph Mathieu (1885-1969). See [Joseph Mathieu obituary], NYT (June 25, 1969), p. 47. That the renovation was carried out in a way sympathetic to the existing structure is not surprising since Mathieu was a member of the A.I.A.'s National Committee on Historic Buildings and chairman of the Brooklyn chapter of the Committee on the Preservation of Historic Buildings.

HOUSING IN THE EARLY TWENTIETH CENTURY

The Apartment House and Integration of Nature

Even as the rowhouses were being built on Prospect Hill, architects, investors, and philanthropists were developing alternative urban housing schemes. In the 1870s William Field & Son designed six-story model tenements for Alfred Tredway White, based on English precedents.¹ The earlier of these projects, the four Home Buildings (1876-77), were built on half a city block so as to provide recreation space for the tenants. The later Tower Buildings (1878-79) were twelve structures arranged around a central court. All sixteen buildings are within the Cobble Hill Historic District. The slightly later, six-story Astral Apartments (1885-86), a designated New York City Landmark in Greenpoint,² was a highly innovative workers' housing project designed by Hugo Lamb (1848-1903) and Charles Alonzo Rich (1855-1934) for Charles Pratt. Residents of these well-arranged and modern apartments had access to stores on the first story and a large rear courtyard.

A hallmark design of this type was the twelve-story Belnord Apartments (1908-09), a designated New York City Landmark, designed by H. Hobart Weekes, which fills an entire block on Manhattan's Upper West Side, encloses a spacious landscaped entrance courtyard (with automobile access,) and offers an environment for gracious living.³ All these designs buffered multiple dwellings from the outside world with semi-private zones which incorporated nature, via parklike features, to a greater extent as time passed.

But such innovations in planning were employed most fruitfully in Queens: at Forest Hill Gardens, various projects in Jackson Heights, and at Sunnyside Gardens. Grosvenor Atterbury modeled Forest Hill Gardens⁴ (1906-20s) on an English village with a central green. From 1915 on, Jackson Heights⁵ became a middle-class enclave of garden apartment houses and single-family homes with common gardens and recreational facilities. At Sunnyside Gardens⁶ (1924-28), designers Henry Wright, Clarence Stein, and Frederick L. Ackerman proved that large park areas could be integrated with one-, two-, and three-family homes and apartment houses within the confines of an average city block. The approximately seventy-acre complex, a limited-dividend enterprise, was very influential in later residential planning.

Such novel arrangements were to influence residential development on Manhattan's East Side, which had been undergoing its own transformation. After World War I, innovative residential solutions were developed as the long-neglected blocks overlooking the East River began to emerge as respectable neighborhoods.⁷ In efforts such as Turtle Bay Gardens (1919-

1920s) and Sutton Place (1920s),⁸ wealthy new owners upgraded blocks of Victorian rowhouses by applying new facades, modernizing the interiors, and creating common gardens, usually in the rear. Combining the apartment building format and a semi-private green zone, Beekman Terrace (pre-1925),⁹ a U-shaped apartment building looking down on the East River, had a landscaped entrance court and access to parkland below, along the water.

Tudor City was the middle-class heir to the aforementioned projects. Designed as a series of apartment buildings that surround a shared park, Tudor City raised the idea of the Cobble Hill tenements and the Belnord Apartments to a more grandiose, neighborhood scale. Conceived with the aim of renewing the declining East Side, Tudor City climaxed the more modest undertakings such as Turtle Bay Gardens, Sutton Place, and Beekman Terrace.

That Tudor City has been emulated in later developments across the country is testimony to its importance. As a model for apartment building complexes with a distinct "sense of place," Tudor City inspired Knickerbocker Village, built by the French Company and the Reconstruction Finance Corporation for Manhattan's Lower East Side.¹⁰ First Houses (1935-36) and Harlem River Houses (1936-37), both designated New York City Landmarks,¹¹ incorporated lessons learned from French's Tudor City and coeval projects by architect Andrew J. Thomas. The tradition of Tudor City continues into the 1980s with Battery Park City.¹²

Precedents of the Tudor Revival style

The concern with open space and related planning issues cannot be separated from another Tudor City hallmark, its architectural vocabulary.¹³ Authors and architects have referred to this style as "Tudor Revival"; yet really it encompasses all of English architectural developments during the sixteenth century. Common devices of true Tudor architecture, that is, the style of building employed in England during the first half of the sixteenth century, were the four-centered (or "Tudor") arch and walls of half-timbering with brick. Most of the manor houses built during this period still exuded a medieval defensiveness.¹⁴ In contrast, Elizabethan architecture, that of the second half of the sixteenth century, was characterized by an outward-looking mix of Gothic and Renaissance details: towers, gables, parapets, balustrades, chimney stacks, oriels, and bay windows.¹⁵ In the twentieth century, what was--and still is--termed "Tudor" or "Medieval Revival" often is closer to Elizabethan precedents.

During the early twentieth century, prominent architects such as Bertram Goodhue and Harrie T. Lindeburg began to design large country estate houses in the Tudor Revival style for wealthy clients. The style was popularized by the Arts and Crafts Movement, and as a result of the interest of American millionaires such as Andrew Carnegie, William W. Astor, and William R. Hearst in buying and restoring baronial mansions in Great Britain,¹⁶ as well as a contemporary Anglophile spirit in this country. Tudor Revival thereby became associated with the comfortable domesticity of the wealthier classes; soon, however, the style was employed for other building types. Suburban apartment complexes¹⁷ completed in the mid-1920s such as the Scarsdale Apartments (Scarsdale, 1923-24; Schultze & Weaver, architects), Scarswold Apartments (Scarsdale, 1925; Townsend, Steinle & Haskell), Alger Court Apartments (Bronxville; Bates & Howard), and Blind Brook Lodge (Rye, 1925; Van West & Wein) used modulated massing, attractive landscaping, and medievalizing details to foster, in the public's mind, an aggrandized image of what would otherwise have been modest multiple dwellings.

Developers and architects used the lessons learned from suburban projects on their urban counterparts. Fred French's first attempts to create a Tudor environment were in the outer boroughs. In its garden apartments in Forest Hills, the French Company integrated multi-family apartment buildings with open spaces and emphasized the residential character by using a Tudor vocabulary.¹⁸ For the Bronx apartment houses at Post Avenue and 204th Street (pre-1919),¹⁹ the designers for the Fred F. French Company divided up the building's mass into palatable smaller sections and then enlivened the top story with Tudor half-timbering, decorative chimney-pots, and Flemish stepped gables. In Manhattan, George F. Pelham, Jr. expanded the half-timber treatment over large sections of the facades of his Hudson View Gardens²⁰ (1923-25) to make it the largest Tudor Revival complex in the country before Tudor City was built.²¹ These units were designed to economize on space and focus on the courts which divided up the building's masses.

A more modest project, but located in midtown, was the Prospect Hill Apartments at 329-35 East 41st Street, included in the Tudor City Historic District. In 1925 four brick dwellings were demolished for the 36-family structure by Toensfeldt-Boughton, Inc., designers and engineers. Construction began in July, 1925 and concluded in April, 1926.²² In contrast to the simple brick exterior walls is the limestone, pointed-arched entrance decorated with shields, an arcaded band, drip lintels, and pelicans in the fashionable Tudor style.

Tudor Revival at Tudor City

As the Prospect Hill Apartments were being completed, Tudor City was on the drawing boards. Ives wrote about the choice of style, noting that the peace after the War of Roses ushered in an advance in English prosperity and greatness, permitting Englishmen to visit Italy for education and inspiration; upon their return they introduced to their country new ideas of comfort and luxury as well as the Italian artisans themselves, thus creating a "mixture of 'Gothic and Italian'."²³ The parallels between sixteenth-century England and 1920s America are obvious--the Anglophile Americans seized the opportunity to identify with their earlier counterparts who also had experienced political and economic growth after a victorious war. In more direct terms, by employing a style commonly associated with comfortable middle-class suburban living, French hoped to present potential tenants with the environment many had sought (or had planned to seek) outside the city. Indeed, Tudor City overshadowed other 1920s Tudor complexes at producing apartment buildings with a "suburban" ambience in the city; this was achieved by its ample use of Tudor motifs, in the attention to street-level amenities (from beautiful leaded glass to convenient entrance porticoes,) and its incorporation of open space.

The choice of Tudor Revival by French and his staff capitalized on both built projects and published books.²⁴ French's designers revealed their thorough knowledge of Tudor ornament and symbolic emblems. Yet this project is more than a copy of medieval buildings or even their modern progeny, because in transposing the Tudor Revival style into a skyscraper format for four of the buildings, Tudor City was a highly successful attempt to urbanize the style. This achievement can be explained partly by Ives's earlier apprenticeship to Cass Gilbert whose Woolworth Building, a designated New York City Landmark, is often cited as the ultimate example of adapting the Gothic style to a skyscraper. Finally, this style was significant in the history of early twentieth-century New York architecture in presenting an alternative to the more prevalent Beaux-Arts, neo-Classical, and Modernist movements.

According to Ives, the choice of Tudor Revival had its prosaic motives as well. The city ordinances and zoning law prohibited architectural projections of greater than eighteen inches and in some cases greater than four inches; therefore, the low relief of Tudor motifs was an appropriate solution.²⁵

NOTES

1. See LPC, "Cobble Hill Historic District Designation Report," LP-0320, pp. 53-54.
2. LPC, "Astral Apartments Designation Report," LP-1194.
3. LPC, "The Belnord Apartments Designation Report," LP-0289.
4. New York City Guide (New York: Octagon, 1970), pp. 581-82.
5. New York City Guide, pp. 566-67.
6. New York City Guide, pp. 578-79.
7. The Voice, 1 (Feb. 1927) establishes this renaissance of the "far" East Side as beginning circa 1917.
8. See LPC, "Turtle Bay Gardens Historic District Designation Report," LP-0279. For the latter, see New York City Guide, p. 227 and New York State Office of Parks, Recreation and Historic Preservation, "Sutton Place," typescript, n.d.
9. See The Architectural Forum (Sept. 1925), pl. 56-57.
10. See The Architectural Forum, 71 (May 1933), 433-35; Architecture, 71 (Jan. 1935), 5-10.
11. LPC, "First Houses Designation Report," LP-0876; LPC, "Harlem River Houses Designation Report," LP-0894.
12. See Michael Kwartler and Thomas Jones, "Architecture Planning Urban Design," typescript, p. 2.
13. The following discussion is based on observations found in Sir Bannister Fletcher, A History of Architecture, 18th ed. (New York: Charles Scribner's Sons, 1975), pp. 622, 691, 977-78, 990, 995 and Frank E. Sanchis, American Architecture: Westchester County, New York. Colonial to Contemporary (North River Press, 1977), pp. 211-12.
14. A notable exception to this is Sutton Place (1520s), which was strongly influenced by Italian architecture and was the inspiration for terra cotta details on Tudor City's The Manor.
15. It was epitomized by manors such as Hardwick Hall in Derbyshire (1590s).
16. See Ivan Brice, "Presentation to the Landmarks Preservation Commission: In Support of Landmark Designation for the Historic District of Tudor City," typescript, (Dec. 1985), pp. 5-6. Three American millionaires had bought and restored Tudor mansions in Great Britain amid much publicity. These were Carnegie at Skibo

Castle (1898), Astor at Hever Castle (1907), and Hearst at St. Donat's (1925). Two prominent architects of the 1920s, Bertram Goodhue and Harrie T. Lindeburg designed many large Tudor houses in the United States, many in the towns surrounding New York and thus known to New Yorkers.

17. See Dolkart, pp. 8, 156-57; Sanchis, pp. 155-58, 211-12; R.E. Lee Taylor, "Design and Plan of Small City Apartment Buildings," The Architectural Forum, 43 (Sept. 1925), pp. 129-30.

