

BRONX ART DECO ARCHITECTURE



AN EXPOSITION

DONALD SULLIVAN—BRIAN DANFORTH



April 5, 2023

VIA ELECTRONIC MAIL

John Howard
J5hbx@mac.com

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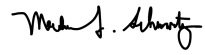
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A handwritten signature in black ink, appearing to read "Malkie Schwartz". The signature is fluid and cursive, with the first name "Malkie" and last name "Schwartz" clearly distinguishable.

Malkie Schwartz
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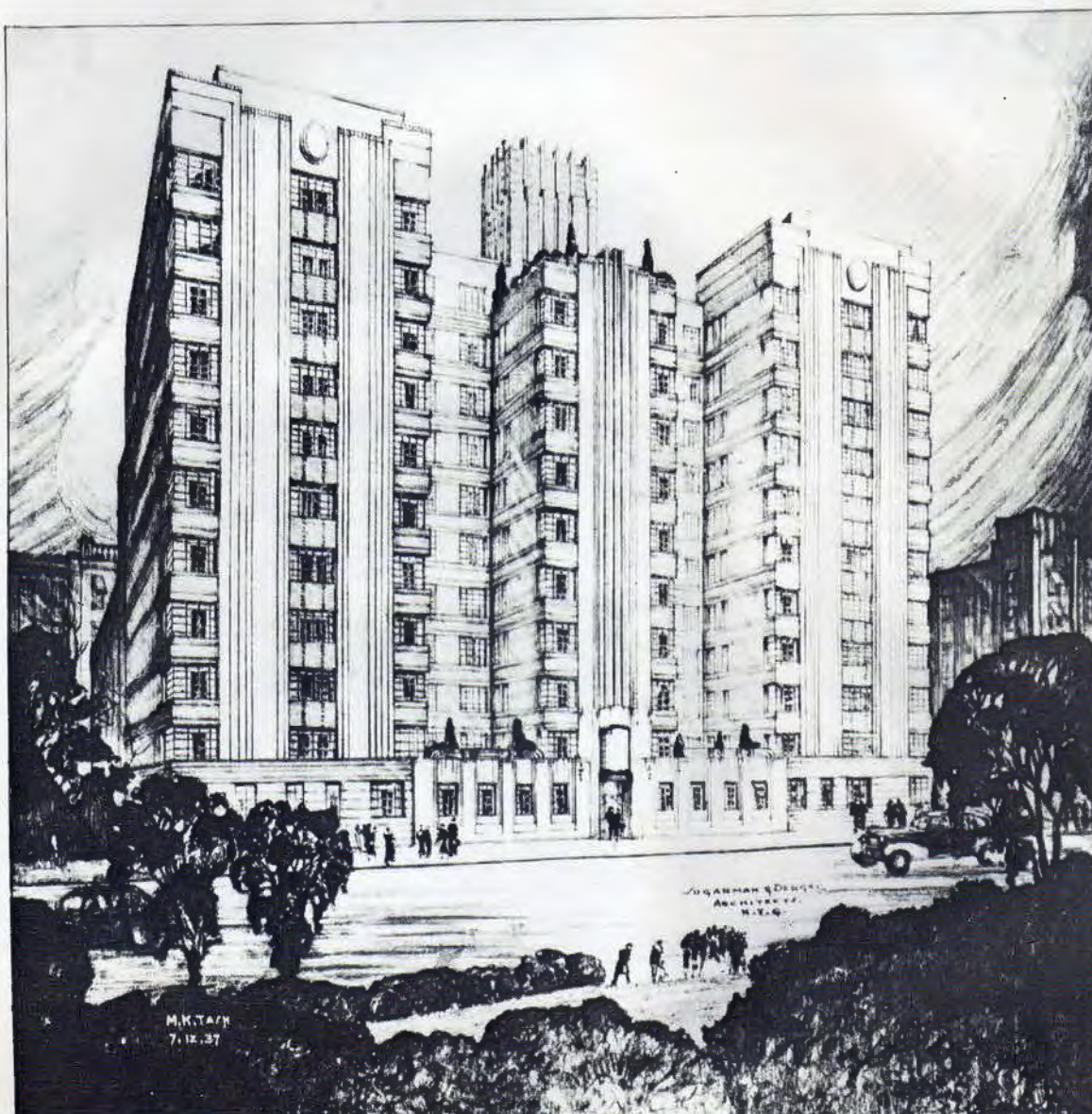
BRONX ART DECO ARCHITECTURE

an exposition

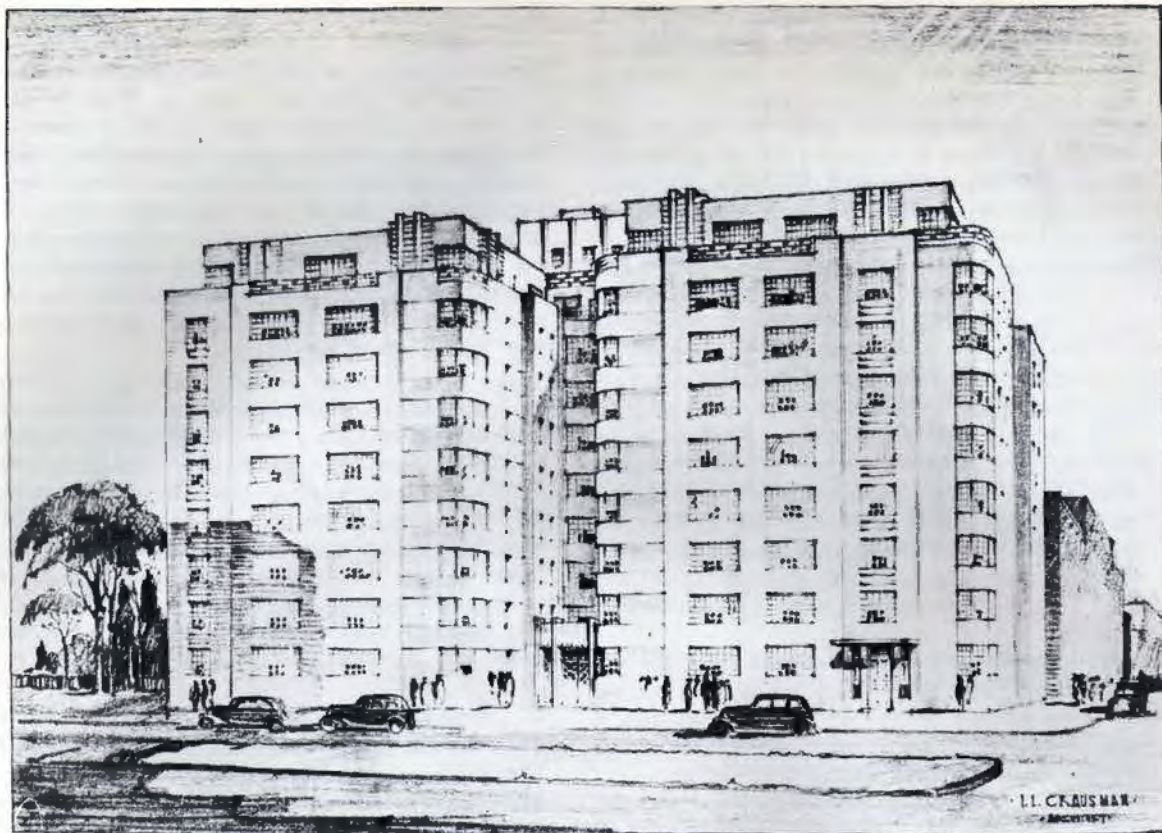
Donald G. Sullivan

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WEST BRONX RESTORATION COMMITTEE
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1001 JEROME AVENUE



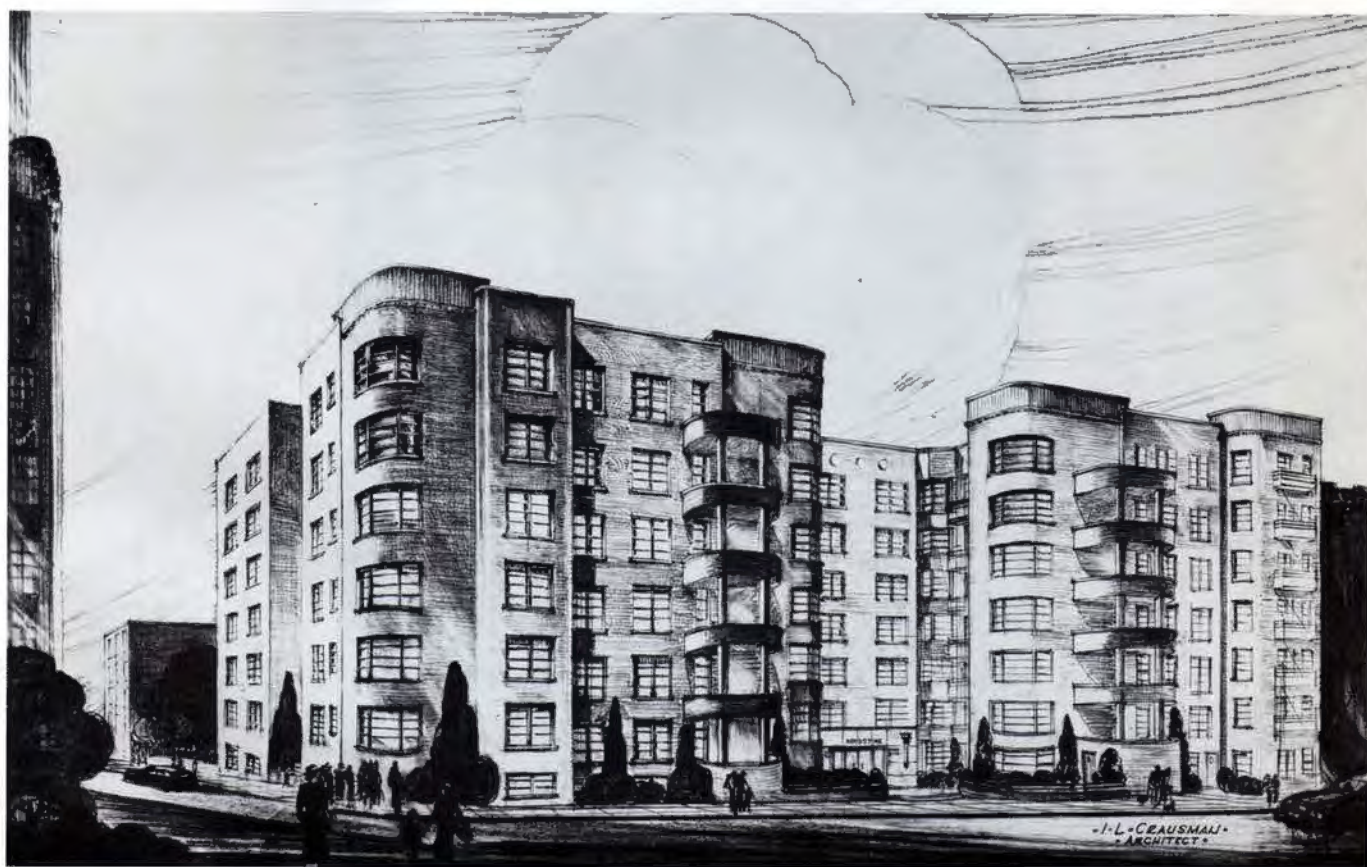
TOP: 1941 Israel L. Crausman rendering for the Dillerwood Apartments at 910 Grand Con-
course. BOTTOM: ca. 1937 Miller and Goldhammer rendering for 675 Walton Avenue.



