

Landmarks Preservation Commission
May 12, 1981, Designation List 142
LP-1077

PARK PLAZA APARTMENTS, 1005 Jerome Avenue, Borough of the Bronx. Built 1929-31; architects Horace Ginsberg and Marvin Fine.

Landmark Site: Borough of the Bronx Tax Map Block 2504, Lot 126.

On July 12, 1979, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Park Plaza Apartments and the proposed designation of the related Landmark Site (Item No.6). The hearing had been duly advertised in accordance with the provisions of law. One witness spoke in favor of designation. There were no speakers in opposition to designation.

DESCRIPTION AND ANALYSIS

The Park Plaza is one of the first Art Deco apartment houses to have been built in the Bronx. Its designer, Marvin Fine, knew of and consciously synthesized the major elements of the new modernistic skyscraper style being developed in Manhattan by Raymond Hood and William Van Alen, and adapted them to the lowrise apartment houses of New York's residential neighborhoods. One of the handsomest Art Deco buildings in the Bronx, the Park Plaza was a pioneering work which helped change the face of the borough.

Park Plaza and the development of the West Bronx

The Park Plaza apartment house on Jerome Avenue near West 164th Street is in a quiet, isolated residential enclave, equally separate from the Concourse area to the east and the hilly elevated Highbridge area above and to the west. The building is surrounded by hills to the west, a hill and the landscaped staircase extension of West 165th Street to the north, and John Mullaly Park, from which it takes its name, directly across Jerome Avenue to the east.

Like most of the Bronx, this section was farmland until close to the end of the 19th century. From 1794, when James Anderson purchased 60 acres from Englishman Medcef Edin, until 1865, when his descendants sold off the property in parcels, the site of the Park Plaza was part of the Anderson farm "Woodycrest."¹ "Woodycrest" was part of the township of Morrisania which was then the southern end of Westchester County.

Development in Morrisania began to increase in the 1840s following the extension northward of the New York and Harlem Railroad. As settlement in the township grew, the large estates were subdivided into smaller estates. Towards the end of the century, following the incorporation of the Bronx into New York City,² the area was developed with row houses, detached houses, and small walk-up apartment houses. As the various subway and elevated lines were extended into the Bronx, development expanded tremendously, and began to include large, handsomely designed elevator apartment buildings.

The area around Park Plaza began to develop in 1872, when that por-

tion of the former Anderson farm was divided into lots and sold.³ Jerome Avenue itself was laid out as a plank road in 1874, along the former Cromwell Creek; it was paved in 1888.⁴ A 1913 photograph shows the area around Jerome and Anderson Avenues at West 162nd Street largely occupied by unpretentious six-story apartment buildings.⁵ The Jerome Avenue elevated line was opened in 1917, with through service to Manhattan the following year.⁶ The newly available rapid transit, a flood of returning World War I veterans in need of housing, a ten-year real-estate tax-exemption for new buildings passed in 1921 by the New York State Legislature, and the general economic boom of the 1920s, all contributed to an explosion of apartment-house development which eventually made the West Bronx the most built-up section of the borough and one of the densest districts in all of New York City.

In 1928, Simon and Louis Bregman, speculative apartment house builders active in the Bronx, assembled the various lots comprising the site of Park Plaza and hired the architectural firm of Horace Ginsberg to design an apartment house. A photograph of Jerome Avenue at West 167th Street taken that year shows the area developed with brick-faced apartment houses.⁷ The Bregmans had built several such apartment houses nearby, including No. 1065 Jerome Avenue, also designed by Horace Ginsberg in 1928, but nothing as monumental as the Park Plaza. The extremely large acquisition included, in addition to a 365-foot frontage on Jerome Avenue, a 50-foot frontage on Anderson Avenue, allowing the building, in part, to extend through the block. The Anderson Avenue frontage was purchased to avoid a zoning restriction on the height of semi-fireproof buildings.⁸ Under this provision, such buildings could be no more than six stories tall, but through-the-block buildings facing on streets of differing grade could rise extra stories above the lower grade. By rising six stories on Anderson Avenue, Park Plaza could rise ten stories above Jerome.

