



A GUIDE TO HISTORIC NEW YORK CITY NEIGHBORHOODS

YORKVILLE MANHATTAN





The Historic Districts Council is New York’s citywide advocate for historic buildings and neighborhoods. The Six to Celebrate program annually identifies six historic New York City neighborhoods that merit preservation as priorities for HDC’s advocacy and consultation over a yearlong period.

The six, chosen from applications submitted by community organizations, are selected on the basis of the architectural and historic merit of the area, the level of threat to the neighborhood, the strength and willingness of the local advocates, and the potential for HDC’s preservation support to be meaningful. HDC works with these neighborhood partners to set and reach preservation goals through strategic planning, advocacy, outreach, programs and publicity.

The core belief of the Historic Districts Council is that preservation and enhancement of New York City’s historic resources—its neighborhoods, buildings, parks and public spaces—are central to the continued success of the city. The Historic Districts Council works to ensure the preservation of these resources and uphold the New York City Landmarks Law and to further the preservation ethic. This mission is accomplished through ongoing programs of assistance to more than 500 community and neighborhood groups and through public-policy initiatives, publications, educational outreach and sponsorship of community events.



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YORKVILLE

The recorded history of Yorkville begins in the 17th century when it was a tiny hamlet on the Boston Post Road, which ran northward from New York, which at the time only occupied the tip of Manhattan. It was long the province of farmers and wealthy landowners, including merchant Archibald Gracie, whose riverfront estate is now the official residence of New York’s mayor (site 17). In the 19th century, the area slowly began its transformation into the urban neighborhood we see today. Like most such transformations in New York, these changes were largely propelled by transportation improvements. In 1834, the New York & Harlem Railroad (later the New York Central) opened a station at 86th Street and Park Avenue, and in the 1850s, horsecar lines were completed along Second and Third Avenues. This opened the neighborhood to low-density residential development, a few remnants of which remain, including 412 East 85th Street (site 15).

After two major economic depressions (in 1857 and 1873) and the Civil War, the area was finally primed for a major wave of construction in the late 1870s with the arrival of mass transit. The Third Avenue elevated train was completed in 1877-78, and the Second Avenue elevated in 1879-80. In a relatively short period, the Upper East Side was entirely built up, and the elevated trains segregated the area along ethnic and economic lines. West of Third Avenue, wealthy homeowners established the city’s most exclusive neighborhood, while east of Third Avenue became a thriving immigrant community (already known as Yorkville by the 1860s), which in many ways was a second-generation immigrant neighborhood—a place that recent arrivals aspired to live after filtering through the older, more congested downtown districts like the Lower East Side. Its housing stock was largely composed of tenements, but they were brand new and built after the Tenement Law of 1879 (the “Old Law”), so were subject to improvements. There were abundant employment opportunities, notably in the neighborhood’s breweries and at the Steinway piano factory in Queens, which was a short ferry ride away from the foot of East 92nd Street.

The largest and perhaps most visible immigrant group in Yorkville was the Germans. Already an established presence in New York following a wave of immigration in the 1840s, they began moving uptown from their Lower East Side settlement, Kleindeutschland (Little Germany) to Yorkville, which by the turn of the century had become New York’s foremost German neighborhood. They brought with them many of their institutions, including churches (site 14) and benevolent organizations, as well as cultural and commercial enterprises, such as beer halls and music societies. East 86th Street became the community’s main artery. Other groups had micro-neighborhoods in Yorkville, as well. Czechs began moving to the area in the 1880s and settled mostly between 71st and 75th Streets (sites 4 and 5). Hungarians arrived around the turn of the 20th century on East 79th Street, though their institutions can be found throughout the neighborhood (sites 1 and 10).

Yorkville’s heyday as a distinct immigrant community was relatively short-lived. German immigration to New York peaked in 1882, and by the early 20th century, Yorkville’s Germans were already moving farther afield, using the recently built subway to access newer, more affordable neighborhoods in the outer boroughs. At the same time, anti-German sentiment during World War I led many Germans to downplay overt displays of national heritage. The Second Avenue and Third Avenue elevated trains were demolished in the 1940s and 1950s, respectively, removing one of the major boundaries between Yorkville and the rest of the Upper East Side. The neighborhood has seen its share of redevelopment since then, with large apartment buildings towering over the tenements. The recent opening of the Second Avenue subway re-established one of the area’s transit links, but may also put additional pressure on Yorkville’s surviving historic resources.