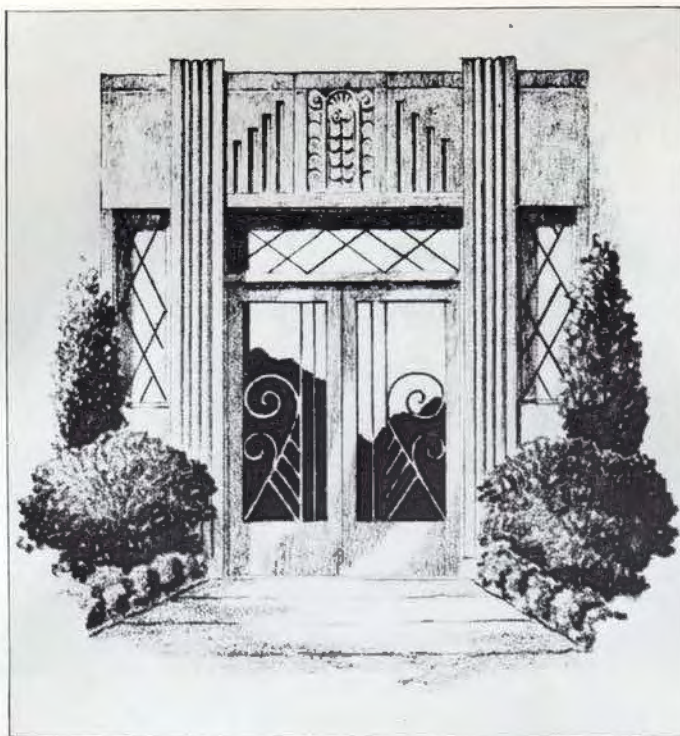
TOP: 1500 Grand Concourse. BOTTOM: ca. 1931 Israel L. Crausman rendering.



TOP: 1931 Israel L. Crausman rendering for Bainbridge Avenue building. BOTTOM: 1931 Horace Ginsbern rendering for building at 184 Street and Grand Concourse.



TOP: 1936 Horace Ginsbern rendering. BOTTOM: Israel L. Crausman rendering for 357 201 Street.

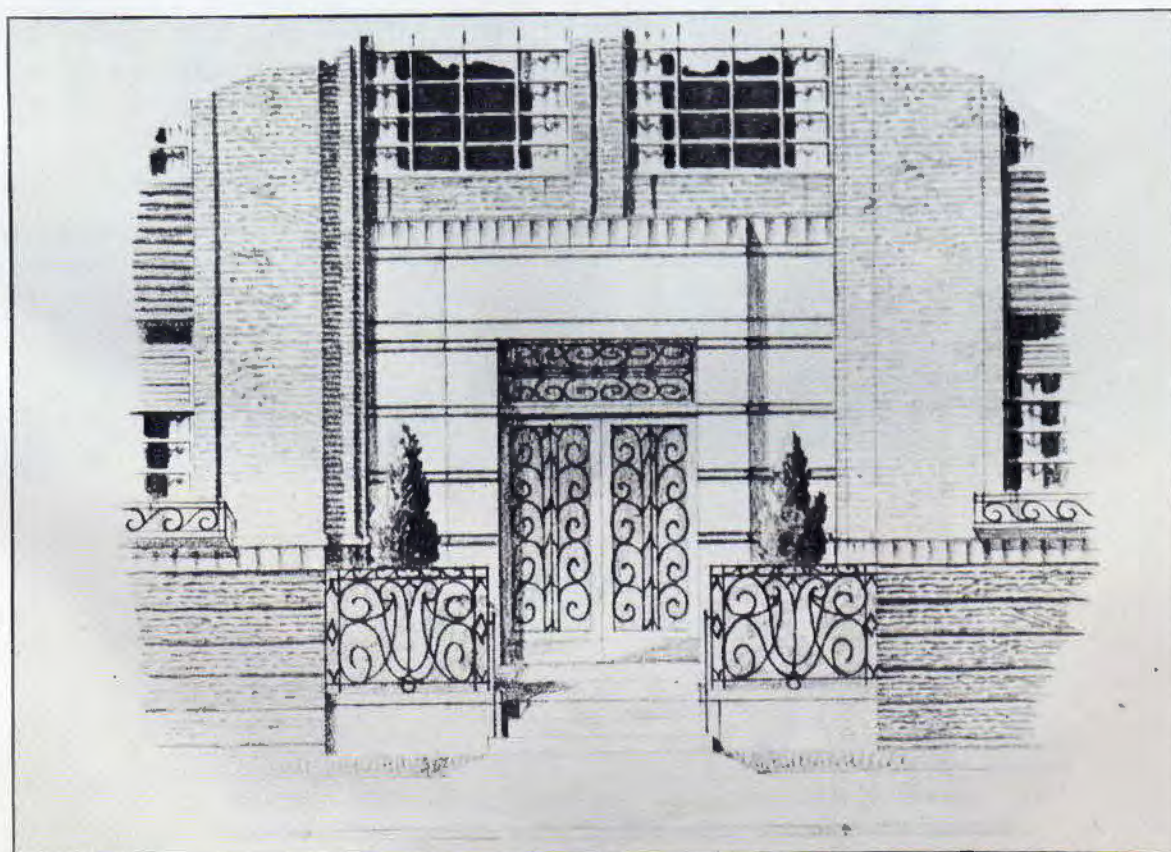
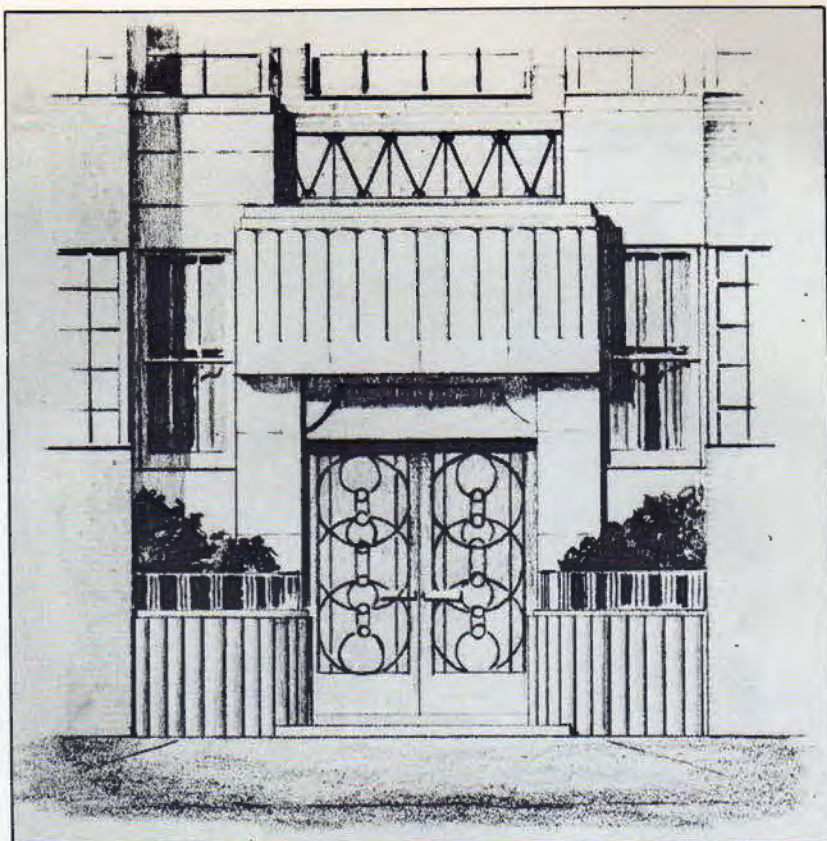