18. For a photograph, see Fred F. French, The Real Estate Investment of the Future (New York: Fred F. French Investing Co., 1927).

19. The Architectural Forum (Dec. 1919), p. 186.

20. George F. Pelham, "Efficiency Apartments," The Architectural Forum (Sept. 1925), pp. 147ff.

21. Dolkart, p. 8.

22. NYC, Department of Buildings, Manhattan, NB 334-25, DP 123-25.

23. H. Douglas Ives, "The Architecture of Tudor City: Its Sources, the Problems Involved and the Final Result," The Voice (Jan. 1930), p. 4.

24. For example, Thomas Garner & Arthur Stratton, The Domestic Architecture of England during the Tudor Period (1909).

25. Ives, "The Architecture of Tudor City," The Voice (Jan. 1930), p. 4.

TUDOR CITY RISES

The Acquisition

Tudor City originated in 1925 when real estate broker Leonard S. Gans,¹ brought Paine Edson, an employee of the French Company and called the "Father of Tudor City" in a 1940s account,² to the Prospect Hill site--within walking distance of the new Grand Central Terminal and the commercial zone that had developed around it. In turn, Edson presented the site to French himself and was able to convince him that the area's potential for middle-class housing was proved by the Prospect Hill Apartments, a cooperative building then under construction and already sold from plans, and that a larger undertaking would also be successful.³ The single disadvantage--and a very important consideration--was the grime and stench of the heavy industry sited just to the east; a westward-oriented design was essential.

On December 18, 1925, the company announced that it had initiated the largest housing project ever undertaken in mid-Manhattan by spending about \$7,500,000 in a month for ninety-six properties--over one hundred buildings, mostly tenements and two-to-three story dwellings, covering approximately five acres. By the end of the campaign, the French Company owned almost all of the blocks between East 40th and 44th Streets and First and Second Avenues.⁴ The twenty units planned would accommodate apartment houses, hotels, garages, and power houses. With rents as low as \$500 per room per year, for the moderately sized apartment, the complex was directed toward the middle class. The future tenants could look forward to buildings "of the old English style of architecture . . . [which] will face on parked courts and winding roadways." French also presented the plan for Tudor City as a model for solving traffic problems. So the intensely-advertised project began.⁵

The Program

The design of Tudor City addressed the problems of a complicated site and program. By arranging the buildings on Prospect Hill roughly in a U-shape open to the west with the tall Windsor, Tudor, and Prospect Towers along the eastern edge, and the parks at its center, the complex turns its back on the industrial area located to the east and creates a clearly identifiable neighborhood distinct from the grid around it. In addition the design provides a dramatic focal point for the eastern limit of 42nd Street. The residential character is enhanced by limited traffic flow: East 41st and 43rd Streets do not run through to First Avenue, but instead are connected over 42nd Street via a bridge, thereby creating a cul-de-sac which discourages all but local vehicles.

Complementing the cohesive urban plan is the self-sufficient character of Tudor City, achieved through the integration of services and shops. The complex's advertising campaign lured New Yorkers with a long list of amenities: restaurants and shops, gymnasium and bowling lanes,⁶ babysitting service, permanent taxi stand, drugstore, laundry and valet service, parking garage,⁷ circulating library⁸ and kindergarten,⁹ lounge rooms, and radio repair service.

One of the goals of Tudor City was to build structures, architect Ives later wrote, "whose tenants are those of more moderate means, but to whom ease of living and accessibility are of prime importance."¹⁰ In other words, these "efficiency" apartments were meant for business people who, rather than commuting daily, would spend one or two nights in town each week and for young people who in the past would have lived in brownstone boarding houses. By avoiding interior courts, the design maximized the amount of light and air for the simple apartments. These units often accommodated two fold-out (so called "Murphy") beds, two closets, a kitchenette, and a bathroom in a small, but efficiently arranged, area. New tenants could choose between these "studios," found in the towers, and larger, equally well designed apartments in the lower buildings. All units were made more maintainance-free by standardized features such as wainscots and waterproof wallpaper, and more comfortable by soundproof partitions and a central incinerator. In a 1927 newspaper advertisement the rents were priced as follows: for a one- or two-room hotel apartment, \$800-\$2050; for a one- to four-room apartment, \$720-\$3100 per annum.¹¹

The Parks

Crucial to its coherence as a neighborhood and success as a commercial venture are the parks at Tudor City's core. They tie the complex historically to other developments such as Sutton Place, where "green" communal spaces were integrated with residences. Indeed, the Fred F. French Company's mouthpiece, the Voice, explicitly discussed this issue, casting French's development as the direct descendant of Samuel B. Ruggles's Gramercy Park and its London precedents.¹² In addition, several of the buildings feature entrance courts and porticoes, which provide limited physical and psychological protection from the business of the street beyond; this practice originated in earlier New York buildings such as the Belnord Apartments and Beekman Terrace. Respected planners acknowledged the design's quality when, in the Regional Plan of New York and its Environs (1931), they discussed the connections between common park recreation space and a sense of neighborhood. Tudor City is cited as an excellent example of the gain in residential character "made possible by comprehensive treatment of apartment neighborhoods and clearly portends an important future for this

type of development."¹³

The parks were utilized as an advertising ploy right from the beginning. One prospectus circulated by the French Company stated: "What is Tudor City? A city within a city, a garden spot in the center of New York . . ."¹⁴ Another French publication stressed this feature: "Provision has been made for a private street and for two private parks."¹⁵ In yet another instance, Vice President William E. Barton promised:

And what is most important to the busy workers, Tudor City will be quiet. In addition we are creating a private park, nearly 500 feet long. This will be landscaped in the English manner with walk, trees and shrubs.¹⁶

In an advertisement enumerating Tudor City's valuable amenities, playgrounds and shade are mentioned.¹⁷ It is strange, therefore, that one account posited that "Some time later, after the buildings on 43rd Street and 41st Street and the two blocks on Prospect Place have been fully rented, these parks will be developed into possibly forty-story hotels . . ."¹⁸ This scheme was abandoned when the French Company realized how important the parks were to prospective tenants. From 1927 on, the parks were an essential inducement to attracting new residents.

The north park was designed by landscape architect Sheffield A. Arnold and laid out during the summer of 1927.¹⁹ Inspired by work done in Jackson Heights and Forest Hills, a tree-moving machine was used to transplant full-grown trees to the site. The grass, shrubbery, Norway maples, and spruce were tended by a uniformed and well-trained crew.²⁰ Photographs published in the Voice reveal the park as surrounded by a simple iron fence and outfitted with two timber structures: a pitched-roofed gatehouse and a pergola. The graveled walks also had wooden benches, decorative iron lamp posts (of which only one remains,) and a central fountain.

In contrast, the south "park" was transformed into a small, eighteen-hole golf course equipped with traps, a water hazard, nighttime illumination, and a professional golfer as an instructor.²¹

In March, 1930 the outdoor course was augmented by an indoor miniature course which was opened on the street floor of Windsor Tower and soon accommodated over one hundred players per day.²² Later that year, a "Tom Thumb" (or "miniature") course was opened on the southwest corner of East 41st Street and Prospect Place; it replaced the original outdoor course, thereby permitting a south park to be developed in a manner sympathetic to the north park.²³ In addition to a similar gatehouse and lamp posts, the south park had two octagonal gazebos, constructed of heavy timber

and located in the northeast and southeast corners of the park.

The Craftsmanship

Essential to the beauty of Tudor City as a distinct neighborhood is the thematic continuity and superb quality of the craftsmanship. The variety of materials incorporated permitted many opportunities for artistic expression.²⁴ The red brick exteriors were trimmed with gray and buff terra cotta produced by the Atlantic Terra Cotta Company to resemble that employed at Sutton Place, an English country estate built by Sir Richard Weston in the 1520s and an outstanding model for terra-cotta decoration during the Renaissance.²⁵ Some of the buildings had lower and upper stories of limestone, others of buff sandstone, all in deeply-carved Medieval Revival motifs executed by the A.R. Zicha Marble Company, Inc. Ornamental metal work by William J. Kelly and casement windows contributed to the "Tudor" flavor. Of great technical and artistic variety are the leaded and stained glass windows by Theodore Diamond and Richard N. Spiers & Son; the images range from Tudoresque wildlife, such as falcons, and Tudor roses to Dutch burghers in New Amsterdam.

Construction of Tudor City

Having proved itself during the early 1920s as a successful means of financing construction of individual buildings, the French Plan, when applied to the large complex of Tudor City, allowed it to be rapidly built. The French Companies demolished²⁶ each group of rowhouses, financed each new unit as a separate corporation, drew up architectural plans, and built the structures in quick succession:²⁷

- Prospect Tower (Tudor City First Unit), 45 Tudor City Place,²⁸ 1926-27
- The Manor (Tudor City Second Unit), 333 East 43rd Street, 1926/27-27
- No third unit was built
- Tudor Tower (Tudor City Fourth Unit), 25 Tudor City Place, 1927-29
- The Cloister (Tudor City Fifth Unit), 321 East 43rd Street, 1927-28
- The Hermitage (Tudor City Sixth Unit), 330 East 43rd Street, 1927-28
- Woodstock Tower (Tudor City Seventh Unit), 320 East 42nd Street, 1928-29
- Haddon Hall, Hardwicke Hall, Hatfield House (Tudor City Eighth Unit), 324, 314, 304 East 41st Street, 1928-29

Windsor Tower (Tudor City Ninth Unit), 5 Tudor City Place,
1929-30
Essex House (Tudor City Tenth Unit), 325 East 41st Street,
1929
Hotel Tudor (Tudor City Eleventh Unit), 304 East 42nd
Street, 1929-32

The first steel column of Tudor City was set in early 1927, an event which was duly promoted on the front page of The Voice. The initiation, construction, and completion of each Tudor City unit was faithfully reported and illustrated in that newspaper. A glance through several issues reveals how quickly construction progressed.

The size of Tudor City was unprecedented, even for New York. During the main construction campaign, 1926-32, approximately 2800 apartments were built; these housed about 4500 residents and cost 35 million dollars.²⁹ In 1930 the rent roll was 4.5 million dollars: a total of 581 people were employed to staff the buildings and to run the Fred F. French Management Company and allied services.³⁰ The ten units required the largest single order of bricks to date for a project in the city: 10 million.³¹ These bricks enhanced the Tudor character with their somewhat coarse finish and range of color from reddish brown to a slightly blackened reddish brown. By 1936 Tudor City's total valuation was close to 100 million dollars.³²

That Tudor City was an immediate success attests to its significance--its popularity with New Yorkers has not faltered over the decades. By March, 1927 the leases for forty-four apartments had already been signed from plans for Prospect Tower and The Manor, even though the two units would not be ready for occupancy until September. By June, 165 leases had been secured. In May, 1928 they were ninety-nine percent rented.³³ Each building was rented out and occupied soon after its completion, while neighboring structures were under construction.

Related Construction at the Church of the Covenant

As French's Tudor City was being built, the neighboring Church of the Covenant, responded to new needs and a new architectural environment. In 1927 the eastern half of the structure was demolished and replaced by a church house designed by Brooklyn architects Meyer & Mathieu.³⁴ The new wing included a basement, first story, mezzanine, and second story behind a brick and half-timbered (in chestnut) facade in keeping with the character of the new Tudor City structures.