I

THE FIRST HUNGARIAN (MAGYAR) REFORMED CHURCH 346 East 69th Street (*Emery Roth, 1916*) — NR-P



This striking, yellow stucco church building was designed in a Hungarian vernacular style by prominent New York City architect Emery Roth—himself a Hungarian immigrant—for the First Hungarian Reformed Church, which was originally located on the Lower East Side. This is the only Christian religious building that Roth designed during his long and successful career. The style of the building, which features a two-story structure, 80-foot central tower, red shingle roof and terra cotta and tile ornament, evokes countryside churches in Central Europe. It served as an important gathering place for the Hungarian community, which migrated to Yorkville seeking employment at Ehret’s and Ruppert’s Breweries around 1913. To accommodate its northward-moving congregation, First Hungarian Reformed Church purchased three rowhouses on East 69th Street, two of which were demolished to construct the church and the other turned into a parsonage. Above the church doorway is a tripartite stained glass transom window featuring a bird motif, which is likely the Turul bird, an important bird in the origin myth of the Hungarian people.

LEGEND OF DESIGNATIONS

National Historic Landmark:	NHL
National Register of Historic Places—District:	NR-D
National Register of Historic Places—Property:	NR-P
New York City Historic District:	NYC HD
New York City Individual Landmark:	NYC IL
New York City Interior Landmark:	NYC INL

2

LENOX HILL NEIGHBORHOOD HOUSE 331 East 70th Street (*Frederick P. Kelly, 1926-28*)



Once complete, this simplified Romanesque Revival style structure was the largest settlement house in the world, serving over 10,000 families and including a multitude of modern features, including gymnasias, a pool, theater, health clinic, cooking school, workshops and lodging rooms. It was at this time that the settlement changed its name to the Lenox Hill Neighborhood House, which today serves over 15,000 individuals across five locations on the East Side between East 54th and East 102nd Streets. Both the building and the institution are important reminders of the area’s cultural and immigrant history.



3

BANK FOR SAVINGS 1251 Third Avenue (*John Sexton and F. S. Barus, 1870s;* *alteration: Louis E. Ordwein, 1947*)

Originally constructed as three four-story tenements with commercial bases, these buildings were combined and converted into a Colonial Revival style bank building clad in red brick with cast stone trim in 1947 for the Bank for Savings in the City of New York. The Colonial Revival style was chosen to reference the institution’s early history as the oldest savings bank in New York State, established in 1819. The tower and cupola, added at the time of the conversion, were inspired by the Governor’s residence in Williamsburg, Virginia. When the buildings were combined, the 45 units on the upper floors were converted to veterans’ housing. The building’s base has since been converted to retail use.

4

BOHEMIAN NATIONAL HALL

321-325 East 73rd Street

*(William C. Frohne,
1895 and 1897)*

– NYC IL



During the 19th and early 20th centuries, immigrant groups adopted the American tradition of forming fraternal organizations. After several decades of renting space, in 1882 the Czech and Slovak communities of the Lower East Side finally established their own space in a former saloon at 533 East 5th Street. Around that time, however, many Czech and Slovak immigrants were moving to Yorkville, so the Národní Budova or “national hall,” as it was called, soon followed. The new building was constructed in two phases in 1895 and 1897 for the Bohemian Benevolent and Literary Association (BBLA), but was meant as a meeting place for all Czech and Slovak organizations and became known as Bohemian National Hall. The Renaissance Revival style structure is highly detailed, with a Roman brick façade and stone and terra-cotta ornament. In 2001, the BBLA transferred ownership of the building to the Czech

Republic, whose government undertook a large-scale renovation in 2003-08. While the building is still home to the BBLA, it is also home to the Consulate General, the Czech Center and the Dvořák American Heritage Association. The latter occupies the third floor Dvořák Room, an exhibition and study space furnished in the style of a late 19th century parlor with artifacts salvaged from the composer’s home at 327 East 17th Street, where he lived from 1892 to 1895 and which was demolished in 1991.