The **ASHLEY**
Apartments



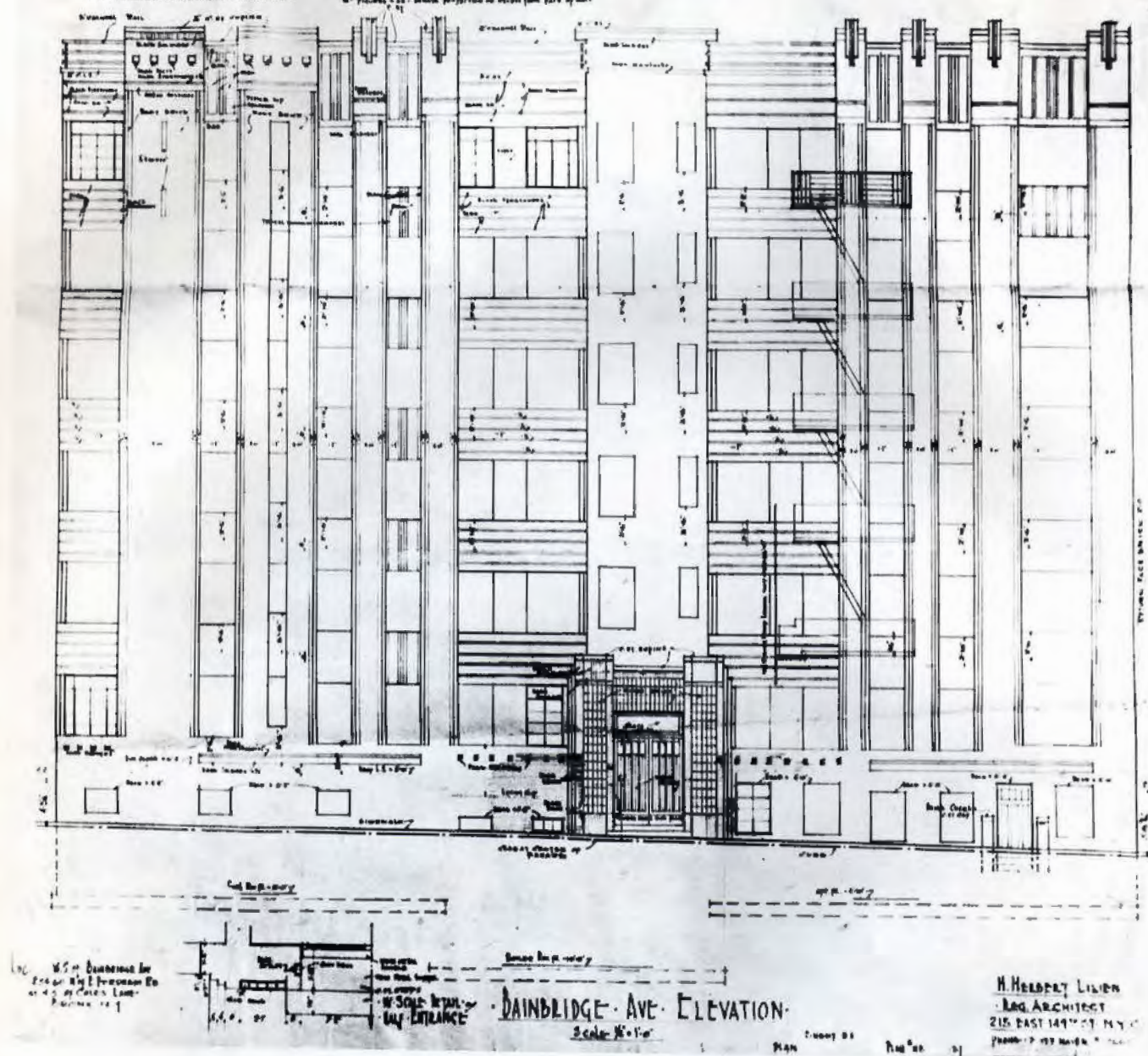
180 East 163rd Street Bronx, New York

TOP: Prospectus cover design for 2175 Ryer Avenue (George G. Miller, architect).
 BOTTOM: Prospectus cover design (architect, H. Herbert Lilien).

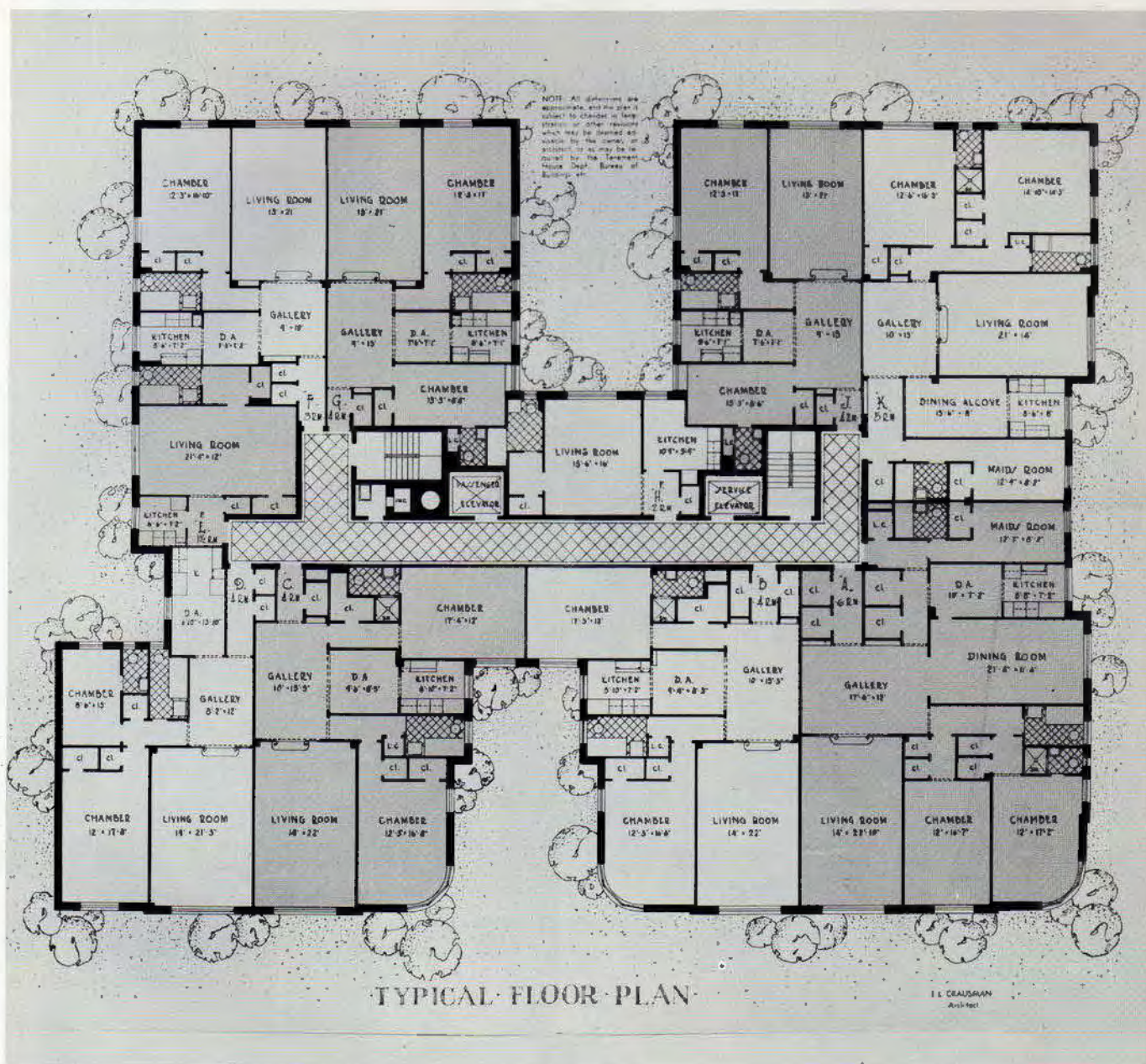


TOP: Prospectus cover design for 215 Bush Street. BOTTOM: Prospectus cover design for 2060 Anthony Avenue (architect, Hyman I. Feldman).

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1937 blueprint for Bainbridge Avenue building (architect, H. Herbert Lilien).



1941 floor plan for 910 Grand Concourse (architect, Israel L. Crausman).



TOP: Doorway at 1035 Grand Concourse (architect, Horace Ginsbern). BOTTOM: Lobby of Grand Concourse Building.



1928 decorative motif from the Park Plaza at 1005 Jerome Avenue (architect, Horace Ginsbern).



Grand Concourse streetscape.



ca. 1937 Grand Concourse lobby mural.



TOP: 1931 Horace Ginsbern rendering for the Noonan Plaza at 105-145 West 168 Street.
BOTTOM: 1940s snapshot of Noonan Plaza interior courtyard garden.

FRONTISPIECE

1937 Sugarman and Berger rendering for 1001
Jerome Avenue

PICTURE CREDITS

Michael Berger: 22 bottom, 25. Big G Press --
Stephen Gray: cover, frontispiece, 14, 17, 18,
19, 21. Israel L. Crausman: 15 bottom, 16 top.
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Associates: 16 bottom, 26 top. H. Herbert
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James Donovan and Rhoda Sosland of the Hunter College Urban Planning Program spent many long days uncovering almost 300 Art Deco buildings along the streets of the Bronx, and then countless more hours researching their origins in the archives of the Bronx Department of Buildings. To these urban archaeologists we salute them with the Mayan and Egyptian decorations they located. Sara Wermiel's insights as well as her research into the Art Deco style were invaluable. Her editorial abilities, coupled with her untiring energy contributed tremendously to our show. We thank all the architects and builders of the Art Deco buildings who searched their archives for us - Israel Crausman, Marvin Fine of Ginsbern Associates, Robert and I.M. Felson and Peter Sinnott. Nancy Gardner Danforth and Ann Berson creatively edited this report for us and we thank them. To all those friends who offered their help with the expositions there are no words to express our appreciation - Emanuel Caras, Peter Carlsen, Eric Garber, Mark Gillespie, Bronx Office of the City Planning Commission provided information, assistance, and time. The clerical staff of Hunter College's Department of Urban Affairs were wonderful and provided their services: Barbara Rossomando, Margaret Pierce, and Nettie Schiffman. And finally our thanks to our colleagues in the Urban Planning Program who provided support for our efforts.