The Ginsberg office press release announcing construction of the Park Plaza stressed its unusual size and its modernistic design:

\$2,000,000 APARTMENT BUILDING
For JEROME AVENUE

Messrs. Louis and Simon Bregman, Builders of 1068 East Tremont Avenue Bronx, N.Y. are erecting at W.S. Jerome Avenue near 165th Street and running through to Anderson Avenue overlooking the new Jerome Park, a 10 story and basement apartment building on a plot 365' X 275'. The land and building will represent an investment of about \$2,000,000. The building will be known as "Park Plaza" and will be developed in character along Modernistic lines accentuating the simplicity of detail in Modernistic architecture - the use of polychrome terra cotta blends harmoniously with the light brick used and a very pleasing effect will be created.

The building will be equipped with 6 modern elevators, incinerators, electric refrigeration and all other modern appliances. The building will feature 20' high entrance halls with mezzanine arcades above and will be decorated and executed in Modernistic style.

There will be a total of 800 rooms, arranged in suites of 1 - 2 - 3 - 4 and 5 rooms, housing 250 families.

The building is being erected in accordance with plans and specifications as prepared by Horace Ginsberg, Architect of New York City.⁹

Ginsberg filed plans for the building in June 1928; construction was underway by January 1929, and the building was almost complete when it was "swept away by a spectacular fire shortly before midnight" of June 25th, 1929. "The building was to have been one of the most pretentious in the Bronx," wrote the New York Times, which termed the fire "of suspicious origin."¹⁰ Following the fire, as insurance claims were settled, the building was purchased from the Bregmans by the insurance companies and contractors. Ginsberg was retained to rebuild the structure, but the Fire and Buildings Departments insisted that certain changes be made in the plans, among which was the lowering of the Jerome Avenue frontage to eight stories. The elevation was somewhat altered, chiefly by the removal of the ornamentation originally planned for the roofline.¹¹ The Park Plaza was finally completed in 1931. Even in its slightly smaller and altered condition, however, it represented a major departure in scale and design from the surrounding buildings.

Apartment house design in the Bronx: from 1920s historicism to 1930s Art Deco

During the housing boom of the 1920s, Bronx apartment house design evolved from the simple brick buildings of the previous decades into larger and more luxurious structures with grander and more elaborate ornamentation. For many upwardly-mobile immigrants living in the crowded tenement quarters of Manhattan, the Bronx seemed greatly attractive as a new, roomy and almost suburban residential district. As the economic level of new Bronx residents increased, standards of apartment layout and amenities rose to meet rising expectations, and the higher-class Bronx apartment house became known for its generous windows, elaborately landscaped inner courtyards, and general roominess, and later for such "luxury" details as sunken living rooms.

The facade designs of the new Bronx apartment houses developed in two stages, corresponding roughly to the decade of the 1920s and the decade of the 1930s. The apartment houses built in the 1920s reflected the current style and fashion of Manhattan, where an historicism based on neo-classical, neo-Renaissance, and neo-medieval motifs was the ruling theme for luxury apartment houses being built on the Upper East and West Sides. Some of the more elaborate Bronx buildings included crenellated parapets, corner towers, neo-Tudor half-timbering, classical terra-cotta entrance porticos, Japanese-style gardens, and Moorish-style spiral-column arcades.¹² In the 1930s, however, again under the influence of Manhattan fashion, the style of new apartment houses in the Bronx changed radically: architects turned from conservative historical styles to the new "modernistic" notions of Art Deco.

The term "Art Deco," adapted from the name of the Exposition Internationale des Arts Decoratifs held in Paris in 1925, is today used loosely to describe a number of architectural and decorative styles current in Europe, the Americas, and elsewhere from the early 1920s until as late,

in some instances, as the mid-1940s.¹³ In American architecture, the style was popularized first in designs for skyscrapers in New York and, shortly thereafter, became popular for apartment houses, resort hotels, restaurants and movie theaters throughout the country. A late phase of the style was developed for buildings constructed under W.P.A. programs including office buildings, post offices, museums, and power stations. Early important monuments in New York include the Barclay-Vesey office building for the New York Telephone Company (Ralph Walker, in the firm of McKenzie, Voorhees & Gmelin, 1923-26), the American Radiator Building (Raymond Hood, 1923-24; although not thoroughly Art Deco in style, it has many Art Deco elements, and its influence on subsequent building was substantial), and what is sometimes thought of as the quintessential Art Deco skyscraper, the Chrysler Building (William Van Alen, 1928-30).¹⁴