NOTES

1. NYT (Dec. 27, 1925), p. 1. For a biography of Gans see "Leonard Gans, 67, Realty Man, Dies" NYT (July 30, 1958), p. 29; Gans worked for the Joseph Milner Company and was also the chief assembler of properties for French's subsequent Knickerbocker Village.
2. See Skyline Builders (Dec. 1947), p. 35.
3. Skyline Builders (Dec. 1947), pp. 35-37.
4. New York County, Office of the Register, Abstract Index, Blocks 1333, 1334, 1335, and 1336.
5. "Tudor City to Rise on 5 East Side Acres," NYT (Dec. 18, 1925), p. 1. The site upon which Woodstock Tower was to be built, however, was not purchased. These seven properties, 312-24 East 42 Street, were leased from Renoclaf Realty Corporation for 105 years. See "French Takes Two Plots," NYT (Feb. 11, 1928), p. 31.
6. Ad from Martin Clay, Mid-Manhattan (NY: Forty-Second Street Property Owners and Merchants Assoc., Inc., 1929), pp.230-31.
7. Tudor City: An Ideal Residential Development Within a Few Minutes' Walk of the Business Center of the Greatest City of the World, (1939).
8. "Bring your VACATION back to town," advertisement, NYT (Sept. 3, 1930), p. 30.
9. NYT (Oct. 19, 1929), p. 35.
10. H. Douglas Ives, "The Moderate Priced Apartment Hotel," The Voice, v. 5 n. 4 (Nov. 1930), p. 3.
11. "Live in Tudor City and Walk to Business," advertisement, NYT (Feb. 17, 1927), p. 14.
12. L. Howard, "Tudor City and Gramercy Parks," The Voice, 1 (Apr. 1927), 1; R. Dean, "Tudor City, the Consummation," The Voice, 2 (Aug. 1927), 2-4.
13. See Regional Plan of New York and its Environs, v. 7, "Neighborhood," pp. 58-59.
14. Tudor City: An Ideal Residential Development, (1929).

15. French, Real Estate Investment of the Future, p. 18. These private parks were to have been accessible only to residents of Tudor City who would possess keys to the gates. See The Voice, 1 (Apr. 1927), 3.
16. "Flats in Tudor City are Renting Rapidly," NYT (June 26, 1927), sec. XI, p. 2.
17. "Tudor City gives you advantages that money alone can't buy," NYT (July 26, 1942), Real Estate section, p. 2.
18. The Voice, 1 (Sept. 1926), 1.
19. "Machinery Brings Suburbs into City," NYT (Aug. 14, 1927), p. 2. See also The Voice, 1 (July 1927), 1 and 2 (Aug. 1927), 1.
20. "Dawn of Tudor City," The Voice, 2 (Aug. 1927), 1; "Tudor City a Standard," The Voice, 3 (Aug. 1928), 1 with photo.
21. See "Tudor City Tenants To Have Golf Course," NYT (Sept. 25, 1927), p. 23; "A Million-Dollar Golf Course: Tudor City Distinguished by Only Course on Manhattan & Most Expensive One in World," The Voice, 2 (Dec. 1927), 1; "Tudor City Golf Course To Open This Summer," The Voice, 2 (July 1928), 1; "Tudor City Golf Course Opens," The Voice, 3 (Oct. 1928), 1. See also photos: The Voice, 3 (Sept. 1928), 1; 3 (Oct. 1928), 1.
22. "Indoor Golf Course at Tudor City," The Voice, 4 (Apr. 1930), 1.
23. "'Tom Thumb' Golf for Tudor City," The Voice, 5 (Sept. 1930), 1.
24. Unless otherwise indicated, the names of artists and subcontractors have been taken from an article in Architecture + Building, 61 (July 1929), 202ff.
25. Atlantic Terra Cotta, 6 (Apr. 1924) & 9 (Mar. 1928).
26. NYC, Department of Buildings, Manhattan, demolition permits as contained in block and lot folders for blocks 1333-1336.
27. Dates given indicate years in which unit was designed and built. See NYC, Department of Buildings, Manhattan, NB's 481-26, 608-26, 76-27, 541-27, 110-28, 149-28, 150-28, 167-28, 168-28, 9-29, 61-29, and 194-29.
28. Tudor City Place was originally called Prospect Place.
29. "Tudor City Development Occupies Property Where Squatters Lived in Civil War Era," NYT (Feb. 15, 1942), sec. 10, p. 1; Skyline Builders (Dec. 1947).

30. NYT (Aug. 10, 1930), sec. 11, p. 1.
31. "Tudor City Breaks Face Brick Records," NYT (Dec. 27, 1926), n.p. The variegated red bricks were shipped from the southern United States.
32. Lee E. Cooper, "Fred French Wrought Vast Change In Manhattan's East Side Skyline," NYT (Sept. 6, 1936), sec. 10, p. 1.
33. "44 Leases are Made of Tudor City Suites," NYT (Mar. 13, 1927), p. 1; Flats in Tudor City are Renting Rapidly," NYT (June 26, 1927), p. 2; The Voice 2 (May 1928), 1. See also "Tudor City Renting Well," The Voice, 4 (Oct. 1929), 1.
34. NYC, Department of Buildings, Manhattan, NB 587-26; see p. 14, n. 15.

ALTERATIONS

In the years since its initial building campaign, Tudor City has changed remarkably little. During the 1930s tennis courts and tulip gardens were added to the complex's amenities.¹ Other recreational additions were a ski slide (built over the tennis courts), several small golf courses (see above), and a playground.² In 1945 the French Company finally obtained the rowhouse at 8 Prospect Place, thus removing the obstacle which had prevented the building of a skyscraper near that site fifteen years earlier.³ The house was demolished and replaced by the fourteen-story, 333 apartment, brick-faced Tudor City Gardens in 1954-56, another building which is included in the district.⁴

Of equal impact was the widening of 42nd Street to provide an appropriately grand entrance to the new United Nations Headquarters, located directly to the east of Tudor City. Andrews & Clark, consulting engineers under the direction of City Construction Coordinator Robert Moses, prepared the plans which (1) widened 42nd Street from forty to one hundred feet at a normal grade by removing the service streets which originally flanked it, (2) cleared away the narrow tunnel so that the new Tudor City Place would span 42nd Street on an ornamental bridge, and (3) coordinated tree planting and new sidewalks and stairways.⁵

These changes necessitated related alterations. Several houses along 42nd Street were demolished⁶ and replaced by two public parks, each one adjacent to an earlier Tudor City private park. The new public parks could be reached directly from Tudor City and via staircases from 42nd Street. The older, private parks were redesigned and narrowed by J.J. Levison to accommodate the new conditions.⁷ The altered streetscape also necessitated further modifications to the exterior of the Church of the Covenant. Designed by architects Adams & Woodbridge, the alterations included an exterior staircase with granite base, limestone block sides, bluestone coping and risers, and an iron railing. Old decorative windows and doors were reset in the new vestibule projections. In general the solution was a conservative mixture reflecting the original Victorian fabric and its Tudor Revival addition.⁸ Likewise, some of French's buildings were required to adjust to the new street conditions. At Woodstock Tower, a drop in street level of seventeen feet required rearranging the basement and first floors and refinishing the exteriors of these levels in granite (1952).⁹ Hotel Tudor also required exterior alterations.¹⁰

In 1963 Tudor City Hotel, Inc., a subsidiary of the Fred F. French Investing Company, sold Hotel Tudor and interior renovation was begun.¹¹ Other buildings also underwent interior renovations. By 1964 about eighty percent of the original London

plane trees along the sidewalks had been replaced by gingko trees.¹²

In October, 1970, developer Harry Helmsley bought several properties at Tudor City, including the two private parks, on which he expected to erect luxury high-rise apartment buildings.¹³ In response, the City Planning Commission prepared a list of alternatives in order to save the parks, including a transfer of development rights proposal. This was approved by the Board of Estimate in December, 1972, but overturned in the State Court of Appeals in August, 1978. Subsequent attempts to develop the parks met opposition in October, 1982, when the District Rent Office ruled that the parks constituted essential services for the 1,200 rent-controlled tenants of Tudor City; the parks could not be destroyed without compensating these tenants. In October, 1984, the judgment was upheld by the State Supreme Court in Manhattan. Thereafter Helmsley disposed of his interests in Tudor City; the parks were transferred to the Trust for Public Land and then to Tudor City Greens.

NOTES

1. NYT (May 7, 1933), sec. 10 or 11, p. 2; (May 13, 1936), p. 25; see also Tudor City View, 9-38 (New York: 1941-68) issues for photographs. These can be found at the New York Historical Society.
2. NYT (Jan. 3, 1937), sec. 12, p. 2; (July 26, 1942), sec. 9, p. 4.
3. Lee E. Cooper, "Tiny Plot Which Halted Tudor City Plan Finally Acquired by Fred French Company," NYT (June 22, 1945), p. 27.
4. NYC, Department of Buildings, Manhattan, Demo 382-53, NB 49-54P. See also Tudor City View (Aug. 1955).
5. NYT (Dec. 22, 1949), p.1.
6. NYC, Department of Buildings, Manhattan, Block 1334, Lots 37-39, DP 65-51.
7. Midtown Planning, typescript, p. 2; Robert Zion (former employee of Levison,) letter to Chairman Gene A. Norman, Nov. 25, 1985.
8. NYC, Department of Buildings, Manhattan, folder for block 1334, lot 46; Alt 2357-50.
9. Charles G. Bennett, "Hotel Asks Million Over 42d St. U.N. Job," NYT (Oct. 7, 1951), p. 1; NYT (Mar. 28, 1952), p. 4.
10. NYT (June 19, 1952), p. 39.
11. "Tudor City Hotel is Sold to Group," NYT (June 19, 1963), p. 57.
12. Glenn Fowler, "Renovation Set for Tudor City," NYT (Mar. 8, 1964), sec. VIII, p. 12.
13. See NYC, Office of Midtown Planning and Development, Office of the Mayor, "Report on Tudor City," n.d., p. 3; NYT (Sept. 20, 1972); (Dec. 8, 1972); (Jan. 26, 1981); (Apr. 10, 1981), p. B1; (Oct. 22, 1982); (Oct. 4, 1984); (May 8, 1985), sec. 2, pp. 1, 8; Newsday (Dec. 10, 1985), p. 4; East Side Express (Apr. 12, 1979), p. 8; NYC, Department of Housing Preservation and Development, Office of Rent and Housing Maintenance, Rent Control Division. Order and Opinion Denying Protests. In the Matter of the Protests of 321 E 42 Co, et.al. Issued Jan. 26, 1983.

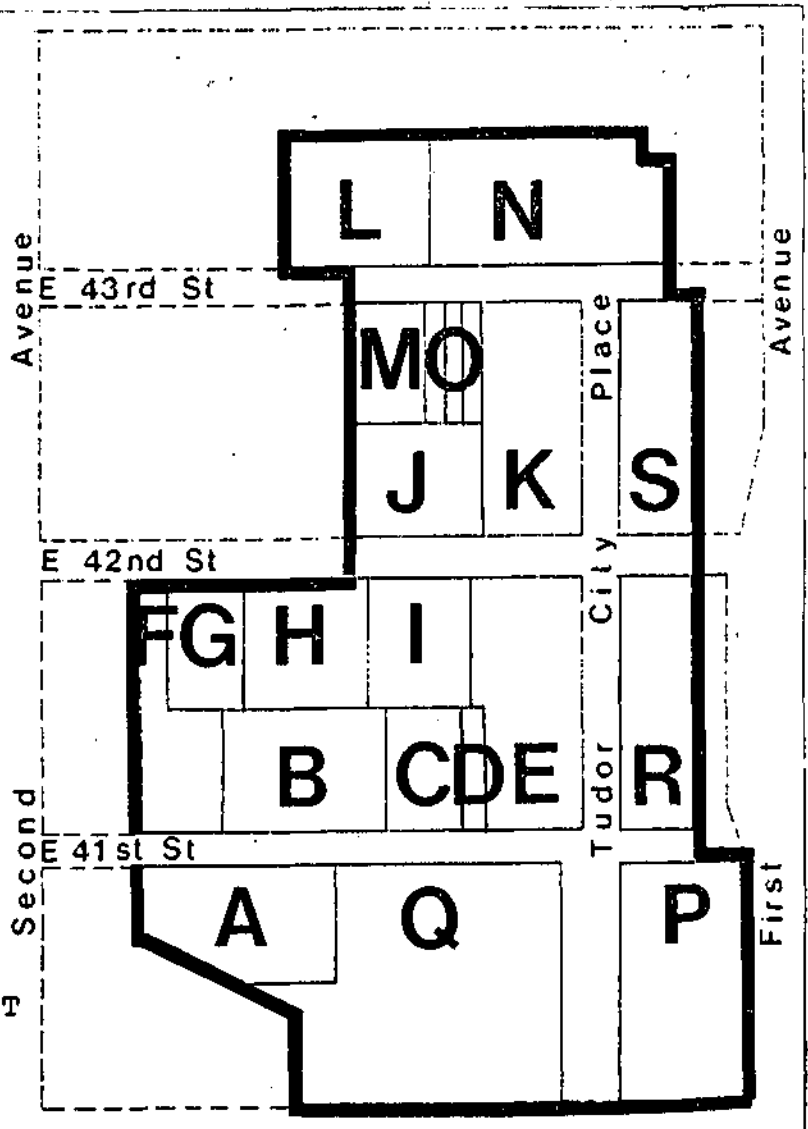
DESCRIPTIONS

General comments

The buildings constructed by the French Company from 1925-32 share many characteristics. Most obvious is the use of a variegated reddish-brown brick in variations of the English bond. Each building has a stone base which incorporates the building's name, other pertinent information, and heraldic images, which unify the decorative schemes of the buildings and lend an aristocratic air. Besides the landscaped parks, smaller areas between the sidewalks and the buildings are filled with plantings; these are modest, but important, references to the goals of the Garden City movement. On almost every building, side and/or rear elevations are visible from the street. These are masonry walls, sometimes pierced with windows, which, in general, resemble those on the street facades.