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I: INTRODUCTION

It is only in recent years that the design style known as Art Deco or "Art Moderne" has been recognized and appreciated for the particular design philosophy and qualities it manifests. The Bronx has an incomparable concentration of apartment buildings in this style, constructed in the late 1920's and 1930's. The development of Art Deco can be traced in these buildings, from its more conservative, decorative beginnings to its dramatic, streamlined conclusion. The style represented a response to the new, industrial age; consequently its spatial and ornamental organization and motifs expressed modernism. The Bronx buildings were designed to provide "the housing of the future -- today," and they continue to serve as important examples of excellence in housing. However, the forces of decay that have destroyed some sections of the South Bronx can already be seen at work in the Grand Concourse - West Bronx area, endangering the Art Deco buildings.

This exposition alerts New Yorkers to the architectural treasures in their midst and indicates the steps necessary to maintain these buildings.

II: THE WEST BRONX REVISITED

During the colonial period and the first years of the Republic, the West Bronx was a quiet agricultural community, catering to the needs of the small seaport town at the tip of Manhattan. As New York City rose to the status of the nation's leading commercial center in the antebellum period, its population doubled every twenty years. This growth placed demands upon underutilized lands, which were transformed by builders who moved up and down the streets of Manhattan, leaving in their wake innumerable row houses. Urban sprawl had come to Gotham.

In response to the increased congestion and commercialization of the downtown region, affluent New Yorkers migrated to the open spaces uptown. First, the market town of Greenwich Village was incorporated in the city. Then Chelsea and other outlying districts were developed as land speculators and affluent New Yorkers continued their search for open land. By the end of the nineteenth century, Manhattan was dotted with brownstones, serving a population in excess of 2,000,000 inhabitants.

Although spurred on by increases in population, the uptown movement was also fostered by yellow fever and cholera epidemics that recurred with devastating frequency during the last century. Feared by all and little understood, pestilence was attributed to the impurities in the warm summer air. Thus, as the first signs of the dreaded disease appeared, those who could afford the fare fled the city for the countryside, which was generally viewed as the only safe haven. Over the years, it became a common practice to leave the city during the summer, making it a period devoted to vacations. As a result, the West Bronx with its natural beauty began to attract summer residents in search of clean air and relaxation.

In New York as in other metropolitan regions, the transportation revolution enabled city dwellers to escape to the countryside. Beginning in the 1830's with the New York and Harlem Railroad, the Bronx along Park Avenue was readily accessible to New Yorkers, if they could pay the 25 cent fare. Within a decade, the Hudson River Railroad, later the New York Central Railroad, carried passengers northward along the edge of the Hudson River. From the railroad stations, families sped off by carriage to their estates. Those who wanted to avoid the open windowed train with its bellows of smoke could travel by road. The Old Albany Post Road and the Old Boston Post Road, established in 1785 and 1798 respectively, offered the traveler a pleasant view of the rolling countryside. Since these arteries skirted the West Bronx, the interior of the district was accessible only to property owners. By mid-century, the construction of Central Avenue, now Jerome Avenue, changed this situation by

opening the center of the West Bronx to the general public. Within a few years, this roadway became a favored route for New Yorkers on their way to the horse races in fashionable Jerome Park.

Anticipating future development, land speculators began in 1863 to lay out and number streets in the South Bronx. To ensure an orderly design, the town of Morrisania outlined a comprehensive plan in 1868 that followed Manhattan's gridiron pattern. Shortly thereafter, the West Bronx was annexed by New York City, thereby satisfying Manhattan's expansionist needs. However, residences clustered around the main lines of communication, leaving the center of the West Bronx undeveloped for several more years.

Meanwhile, with New York's population rising at an annual rate of 6 percent and a density ratio that ranged as high as 276,480 persons per square mile, many leading citizens felt that more park lands were necessary. Whereas in 1880 London, Boston and Chicago had one acre of park land for every 205 persons, New York had allotted only one acre for every 1,363 persons. Under such conditions, it was generally believed that tenement-ridden Manhattan was a breeding ground for death. As one response, the town fathers advocated the creation of more open spaces that would serve as the "lungs" of the city.

Responding to this urgent call, concerned citizens demanded immediate action before all surrounding lands were developed. With its large reserve of under-utilized lands, the Bronx quickly became the focus of attention. After reviewing available sites, the Parks Commission in 1884 recommended the creation of six parks--Bronx, Claremont, Crotona, Pelham (then a part of Westchester County), St. Mary's and Van Cortlandt park--totaling over 3,700 acres. This was a significant addition to the city's reservoir of open spaces when one considers that Central Park comprises only 840 acres. Thus by the turn of the century a virtual necklace of parkland surrounded the West Bronx, offering its future inhabitants vast open areas within a short distance of their homes.

Although the opening of large parks in the Bronx increased the desirability of the area, it remained a difficult district to reach from Manhattan. Hoping to alleviate this problem, Louis J. Heintz proposed building a "speedway" through the middle of the West Bronx that would connect Manhattan with the Bronx park system. Initially named the Grand Boulevard and Concourse, its construction was approved in 1895. Opening in 1909, this boulevard with its four and one-half miles of tree lined pavement was a grand success. Although conceived for the horse-drawn carriage,

the roadway served the needs of the new automobile just as well. For the first time, New Yorkers had a convenient access to the beautiful scenery in nearby parks.

While the Grand Concourse aided in developing the West Bronx, the elevated railroad and the subway were the necessary prerequisites for the area's growth as a residential community. Following the success of the elevated system in Manhattan during the 1870's, several companies tried to provide similar service in the Bronx. Finally, in 1886, the Suburban Rapid Transit Company secured all previous rights and by the turn of the century was operating its lines in the central Bronx. Service was enhanced when the Interborough Rapid Transit Company opened the Jerome Avenue elevated in 1914. As for the Grand Concourse it had to await the coming of the IND line in the 1930's.

These improved transportation lines inaugurated an unparalleled housing boom in the West Bronx. No sooner had it begun, however, when World War I broke out, curtailing construction. Delayed further by the recession following the war, large scale building did not resume until the early 1920's. The ensuing optimism was short-lived, for less than a decade later a depression intervened. This time however, the economic setback was severe. Then in the mid-1930's, the West Bronx was again the scene of activity as almost three hundred apartment buildings in the fashionable Art Deco style were built. Although World War II ended this speculative building boom, the area was basically developed. The few remaining lots were quickly utilized at the war's end.

Dominated by the Grand Concourse, the West Bronx was considered a prosperous middle-class neighborhood. Surrounded by parks and within easy reach of Manhattan, it was an esteemed district. Where else in the city did the apartment dweller have an attractive environment that was built to human scale? Residents placing a high value on the amenities of life were choosy in their selection of apartments. In response, the builders provided prospective tenants with a large assortment of special features, ranging from spacious room to tiled sun decks.

The West Bronx became an ideal community with some of the best housing that the city had to offer. For its fortunate residents, this was the American dream come true. A love of beauty and a belief in optimum housing for the working citizen was translated into streets graced by Art Deco buildings with fine gardens and rows of fine shops in an almost incredible array of building styles. This district, with communities such as University Heights, Highbridge, Moshulu, Mount Eden,

Tremont, Fordham, Kingsbridge and Bedford Park, became a showcase of urban neighborhoods for America. At this juncture in the American experience, it would appear that a concerted effort to maintain and restore these communities would indicate to the world that we are capable of recycling our housing stock.

III: ART DECO ARCHITECTURE IN THE BRONX

World War I marked the transition from Edwardian America to the roaring 20's. In keeping with the dawning of this new age, society called for a design in architecture that would be consistent with America's industrial progress. In response, the Art Deco or "Moderne" style with its geometric lines became the symbol of the nation's acceptance of the machine. Its popularity altered New York's skyline in the late 1920's. Later, the fashion was used extensively for apartment houses, with the West Bronx becoming America's major Art Deco district. A walk along the Grand Concourse or any of the side streets will uncover innumerable instances of this style gracing the landscape. The combination of an unending combination of motifs, forms, and colors makes each building distinctive, and at this point in architectural evolution, significant.

An eclectic style, Art Deco revolts against both the Art Nouveau and the Beaux Arts approaches to architecture that were popular at the turn of the century. While striking a new course, however, the advocates of Art Deco were not willing to embrace totally the revolutionary precepts of the International style. Although the ideas of such daring architects as Le Corbusier were causing a stir in Europe, some of their advances were considered too radical for the times. Thus, Art Deco was a visually stimulating compromise between the old classical forms and the more far-reaching designs that came to dominate the post World War II period.

Formally introduced at the "Exposition des Arts Decoratifs et Industriels"--a 1925 Parisian design show--Art Deco was originally considered a nationalistic display of French crafts. As its purpose broadened, it had a tremendous impact upon architecture. In America, the new style found its greatest expression in such skyscrapers as the Chrysler, Chanin, Empire State, Daily News and McGraw-Hill buildings. Unfortunately, the Wall street crash of 1929 put an end to this building boom at the height of its success. While the depression foreclosed any idea of resuming commercial undertakings during the next decade, there was a recovery in the housing field by the mid-1930's that lasted until World War II. For the

Bronx, this development meant the addition of many apartment buildings, which made a valuable addition to the area's prosperity.

Although the major innovations in Art Deco were not structural, its design did employ new techniques. Through the use of setbacks and recessed entrance ways, the facade of the building is presented in a structural context that is different from the flat exterior wall that is so common in buildings of an earlier decade. Another structural technique was the rounding of the building's corners, which were considered ideal for the location of windows that wrapped around the building. Further innovation included the placement of windows where the facade and its recessed elements formed a right angle, allowing sunlight to penetrate the interior from two directions.

While these techniques were indeed innovations in apartment dwelling design, Art Deco is primarily noted for its application of decoration.

