

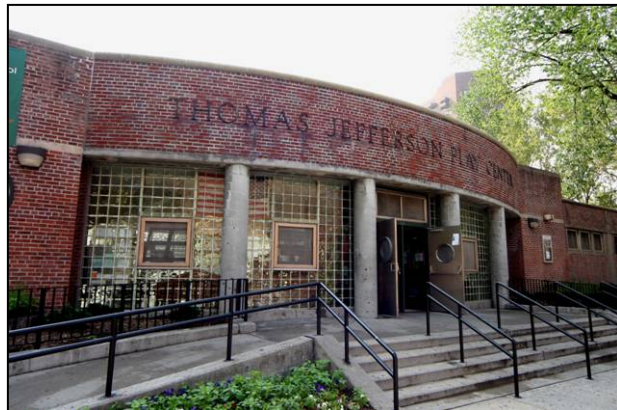
THOMAS JEFFERSON PLAY CENTER, including the bath house, diving pool and swimming pool, perimeter terracing and fencing, and the paved allees paralleling the northern and southern boundaries of the pool complex perimeter, First Avenue between East 111th Street and East 114th Street, Borough of Manhattan; Constructed 1935-1936; Stanley C. Brogren, architect Aymar Embury II, Henry Ahrens and others, Architects; Gilmore D. Clarke and others, Landscape Architects.

Landmark Site: Borough of Manhattan Tax Map Block 1705, Lot 1 in part, and portions of the adjacent public way, consisting of the property bounded by a line beginning at a point on the eastern curbline of First Avenue approximately 200 feet north of the intersection of the eastern curbline of First Avenue and the northern curbline of East 111th Street, extending northerly along the eastern curbline of First Avenue to a point on the eastern curbline of First Avenue approximately 200 feet south of the intersection of the southern curbline of East 114th Street and the eastern curbline of First Avenue, continuing easterly along a line parallel with the southern curbline of East 114th Street to a line extending northward from the line of the fence curbing at the eastern perimeter of the Thomas Jefferson Play Center, then southerly along that line and the line of the fence curbing to a line located approximately 200 feet north of and paralleling the northern curbline of East 111th Street, then westerly along that line to the point of beginning.

On January 30, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Thomas Jefferson Pool and Play Center (LP-2236) including the bath house, diving pool and swimming pool, perimeter terracing and fencing, and the paved allees paralleling the northern and southern boundaries of the pool complex perimeter, First Avenue between East 111th Street and East 114th Street, Manhattan. Landmark Site (Item No. 31). The hearing had been duly advertised in accordance with the provisions of law. Twelve witnesses spoke in favor of designation, including Parks Commissioner Adrian Benepe, and representatives of Manhattan Borough President Scott M. Stringer, the Municipal Art Society of New York, the Historic Districts Council, and the Society for the Architecture of the City and the Preservation League of Staten Island. The Commission has also received letters from several New York City residents in support of designation. Several of the speakers also expressed support for the larger designation effort of all the WPA-era pools. The site was previously heard on April 3, 1990 and September 11, 1990 (LP-1782).

Summary

The Thomas Jefferson Play Center is one of a group of eleven immense outdoor swimming pools opened in the summer of 1936 in a series of grand ceremonies presided over by Mayor Fiorello LaGuardia and Park Commissioner Robert Moses. All of the pools were constructed largely with funding provided by the Works Progress Administration (WPA), one of many New Deal agencies created in the 1930s to address the Great Depression. Designed to accommodate a total of 49,000 users simultaneously at locations scattered throughout New York City's five boroughs,



the new pool complexes quickly gained recognition as being among the most remarkable public facilities constructed in the country. The pools were completed just two and a half years after the LaGuardia administration took office, and all but one survives relatively intact today.

While each of the 1936 swimming pool complexes is especially notable for its distinctive and unique design, the eleven facilities shared many of the same basic components. The complexes generally employed low-cost building materials, principally brick and cast-concrete, and often utilized the streamlined and curvilinear forms of the popular 1930s Art Moderne style. Each had separate swimming, diving and wading pools, and a large bath house with locker room sections which doubled as gymnasiums in non-swimming months. Concrete bleachers at the perimeter of each pool complex and rooftop promenades and galleries furnished ample spectator viewing areas. The complexes were also distinguished by innovative mechanical systems required for heating, filtration and water circulation. Sited in existing older parks or built on other city-owned land, the grounds surrounding the pool complexes were executed on a similarly grand scale, and included additional recreation areas, connecting pathway systems, and comfort stations.