The Art Deco style, introduced to midtown and downtown Manhattan in the mid-1920s, found its way "uptown" to the Bronx before the end of the decade, and the Bronx soon became one of the great repositories of Art Deco buildings nationwide.¹⁵ As developed for apartment house design in the borough, the style was marked by such streamlined, "modernistic" elements as curving walls, recessed spandrels used to create an effect of continuous vertical window strips, polychrome brickwork arranged in vertical or horizontal patterns, corner windows, materials suggestive of the "Machine Age" including glass brick and steel, and abstract decorative detailing.¹⁶

The change in apartment house design in the Bronx was largely stylistic; clients did not change, nor did the architectural firms carrying out the commissions. Moreover, the Art Deco apartment houses, although often occurring in groups of four or five buildings, never formed a district of their own in the Bronx. The 1920s historicist apartment houses, by and large, comprise the major apartment house development of the Grand Concourse and the West Bronx in general. The Deco buildings could only be built on the remaining undeveloped sites, and today they function in the streetscape as lively, brightly colored highlights among the processions of their dark brick predecessors.

The Park Plaza apartment house was one of the first in the Bronx to be built in the Art Deco style,¹⁷ and its architecture was a conscious response to the Art Deco skyscraper style in Manhattan. As Ginsberg's firm continued to be one of the more prolific working in the Bronx, and other Bronx architects followed the firm's lead, the design of the Park Plaza proved to be pivotal in the change of style within the borough.

Horace Ginsberg, Marvin Fine, and the design of Park Plaza Apartments

Horace Ginsberg (1900-1969) was born in New York City and educated at Columbia University, graduating in 1919. By 1921 he had organized his own firm.¹⁸ Ginsberg was very active between 1924 and 1940 in apartment house design in the Bronx, where his firm was responsible for several dozen buildings on or near the Grand Concourse, the spine of the West Bronx.¹⁹ Ginsberg's expertise was specifically in the design and layout of apartments; no doubt because of his experience he was asked to be one of the architects of the Harlem River Houses, New York City's first federally-funded public housing project.²⁰ The design of elevations for his buildings he left to others. From 1928 on this responsibility was turned over to Marvin Fine.

Marvin Fine (b.1904) was born in Harlem and grew up in Upper Manhattan.²¹ While at the University of Pennsylvania, which at the time was instructing its architecture students in the Beaux-Arts tradition, he came under the influence of Paul Cret, a nationally prominent Beaux-Arts architect. Upon graduation, Fine returned to New York and joined the office of Cass Gilbert. He also joined an informal evening atelier run on Beaux-Arts principles by Burnham Hoyt.

Fine spent eighteen months in Gilbert's office designing gargoyles for the New York Life Building. The designs involved complicated studies showing the effects of different light falling on the gargoyles, and the development of drawings from sketches to quarter-, half- and full-scale. There was, however, apparently no room for learning other aspects of the profession, and one of Fine's supervisors advised him to look for work in a smaller office where he could gain more varied experience. In 1926 Fine left Cass Gilbert and joined the firm of Horace Ginsberg, and except for a brief leave of absence during the late 1930s he has been with the firm ever since. Today he is a senior partner with Fred Ginsbern, Horace Ginsberg's son.

In his own words, Marvin Fine came to the practice of architecture, in his mid-twenties, "imbued with the spirit of the Classics." His work with Cass Gilbert's office had been in the classical Beaux-Arts tradition, and presumably his early work for Ginsberg continued this trend, since by 1928 Ginsberg's firm had designed a number of historicist brick-faced apartment houses in the West Bronx.²² Immediately prior to the filing of plans for Park Plaza, Ginsberg's firm had erected two such buildings only a few blocks north, No.1065 Jerome Avenue and No.1135 Anderson Avenue. Fine's first drawings for the Park Plaza project, in fact, were more or less classical in inspiration, showing a brick facade decorated with urns and swags and other standard neo-Renaissance ornamental details.²³ At some point, however, Fine threw out that conception, and produced the design which Ginsberg's press release described as "modernistic." Park Plaza was the Ginsberg firm's first major Art Deco building,²⁴ and it was also Marvin Fine's first large job with the firm.

Fine traces the development of his Art Deco apartment house designs directly to two major sources: Raymond Hood and William Van Alen, perhaps the two most significant and talented architects working in the style in Manhattan. Fine knew both men professionally. He met Van Alen at an architectural meeting at which the latter was giving a lecture. Impressed with Van Alen's work, Fine "decided to follow him." He was also impressed with Hood's early work in New York, particularly the American Radiator Building which, although not a full-fledged Art Deco design, contained many of the elements which later became standard to the style.