Looking at a typical Art Deco blueprint, the facade can be as simple as a flat surface exterior conventionally penetrated by windows. Through the application of certain motifs, however, the building takes on the characteristics common to the 1930's. For instance, the use of precast concrete panels around the main entrance or along the cornice creates a distinctive Art Deco feature. This also pertains to the use of colored bricks as they either wrap around a curving building or provide the fill-in for recessed windows. Often, these same bricks are used to outline the vertical columns of windows, making a sharp contrast with the otherwise off-white blandness that dominates most Art Deco buildings.

On a smaller scale, certain key areas are given special treatment. For instance, the roof line is at times mounted by a metal railing. Metal can also be found in recessed window spindrels. However, this material is usually reserved for the doorway to the main lobby, which is adorned with geometric patterns that suggest the modern age. As an added complement, colored glass is sometimes used to frame the main entrance. As for lintels, they often employ precast concrete with either geometrical or floral designs for a flash of detail.

On the interior, decoration is elaborately displayed. Whether it be mosaic ceilings, tiled floors, incised elevator doors, or metal reflecting radiator covers, the mixture of wood, metal, glass, brick, and concrete creates an elegant environment whose clean lines are as refreshing today as they were forty years ago. This blending of the avant-

garde artist with the architect captures the true spirit of the Art Deco style as it plays upon the senses. The mixture of materials presents an exuberant display that marks the Art Deco building as a distinctive element in the community.

Although there is a consistency in design among Art Deco buildings, over a space of fifteen years differences in expression occur. The earlier models used a variety of applique motifs that created a flamboyant exuberance of color, texture, and pattern. As the depression years wore on, however, the design was streamlined. While the different motifs remained evident, the frequency of their use declined. In a way, this austerity of detail was in keeping with the lean economic times. However, the architect was more intent upon creating a sleek style that spoke of modern technology and progress. Overall, the majority of the Bronx Art Deco buildings adhere to the streamlined model.

Putting all of the different components together, the design of many Art Deco Buildings reflect fantasy. One of the many dramatic effects created by the architect was a sense of the Broadway stage. This can be seen in those examples where large precast motifs are used to represent stage curtains. In this instance, the design reflects the mass culture of the period with its love for the theatrical as seen on both the stage and the screen. As a further example of dramatic flair, the tops of buildings oftentimes are imitations of Mayan or Aztec temples. This is especially true where the architect created a series of low-rise zigurats along the top of the structure that is dramatized by the arrangement of colored bricks against an off-white or cream background. In other instances, the cornice recalls ancient Egypt.

Since Art Deco is basically eclectic, its antecedents can be traced to a variety of sources. Louis Sullivan in "The Tall Office Building Artistically Considered" prescribed a design that is found in many Bronx Art Deco buildings -- the ground floor should have a main entrance that attracts the eye; the top of the building should be dramatically defined; and the height of the building should be emphasized by using recessed spandrels and windows. As for combining colors and textures, John Ruskin advocated such an approach in The Stones of Venice (1851-1853). Advancing one step further, the French employed this decorative motif in their floral patterns. Finally, the "Leitmotiv" Tringle, a favorite applique of the 1930's, was introduced by Walter Gropius in the interior of Sommerfeld house.

Regardless of Art Deco's origins or its true historical meaning, it was a stylized design for mass consumption. It was popularized. For the Bronx, this meant the introduction of new housing that was light and airy. What else could be expected from designs that stressed large corner windows, set-down living rooms, large entrance foyers, and additional bathrooms with multi-bedroom apartments? With living rooms and master bedrooms as large as 22 feet by 14 feet and 17 feet respectively, the apartments are as spacious as the luxury high-risers on the upper East Side of Manhattan. Regardless of the speculative atmosphere of the 1930's the builders and owners erected apartment houses that they were proud of. Almost without realizing it, they were a part of the 1939 World's Fair spirit of hope for the future. By insisting on high standards, they created a living environment that, after forty years, continues to surpass most contemporary developments.

IV: THE NOONAN PLAZA: A LESSON

The Noonan Plaza represents the worst that might happen if the Art Deco treasure is allowed to decay. Located on the hills of Highbridge at Nelson Avenue, the Noonan Plaza is a product of two minds -- architect Horace Ginsbern and owner Bernard Noonan. Together they created a plan for apartment living that is as outstanding today as it was forty-five years ago. In design, the building complex embodies the grace of line and detail that typifies Art Deco architecture. As a housing complex, it is unique. Today it is nearly devastated.

Born at the turn of the century, Ginsbern had completed only a few buildings in the Bronx prior to his meeting with Noonan. Yet some of these apartment houses, as exemplified by the splendid Park Plaza at 1005 Jerome Avenue, had already marked him as a promising designer. This assessment was reaffirmed in the coming years when Ginsbern was commissioned to design many of the Art Deco buildings in the West Bronx.

Noonan was also a newcomer, having emigrated as a boy from Ireland. After a successful career in real estate in Yonkers and Manhattan, he switched his interests to the Bronx, which was then witnessing an unparalleled building boom. Sharing in the progress of the 1920's, Noonan was responsible for the erection of several noteworthy apartment houses, including Bernard Court, Rose Terrace, Noonan Towers, Maryknoll Terrace, Wynne Terrace, and Summit Lodge. In keeping with his growing importance as a developer in the Bronx, Noonan wanted his next undertaking to be the most advanced structure that modern technology and design could create.

In his choice of a large lot at the corner of West 168th Street and Nelson Avenue, Noonan was attracted by the general well-kept atmosphere of the neighborhood, as well as by the availability of excellent transportation facilities. Not only was there a local bus stop outside the front door, but also the Jerome Avenue Subway and the New York Central were a few blocks away. In addition, theatres, stores, schools, and churches were within a short walking distance from the site. This was a perfect setting for city living.

Having settled upon a desirable location, the next task was to select a distinctive design. In this undertaking, Ginsbern produced a structure that surpasses all its nearby competitors. With its twin towers, the building is an obvious landmark in the neighborhood. Dominating the entranceway, these towering beacons frame the dramatic low-rise portico, whose every archway is topped with Mayan-like pyramids. In a less pronounced way, this theme is carried around the top of the building. Flanking the portico, the building extends backwards with recessed courtyards punctuating the facade which alter the visual unity of the exterior wall. The wall is heightened by recessed windows that are aligned in columns, giving the impression of exalted height as the eye quickly ascends the building's facade. With the applique of precast concrete forms and the use of brick and color to create texture, the building has all the distinctive features of the Art Deco style.

Each apartment has two exposures. Those overlooking the 15,000 square-foot interior garden courtyard had a spectacular view. Instead of the usual drab environment, the garden was bedecked with shrubbery, fountains, and mosaic walkways, surrounding a pool in the center that was stocked with swans, goldfish and water lilies. In the background, dominating one corner of the building, strollers enjoyed the tranquility of a picturesque waterfall that flowed into the pool. Japanese style bridges allowed one to cross in front of the waterfall and gaze into the pool.

Consistent with this superior design, each of the 283 units was thoughtfully laid out. In size they range from 1½ to 5 rooms, but in each of them consideration was given to the desire for comfortable living space. Thus, livingrooms were as large as 13 feet by 22 feet, with adjoining bedrooms a spacious 16 feet by 16 feet. Even the entrance foyers measured a comfortable 9 feet by 17 feet. Needless to say, this amount of space is hard to find today.

And its replacement cost would be prohibitively expensive.

In addition to spacious accommodations, Noonan provided many special amenities that were new in the 1930's. For example, each apartment of two or more bedrooms had an extra bathroom. And they were luxurious, with built-in tubs, colored tiled walls, recessed hampers, and medicine cabinets. Each apartment was also embellished with the latest in modern appliances, including a moth-proof storage closet and an Electrolux refrigerator. Some of the special features are not even available in today's modern buildings. For instance, there was a sun deck on the roof that was equipped with sand boxes and swings, where children could play under the careful supervision of an attendant. For elder tenants, there was a nursing solarium on the roof, reached by an elevator that could accommodate wheeled vehicles. Finally, the western exterior of the building complex was lined with stores, which could be reached through interior walkways. This was an enviable arrangement. As the real estate brochure of 1931 proclaimed, the Noonan Plaza was meant to be "one's permanent home" and was "destined to remain ever free from mediocrity."

The high hopes and aspirations for the type of environment provided by the Noonan Plaza endured for several decades. Today, however, the building is in serious trouble. As of December 3, 1975, it went into receivership. After possessing the building for only four and one-half years, the present owners felt that it was no longer a profitable investment. The ensuing story is not atypical, for it is occurring every day in the Bronx.

The owners of this property -- assessed for \$1,350,000 -- faced many pressing problems. While collectible rents supposedly total \$30,000 a month, the average one-bedroom apartment generates little more than \$100 a month. With the rise in the tax rate coinciding with sharp increases in the cost of fuel and electricity (which are included in the rent) there is little disposable income remaining to cover maintenance costs. Although some repairs were made, not enough was done to stem the tide of decay. By 10 December 1975, there were 327 housing code violations, ranging from dangerous fire escapes to lack of heat and hot water for some of the residents. Unless tenants share expenses and some maintenance, and landlords invest capital, this building will be the first major Art Deco complex in New York to be destroyed.

While rent control has been a disaster for

this building, there have been other causes for its decay. Most significantly, the Noonan Plaza is being torn apart. Vandalism is uncontrollable. Thus, elevators, doors, windows, tiled ceilings, and garden furnishings have been brutally damaged. What can be done when vandals -- both undesirable tenants and outsiders -- rip the building apart for the value of the copper piping hidden inside? Whole skylights have been taken off the roof and thrown to the ground below, sending broken glass in every direction, in order to sell the brass framing as scrap metal. In this, the Noonan Plaza represents the worst that can happen to our fragile housing stock when it is left unprotected.