5

**JAN HUS
PRESBYTERIAN CHURCH**

351 East 74th Street

*(Church: R. H. Robertson, 1888;
Neighborhood House: Ludlow &
Prabody, 1915)*



Designed in what can be described as the Bohemian Gothic Revival style, this church stands as a symbol of Yorkville’s Czech immigrant community. Named for Jan Hus, a 14th-century Czech priest, the church was originally founded in 1877 by Hungarian missionary Rev. Gustav Albert Alexy, and borrowed meeting space from a nearby German sanctuary. The parish grew to become the First

Evangelical Bohemian Presbyterian Church, and in 1888, commissioned this church on East 74th Street. By the 1950s, most of the Czech community had left Yorkville, so it has catered to a diverse population over the years. The structure itself features a tall, square tower topped with a shingle-clad spire, evoking the iconic towers of Prague. The Neighborhood House to the east was added in 1915 to celebrate Czech folk music, dance and marionette theater, as well as to serve the needs of the Czech community, including job training, a dental clinic, clubs, athletics and language classes. By the 1950s, it also became a performance venue known as the Jan Hus Playhouse Theater, which is still in operation. Today, its other mission is outreach and advocacy for the homeless.



6

CITY & SUBURBAN YORK AVENUE ESTATE

1470 York Avenue

*(Harde & Short, Percy Griffen
and Philip H. Ohm, 1910-13)*

– NYC IL, NR-P

The City and Suburban Homes Company Avenue A (York Avenue) Estate occupies the entire city block between 78th and 79th Streets and York Avenue and the East Side Highway/FDR Drive. This collection of 18 beige brick model tenements represents a pioneering era in the development of low-income urban housing. When it was completed in 1913, it offered 1,257 well-ventilated,

modern apartments for working families, as well as a 336-room hotel for working women. What made the unprecedented scale and quality of this new housing type possible was the privately financed limited-dividend corporation, whose members agreed to a limited return on their investment. Investors in this fairly novel real estate business model included philanthropic and socially-minded New Yorkers like Caroline and Olivia Stokes, Cornelius Vanderbilt and Darius Ogden Mills. Although the York Avenue Estate presents a nearly unbroken line of simplified Renaissance Revival style façades to the street, each building is designed around a generous interior courtyard that brings fresh air and abundant light into the apartments. A sister complex, the City & Suburban Homes First Avenue Estate, occupies the entire block between First and York Avenues, from East 64th to East 65th Streets, built between 1898 and 1915.



7
CHEROKEE PLACE
 507-523 East 77th Street and
 508-522 East 78th Street
(Henry Atterbury Smith, 1909-11)
 – NYC IL, NR-P

Across 78th Street from the City and Suburban York Avenue Estate is another, slightly earlier, example of philanthropic housing. The Shively Sanitary Tenements (also known as the East River Homes, and now the Cherokee Apartments), were four buildings built to

provide curative housing for tuberculosis patients. At the turn of the 20th century, tuberculosis, or “consumption,” was the second-leading cause of death among New Yorkers (after pneumonia). The Shively tenements, sponsored in large part by Mrs. Anna Harriman Vanderbilt and named in honor of physician and home-care proponent Dr. Henry Shively, were an attempt to put into practice then-current theories regarding treatments for tuberculosis. The disease was thought to spread contagiously in the cramped conditions of the old-generation tenement buildings in the city’s poorer districts. In 1910, an article in the journal *American Architect* said of the traditional tenement house, “No part is more subject to horrors, physical and moral, than halls and stairs.” For the Shively Sanitary Tenements, architect Henry Atterbury Smith designed an orderly grid of donut-shaped buildings with generous interior courtyards, plenty of balconies and exterior stairwells and corridors leading directly to each apartment. Gone today are the many rooftop pavilions that once provided residents with ample outdoor space and fresh air, which was regarded as the best cure for tuberculosis. These technologically innovative buildings employed fireproof construction techniques, like the structural Guastavino-tile arches visible in the exterior stairwells, and are also notable for their handsome Beaux-Arts-style façades.