The influence of Van Alen's and Hood's work on Fine's design for the Park Plaza, as well as his later, more developed Deco work, is quite specific. The vertical shafts and recessed brick spandrels of the Park Plaza are a direct descendant of the vertical shafts of the American Radiator Building, and later the colored brick spandrels of the Daily News Building: "I developed /Hood's/ vertical style, and all up the Concourse in all the buildings we designed, the change of brick between the spandrels I got directly from him." The influence of the Chrysler Building, to which Fine

credits his use of terra-cotta banding, was even more apparent in the original design of the Park Plaza than in the rebuilt version. Photographs of the first version under construction show the top of the building lined with large and small pointed terra-cotta triangles, which are similar in shape to the triangular windows and metal projections at the top of the Chrysler Building.²⁵ The Chrysler Building in fact was rising only a block away from Ginsberg's office at 205 East 42nd Street. It had not yet been completed at the time of Fine's design; presumably he had seen detailed drawings.

The eight-story Park Plaza is divided into five blocks or sections, each six bays wide; the blocks are separated by recessed courtyards and connected by a continued section at the rear. The central block, containing the entrance, is flanked on either side by two wings; this block is connected to the two inner blocks at the Jerome Avenue building line by one-story sections which, with the central entrance, form the building's lobby space. The inner and outer wings are linked at the Jerome Avenue building line by half-story brick walls which mask stairs and a walk leading to basement entrances and utility areas. Each block is defined by its window arrangement, brick patterns, small tower-like massings at the roofline, and terra-cotta banding. Both the outer wings have a matching design, as do the inner wings, providing a symmetry which is further defined by the windows, which are recessed to create vertical strips in the outer wings and central block, but not in the inner wings. The central block is distinguished from the wings by its elaborate window treatment. The different elements within the blocks are emphasised through the placement of terra-cotta panels and the arrangements of the windows.

The ornamentation and design of the building take two forms: the arrangement of brick and window bays as vertical shafts, and the use of ornamental polychromatic terra-cotta.²⁶ Besides being used to define continuous window strips, brick is used decoratively in the patterned parapets and tower-like masses at the roofline, and the patterned spandrels between windows in the vertical strips. The polychromatic terra-cotta is used in a banding composed of triangles showing alternating decorative scenes: one shows a fountain flanked by flamingos, backed by a sunburst, and the other shows the rays of the rising sun shining out from behind a large Bronx apartment house. Placed at the top of the bands at various points are individually cast figures of birds, squirrels and other animals. Terra-cotta panels under many of the windows show a large scene of an architect presenting a model of his building to the Parthenon.

In the central block, the entire ground floor and the inner window bays of the second floor are linked by terra-cotta facing defining the building's main entrance, with ornamental terra-cotta bands above both stories; the actual doorway section is outlined in black marble, with surrounding walls of glass block. The windows of the four inner bays above the second floor are arranged as recessed continuous vertical strips. In the corner bays, by contrast, the second and third floor windows are joined by a recessed spandrel and capped by a pointed arch, as are the windows at the top floor. Above the second floor the brick shafts of the inner bays rise to patterned brick caps, above which rises a centrally placed tower-like mass.

In each of the inner wings, a tower effect is created by wide corner window bays that flank four narrower window bays. Within the inner bays the second and third floor windows and seventh and eighth floor windows are linked vertically. The brick shafts between the windows rise to small decorative caps. The central section as a whole is slightly recessed behind the corner bays. The corner bays, articulated with terra-cotta bands, balconies, and arches, rise to tower-like masses.

In the outer wings, the tower effect is again created by wide corner bays, flanking narrower windows. As in the central entrance block, the windows in the inner bays are arranged as continuous recessed vertical strips. The corner bays rise to towerlike brick masses which are of different design than those of the inner wings. The inner brick shafts flanking the windows rise to a stepped parapet. The windows of the lower floors are articulated with terra-cotta bands and spandrels. Terra-cotta banding also effectively defines the low sections and walls linking the wings at the Jerome Avenue building line.

The Anderson Avenue front of Park Plaza is six stories high and five bays wide. Its three central bays continue the motif of vertical window strips with recessed colored brick spandrels; the top window in each bay is pointed. The material is brick, with marble door surround; there are no corner tower massings.