The reason behind our organizing this exposition celebrating the West Bronx and its architecture is to ask everyone and anyone with a dose of energy to assume responsibility for planning our city's future. Yes indeed, there are problems, and yes indeed, they are difficult, interrelated, and complex. But they cannot paralyze us and we surely cannot allow what is happening to the Noonan Plaza to extend any further. To do so would be tantamount to allowing the evil of urban decay to destroy our homes, our children, and eventually ourselves.

We call for action.

V: GIVING OURSELVES A FUTURE

The principal objective of urban planning is to provide people with the opportunity to realize their highest and finest aspirations. The architects and builders of our West Bronx Art Deco heritage dreamed of housing that lifted the human spirit, and with that same hope and vision we now call for the assumption of responsibility on the part of all who are able and willing to do something in and for the West Bronx. What we are trying to do with this catalog and exposition is to set in motion the energy necessary to take action. We believe that energy is most creatively used when there is an optimistic vision of the future. Our actions today form the substance of our future, and yet an immobilizing negativism has been allowed to cloud the land for too many years.

We believe that New York City can have neighborhoods of such beauty that they will become world renown. It is our aim to accomplish this in the West Bronx, where the world's finest, and probably largest concentration of Art Deco architecture can be found. If some fail to perceive the responsibility at hand, perhaps a description of what has happened in the South Bronx might serve as an introduction.

How does one describe the level of destruction that has already engulfed the South Bronx? Hourly the fire alarm clangs, and the police siren wails to the call of destruction and vandalism. Do we exaggerate? A visit to the South Bronx will clearly reveal the almost total decay that has beset this district. The visual horrors that are encountered in this district call to mind the war-torn cities of Europe in the 1940's. Whole blocks have been leveled. The senses are assaulted. Death is in the air as rats conquer a deserted landscape of decaying garbage in what once were viable, lively neighborhoods. Those who are too helpless to leave this wasteland are set upon by scavengers. The old and the infirm are easy targets for those who would destroy all human dignity. This community is under siege. Only the language of war can convey to outsiders the essence of the conditions existing in the South Bronx.

In the early 1960's, the decay in the South Bronx was viewed as an isolated phenomenon that could be contained. Under present conditions, this is no longer a reasonable viewpoint. Spreading out in bands of destruction, the problems of this district are threatening the Art Deco neighborhoods of the West Bronx. Up to a few years ago, no one could imagine that these neighborhoods, especially the Grand Concourse, would ever be endangered, but they are already showing the early signs of decay. The West Bronx is not a seedy residential area where an outdated housing stock is destined for the wreckers's bulldozer. Rather, the apartment buildings are comparable if not superior to what is called luxury housing in Manhattan. Nor is simply placing the blame on banks, rent control, landlords or tenants an adequate response. Although at times these factors play a part, the issue is more complex. In order to understand the cause and effect of urban decay in this area, it is necessary to transcend the single issue answer and look at the problem in the context of local, regional and national issues.

Any list of factors contributing to the present situation in the West Bronx must include the following: Banks participate in the area's decay when they deny access to mortgage and capital improvement money by refusing to invest the community's money inside that neighborhood or by charging burdensome interest rates. Landlords have been the cause of decay when they refuse to make repairs, allowing buildings to deteriorate only to abandon them in the end. The judicial system contributes to the area's decline when it fails to deter juvenile offenders or inadequately deals with criminals who play havoc with a community's sense of well-being. The welfare system is responsible when it denies the incentive to

work, provides rewards for people to set their apartment on fire for relocation money, and inundates a neighborhood with problem families. Government is responsible when it curtails services, disallows FHA insurance, encourages residents to abandon neighborhoods, maintains unemployment, fails to protect jobs, fails to curtail drug abuse, and denies a landlord profitability through rent control. Finally tenants are at fault when they refuse to pay rent, destroy property, create health problems, and engage in other abusive activities.

This does not have to be the case. If we begin to communicate, we will be able to foster and sustain growth. There is no real reason why the initial dream envisioned and realized for this area cannot be maintained. To begin we offer a set of actions that hopefully will prompt hundreds more.

IMMEDIATE ACTION

1. In order to build support, we are forming a West Bronx Restoration Committee, which can serve as a catalyst for any and all efforts. For the first six months of 1976, all inquiries and suggestions should be sent to:

WEST BRONX RESTORATION COMMITTEE
c/o Graduate Program in Urban
Planning, Hunter College
790 Madison Avenue
New York, New York 10021
Telephone No.: 360-5594

2. The committee will work towards the immediate restoration of the Noonan Plaza, hoping to work with the Highbridge community, management, the Noonan Plaza tenants group and the local churches. As a first step, we will replant the interior gardens and fill the lake by the summer. We must figure out how to share the expenses of maintenance and restoration and devise means of protecting the building, its residents, and its gardens. Longer-range efforts must focus on devising a management ownership model that will benefit residents and the investment community alike.

3. People must be encouraged to unite and organize in buildings and neighborhoods. The Committee will assist in bringing trees to the community. Our six-month goal will be to have trees planted in front of Art Deco buildings as well as on blocks organized into associations. The Restoration Committee will ask for trees to be donated by residents, school-children, stores - anyone. We will encourage former Bronxites to come forth and donate a tree in honor or memory of someone who shared the experience of living there.

PUBLIC AWARENESS

1. The landlord and residents of the Art Deco Buildings, as well as the community at large, should be made aware of the fact they are living in architecturally significant buildings. We will ask the Bronx chapter of the American Institute of Architects, in conjunction with the Bronx Council on the Arts and the Bronx Real Estate community, to devise a means of communicating the significance of our deco heritage.

2. Each deco building should be analyzed with regard to exterior or lobby renovation that might be anticipated. It is as easy to select fixtures that complement the deco style as it is to obliterate, so we urge the New York chapter of the American Institute of Interior Designers and related colleges to develop low-cost prototypes for any planned renovation or restoration. Thus, the visual quality of these buildings that contribute so much to the community can be saved and enhanced.

3. The public schools must attempt to convince students and their parents that vandalism and graffiti in the buildings and parks of the West Bronx will not be tolerated. Parents must assume responsibility for convincing their families that the physical appearance of the community reflects the soul and spirit of its residents. We suggest a massive, ongoing public education campaign originated by the schools of the West Bronx. We will bring our show to the Bronx to further this effort but presume that each school and P.T.A. will develop its own approach.

4. The elderly of the West Bronx have been terrorized by teenage gangs, which have been allowed to roam the streets. At no time in the history of human civilization have we known such abandonment of the aged to violence. In addition to recommending that we have doormen and block patrols until the violence is over, we must undertake activities to develop respect and honor for the aged. All civilizations consider assault on the elderly as a taboo; and we must instill this concept. We will ask the Advertising Club of New York to work in connection with community agencies to create a mass information program saturating the West Bronx. All residents must be brought to the realization that they are sharing their community with each other.

RENT REGULATION and TENANT PROTECTION

1. The rent structure of at least the Art Deco buildings must be controlled more creatively to reflect inflationary increases. This can be accomplished through tenants' participation in the management of their buildings, with landlords documenting cost increases

that necessitate rent rescheduling. If necessary, there could be a neutral arbitrator assigned to adjust rents to reflect these very real costs. No building can be abandoned because controlled rents do not cover expenses. Tenants must be made to realize that all of us have to share in keeping our homes and communities. Perhaps the Bar Association in conjunction with the Bronx Rent Control Office and the Bronx Board of Realtors could develop a proposal for the 300 Art Deco buildings.

2. Cooperatively owned housing should be actively encouraged. Art Deco buildings have been on the market for as low as \$3000-5000 per unit. Interested parties who recognize the real value of these apartments should work with the Bronx office of the Housing and Development Administration to develop a strategy for creating Art Deco cooperatives.

3. Model leases that reflect more clearly tenant and landlord rights and obligations need to be written. This is especially important if inflation continues to require yearly increases in expenses which, upon certification, will have to be shared by tenants, cooperative owners, and property owners. The West Bronx Restoration Committee will ask our law schools to submit proposals.

4. We suggest that tenants and landlords become more involved in the selection of future neighbors. Tenant references should be required in the Art Deco buildings. And screening procedures should be actively encouraged.

BANKING and INSURANCE POLICY

1. The State and City of New York must assist local banks committed to investing in the West Bronx. In addition to supporting the New York State Assembly's recommendation to develop a mortgage pool for older residential neighborhoods, we must encourage our comptrollers to deposit public funds in those banks directing their mortgage and commercial loans to areas like the West Bronx.

2. Mortgage insurance must be made available on a uniform basis throughout the West Bronx. The F.H.A. will insure up to \$15,000 per unit in buildings that qualify for the National Register of the Department of Interior. The members of Congress from this area should consider the collection of 300 Art Deco monuments worthy of national recognition if that is what is necessary to obtain F.H.A. insurance. We will also work with the New York City Rehabilitation Mortgage Insurance Corpora-

tion to join with other insuring agents to develop a system that would safeguard loans with minimal risk and cost.

3. We advise the banks not to get nervous at this time about the area's future. If it takes an election, a massive education effort, or another energy crisis to make us realize the value of our cities and their architecturally rich neighborhoods, we will just have to hold on together. The West Bronx, rich with its irreplaceable and unique Art Deco treasure, will appreciate in value the same way the West Side and Park Slope did. We are sure that the Bronx bankers willing to continue their investments will soon benefit, as did those Brooklyn bankers who foresaw the brownstone revival. An Art Deco revival along the hills of the West Bronx can only mean a major economic revival for the borough.

PUBLIC SAFETY

1. Public safety and protection of property can only be achieved by massive community cooperation. Buildings and blocks must develop either volunteer or paid patrol systems. The equivalent of doormen should be reinstituted in apartment buildings larger than forty units. We will ask precinct captains and their community relations officers to develop and distribute the information necessary to encourage residents, landlords, and shopkeepers to protect their homes and streets.