The team of designers, landscape architects and engineers assembled to execute the new pool complexes, in addition to hundreds of other construction and rehabilitation projects undertaken between 1934 and 1936 by New York's newly consolidated Parks Department, was comprised largely of staff members and consultants who had earlier worked for Moses at other governmental agencies, including architect Aymar Embury II, landscape architects Gilmore D. Clarke and Allyn R. Jennings, and civil engineers W. Earle Andrews and William H. Latham. Surviving documents also indicate that Moses, himself a long-time swimming enthusiast, gave detailed attention to the designs for the new pool complexes.

The second of the new swimming pools to be completed, the Thomas Jefferson Play Center was opened on June 27, 1936. Designed by Stanley Brogren and constructed of brick and cast-concrete, its U-shaped bath house frames the diving pool which is located just east of the entry courtyard. Beyond lies the swimming pool, which at 100' x 246' is among the smaller of the eleven, and is bordered on three sides by a slightly elevated terrace. The tall curb topped by fencing, located at the outer edge of the terrace, defines the perimeter of the pool complex. The horizontality of the bath house is emphasized by the parapet coping and string courses of cast-concrete, and by the band of windows which is carried around on all elevations. As in the designs for the other pool complexes, the decorative potential of brick is a notable feature at the Thomas Jefferson Play Center, as seen, for example, in the raised geometric swags placed above the window bands and in the interplay established between convex and concave forms at the corners of the First Avenue façade. The pool is further enhanced by the broad allees which extend along the northern and southern perimeters of the pool complex.

DESCRIPTION AND ANALYSIS

History of Thomas Jefferson Pool and Play Center¹

Originally dedicated on June 25, 1936 by Mayor Fiorello H. LaGuardia and Park Commissioner Robert Moses, Thomas Jefferson Pool was the second of the new swimming pools constructed by the Parks Department that summer with Works Progress Administration (WPA) funds. This park was planned and named by the Board of Aldermen in 1894, though the land for it was not purchased until 1897. The small 15-acre park was designed by Samuel Parsons.² The cost of the site was \$2,748,112 not including construction. It opened on October 7, 1905 to provide organized play to the children of "Little Italy," as the crowded tenement district in East Harlem was then known. The park contained two playgrounds, two gymnasiums, baths, comfort stations, and a classical pavilion which provided shelter and recreation space. The structure stood at 112th Street and East River Drive until the 1970s when it was destroyed by vandals. A children's farm garden, one of many that flourished in parks in the first half of the 20th century, opened on May 20, 1911 with 1008 plots for children to grow flowers and vegetables. Designed as a place of respite for child laborers, the farm

garden later hosted nature study classes and, during the World Wars, provided a lesson in self-sufficiency for local children.

The park's facilities were expanded in the 1930s according to the vision of Parks Commissioner Robert Moses. June 27, 1936 marked the dedication of the second of eleven pools to open that summer. Ten thousand people attended the ceremony celebrating "the last word in engineering, hygiene and construction." Bocce courts were also added around this time. The playground adjacent to Benjamin Franklin High School has been open since 1942. (renamed the Manhattan Center for Math and Science in 1982.)

Fiorello LaGuardia, Robert Moses and the New Deal³

Franklin D. Roosevelt was elected President of the United States in 1932 in the middle of the Great Depression that followed the stock market crash in 1929. Roosevelt promised to rebuild confidence in American capitalism and to improve the nation's standard of living by creating the New Deal economic program of unprecedented public spending on social programs and construction projects.

New York City had been especially hard hit by the economic downturn,⁴ and its citizens, hoping for change, elected Fiorello LaGuardia to the mayoralty of New York City in 1933 under a reform-minded "fusion" ticket. He chose New York State Park Commissioner, Robert Moses, a champion of reform politics, as New York City's new Park Commissioner. The new mayor's success in securing a lion's share of monies made available by the federal Works Progress Administration (WPA), and Moses' superb management skills and his ability to attract talented designers and engineers to his staff, resulted in profound physical changes in the environment of New York City. The construction and renovation of neighborhood recreation areas, such as pools and play grounds, were some of the most ambitious and successful programs undertaken by Moses with funds largely provided by the WPA.