The most striking marks of the Art Deco style in the Park Plaza are the window bay arrangement, vertical shafts of windows and bricks in Raymond Hood's manner, and the polychromatic terra-cotta, one of the major materials of Art Deco buildings. The scenes within the terra-cotta bands are thoroughly Art Deco in their allusions: flamingos and fountains are the most common motifs of the Art Deco resorts of Florida, and the illustration of a building with the sun rising is a motif common to decorative panels at the Chrysler, Daily News, and Empire State buildings. Because the Park Plaza is a transitional building, however, it is not as completely developed an Art Deco design as later Ginsberg/Fine buildings, and still shows some traces of the earlier historicist manner. Instead of the polychrome brick patterns and curved wall surfaces which became hallmarks of the Deco apartment buildings of the 1930s, the Park Plaza has monochrome brick and a flat facade. There are none of the later ubiquitous corner-windows, but still several that are pointed in the Gothic fashion. The polychromatic terra-cotta banding similarly marks a halfway point between the monochrome terra-cotta classical ornament -- urns, swags, columns -- of earlier buildings, and the elaborate modernistic ornamentation of later ones. The large terra-cotta scenes under the windows showing an architect presenting a model of his building to the Parthenon, and asking, in Marvin Fine's words, "What do you think?" suggests that for the architect the final judge was still classical antiquity. All these remainders of the older style, however, are subsumed within the general Art Deco design of the building.

Marvin Fine remembers telling Horace Ginsberg that the firm needed to design something unique to the office, that would be "a mark of reference on all our jobs." The Art Deco apartment house of the West Bronx became that trademark. The success of the Park Plaza led to the commission for the Noonan Plaza, one of the grandest Art Deco apartment house complexes in the Bronx, and the firm's subsequent dozens of West Bronx buildings

developed the Art Deco or Moderne elements of the Park Plaza into the major residential version of what had begun in Manhattan as a commercial skyscraper style. Ginsberg and Fine's pioneering design for the Park Plaza, a synthesis of trends in the Manhattan work of Raymond Hood and William Van Alen, marks the entry of Art Deco into the Bronx.

FOOTNOTES

1. Deeds in the Bronx County Register's Office. The Anderson's stone manor house was just east of Anderson Avenue near W.164th Street, half a block from the Park Plaza site. The only surviving traces of the farm are the names of Anderson and Woodycrest Avenues.
2. In 1874 the townships of Kingsbridge, West Farms, and Morrisania, formerly part of Westchester County, became the first area beyond Manhattan Island to be included within the borders of New York City; comprising all of the present Bronx west of the Bronx River, the area became known as the "Annexed District," and was called informally "uptown" or "northside." The remainder of the Bronx was annexed in 1895. The entire area became the Borough of the Bronx in 1898, at the same time that all the outer boroughs were consolidated with Manhattan in the City of Greater New York as we know it today; the Bronx remained part of New York County, however, until the creation of Bronx County in 1914.
3. Wilmot Johnson divided his property into 60 lots and began selling them off in 1872. See Map 579 in the Bronx County Register's Office.
4. John McNamara, History in Asphalt: The Origin of Bronx Street and Place Names (Harrison, NY: Harbor Hill Books, 1978), p.132. Originally named Central Avenue, it was renamed for Leonard W. Jerome, prominent Bronx figure and father of Jennie Jerome, Winston Churchill's mother.
5. New York Public Library, Local History Division, photo files, Photo No. 54/01: "Bronx: Jerome Avenue - N. - Anderson Avenue - E.162nd Street c.1913."
6. Joseph Cunningham and Leonard O. DeHart, A History of the New York City Subway System. Part 1: The Manhattan Els and the I.R.T. (1976), p.48.
7. New York Public Library, Local History Division, photo files, Photo No. 54/02: "Bronx: Jerome Avenue Nos. 1141-1161 at the southwest corner of W.167th Street, 1928."
8. Marvin Fine, interview, November 17, 1980.
9. Copy in the office of Horace Ginsbern & Associates, 205 E.42nd Street, New York City. The press release was quoted in part in the New York Sunday Times Real Estate Section, January 27, 1929, XII, 11:3.
10. New York Times, June 26, 1929, 9:1. Marvin Fine, coming out of the theater that night with his parents, whose wedding anniversary it was, saw the "extra" headlines announcing a Bronx apartment house fire,

recognized his building, raced up to the Bronx to see what was happening, but was unable to get through the enormous crowds which had gathered to watch the blaze. Interview, November 17, 1980.