2. We must develop an interim arbitration process between the offender and the community. The Borough President, the Bronx District Attorney and the leaders of the Community Planning Boards must develop a specific process tailored to the West Bronx community to insure the security of the next few years.

GOVERNMENTAL COOPERATION

1. Medicaid payments should be directed toward experimental or demonstration home-care for the elderly in selected buildings. For example, a floor in an apartment building adapted for the needs of elderly would provide an alternative to institutional care, as well as a source of revenue to West Bronx investors.

2. We call for the use of New York State resources to create a network of small-scale facilities, such as pools and gardens, throughout the West Bronx. We should convert any open area to recreational use and thereby redefine the concept of a "state park" to include former streets, shared rear yards, or any other space useful for recreation.

3. The State and City should direct its Departments of Employment and Commerce to develop activities that bring employment to the West Bronx. We believe the commercial facilities along

Fordham, Jerome and Webster Avenues could provide excellent sites for offices and plants needing space adjacent to a large labor pool.

4. We should encourage the development of small-scale child-care centers based in West Bronx apartments and stores. For example, Lehman, Hostos, Bronx Community, and Fordham Colleges as well as their students who want to develop the child-care profession could assist their neighbors in suggesting and providing programs, facilities, and opportunities for West Bronx children.

5. Assign to each Art Deco building one civil servant from the Housing and Development Administration to notify the landlord, residents, and mortgagee that he or she will act as building "steward" for issues involving New York City's governmental structure. A list of buildings by their address is available, and hopefully the H.D.A. administrator can assign his staff to see that these buildings are protected.

6. Federal "Section 8" funds must be used to assist tenants in older housing. Because of the lower costs entailed in maintaining such structures, we will be able to assist more people. This program must be given special attention by the City and the State.

7. Tenant-initiated action regarding problem tenants is felt by most housing experts to be an effective way of assuring tenant stability and satisfaction. Tenant councils must be encouraged to act as a creative force working with landlords, block associations, and community organizations. We suggest that the Office of the Borough President work in cooperation with the Bronx Board of Realtors to organize the Art Deco buildings in 1976

CONCLUSION

There is no conclusion, only a beginning.

VI: LISTING OF BRONX ART DECO BUILDINGS AND
THEIR ARCHITECTS

Anderson Avenue		
# 985	built 1931	Charles Kreymborg
1085	1936	Horace Ginsbern
Andrews Avenue		
1966	1938	Samson Becker
Anthony Avenue		
1996	1940	Samson Becker
2000	1939	Samson Becker
2000-17	--	--
2050	1941	H. Herbert Lilien
2055	--	--
2060	1941	Hyman I. Feldman
Aqueduct Avenue		
2609	1931	Oscar Goldschlay
Bainbridge Avenue		
2555	1937	H. Herbert Lilien
2705	1940	Albert Goldhammer
2786	1936	Jacob M. Felson
2977	1937	Lawrence M. Rothman
Bedford Park Boulevard		
250	1938	Lucian Pisciotta
Briggs Avenue		
2986	1938	Charles Kreymborg
Buchanan Place		
5	1939	John J. McNamara
Carroll Place		
1011	1935	Jacob M. Felson
Cedar Avenue		
2175	1939	Charles Kreymborg
East Clark Place		
20	1937	Carl Racklin
Clay Avenue		
1420	1931	Edward L. Larkin
1436	1931	Edward L. Larkin
1755	1938	Joseph Schafran
1755	1939	Franklin & Read
1818	1937	Charles Kreymborg
College Avenue		
1405	--	--
1460	--	--

Creston Avenue		
#2015	built 1937	H. Herbert Lilien
2020	1940	H. Herbert Lilien
2180	1928	Charles Kreymborg
2191	--	--
2205	1936	Jacob M. Felson
2245	--	--
2258	1940	Charles Kremborg
2259	--	--
2264	--	--
2310	1940	H. Herbert Lilien
2315	1939	H. Herbert Lilien
2675	1938	Charles Kreymborg
2685	1940	H. Herbert Lilien
2800	1936	H. B. Rutkins
Davidson Avenue		
2386	1939	Hyman I. Feldman
2461	1940	Charles Kreymborg
2501	1935	Samson Becker
2506	1940	Jacob M. Felson
2515	1929	Schaefer & Rutkins
Decatur Avenue		
2962	1939	Albert E. Schaefer
2965	1941	Charles Kreymborg
Eastburn Avenue		
1691	1937	Israel L. Crausman
1780	1940	H. Herbert Lilien
Echo Place		
219	1939	Franklin & Read
240	1931	Franklin, Bates & Heindsmann
Evelyn Place		
15	1931	Louis R. Uffner
Featherbed Lane		
15	1931	Joseph A. Gelbman
47	1931	George W. Swiller
Grand Avenue		
1630	1941	Israel L. Crausman
1740	1940	Charles Kreymborg
2200	1932	H. Herbert Lilien
2460	1935	Horace Ginsbern

Grand Concourse			East Mt. Eden Avenue		
# 730	built 1939	Jacob M. Felson	#301-5	built --	--
740	1939	Jacob M. Felson			
750	1937	Jacob M. Felson	Mt. Hope Place		
860	1941	Charles Kreymborg	215	1937	H. Herbert Lilien
888	1937	Emery Roth & Sons	240	1939	H. Herbert Lilien
910	1941	Israel L. Crausman			
930	1941	H. Herbert Lilien	Macomb's Road		
1000	1935	Sugarman & Berger	1460	1930	Hyman I. Feldman
1015	1941	H. Herbert Lilien	1485	--	--
1035	--	Horace Ginsbern	1505	1936	Israel L. Crausman
1150	1937	Hyman I. Feldman	1515	--	--
1166	1937	Jacob M. Felson			
1188	1937	Jacob M. Felson	Marcy Place		
1212	1937	Horace Ginsbern	120-30	--	--
1221-27	1937	William Shary			
1295	--	--	Marion Avenue		
1475-1505	1938	J.M. Berlinger	2550	1939	Israel L. Crausman
1500	1935	Jacob M. Felson	2557	1937	Horace Ginsbern
1675	1936	Jacob M. Felson	2641	1937	Israel L. Crausman
1750	1937	--	2970	1936	Israel L. Crausman
1791	1936	Edward W. Franklin	2995	1937	Charles Kreymborg
1835	1939	H. Herbert Lilien			
1855	1936	Thomas Dunn	Minerva Place		
1939	--	--	2	1938	Horace Ginsbern
2105-21	1936	Horace Ginsbern			
2149-63	1939	H. Herbert Lilien	Monroe Avenue		
2186-90	--	--	1815	1936	H. Herbert Lilien
2195	1938	--	1855	1936	Jacob M. Felson
2230	--	--			
2234	1935	Jacob M. Felson	Morris Avenue		
2255	1936	Horace Ginsbern	1175	--	--
2300	1939	Joseph A. Gelbman	1185	1937	Hyman I. Feldman
2615	1938	Charles Kreymborg	1225	--	--
2805	--	Irving Margon	1410	1931	Edward L. Larkin
2830	1931	Horace Ginsbern	1665	1931	Horace Ginsbern
2910	--	--	1815	1935	Jacob M. Felson
2939	1927	Leo Stillman	1820	--	--
3155	1936	Jacob M. Felson	1881	--	--
			1895	1936	Jacob M. Felson
Grant Avenue			1915	1937	H. Herbert Lilien
1212	1936	Horace Ginsbern	2200	1937	Jacob M. Felson
			2237	1936	Israel L. Crausman
Henwood Place			2255	--	--
116	1936	Edward W. Franklin	2319	1938	Lawrence M. Rothman
			2324	1937	H. Herbert Lilien
Jerome Avenue			2325	1937	Charles Kreymborg
1001	1937	Sugarman & Berger	2420	--	--
1005	1928	Horace Ginsbern	2745	--	--
2850	1941	Hyman I. Geldman	2755	1931	Lewis R. Uffner
2876	1931	Robert Gottlieb	2776	--	--
2914	1936	William I. Hohauser	2784	--	--
2928	1936	William I. Hohauser	2820	1939	H. Herbert Lilien
			2824	1939	H. Herbert Lilien
Jessup Avenue			Moshulu Parkway South		
1530	1929	Hyman I. Feldman	116	--	--
1592	1941	Hyman I. Feldman	190	1938	Israel L. Crausman
			200	1936	Israel L. Crausman
East Kingsbridge Road			310	1939	Charles Kreymborg
271	--	--	340	1937	Joseph Schafran
Loring Place					
2280-84	1937	Jacob M. Felson			

Nelson Avenue		
#1041 built	1940	Goldhammer & Stillman
1085	1931	Franklin, Bates & Heindsmann
1135	1936	Elias K. Herzog
1372	1936	Israel L. Crausman
North Street		
15	1936	Hyman I. Feldman
Oliver Place		
398	--	--
Popham Avenue		
1647	--	Miller & Goldhammer
1710	1931	George W. Swiller
1730	1937	Miller & Goldhammer
Reservoir Avenue		
2691	1940	Horace Ginsbern
2745	1939	Charles Kreymborg
Ryer Avenue		
2081-85	--	--
2175	--	--
2305	--	--
2386	1930	Lucian Pisciotta
Selwyn Avenue		
1685	1936	Charles Schaefer Jr.
Shakespeare Avenue		
1275	--	--
Sheridan Avenue		
909	1938	Israel L. Crausman
917	1940	Charles Kreymborg
940	1936	George W. Swiller
1188	1940	Herman W. Cohn
1551	1939	Albert Goldhammer
Sherman Avenue		
1210	1937	Charles Kreymborg
1225	1936	Charles Kreymborg
Teller Avenue		
1230	1937	Lawrence M. Rothman
Tiebout Avenue		
2200	1937	Israel L. Crausman
2230	1937	Thoman Dunn
2345-47	--	--
2390	1937	Israel L. Crausman
2395	1937	Jacob M. Felson
2454	1941	Charles Kreymborg
Topping Avenue		
1660	1941	H. Herbert Lilien
1685	1931	Jacob Lubroth