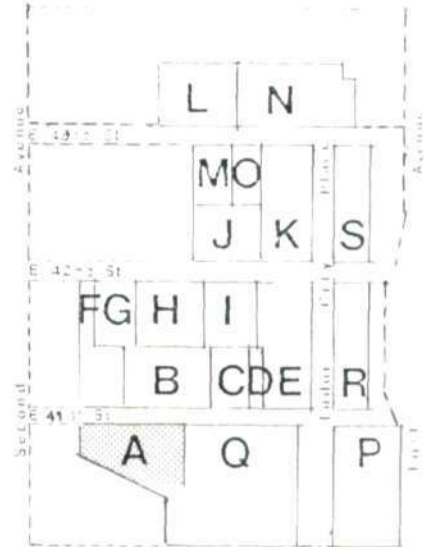
- A. (west to east)
HADDON HALL
HARDWICKE HALL
HATFIELD HOUSE
- B. ESSEX HOUSE
- C. PROSPECT HILL APTS.
- D. #337 East 41st St. HOUSE
- E. SOUTH PRIVATE PARK
- F. HOTEL TUDOR
- G. CHURCH OF THE COVENANT
- H. WOODSTOCK TOWER
- I. SOUTH PUBLIC PARK
- J. NORTH PUBLIC PARK
- K. NORTH PRIVATE PARK
- L. THE CLOISTER
- M. THE HERMITAGE
- N. THE MANOR
- O. #336, 338, 340 East 43rd St. HOUSES (west to east)
- P. WINDSOR TOWER
- Q. TUDOR CITY GARDENS
- R. TUDOR TOWER
- S. PROSPECT TOWER

TUDOR CITY HISTORIC DISTRICT



324, 314, 304 EAST 41st STREET

Haddon Hall, Hardwicke Hall, and Hatfield House
Tudor City Eighth Unit Block 1333, Lot 42



Haddon Hall entrance

These three buildings were named for three of the finest Elizabethan country homes in England--Haddon Hall in Derbyshire, Hardwicke Hall, also in Derbyshire, and Hatfield House in Hertfordshire. Haddon Hall (eleven stories tall) contains forty-three four- and five-room apartments; three penthouses with terraces are situated at the top. Hardwicke Hall (also eleven stories tall) contains sixty-two apartments of one, three, four, and five rooms; there are three penthouses with roof gardens. The Hatfield House (fifteen stories tall) is an apartment hotel with eighty-seven apartments, most of them single rooms. The buildings share a three-story limestone base with quatrefoils and Gothic hoods. All three have their original casement windows and decorated brick spandrel panels with Tudor motifs. Haddon Hall has an intricately carved entrance arch, a pair of wooden doors with colored glass insets, and its original lamps. The original doors, glass, hardware, and lamps also are extant at Hardwicke Hall. Hatfield House is capped by stacked pavilions one with a Tudor niche, another with an oriel and tall chimney. The entrance to this building is recessed within a porch with a tile floor. The metal revolving door frame and the ceiling of the porch are detailed with Tudor ornament; the lobby windows are decorated with stained glass. A parapet with quatrefoil band ties the three buildings together as do the crenellation and quoining of the uppermost features.

Dolkart, p. 32; Ideal (1929), pp. 24-25; (1939), pp. 22-23.



Haddon Hall, Hardwicke Hall, Hatfield House



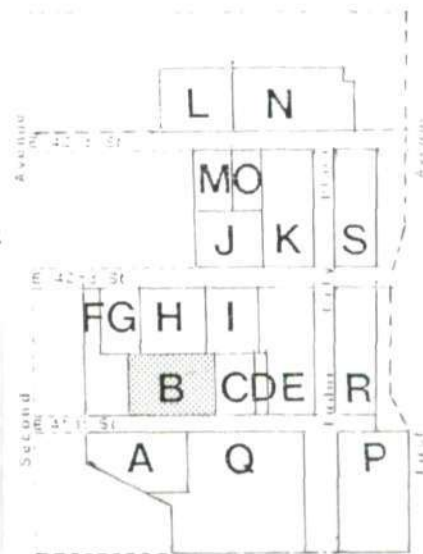
Haddon Hall, Hardwicke Hall, Hatfield House



Hardwicke Hall entrance

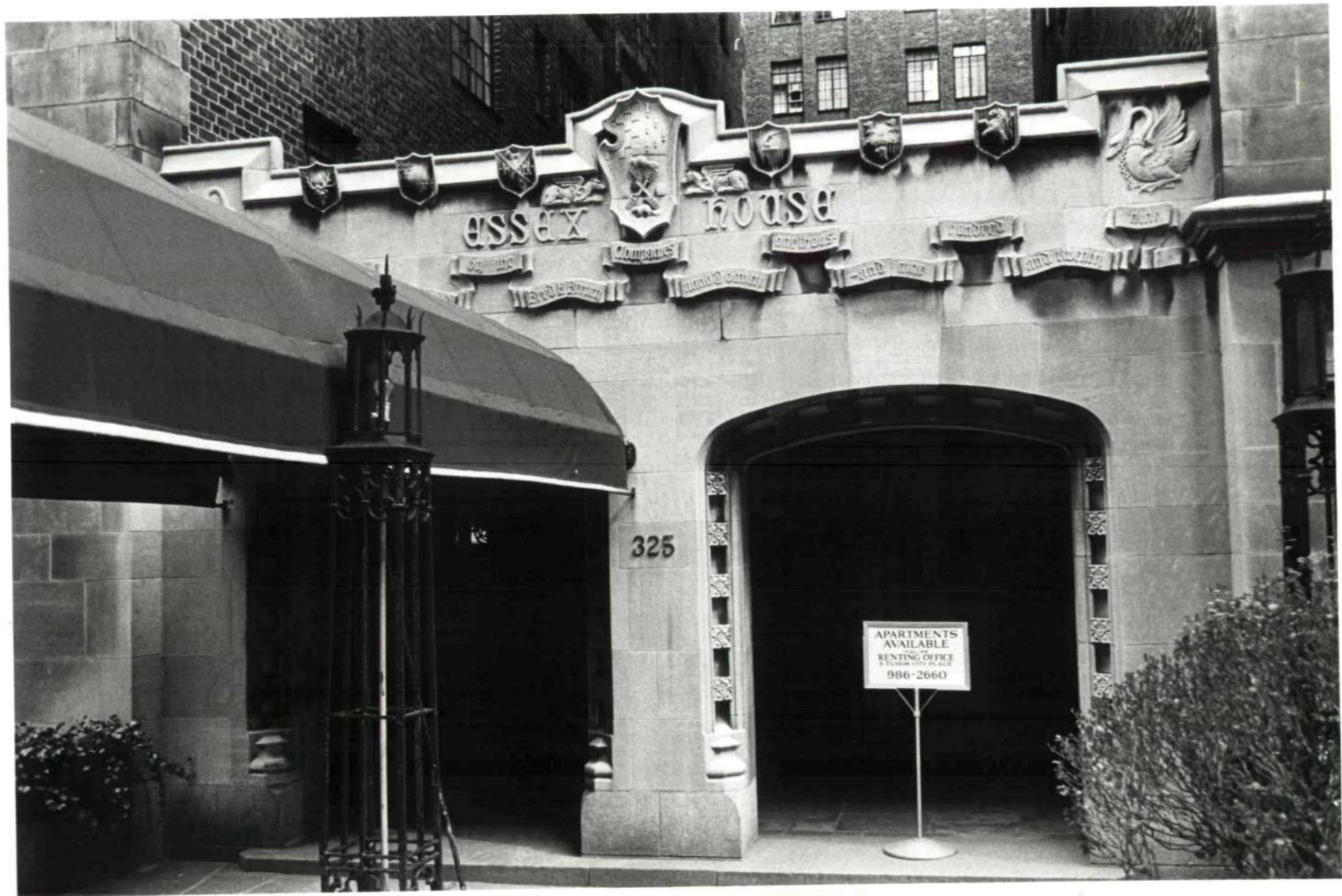
325 EAST 41st STREET

Essex House, Tudor City Tenth Unit
Block 1334, Lot 10



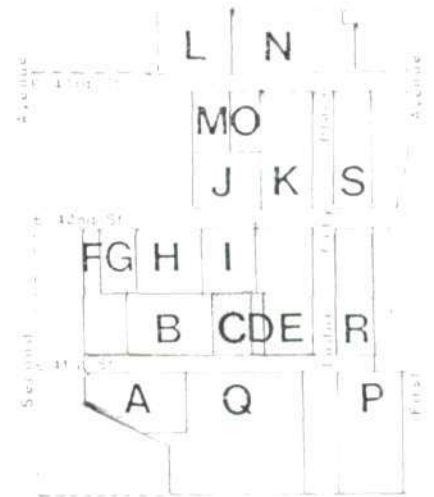
Essex House was planned as an apartment building for about one hundred families, with apartments of one, three, four, and six rooms. Each of the four penthouses has a roof terrace. The ten-story building is massed in two parts separated by a court. Terra-cotta bays with metal spandrels (with fleur-de-lys and shields) delineate the corners of the wings and rest on corbels in the form of winged monsters. The first story limestone base contains drip mouldings over Tudor-arched windows as well as an entrance porch which connects the two wings of the building, and has arched openings with Tudor roses, flagstone paving, a bench, two pairs of doors, windows with leaded glass and bottle glass, carved panels, and three original iron standing lamps. The facade is surmounted by a decorative balustrade. Other significant elements are original casement windows, and a carved ensemble including the building name and year of construction, geese, Tudor shields, and the shield of New York.

Dolkart, p. 34; Ideal (1929), pp. 28-29; (1939), 18-19.