11. Interview. Photograph of the original version in the office of Horace Ginsbern & Associates.
12. Brian Danforth, Victor Caliandro, Perception of Housing and Community: Bronx Architecture of the 1920s (New York: Hunter College, Graduate Program in Urban Planning, City University of New York, 1977), discusses and illustrates many of the Bronx buildings of this decade. Elaborate ornamental details were not restricted to privately built apartment houses. Two of the most notable creations were experiments in low-income housing: the Amalgamated Houses by Springsteen & Goldhammer, 1927, a working-class cooperative developed by the Amalgamated Clothing Workers, and the Thomas Garden Apartments, 840 Grand Concourse, by Andrew Thomas, 1926, a charitable project of the Rockefellers.
13. Although the range of modernistic, non-historicist styles included under the term has sometimes been divided into subgroups including Art Deco, Style Moderne, Modernistic, Streamlined, PWA-Moderne, Zig-Zag Moderne, Resort Moderne, and presumably others, and although the use of the term to denote an architectural style of any kind has been questioned by some historians, it remains a convenient name to apply to the products of a relatively limited time-span which are associated with notions of progress, industrial design, and the "Machine Age."
14. See Cervin Robinson and Rosemarie Haag Bletter, Skyscraper Style: Art Deco New York (New York: Oxford University Press, 1975) for a general discussion of the subject.
15. Its one serious rival is Miami Beach.
16. For illustrations and lists of Bronx Art Deco apartment houses, see Donald Sullivan and Brian Danforth, Bronx Art Deco Architecture: An Exposition (New York: West Bronx Restoration Committee, Graduate Program in Urban Planning, Hunter College, City University of New York, 1976).
17. Based on the lists of buildings in Robinson and Bletter, and Sullivan and Danforth, it appears that the design of Art Deco apartment houses began simultaneously in Manhattan and the Bronx in 1927 and 1928, and developed somewhat differently in the different boroughs; the Bronx Art Deco apartment house is apparently not an offshoot of the Manhattan Art Deco apartment house.
18. See Sullivan and Danforth. Horace Ginsberg later changed his name to Horace Ginsbern, and after he took on several partners the firm's name became Horace Ginsbern & Associates, under which title it is still active in Manhattan. See also obituary, New York Times, 9/29/'69, 33:6.
19. See the lists of buildings in Sullivan and Danforth, and Danforth and Caliandro.

20. Landmarks Preservation Commission, Harlem River Houses Designation Report (LP-0894), by Marjorie Pearson (New York: City of New York, 1975).
21. Except where noted, the following account of Marvin Fine's life and works is based on an interview with him, November 17, 1980; notes from the interview are on file in the Landmarks Commission's files.
22. See the lists in Danforth and Caliandro.
23. Original drawing in possession of the firm.
24. According to the lists in Sullivan and Danforth, and according to Marvin Fine's recollection.
25. Photograph in possession of the firm.
26. Cast by the Federal Seaboard Terra-Cotta Company in New Jersey.

Report prepared by
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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Park Plaza Apartments has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Park Plaza Apartments is one of the first, pioneering Art Deco apartment houses built in the Bronx; that its designer, Marvin Fine, knew of and consciously synthesized the major elements of the new, modernistic skyscraper style being developed contemporaneously in Manhattan by Raymond Hood and William Van Alen, two of the most influential architects working in the style; that he successfully adapted those elements to the lowrise apartment houses of the city's residential neighborhoods; and that Park Plaza Apartments led the way to the widespread development throughout the Bronx of Art Deco apartment buildings, one of the area's most characteristic architectural features, and thus helped change the face of the borough.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Park Plaza Apartments, 1005 Jerome Avenue, Borough of the Bronx, and designates Tax Map Block 2504, Lot 126, Borough of the Bronx, as its Landmark Site.

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PARK PLAZA APARTMENTS
1005 Jerome Avenue
Built: 1929-31

Photo Credit: Andrew S. Dolkart
Landmarks Preservation Commission

Architects: Horace Ginsberg and
Marvin Fine





Photo Credit:
Horace Ginsbern & Associates

PARK PLAZA APARTMENTS
1005 Jerome Avenue
(first version)