Townsend Avenue		
#1425 built	--	--
1505	1941	H. Herbert Lilien
1565	1940	Charles Kreymborg
West Tremont Avenue		
25-29	1932	George W. Swiller
127-35	--	--
180	1936	Horace Ginsbern
216-18	--	--
Undercliff Avenue		
1571	1932	Charles Kreymborg
University Avenue		
2253	1936	Samson Becker
2710	--	--
2727	1937	Horace Ginsbern
2751	1936	Edward W. Franklin
2754	1941	H. Herbert Lilien
2766	1941	Israel L. Crausman
2791	1937	Hyman I. Feldman
2845	1941	Jacob M. Felson
Valentine Avenue		
2025	1939	Charles Kreymborg
2185	1937	--
2229	1936	Charles Kreymborg
2330	1936	Israel L. Crausman
2350	1936	Jacob M. Felson
2500	--	--
2545	1941	Israel L. Crausman
2965	1937	Samson Becker
3010	1939	H. Herbert Lilien
East VanCortlandt Avenue		
19	1932	Charles Kreymborg
Walton Avenue		
1055	1938	Jacob M. Felson
1155	1940	Charles Kreymborg
1200	1936	Charles Kreymborg
1224	1930	--
1764	--	--
1791	1936	Franklin, Bates & Heindsmann
2200	1934	M. Gutman
2253	--	--
2315	--	--
2345	1935	H. B. Rutkins
Webb Avenue		
2710	1937	Jacob M. Felson
2856	1931	George W. Swiller
Weeks Avenue		
1790	1936	Israel L. Crausman
1810	1928	--
Woodycrest Avenue		
1200	1936	Franklin, Bates & Heindsmann
1225	1927	Israel L. Crausman

East 162nd Street		
# 70 built --	--	
185 1938	Israel L. Crausman	
East 163rd Street		
180 --	--	
East 167th Street		
230 1937	--	
West 168th Street		
105-45 1931	Horace Ginsbern	
West 170th Street		
80 1936	Miller & Goldhammer	
West 172nd Street		
11 1939	Israel L. Crausman	
East 173rd Street		
221 1939	Horace Ginsbern	
East 176th Street		
124 1935	Horace Ginsbern	
145 1932	David Goldner	
176 1936	Horace Ginsbern	
250 1937	--	
255 --	--	
325 1941	Leo Stillman	
333 1940	Goldhammer & Stillman	
East 177th Street		
110 1935	Edward C. Sherwood	
124 1939	Israel L. Crausman	
East 178th Street		
163 1936	H. Herbert Lilien	
170 --	--	
245 1937	Jacob M. Felson	
250 1936	Jacob M. Felson	
East 179th Street		
161-65 1939	H. Herbert Lilien	
East 180th Street		
76 --	--	
East 181st Street		
212 --	--	
253 --	--	
West 182nd Street		
17-19 1936	H. Herbert Lilien	
50 1935	Israel L. Crausman	
West 183rd Street		
111 --	--	
114 --	--	
120 1935	Horace Ginsbern	
130 1938	Hyman I. Feldman	

East 190th Street		
# 30 built 1936	Charles Kreymborg	
East 191st Street		
50 1942	George G. Miller	
East 193rd Street		
65 1937	Thomas Dunn	
East 196th Street		
5 1941	Hyman I. Feldman	
55 1941	Charles Kreymborg	
315 1941	Israel L. Crausman	
East 197th Street		
320 1937	Israel L. Crausman	
East 21st Street		
275 1940	Lucian Pisciotto	
East 203rd Street		
279 1937	Franklin, Bates & Heindsmann	
East 205th Street		
165 1937	Elias K. Herzog	
168 1938	Joseph Schafran	
East 206th Street		
161 1937	H. Herbert Lilien	

Some buildings were bound to have been overlooked in our explorations of the West Bronx. Please notify the Restoration Committee of any oversights.

ALBERT C. BERGER (1879 - 1940)

Graduating in 1899 from the University of Budapest where he studied engineering, Berger immigrated to America in 1904. After working as a draftsman for Schwartz & Green, he joined the firm of Starret & Van Vleck. Finally, in 1923, Berger established his own firm, designing such landmarks as the Hotel New Yorker, the Garment Center Building, the Fifth Avenue Hotel and the Roerich Museum. In the Bronx, Berger often worked in association with M. Henry Sugarman

ISRAEL L. CRAUSMAN (1899 -)

Coming to America from Russia in 1913, Crausman graduated from Cooper Union with a degree in Engineering. Establishing his own firm in 1922, he became one of the more prolific architects in the Bronx. During his first seven years in practice, he designed over 300 buildings valued at 50 million dollars. Although the stock market crash hindered his business, by the mid-1930's, he was again actively involved in the new wave of Art Deco architecture. As in the past, he maintains his office in the Bronx, involved at times in remodeling the same buildings that he had originally designed.

HYMAN I. FELDMAN (1899 -)

Born in Lemberg, Austria, Feldman was educated in America at City College, Cornell University and Yale University, where he graduated in 1920. The next year he continued his studies at Columbia University while working for Rouse & Goldstone. Establishing his own firm in 1921, he inaugurated a career that completed more than four thousand buildings, including the Pierrepont Hotel in Brooklyn, the Medical Center in New Rochelle and the LaGuardia Houses. In later years, he taught at the Pratt Institute's Graduate School of Architecture. At present, he is retired.

JACOB M. FELSON (1866 - 1962)

A New Yorker by birth, Felson attended both Columbia University and Pratt Institute. After World War I, he established his own firm, designing Taxpayers' in Bronxville -- an early forerunner of the modern shopping center. After World War II, he was active in providing housing for veterans, finishing his career as a designer for Tishman Construction Company.

HORACE GINSBERN (1900 - 1969)

Born in New York City, Ginsbern was educated at Columbia University, graduating in 1919. Within two years, he had organized his own firm. His accomplishments include the staff housing at Rockefeller University, and the Harlem River Houses -- one of the earliest federally funded housing projects in New York City. The firm continues today under associates Fred Ginsbern, Harold Sussan and Marvin Fine, who joined the firm in 1928 and was responsible for the design of many of the firm's Bronx Art Deco buildings.

ALBERT GOLDHAMMER (1890 - 1956)

Graduating from Cooper Union, Goldhammer was associated with George C. Miller during the Depression years. Of note, Goldhammer was architect for the Amalgamated Clothing Worker's Union and their planned community on East 23rd Street. Presently, the firm is in its third generation with son Sidney and grandson Peter maintaining the firm's traditions.

ELIAS HERZOG

Graduating in 1918 from the Academy for Architects and Engineers, Herzog immigrated to America from Austria. In 1930, he established his own firm in New York City.

CHARLES KREYMBORG (1876 -)

Raised in the Bronx, Kreymborg obtained his professional training outside of academic circles. Learning drawing during his association with E.G. Saltman Drawing Materials Company, he began his training in architecture while apprentice to Charles Stegmeyer. During the first year he received no salary. And the second year was not much better, as he earned a mere two dollars a week. His career was finally launched through association with James F. Meehan and the Newinghouse Brothers, who were successful Bronx builders. In 1921, Kreymborg organized his own firm and was noted as one of the chief designers in the Bronx.

H. HERBERT LILIEN (1898 -)

Graduating from the School of Fine Arts and Engineering at Fawcett in 1919, Lilien began his career in his home state of New Jersey. Coming to New York in 1929, he hoped to participate in a thriving building boom. Although the Depression years were difficult, he persisted, becoming a noted architect in the Grand Concourse area. He now resides in Florida, Arthur continues the firm in Westchester, New York.

GEORGE G. MILLER (1893 -)

Studying architecture in New Jersey at the Mechanic's Institute, he began his career as a draftsman for Albert Goldhammer. In the 1930's, he was a partner in the firm. In later years, Miller was a chief designer for Samuel Lefrak, winning an award from the Queens Chamber of Commerce for his design of the Levitt Houses near Throgg's Neck Bridge. Today he remains active in his native city of New York.

LAWRENCE M. ROTHMAN (1989 -)

A native New Yorker, Rothman studied architecture and engineering at Cooper Union and Columbia University. In 1916, he established his own firm, embarking on a career in the Bronx as both designer and builder.

ALBERT E. SCHAEFER (1894 -)

Descendant of an old Bronx family, Schaefer studied architecture and engineering at the Mechanic's Institute, receiving a diploma in 1915. After many years in the drafting department of the New York Railways Company, he established his own firm in 1925.

LEO STILLMAN (1903 -)

Born in Russia, Stillman received his education at City College during the early 1920's. Beginning his career as a draftsman with Nathan Rotholz in 1923, he became associated with Albert Goldhammer in the 1930's. Establishing his own firm in 1941, Stillman is noted for his design of the Waldin Terrace Apartments in Rego Park and the Mayfair Fifth Avenue Apartments. Presently he is retired, living in Florida.

M. HENRY SUGARMAN (1888 -)

Graduating from Columbia University in his native city, Sugarman started out as an apprentice architect with J.E.R. Carpenter. In 1923, he formed a partnership with Albert C. Berger with whom he designed several buildings in the Bronx.

GEORGE W. SWILLER (1898 -)

Although born in New York City, Swiller began his practice in New Jersey upon graduating from Cooper Union. By 1926, however, he was a registered architect in New York, becoming a noted designer for early Bronx Art Deco buildings. He now concentrates on international projects for the airlines. One accessible example is his design for the Icelandic Airline terminal at Kennedy Airport. Presently, his son Donald, a graduate of Pratt Institute, is an active member in the firm.

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