Fiorello H. La Guardia was sworn in as the ninety-ninth mayor of the City of New York in January 1934, as an anti-Tammany Hall reform candidate. A maverick Republican and a five-term congressman from East Harlem, LaGuardia won the 1933 mayoral election on the "Fusion" ticket after losing the 1929 mayoral race on the Republican line. The Fusion Conference Committee at first considered running Robert Moses, another Republican, who was appointed Chairman of the New York State Council of Parks in 1924 by his political mentor, Governor Alfred E. Smith, a Tammany Hall Democrat from New York City. However, the committee decided against Moses because of his association with Smith, and chose LaGuardia instead. At the time, Moses was a popular public figure with a reputation as a progressive, and as the builder of great parks and parkways like Jones Beach and the Northern State Parkway on Long Island. His endorsement of LaGuardia during the campaign was considered instrumental in securing a victory for LaGuardia. Within a week of the election, LaGuardia invited Moses to join his incoming administration as a reward.

In the 1920s, Moses was at the forefront of the national recreation movement began in the first decade of the twentieth century, led by such men as President Theodore Roosevelt and the lesser-known George D. Butler of the National Recreation Association. The movement gained momentum after President Calvin Coolidge convened the first National Conference on Outdoor Recreation in 1924.

During the 1930s Depression, the need to provide for or to improve outdoor recreation, especially in urban areas, became most urgent, and fit into FDR's New Deal economic programs. Moses accepted the position of Commissioner of Parks in the LaGuardia administration on the condition that the five existing independent Park Departments (one for each borough) would be consolidated into a single department with himself as the sole Commissioner, and that the Park Commissioner's authority also include control of the City's parkways. He also demanded to be appointed the Chief Executive Officer of the Triborough Bridge Authority, which was then building the bridge of that name, and that a new agency, the Marine Parkway Authority, which would build a bridge to the Rockaways, be created with himself at the helm. Already in charge of the Long Island State Park Commission, the New York State Council of Parks, the Jones Beach State Park Authority, and the Bethpage State Park Authority, Moses would then be in control of all existing and proposed parks and parkways in the New York metropolitan region, except for areas outside of New York State.

Moses began to assess the state of the City's parks and to plan for their future as soon as LaGuardia announced his intention to appoint Moses as Park Commissioner. According to one source:

"Immediately after the election he wrote out, on a single piece of paper, a plan for putting 80,000 men to work on 1,700 relief projects."⁵ Moses hired a consulting engineer and three assistant engineers to survey every park and parkway in the City. The survey was completed by the time he took office in mid-January 1934.

When Moses took over the Parks Department, it was already employing 69,000 relief workers funded mainly by the federal Civil Works Administration (CWA) and the Temporary Emergency Relief Administration (TERA). However, Moses found the men to be ill-equipped and inadequately supervised, and considered many of the construction projects to have been poorly designed. He immediately began to revamp the entire operation of the Park Department and established a Division of Design, located at the Arsenal in Central Park. The staff was to be headed up by experienced professionals drawn mainly from his State agencies. Some of his talented staff of young architects, landscape architects and engineers had worked on the designs for Long Island's highly acclaimed parks, including Jones Beach, which is considered one of Moses' greatest accomplishments. His staff also included a number of well-known and accomplished designers, among them architects Aymar Embury II and John M. Hatton, and the landscape architect and civil engineer Gilmore D. Clarke. Other top members of Moses' staff were the landscape architect Allyn R. Jennings, and civil engineers W. Earle Andrews and William H. Latham.

The Department needed to produce plans and blueprints immediately so the growing force of relief workers could be assigned to worthwhile projects as quickly as possible. Within a week, Moses managed to persuade CWA officials to drop some of the regulations governing the hiring of staff and to relax its spending limits on project planning, allowing him to hire 600 architects, engineers and draftsmen at salaries above CWA wage guidelines. By the first of February, they were busily producing designs and blueprints.

The Park Department's Division of Design was organized in the following manner: a topographical unit of about 400 surveyors and draftsmen, a landscape architecture unit of about sixty people, an architecture unit made up of sixty architects and draftsmen, and an engineering unit of about fifty. Smaller units included an Arboricultural Department and an Inspection Department. All the work in the Division of Design was under the direct supervision of the Park Engineer, who was aided and advised by a Consulting Architect, a Consulting Landscape Architect, and a Consulting Engineer.⁶ All new projects began in the topographical unit, where a complete survey of the land was prepared. It then moved on to the landscaping unit, where the basic concept for the design was developed. Next, the three units: landscape, architecture, and engineering, collaborated to produce the final design and all the necessary construction documents. The Park Engineer and his aides had to approve all of the plans. Moses himself sometimes stepped in to revise or overrule a design, especially on the larger, more visible projects.