8
JOHN JAY PARK PAVILION
 John Jay Park at East 77th Street
(Jaroslav A. Kraus, 1913-14)



John Jay Park was planned as early as 1891, but the parcel of land wasn’t acquired by the city until 1902. The city’s first public bath house was erected in the park in 1906, to be replaced by the red brick and limestone pavilion seen today at the park’s northeastern corner. Built in 1913-14, the pavilion was designed in the Tudor Revival style, which was gaining popularity at the time. The swimming pool in front of the pavilion was added in the early 1940s under the tenure of Parks Commissioner Robert Moses, an avid swimmer and champion of public pools, and designed by Aymar Embury II, the Parks Department architect responsible for the numerous pool complexes constructed across the city in the late 1930s and early 1940s under the Works Progress Administration. At that time, the pavilion

underwent renovations to provide park goers with an auditorium, recreation room, gym and changing facility for nearly 2,000 bathers.

9
**NEW YORK PUBLIC LIBRARY,
 WEBSTER BRANCH**
 1465 York Avenue
(Babb, Cook & Willard, 1906)



The Webster branch of the New York Public Library (NYPL) is one of 67 branch libraries built throughout the five boroughs with funds donated by steel magnate and philanthropist Andrew Carnegie in 1901 to establish a city-wide library system. Its Beaux-Arts style (the unofficial style of the “Carnegie libraries”), was the work of Babb, Cook & Willard, which designed eight of the city’s public branch libraries, as well as Andrew Carnegie’s mansion on the Upper East Side (now the Cooper Hewitt Smithsonian Design Museum). The original Webster Free Library, which pre-dated the NYPL system, was founded in 1894 with a donation from Charles B. Webster and operated in conjunction with the East Side Settlement House. Notably, the library established a Czech Book Collection in 1897, which by the 1920s had grown to become the country’s largest library of Czech language and culture (the collection is now held at the NYPL’s main branch). The branch, like all of the city’s historic Carnegie libraries, is instantly recognizable: the large arched windows give ample light to the first-floor reading room; the iron lanterns mark the entrance; and the cornice inscription

proclaims the building’s civic purpose. A few blocks away at 222 East 79th Street, well worth a detour, is the Yorkville Branch (James Brown Lord, 1902), the city’s first Carnegie Library, which served as a template for many other branches.

This striking Romanesque Revival style building was originally erected as the Industrial School No. 7 for the American Female Guardian Society. Founded in 1834 to give material aid to the city’s poor, by the early 20th century, the Society operated 12 schools and a substantial “Home for the Friendless” in the Highbridge section of The Bronx. In 1918, the Society built a new school farther uptown and sold this building to the New York City Baptist Mission Society, which altered it with a church on the ground floor, Pastor’s apartment on the second floor and bedrooms for young women on the top floor. The Society primarily served Yorkville’s growing Hungarian immigrant community, especially young women seeking employment. For several decades the building housed the Hungarian Girls Club, and in 1957 it was sold to the First Hungarian Baptist Church. Note the intricate terra-cotta ornament, particularly the door hood and round transom windows above the entrance, as well as the solid two-tone brickwork and round-arched windows—all hallmarks of the Romanesque Revival style.

10
**INDUSTRIAL SCHOOL No. 7
 / FIRST HUNGARIAN
 BAPTIST CHURCH**
 225-227 East 80th Street
(Fowler & Hough, 1893)



II

PUBLIC SCHOOL 290
305-311 East 82nd Street
(C. B. J. Snyder, 1904)



When P.S. 290 (originally P.S. 190) opened, it had the capacity to serve 1,600 students.