Essex House entrance

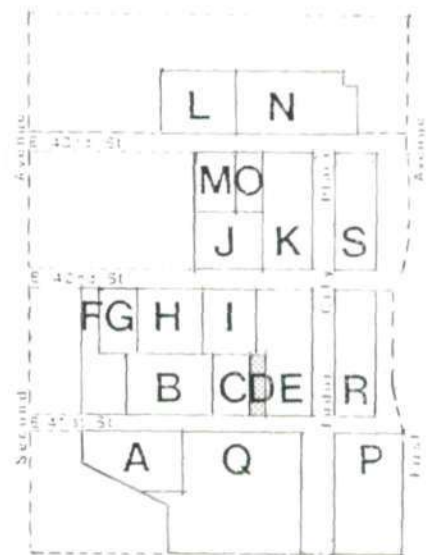
333 EAST 41st STREET
 Prospect Hill Apartments
 Block 1334, Lot 13



Construction of this 36-family cooperative building occurred in 1925-26. Contrasting with the simple brick walls (laid in Flemish bond, with a diamond pattern at the top story) is a Tudor Revival doorway of limestone: its pointed-arched entrance is decorated with shields, an arcaded band, drip lintels, and pelicans. Toensfeldt-Boughton, Inc. were the designers and engineers. The original casement windows and fire escapes are still extant.

NYC, Department of Buildings, Manhattan, NB 334-25.

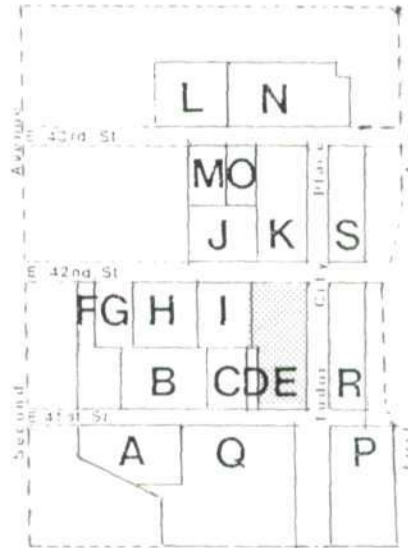
337 EAST 41st STREET HOUSE
Block 1334, Lot 16



Designed in 1870 by Hubert & Pirsson for S.S. Stevens, this is the sole survivor of a series of nineteen brownstone rowhouses. The house is three bays wide and fronted with Ohio stone. Its Italianate details are remarkably well preserved, especially the triangular stone pediment over the entrance. Still extant are the original stone lintels, sills, and panels below the first floor windows. The basement story is smoothly rusticated and pierced with segmental arched windows.

NYC, Department of Buildings, Manhattan, NB 965-1870.

SOUTH PRIVATE PARK
Block 1334, Lot 17



This park has a split rail fence on its east side and an iron fence on the remaining three sides. The benches and lamp posts are not original. Landscape features include a variety of trees; gravelled walkways lined with shrubs and ivy surround the lawns. This was the original site of the small golf course.

304 EAST 42nd STREET a.k.a. 303-331 EAST 41st STREET
 Hotel Tudor, Tudor City Eleventh Unit
 Block 1334, Lot 5



East 41st Street facade

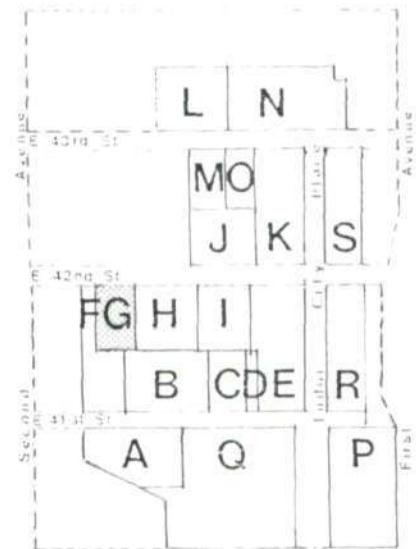
The Hotel Tudor is the only Tudor City building that was erected as a transient hotel and not for permanent residence. It is a twenty-story building with 600 rooms--singles, doubles, and two-room suites. On the upper floors, some rooms have access to private roof terraces. It is located on 42nd Street near Second Avenue and was, therefore, a convenient place to stay for those visiting Midtown. The 42nd Street facade is three bays wide. Hotel Tudor extends through the street and faces onto East 41st Street as well. Of interest are the texture and pattern of the brickwork (both on the piers and within the spandrels,) the recessed entrance on the north side with glazed tiles, and original casement windows. This is the only Tudor City structure from the original building campaign that does not use Tudor decorative forms; instead its multiple setbacks and decorative details place the design vaguely within the Art Deco movement, while relating the structure to its Tudor neighbors.

Dolkart, p. 35; Ideal (1939), pp. 24-25.



Hotel Tudor, East 42nd Street facade (1975 photo)

306-310 EAST 42nd STREET
 Church of the Covenant
 Block 1334, Lot 46

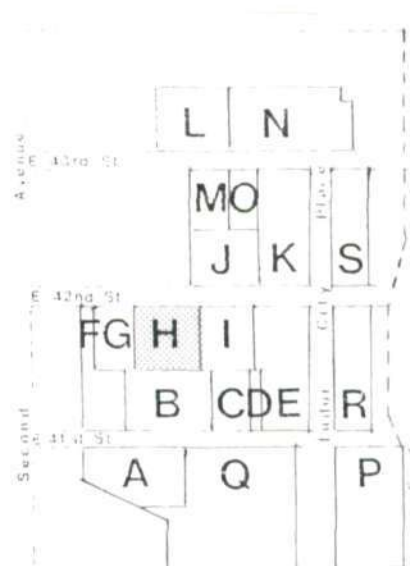


The original structure on this site, the Memorial Chapel, was built in 1871-72 from designs by J.C. Cady. Of this building the auditorium wing remains with four tall, round-arched windows filled with stained and leaded glass, two steeply-pitched dormers with rose windows (with stained glass), and a slate roof. In the 1890s the chapel inherited the name Church of the Covenant. In 1927 its eastern half was replaced by a wing designed by Meyer & Mathieu which sympathized with the Tudor City apartment buildings (then being built) through the use of half-timbering, leaded-glass windows, wooden doors with decorative hinge brackets and tympanum, slate roof, slender metal fleche, and ornamental copper downspouts. When 42nd Street was altered in the 1950s, Adams & Woodbridge added a granite base and rearranged the church entrance by reusing many of the older details.

NYC, Department of Buildings, Manhattan, NB 405-1871, NB 587-26, Alt 2357-50.

320 EAST 42nd STREET

Woodstock Tower, Tudor City Seventh Unit
Block 1334, Lot 41



The 32-story Woodstock Tower is the tallest unit of Tudor City. This apartment hotel originally contained 454 apartments, almost all of one room. Larger apartments of two or three rooms are located on the upper floors. In 1951-52 the base of the building was altered following the reconstruction of 42nd Street. Now four stories tall, the base is marked by drip lintels, stepped buttresses, and decorative metal lamps. Also significant are the original casement windows, which on the first and second floors contain round colored-glass panes; and doors with transom lights. The ornamental focal point of Woodstock is the center of the fifth and sixth floors where there is a three-bay wide composition of Gothic hoods, thin colonnettes, and arched spandrels. The building has a series of step backs decorated with intricately carved bowed balconies and corner statues. At the top are gargoyles, a parapet with quatrefoil pattern, and carved aedicule. Woodstock originally culminated in a fleche which has been removed.

Dolkart, p. 31; Ideal (1929), pp. 22-23; (1939), pp. 16-17.



Woodstock Tower



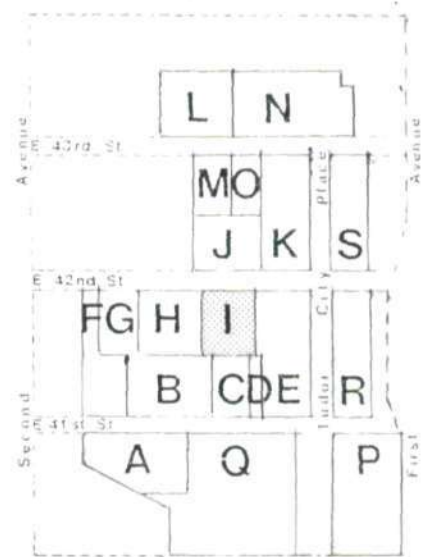
from northeast



from southeast

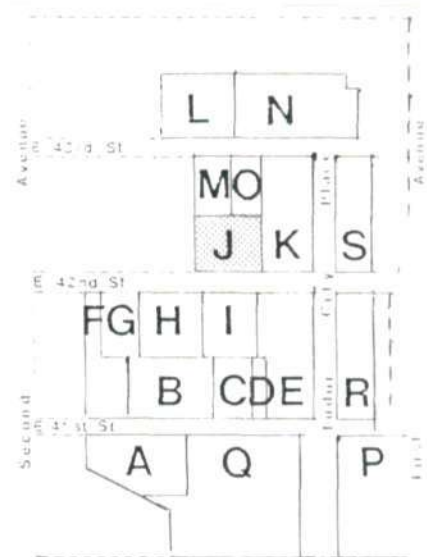
Woodstock Tower

SOUTH PUBLIC PARK (TUDOR CITY PLAYGROUND)
Block 1334, Lot 37



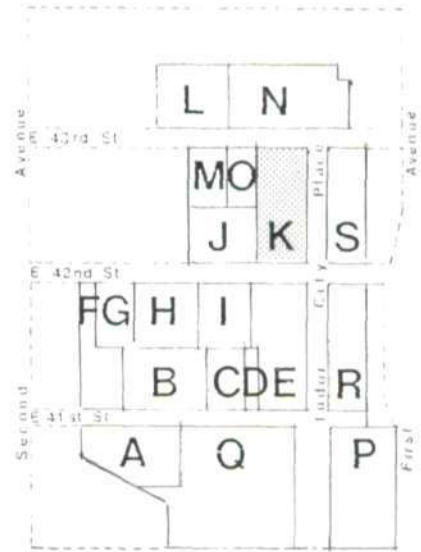
This playground contains decorative benches, lamp posts, and iron fence. Other features include a built-in sandbox, Belgian block and bluestone pavement. Natural landscape features are limited to trees.

NORTH PUBLIC PARK (TUDOR CITY PLAYGROUND)
Block 1335, Lot 12



This playground resembles its counterpart to the south, except that it has playground equipment.

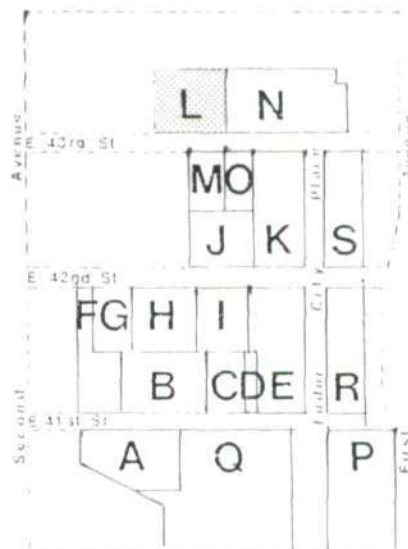
NORTH PRIVATE PARK
Block 1335, Lot 19



The north private park is almost identical to the south private park. It contains the only extant metal lamp post from the early period.

321 EAST 43rd STREET

The Cloister, Tudor City Fifth Unit
Block 1336, Lot 10



The Cloister is a ten-story apartment house originally consisting of 142 apartments, ranging in size from one to four rooms. There are six penthouses with their own roof gardens. This symmetrical structure is capped by a water tower pavilion that is crowned by a small lodge with a fleche and pinnacles. The entrance is set within a four-story stone-and-terra-cotta frontispiece with a large lion which wears a crown and carries a shield. The ninth and tenth floors of the facade are sheathed in terra cotta in an intricate pattern; above this, the parapet is decorated in a checkerboard motif. Other features of The Cloister are lions on the roofline, large symbolic birds, doors with linenfold panels, original hardware, leaded-glass windows, and original casement windows.