Moses' superior management ability and political savvy allowed him to move projects along very quickly and to produce concrete results, gaining for him much public admiration. However, his personal demeanor was notoriously stubborn and arrogant, and he sometimes fired people on the spot for no apparent reason. At times, he disregarded the legitimate authority of other governmental agencies. Once, when the Department of Plant and Structures refused to suspend a ferry service that used a terminal in the path of constructing the Triborough Bridge approach road, Moses had his men demolish the terminal while the boat was on the other side of the river. He feuded with President Franklin D. Roosevelt for years, even while Washington was pouring millions of dollars into Moses' own Park Department. His later battles with and subsequent triumphs over community groups opposed to the routing of the Gowanus and the Cross-Bronx Expressways through their neighborhoods are now legendary. Moses was also known to have been insensitive to people of color, and tried to restrict access to many of his recreational facilities, including the pools. He determined that the Colonial Park pool in Harlem would be the only one for minority use. Most of the other pools, including Astoria, were placed in white neighborhoods. The Thomas Jefferson Park pool, located in East Harlem (LaGuardia's old congressional district) close to Spanish Harlem where the city's growing Puerto Rican population was settling, and also not very far from African-American Harlem. To discourage minority use at the Jefferson Park facility, Moses reportedly kept the water heating system turned off, believing that the cold water would not bother Caucasian swimmers, "but would deter any 'colored' people who happened to enter it once from returning."⁷ To many he was a master builder; to others he was a spoiled bully; and he seemingly always had his way.

In the summer of 1934, however, Robert Moses was a hero. Hundreds of projects, covering virtually every neighborhood in the city, had been completed. Structures were repainted, tennis courts resurfaced, and lawns reseeded. Hundreds of new construction projects were either underway or being designed.⁸

History of Swimming in New York City⁹

The Hudson and East Rivers lining the shores of Manhattan both served as popular bathing spots dating to the Colonial Era. Despite extensive contamination resulting from decades of unchecked pollution, the long tradition of swimming in the city's rivers was still strong at the middle of the 19th century. Out of concern for the health and welfare of the people of the city, and particularly of immigrant populations who took most advantage of the rivers, the city opened its first floating pools in 1870. The floating pools, however, were essentially wood-framed structures suspended on pontoons, filled with the same unfiltered river water. By the turn of the century, there were about two dozen of these floating pools moored at various places along the waterfront, competing directly with industry for the space. Some improvements were eventually made to the floating pool concept, e.g. by 1914, the baths were required to be watertight and filled with purified water. Nonetheless, as river quality continued to erode, and access to nearby beaches improved, the floating pools gradually disappeared.

In the 1890s, New York City's first public bath was opened on the Lower East Side of Manhattan by "The Association for Improving the Condition of the Poor," following a 1895 state law requiring the construction of such facilities. The pool-like indoor baths, however, were never very popular with the working class, and many of the bath houses eventually added actual swimming pools and gymnasias in hopes of attracting more patrons. The indoor pools at the municipal bath houses never quite replaced the need or demand for outdoor swimming facilities in the city, and by the 1930s, it was clear that they had not aged well.

At the time Robert Moses became Parks Commissioner in 1934, only two outdoor pools remained, one at Betsy Head in Brownsville, the other at Faber Park on Staten Island. Moses, however, considered the Betsy Head pool "unsanitary," with an "unattractive, inadequate, and impractical bath house," and furthermore recognized in the city "a demand for safe bathing which could never be satisfied until the boundary waters were cleaned up."¹⁰ To Moses, a forerunner in the national recreation movement and an avid swimmer since his university days, a change was desperately needed, and by October 1934, excavations had already begun for the first of eleven state-of-the-art swimming pools. The pools were to be sited near inner-city neighborhoods in order to provide swimming for those who could not easily reach places like Orchard Beach or the beaches of Long Island. In addition to swimming pools, the new centers would incorporate elaborate bath houses, and also provide active adult sport areas, children's playgrounds, and other amenities. The eleven pools opened in the summer of 1936 in a series of grand ceremonies and quickly gained recognition as being among the most remarkable public facilities ever constructed in the country.¹¹ After the completion of the WPA-era pool complexes, no other public swimming pools were constructed in New York City until the 1970s.