Architect C. B. J. Snyder was Superintendent of School Buildings from 1891 to 1923 and was instrumental in modernizing the city's school buildings through new technologies and the implementation of standards for fireproofing and safety, as well as classroom, corridor and stair design. P.S. 290 was part of a citywide school construction campaign to address the city's critical shortage of school facilities. By the turn of the 20th century, both rising immigration rates and the Compulsory Education Law of 1894, which mandated school attendance until the age of 14, meant that overburdened public schools were literally turning children away at the door. During his long tenure, Snyder oversaw the construction of around 200 new school buildings and countless renovations to existing schools. Not only was he concerned with the buildings' functionality and students' comfort, Snyder clearly thought of public schools as important contributions to civic architecture. P.S. 290 is designed in a robust Beaux-Arts style, using a bold palette of rusticated red and buff brick and chunky limestone ornament, like the lion's head at the main entrance. Today, the building is home to the Manhattan New School, a magnet school specializing in literacy instruction. Note the separate 'Boys' and 'Girls' entrances at either end of the building.

This unusual Art Deco music hall is distinguished by its wonderful terra-cotta ornament, which hints at the building's original use with musical lyre motifs in the spandrels between the second- and third-story windows. One of its earliest tenants was the Mayo Ballrooms (named after the Irish county), which advertised itself as "New York's Most Beautiful Irish-American Ballroom." (Its interior was divided into Irish and American sections by a folding partition that would be thrown open at the end of the evening to let everyone mingle and enjoy each other's music.) The building was commissioned by Peter Doelger, Inc., a real estate company that evolved from one of New York's older German brewing operations. A few doors up, in front of 1501 Third Avenue, is one of New York's landmark street clocks, manufactured by the E. Howard Clock Company and designed to resemble a giant pocket watch, likely an advertisement for the pawnbroker who occupied the adjacent storefront.

I2

DOELGER BUILDING
1491 Third Avenue
(George Dress, 1930)

**I3**

THE MANHATTAN
244 East 86th Street
(Charles W. Clinton, 1879-80)



The six-story Manhattan is one of many middle-class residential buildings developed by the Rhinelander Estate in Yorkville beginning in the 1870s. It is

notable as an early example of "French Flats," a building type that was a cut above a tenement or boarding house, with private bathrooms and windows in every room, but without the amenities of high-class apartment houses or hotels. French Flats evolved in the 1870s as demand grew for affordable, socially respectable working- and middle-class housing, and many of the earliest examples were built on the Upper East Side. Architect Charles Clinton designed the Seventh Regiment (Park Avenue) Armory contemporaneously, and there is certainly an architectural kinship between this relatively humble five-story building and the monumental armory. Both buildings feature monolithic red brick façades enlivened by contrasting stone banding and capped by muscular corbelled brick cornices. The Rhinelanders managed the building until 1961, when they sold the property. The New York City Landmarks Preservation Commission has called the Manhattan one of the last surviving large apartment houses of this era anywhere in the city.

I4

**ZION-ST. MARK'S EVANGELICAL
LUTHERAN CHURCH**
339-341 East 84th Street
(Michael J. Fitz Mahoney, 1888-89)
— NR-P



Over its history, this church has been associated with three German congregations, including one of New York City's earliest. The inscription above the main entrance still announces (in German) the German Evangelical

Lutheran Church of Yorkville, which originally commissioned the building. A smaller inscription beside the left entrance lists two dates: 1883, the year the congregation was founded; and 1888, the year the cornerstone was laid. The building, though relatively austere on the interior, proved too costly for the Evangelical congregation to maintain. In 1892, it was sold at auction and the Zion Evangelical Lutheran Church moved in. A half century later, in 1946, Zion merged with St. Mark's Evangelical Lutheran Church. The latter congregation was established around 1847, and its original house of worship at 323 East 6th Street still survives. In 1904, St. Mark's was devastated by the *General Slocum* tragedy, in which roughly 1,000 people died when an excursion boat caught fire in the East River. The disaster led many Germans to abandon Kleindeutschland, with many moving to Yorkville. St. Mark's persevered for a number of decades, but it too eventually moved northward, bringing its altar, which still adorns the interior.