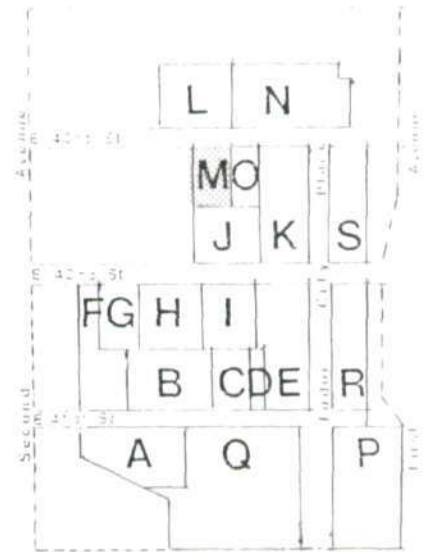
Dolkart, p. 29; Ideal (1929), pp. 18-19; (1939), pp. 11-12.



The Cloister

330 EAST 43rd STREET

The Hermitage, Tudor City Sixth Unit
Block 1335, Lot 39

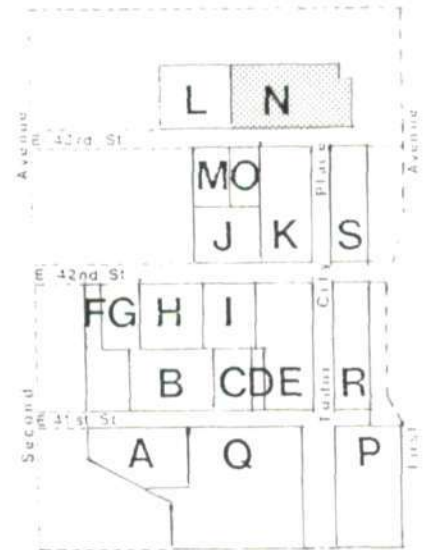


The Hermitage is a small, ten-story building that originally was laid out with 61 apartments of from one to five rooms and three penthouses. Highlighted by a quatrefoil parapet running along the roofline, obelisks at the corners, and two lions with shields, the structure is crowned by a square pavilion with animal finials. The four-story limestone-and-terra-cotta base is highlighted by drip moldings, Tudor-arched windows, incised ornament, and arcaded and floral bands. In 1985 all of the original casement windows were removed from the front of the building, except for those at the first story. The rear facade, which can be seen from the parks, contains several original casement windows.

Dolkart, p. 30; Ideal (1929), pp. 20-21; (1939), pp. 12-13.

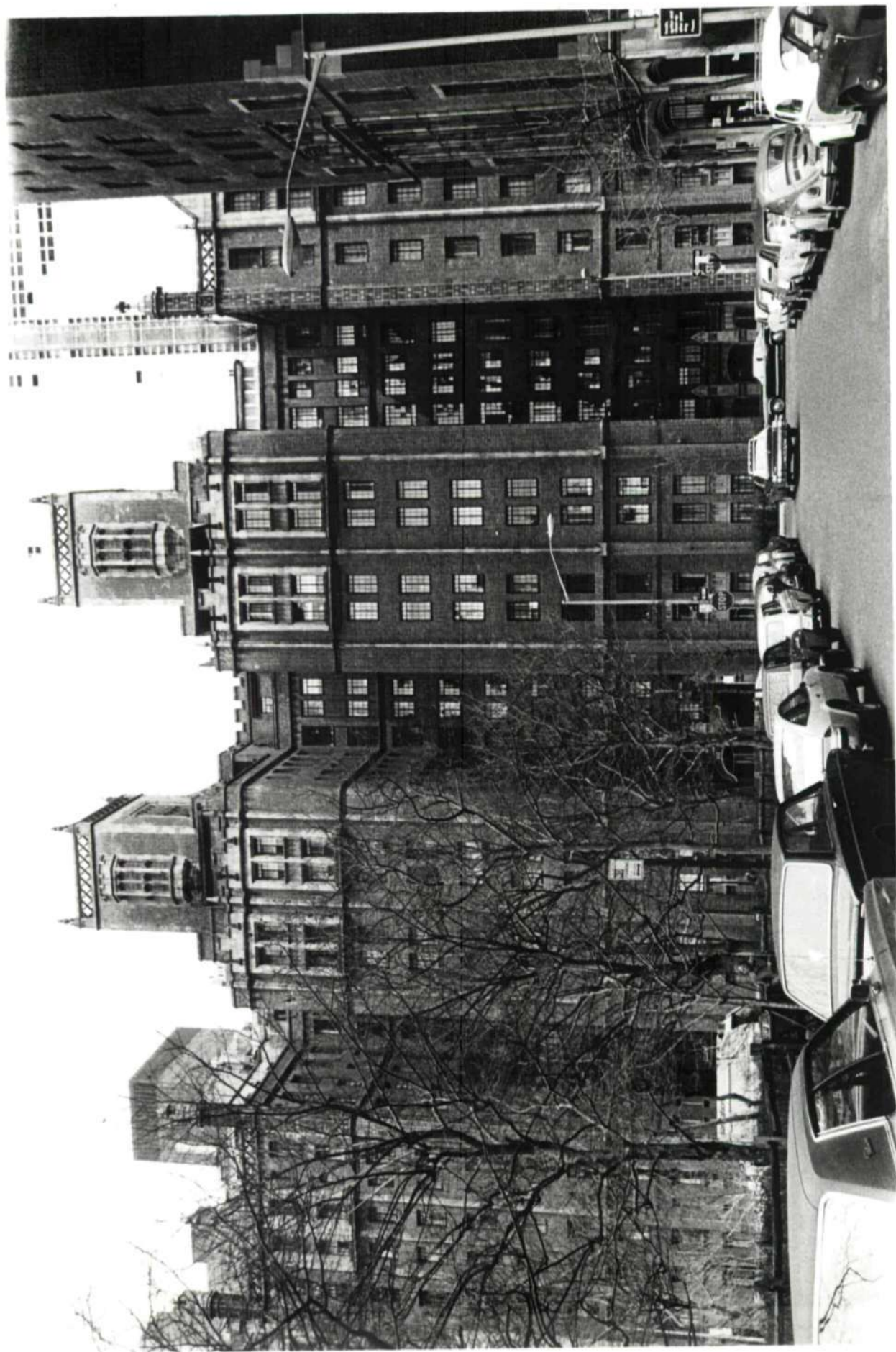
333 EAST 43rd STREET

The Manor, Tudor City Second Unit
Block 1336, Lot 15



The Manor is a ten-story building with 215 apartments varying from two rooms and bath to four rooms and two baths. There are nine penthouses with roof gardens. Arranged in a tripartite layout, the brick structure is defined on the corner piers with terra cotta modeled after the ornament on Sutton Place, Surrey (1520s); these panels are covered with lions, stars, and intricate patterns. The terra cotta was produced by the Atlantic Terra Cotta Company which illustrated the Sutton Place forms in its journal. Other notable ornamental forms on the Manor are the wide Tudor-arched entrances with portcullises in the spandrels, quatrefoil friezes, and raised pinnacles; the water tower surrounds with oriels and rampant lions carrying standards; quatrefoil parapets; original casement windows; Tudor emblems such as falcon with gloved hand, wild boar, and portcullis beneath a crown; doors flanked by leaded-glass windows with leading which simulates ancient cracks that have been resealed. Concrete and brick paving forms patterns in the entrance courts.

Atlantic Terra Cotta, 6 (Apr. 1924), plates and text, and 9 (Mar. 1928); Dolkart, p. 27; Ideal (1929), (1939).

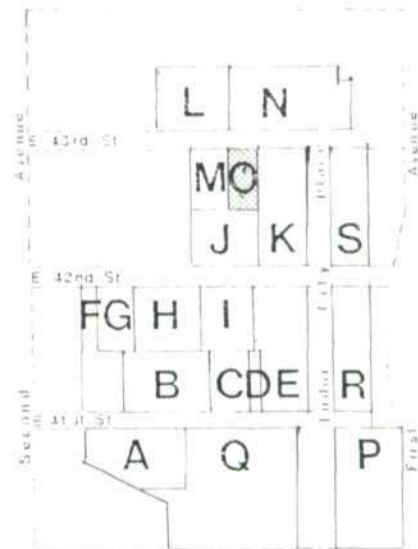


The Manor



One entrance to The Manor

340, 338, 336 EAST 43rd STREET HOUSES
Block 1335, Lots 37, 137, 38



In 1870 architect John Sexton designed a set of six identical brownstone rowhouses for J.L.T. Smith. Three remain, all of which are three bays wide and capped by Italianate metal cornices.

340 East 43rd Street has its original fenestration pattern, including the segmentally-arched windows in the rusticated basement. The door opening has been altered, but the stoop remains. The facade has been stuccoed.

338 East 43rd Street also has its original window openings on the top three stories; most of its other details have been changed, including the removal of the stoop and stuccoing of the facade.

336 East 43rd Street has its original Italianate window lintels and sills on the top two stories and segmentally-arched windows in the rusticated basement. The first story, however, now has a modern picture window. The stoop has been removed.

NYC, Department of Buildings, Manhattan, NB 369-1870.



340, 338, 336 East 43rd Street Houses

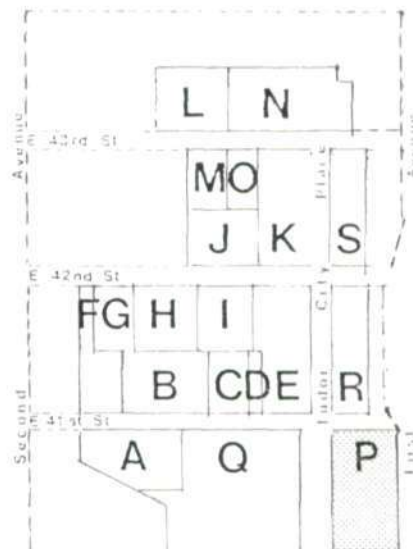
TUDOR CITY PLACE ENSEMBLE

Windsor Tower (P), Tudor Tower (R), and Prospect Tower (S)

Along the eastern edge of Prospect Hill, French built three towers which create a backdrop for the entire development. The towers resemble each other to a high degree: each is arranged with three large, brick pavilions encrusted at top and bottom with stone and terra-cotta ornament; these pavilions are separated by entrance courts (or an equivalent) and lined with shops and services on the ground story. At several intervals, terra-cotta mouldings divide the stories. The variety of motifs employed is united by the consistent massing of pavilions, Tudor references, and similar materials. The rear, east, walls of Tudor and Prospect Towers were left blank to shield the residents from the stockyards and other industry along the riverfront.

5 TUDOR CITY PLACE

Windsor Tower, Tudor City Ninth Unit
Block 1333, Lot 23



With its original 787 apartments, Windsor Tower is the largest Tudor City unit. On the west facade the building is entered through a porch with built-in benches. The limestone first story has paired windows with Tudor mouldings; on the next few stories there are terra-cotta spandrels with quatrefoils. The base is ornamented with decorative finials and an open-arched stone screen; also enlivening the base are windows with octagonal stained-glass panels, metal lamps, and figures of hunters which surround the building's name. The 22-story brick and terra-cotta building is surmounted by a cartouche identical to those of the neighboring towers and by a pavilion decorated with a weathervane.