412 East 85th Street is a rare surviving example of a wood-frame building in Upper Manhattan. Built by an anonymous craftsman, the house is one of fewer than ten wood-frame buildings still standing on the Upper East Side. During the 19th century, because of the very real danger of fire in urban settings, the construction of wood buildings was increasingly prohibited. In 1866, Manhattan’s “fire limit” extended north to 86th Street, leaving this house among the last of its kind on the Upper East Side. The house is a modest three-story structure, set back from the sidewalk and overshadowed by the taller 20th century apartment buildings book-ending the block. The building expresses a simplified Italianate style, featuring a raised brick basement, a three-bay façade clad in clapboard siding, a porch with a tall stoop, floor-length parlor windows and a prominent bracketed cornice. Originally a single-family residence, by the turn of the 20th century the building had been converted for multi-family use and the raised basement was converted to commercial use—both reflections of Yorkville’s changing demographics. Since the 1950s, the heavily altered house has been restored in phases, resulting in its present appearance.

15
412 EAST 85TH STREET
WOODEN HOUSE
(c. 1861)
 – NYC IL



Photo courtesy Friends of the Upper East Side Historic Districts



16
HENDERSON PLACE
HISTORIC DISTRICT
 – NYC HD,
 NR-HD



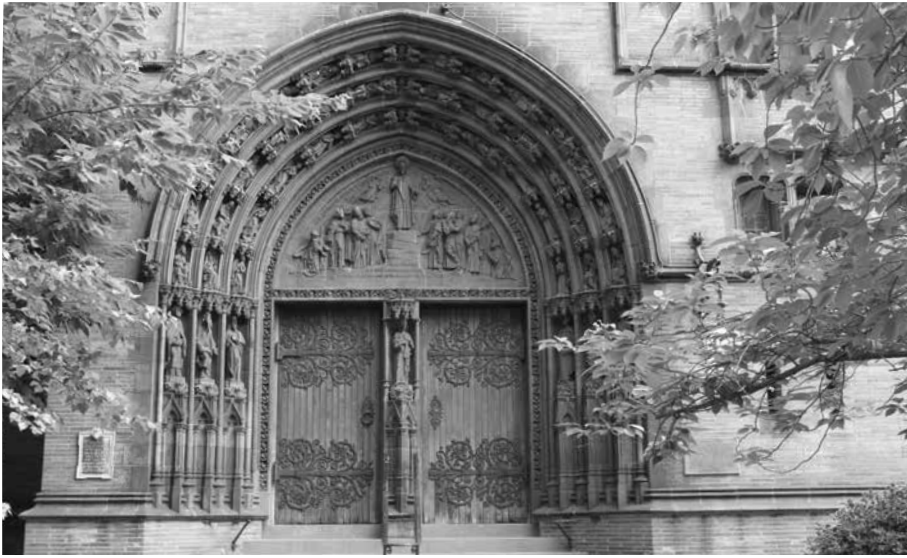
The Henderson Place Historic District is an early example of a planned real estate development intended to cater to “persons of moderate means.” In 1880-82, John C. Henderson, a fur and straw goods merchant, planned for 32 modestly-sized rowhouses on the north side of East 86th Street, both sides of Henderson Place (the short alley running north from the east end of 86th Street), the west side of East End Avenue (then known as Avenue B) and the south side of East 87th Street. The eight houses built on the west side of Henderson Place were demolished sometime after 1940 and replaced with a high-rise building. Because the houses of Henderson Place were smaller than the average four- or five-story brownstone—only 18 feet wide and three stories high—they originally rented for slightly less than the going rate of \$700 to \$1,500 a year. Despite Henderson’s choice of the prestigious firm of Lamb & Rich, who also designed The Kaiser & The Rhine apartment buildings (site 19), to design the picturesque Queen Anne-style rows, Henderson Place was not generally regarded as a desirable address until the 1920s.