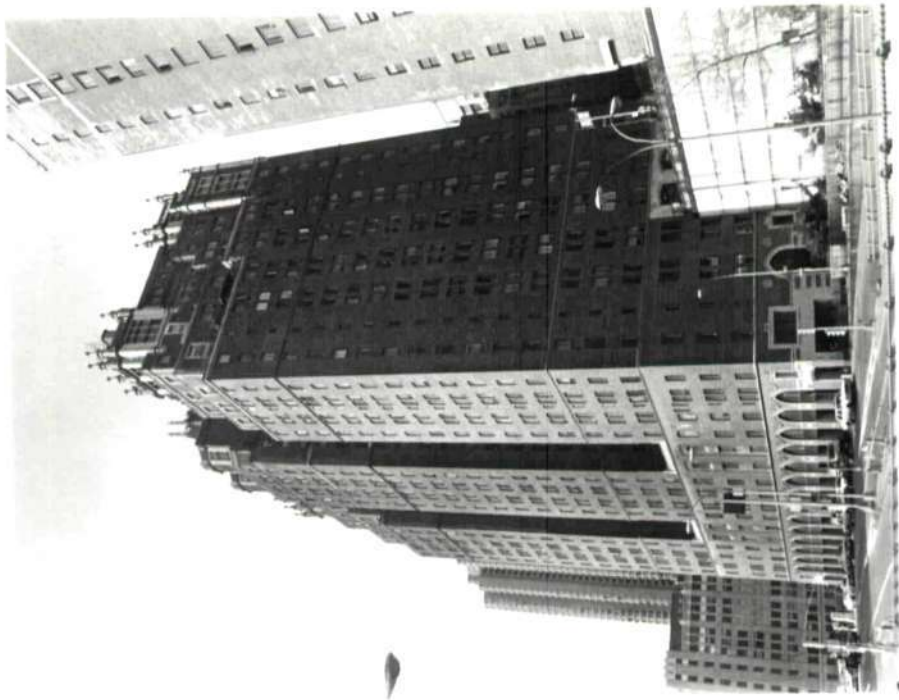
Facing Tudor City Place, this apartment hotel relates in its massing to the other two towers. But Windsor Tower is deeper, thus creating a secondary facade on First Avenue. The base is articulated by a double-height pointed-arched arcade which has metal pointed-arched windows sheltering the covered passage. This level is decorated in limestone and terra cotta, including the building's name and a series of rondels. Above the fifth story, the tripartite massing occurs. Limestone window enframements are repeated at the top, along with setbacks and details resembling the treatment at the front. The east facade is intact except for modern storefronts which were inserted into the first story.

Dolkart, p. 33; Ideal (1929), pp. 26-27; (1939), pp. 20-21; Midtown.

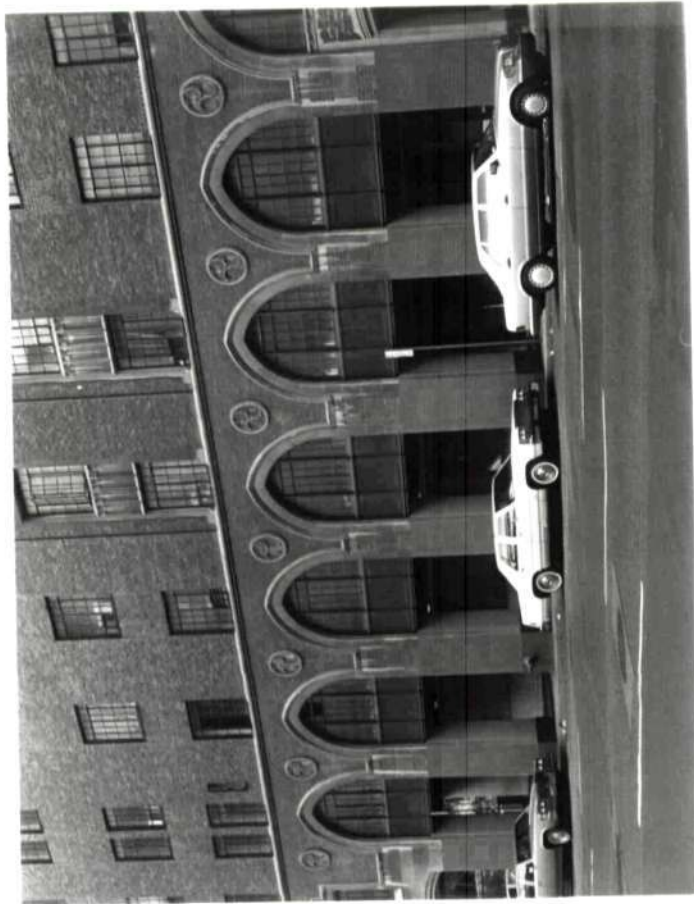


Tudor City Place storefronts and details

Windsor Tower

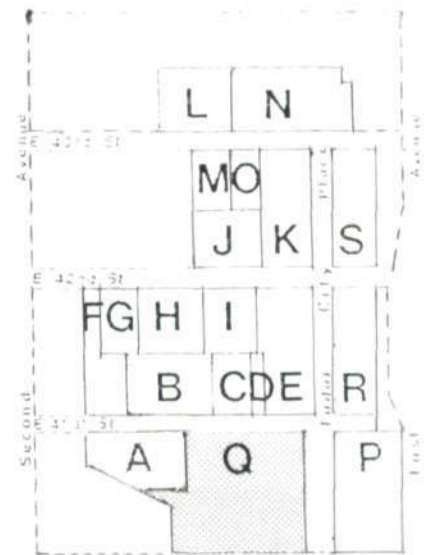


First Avenue facade



arcade

10 TUDOR CITY PLACE
 Tudor City Gardens
 Block 1333, Lot 18



The 14-story, astylar, red-brick apartment house was erected by the French Company in 1954-56, a decade after the company was able to purchase a property which had prevented development of the site as it was anticipated during the original campaign of Tudor City. The 333 apartments are separated into two sections by a one-story entrance vestibule.

NYC, Department of Buildings, Manhattan, NB 49-54P.

25 TUDOR CITY PLACE

Tudor Tower, Tudor City Fourth Unit
Block 1334, Lot 22

First Avenue elevation



A 22-story apartment hotel with 442 apartments, Tudor Tower resembles Prospect Tower, but has slightly smaller rooms. The facade detail also resembles that of Prospect Tower, but it is executed in a cream color, rather than pale yellow. The finest leaded and stained glass in the complex is found in Tudor Tower on the first story facing onto the park and also facing north and south in large, segmentally-arched, multi-paned windows. Among the other significant decorative features are the five-story high frontispiece with buttresses and a carved aedicule; doors with iron hinge brackets; four metal lamps; a recessed entrance porch; original casement windows; and carved monsters, animals, and foliage in the spandrels over the arches of the first floor.

Dolkart, p. 28; Ideal (1939), pp. 15-16; NYC, Midtown Planning.



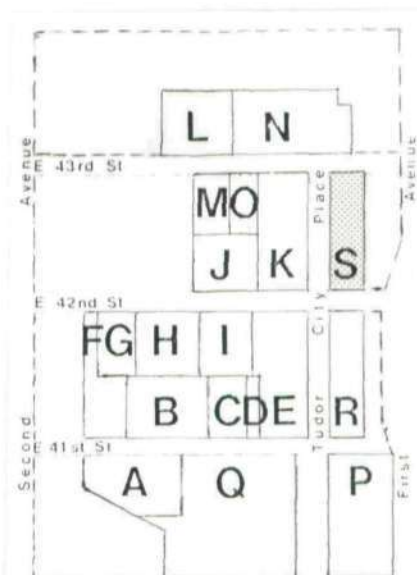
Tudor Tower



Tudor and Windsor Towers

45 TUDOR CITY PLACE

Prospect Tower, Tudor City First Unit
Block 1335, Lot 22



First Avenue elevation

Prospect Tower, a 22-story apartment hotel, contains 402 suites of one and two rooms. The two uppermost floors have duplex studios with large expanses of glass. The building is a symmetrical tripartite tower faced with brick and trimmed with pale yellow colored sandstone and terra cotta. The small, central pavilion at the top holds a large cartouche depicting a windmill on a checkerboard field framed with lions, an eagle, and the word "Veritas." Among the other notable decorative features are the pointed-arched plaque, to the left of the entrance, which includes the seal of New York, the name of the building, and mythological and aquatic forms; the recessed entrance with adjacent stained glass in Tudor-arched windows; shields with Tudor roses set below crowns; office doors with large metal hinge brackets; original casement windows, including some with diamond-shaped, leaded glass; spandrels with Tudor roses and portcullises; and animals carrying shields. A large, neon sign, installed early in the project and visible from far to the west on 42nd Street, remains on the roof.

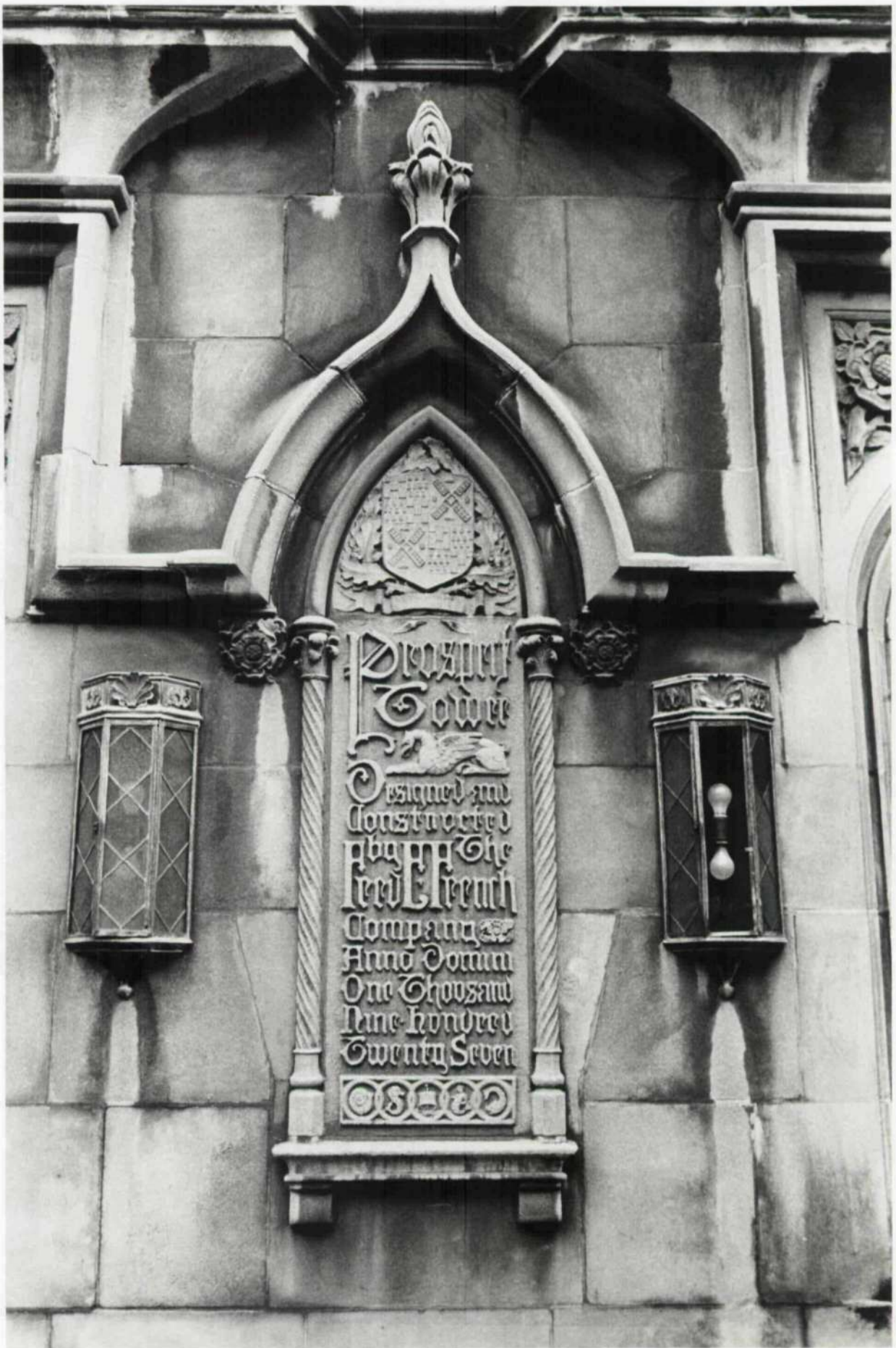
Dolkart, p. 26; NYC, Midtown Planning; Ideal (1929), (1939).



Prospect Tower



Prospect Tower entrance



Prospect Tower plaque

APPENDIX: THE ARCHITECTS

JOSIAH CLEVELAND CADY (1837-1919)

Church of the Covenant (originally Memorial Chapel), 1870-72

Born in Providence and graduated from Hartford's Trinity College in 1860, Josiah Cleveland Cady received his technical training from a professor from a German university¹ and studied watercolor with Alfred Fredericks. In New York, Cady became a draftsman with the prominent firm of Town & Davis among others,² and in the mid-1860s established his own architectural office on Broadway, in the Trinity Building.³

Cady's earliest works were handsome examples of Victorian Gothic architecture. The Brooklyn Academy of Design, hailed by architectural critic Montgomery Schuyler as one of the few successful secular Gothic designs,⁴ was conceived and built by Cady and Henry M. Congdon in 1870-73.⁵

The architect's two most renowned works were built in New York City: his yellow brick Romanesque Metropolitan Opera House (1881-84)⁶ and three building campaigns for the fledgling American Museum of Natural History (1889-1908), a designated New York City Landmark.⁷

In 1882 Cady formed the office of J.C. Cady & Company with Milton See (1854-1920) and Louis D. Berg (1856-1913), men who had maintained their own firm for a short while. Eight years later the firm became known as Cady, Berg & See and soon established itself at 31 East 17th Street with head draftsman W.S. Gregory.⁸ During the last two decades of the nineteenth century, this team produced over a dozen houses of worship. Many are located in New York; these include: in Manhattan, Gustavus Adolphus Church on East 22nd Street, Good Shepherd-Faith Presbyterian Church on West 66th Street, St. Andrew's M.E. Church on West 76th Street (now the West Side Institutional Synagogue and much altered from its original state);⁹ in Brooklyn, New York Avenue Methodist Episcopal (now Union United Methodist) Church between Dean and Bergen Streets,¹⁰ and St. Paul's German Lutheran Church of Williamsburgh on Rodney Street; and in Staten Island, First Presbyterian Church on Brownell Street. Many others are in the metropolitan area: South Presbyterian Church of Morristown, NJ, Webb Memorial Church of Madison, NJ, and First Presbyterian Church of Oyster Bay, LI. Cady's success gained him ecclesiastical commissions in other parts of the country: Hampton Memorial Church of Hampton, VA, Church of the Covenant (later called National Presbyterian Church) of Washington, DC, and First Presbyterian Church, Albany, NY.¹¹

The firm was equally active in secular work. At Yale University their best work is represented by the Victorian Gothic Peabody Museum and by the Romanesque Revival Memorial Library.¹²

The firm's several gymnasiums include a Romanesque Revival edifice for Wesleyan University and another in the Baroque Revival for Williams College.¹³ Among the other institutional designs for New York was the reconstruction (1888-92)--in Romanesque Revival--of Richard M. Hunt's Presbyterian Hospital.¹⁴ Cady, Berg & See also designed commercial structures such as the "commercial Romanesque" Gallatin Bank (1885 or 1886) and Lancashire Fire Insurance Company (1889) Buildings in the financial district.¹⁵ Residential projects include those at 57-65 East 90th Street, Manhattan, part of the Carnegie Hill Historic District,¹⁶ and 8-14 Pierrepont Street, in the Brooklyn Heights Historic District.¹⁷

JOHN SEXTON (d. 1904)
336, 338, 340 East 43rd Street, 1870

Sexton's practice in New York is recorded from 1853 when his office was located at 290 Broadway. A workmanlike architect, he briefly collaborated with O.C. Dodge, but otherwise worked independently until his death in 1904. Sexton designed many brownstone rowhouses speculatively, in long rows of identical Italianate buildings, some with Second Empire details. Many are included in the Upper East Side Historic District, although few survive without alterations.¹⁸

HUBERT & PIRSSON
337 East 41st Street, 1870-71

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership in about 1870.¹⁹ Hubert, the son of an architect and engineer, was born in Paris and immigrated to this country in 1849, settling at first in Cincinnati.²⁰ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.²¹ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert.²² In 1870 the two men are listed as the architects for a block of first-class rowhouses on East 41st and 42nd Streets and for two third-class tenements erected on East 49th Street between First and Second Avenues.²³

These earliest works by the firm were typical single-family rowhouses and tenements. However, in October, 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.²⁴ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (now Hotel Chelsea, 1883) on West 23rd Street, a designated New York City Landmark and one of the firm's famous Hubert Home Clubs.²⁵ The firm incorporated some innovative concepts into their apartment layouts such as the "mezzanine plan" or split-level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.²⁶

H. DOUGLAS IVES (1888-1945)

Tudor City, First-Eleventh Units (with the staff of the French Company), 1925-32

A skilled designer and head architect of the French Company for approximately one year when Tudor City was begun, Ives was doubtless in close contact with Fred French. Born in Canada,²⁷ he received his architectural education and practiced in his native country until 1914, when he served in Europe with the Canadian military forces. After World War I, Ives relocated to New York. He was employed for a period by Cass Gilbert, but subsequently established an independent practice. By 1924-25 (when Ives was first listed in the New York City directory,) he had already joined the Fred F. French Company. He served as its chief designer for ten years, executing the Fred F. French Building on Fifth Avenue, the Hotel Everglades in Miami, and most of the buildings in Tudor City, as well as other apartment and commercial buildings for French. In addition, Ives worked for French's concerns in London. A member of the Architectural League of New York, Ives was associated in 1944 with T.E. Rhoades, a local building contractor and engineer. Their brief collaboration terminated with Ives's death.

NOTES

1. Montgomery Schuyler, "The Works of Cady, Berg & See," The Architectural Record, 6 (Apr.-June 1897), 517; the reference does not name this professor.
2. Withey (1956), 104.
3. Francis, p. 20; Macmillan, p. 364.
4. Montgomery Schuyler, American Architecture and Other Writings, Ed. William H. Jordy and Ralph Coe (Cambridge, MA: Belknap, 1961), I, p. 160.
5. Schuyler (1897), 518; Macmillan, p. 364.
6. A History of Real Estate, p. 673. It was rebuilt after a fire in 1892 and redesigned by Carrere & Hastings in 1903. See New York City Guide, p. 323. The building has since been demolished.
7. LPC, "American Museum of Natural History Designation Report," LP-0282.
8. Francis, pp. 15, 20, 68.
9. The New York Tribune noted about St. Andrew's that "the new church is one of the remarkable evidences of the rapid growth of the northwestern part of the city." See New York Tribune (June 9, 1890), p. 7 and LPC, "Church of St. Paul and St. Andrew Designation Report," LP-1126.
10. See Dolkart "Tudor City."
11. The last attribution derives from a conversation with Andrew Dolkart in March, 1988.
12. Schuyler (1897), pp. 521-23.
13. Schuyler (1897), pp. 528-29.
14. See A History of Real Estate, pp. 387, 553, 673; Schuyler (1897), pp. 531-34, 553; Macmillan, p. 364.
15. See A History of Real Estate, pp. 575, 581, 673; Schuyler (1897), pp. 539-40.
16. LPC, "Carnegie Hill Historic District Designation Report," LP-0861.
17. Schuyler (1897), p. 552.

18. See Francis, p. 69; LPC, "Upper East Side Historic District," p. 1342; NYT (Feb. 20, 1904), p. 9.
19. This account of the firm's history is adapted from LPC, "146 East 89th Street House Designation Report," LP-1004.
20. See the Philip Gengembre Hubert obituary, American Art Annual, 10 (1913), 78.
21. NYC, Department of Buildings, Manhattan, Docket Books, N.B. 685-67.
22. See the James W. Pirsson obituary, Building, 8 (Mar. 3, 1888), 76.
23. NYC, Department of Buildings, Manhattan, Docket Books, N.B. 963-70.
24. NYC, Department of Buildings, Manhattan, Docket Books, N.B. 769-79.
25. LPC, "Gainsborough Studios Designation Report," LP-1423.
26. See the James W. Pirsson obituary, American Architect & Building News, 23, p. 133.
27. "H. Douglas Ives, 57, Architect, Soldier," NYT (Aug. 15, 1945), p. 19. See also Withey (1970), p. 317.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Tudor City Historic District contains buildings and other improvements which have a special character, special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that among its most important qualities, the Tudor City Historic District is distinguished in the architectural development of New York through its revolutionary financial planning, unprecedented size, rapid construction, and immediate and sustained popularity with New Yorkers; that Tudor City stands as the well-conceived descendant and culmination, in New York, of the Garden City movement and of the reforms in the design of multiple-unit dwellings; that Tudor City insured the return to respectability of midtown's East Side, which had begun with Sutton Place and Beekman Terrace; that Tudor City became the most extravagant example of Tudor Revival architecture--a tradition which moved during the early twentieth century from suburban mansions to urban apartment buildings; that elements characteristic of this style which are found at Tudor City in their original state include limestone bases with carved arches, window tracery, spandrels, heraldic panels, and niches, decorative terra-cotta panels, patterned brick spandrels and other surfaces, stone parapets with pinnacles, cartouches, and statuary, metal spandrels, lamp posts, hanging lamps, and door hardware, casement windows with glass panes, stained and leaded glass, and brick paving patterns; that the Hotel Tudor, with its multiple setbacks, casement windows, and raised brick pattern, is an example of the Art Deco movement; that 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); that subsequent apartment building complexes with a distinct sense of place, such as First Houses and Harlem River Houses, both designated New York City Landmarks, and Knickerbocker Village, incorporated lessons learned from French's Tudor City; that the rowhouses included in the district, which recall the streetscapes as they were before the erection of Tudor City, are characterized by their fenestration pattern, window lintels and sills, door enframements, and original doors (where extant), and metal cornices; that the Church of the Covenant, designed by J.C. Cady, is important both in the social history of midtown's East Side and to New York's Presbyterian community and exhibits significant stained and leaded glass,

wooden-clad dormers, brick walls, slate roof, half-timbering, wooden doors and other features; that the Prospect Hill Apartments with its carved stone Tudor entrance, brick walls, and casement windows is an example of the more modest Tudor Revival apartment buildings which preceded French's undertaking; that French's most recent building in the district, Tudor City Gardens, although unlike its predecessors and somewhat conventional in design, illustrates the company's continued interest in developing Prospect Hill; and that the landscaping features including trees and other plants, fences, lamp posts, benches, pavement, and unique site amenities create the "green" core around which Tudor City revolves.

Accordingly, pursuant to Chapter 21, Section 534, of the Charter of the City of New York, and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Tudor City Historic District, Borough of Manhattan, containing the property bounded by a line beginning at the northwest corner of the intersection of First Avenue and East 40th Street, extending westerly along the northern curb line of East 40th Street, northerly from the curb line along the western property line of 10 Tudor City Place, northwesterly along the southern property line of 304-324 East 41st Street, northerly along the western property line of 304-324 East 41st Street extending northerly across East 41st Street, northerly along the western property lines of 305-309 East 41st Street and 304 East 42nd Street to the southern curb line of East 42nd Street, easterly along the southern curb line of East 42nd Street, northerly across East 42nd Street, northerly along the western property line of Tax Map Block 1335, Lot 12 (City Park), northerly along the western property line of 328-334 East 43rd Street, northerly across East 43rd Street, westerly along the northern curb line of East 43rd Street, northerly along the western property line of 315-321 East 43rd Street, easterly along the northern property lines of 315-321 and 325-333 East 43rd Street, southerly along the western property line of 769 United Nations Plaza, easterly along the southern property line of 769 United Nations Plaza, southerly along the eastern property line of 325-333 East 43rd Street, southerly across East 43rd Street to the southern curb line of East 43rd Street, easterly along the northern curb line of East 43rd Street, southerly along the eastern property line of 45 Tudor City Place, southerly across East 42nd Street, southerly along the eastern property line of 25 Tudor City Place, southerly across East 41st Street, easterly along the northern property line of 1-19 Tudor City Place, southerly along the eastern property line of 1-19 Tudor City Place, to the point of beginning.

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