Photo courtesy Friends of the Upper East Side Historic Districts

17
GRACIE MANSION
 East 88th Street and
 East End Avenue
(Ezra Weeks, 1799-1804)
 – NYC IL, NR-P

Most New Yorkers know Gracie Mansion as the home of New York City’s mayors, and indeed it has served as the official abode since 1942, when Mayor Fiorello H. LaGuardia first took up residence there. The stately Federal-style mansion was originally built as the country estate of merchant Archibald Gracie, who in 1798 purchased the land from British loyalists. The site’s naturally high topography offered strategic advantages, and by the 1770s Gracie Point—as it was then called—was the scene of military activity and fortifications. Over the centuries since then, Gracie Mansion has been many things: country seat, first home of the Museum of the City of New York and an ice cream parlor. The elegant frame building with its wide porch now sits quietly within the picturesque landscape of Carl Schurz Park, overlooking the East River, and is maintained by the New York City Parks Department. It was also among the first New York City Landmarks, designated in 1966. The only modern day mayor not to have lived at Gracie Mansion full-time was Mayor Michael Bloomberg, who felt that the house should be fully open to the public (and that mayors should pay for their own housing).



18

CHURCH OF THE HOLY TRINITY
 316 East 88th Street
(Barney & Chapman, 1896-97)
 – NYC IL, NR-P

The Church of the Holy Trinity complex—including church, parish house and parsonage—was sponsored by Serena Rhinelander in memory of her father (William C. Rhinelander) and grandfather (William Rhinelander). The property was once part of William Rhinelander’s 72-acre farm. The parish was established when the neighborhood church and mission of St. James joined with Holy Trinity Church, formerly of Midtown. Completed in 1897, this complex is an outstanding example of Gothic Revival architecture, clad in golden-hued Roman brick and terra cotta with a brownstone-like color and texture. The buildings’ impressive towers, turrets, chimney stacks and spires evoke a French Renaissance style château. St. Christopher’s House was the first building completed, and served neighborhood youth as a clubhouse, recreation center and kindergarten. The architects Barney & Chapman had earlier designed the French Gothic-inspired Grace Mission complex that still stands at 14th Street and First Avenue for Serena’s nephew; though more modest in scale than Holy Trinity, it was a clear precedent. If Holy Trinity is open, it is well worth a look inside.



19

THE KAISER & THE RHINE
 1716-1720 Second Avenue
(Lamb & Rich, 1886-87)

This pair of stately Romanesque Revival style brick apartment buildings was constructed at a time when apartment-style living was becoming more socially acceptable

for New York’s burgeoning middle class. They exemplified the use of distinctive architecture and evocative naming to elevate the image of the multiple-dwelling building type, which had long been associated with the cramped and squalid quarters of Manhattan’s worst tenement districts. In this case, the choice of the noble-sounding names “Kaiser” and “Rhine” signaled the overwhelmingly German heritage of their presumed occupants, as well as the prominent Rhinelander family’s involvement in their construction and in broader real estate development in Yorkville. Although built as two separate structures joined along a party wall with interior courtyards, the buildings’ Second Avenue façades present a unified, monumental appearance. The decorative iron balcony and pent eave roof anchor the façade’s center bay, while the round arches that are a hallmark of the Romanesque Revival style play across the façade at different scales. The red-orange brick façade is embellished by rich geometric patterning and detailing, including corbels, quoins and window spandrels featuring delicate cartouches with ribbons. The building was recently restored with the removal of white paint obscuring the building’s subtle texture and fine ornament. With luck, the cornices that flanked the pent eave roof in this once-picturesque roofline will also be restored.

20

CHURCH OF OUR LADY OF GOOD COUNSEL
 230-236 East 90th Street
(Thomas H. Poole, 1886-87)



The rapid development of Yorkville following the arrival of elevated trains can be traced directly through the construction timeline of its Catholic churches. These included St. Monica’s (1879), St. Jean Baptiste (1882), St. Joseph’s (1888), St. Elizabeth of Hungary (1891) and St. Stephen of Hungary (1902). The Church of Our Lady of Good Counsel was one of the grandest, occupying an imposing

building clad with Vermont marble. The design was called “thirteenth century English Gothic” by *The New York Times* and features crenellations and polygonal turrets. The heaviness of the rough-faced upper story is relieved by a giant stained glass window with delicate Gothic tracery, and the refined lower stories are clad in smooth ashlar stonework. The church and adjacent rectory were designed at the same time by Thomas H. Poole, a British-born architect who designed several Catholic churches in New York City. If you need a place to rest and reflect at the end of your tour, Ruppert Park (named after the brewery that once stretched from East 90th to 94th Streets) is located across the street.