The Swimming Pools, Moses, and Segregation in New York City¹²

Institutionalized racism was still an established way of life in the United States during the inter-war years, even on the federally sanctioned level. For example, as a result of federal guidelines articulated in the 1935 Federal Housing Administration Underwriting Manual, it was impossible for non-segregated developments to attain mortgage insurance, meaning ethnic and even religious minorities could only secure mortgages in certain areas. The result was a substantial increase in both racial segregation and urban disinvestment in cities across the country, New York included. At its peak, estimates of segregation in public housing nation-wide ran as high as 90 percent due in large part to both federal and local government policies.¹³ Even as late as 1943, the City of New York gave its approval for Metropolitan Life's all-white, middle income project – Stuyvesant Town and Peter Cooper Village. Thomas Jefferson Park pool, located in East Harlem (LaGuardia's old congressional district) was close to Spanish Harlem where the city's growing Puerto Rican population was settling. To discourage minority use at this facility,

Moses reputedly kept the water heating system turned off, believing that the cold water would not bother Caucasian swimmers, but would somehow deter non-whites.¹⁴

It has been alleged that the Parks Department at the time had an active policy of hiring only white lifeguards and attendants in hopes of deterring minority patrons. Whether or not such directives came from Moses himself, the fact remains that the pools were largely segregated at the time of their opening. In the Pulitzer Prize winning historical novel, *"The Power Broker,"* Robert Caro writes that "one could go to the [Thomas Jefferson] pool on the hottest summer days, when the slums of Negro and Spanish Harlem a few blocks away sweltered in the heat, and not see a single non-Caucasian face."¹⁵ Similarly, oral histories relating to Betsy Head pool tell of an unwritten rule that "African-Americans could swim in the Brooklyn pool only in the late afternoon, after white residents had vacated the premises."¹⁶ Such claims are supported by photographs and video footage from the era, showing that largely, white and black New Yorkers swam in different pools.¹⁷ For a handful of sites, however, including the Highbridge and Colonial Park Play Centers in Manhattan, as well as McCarren Play Center in Brooklyn, photographs and video footage seem to indicate that, on occasion, the populations did mix.¹⁸ By the 1970s prevailing attitudes and demographics brought about a shift in facility usage. Echoing the social changes at that time, Thomas Jefferson Pool had the distinction of employing the first female lifeguard in the city's history.¹⁹

The Designers behind the Planning of the Thomas Jefferson Pool and Play Center²⁰

Aymar Embury II and Gilmore D. Clarke, respectively the Park Department's Consulting Architect and Consulting Landscape Architect, were employed by the City on a part-time basis to oversee designs for park projects under Robert Moses. The head of the Division of Design at the time was the Park Engineer, William H. Latham, who was responsible for the preparation of all plans and specifications within the department. Major design problems were discussed by Embury and Clarke before the preliminary sketches were made under Latham's direction. Completed sketches were subject to approval by the Park Engineer, the General Superintendent, and Commissioner Moses. The consultants would give regular criticism during the preparations of the plans.

Aymar Embury II (1880-1966) was born in New York City and studied engineering at Princeton University, where he received a Master of Science degree in 1901. He acquired his architectural training through apprenticeships with three New York firms: George B. Post, Howells and Stokes, and Palmer and Hornbostel. He also worked for Cass Gilbert. In 1905, Embury won both first and second prize in a contest held by the Garden City Company for a modest country house to be built in Garden City, Long Island. This gained for him a reputation as a talented designer, and led to many commissions for country houses in the New York metropolitan area. He subsequently published seven books and several pamphlets, mainly on early American architecture, establishing him as an authority on that subject. By the start of the Great Depression, he was well-known and had received a wide range of commissions all over the east coast of the United States, including college buildings and social clubs, in addition to residences. He designed the Players and Nassau Clubs in Princeton, New Jersey, the Princeton Club in New York City, and the University Club in Washington, D.C.

Embury was said to have supervised the design of over six hundred public projects, including Orchard Beach, Bryant Park, the New York City Building at the 1939 World's Fair, the Donnell Branch of the New York Public Library, the Hofstra University Campus, the Central Park and Prospect Park Zoos, Jacob Riis Park, five of the eleven neighborhood pool and play centers,²¹ the Lincoln Tunnel, the Triborough Bridge, and many more. His relationship to the planning of the Thomas Jefferson Pool and Play Center appears to have been limited to his role as the department's consulting architect.

Gilmore D. Clarke (1892-1982) was born in New York City and studied landscape architecture and civil engineering at Cornell University, from which he received a Bachelor of Science degree in 1913. He served as an engineer in the army during World War I, receiving many citations and decorations, and remained in the Army Reserve Corps until 1939. During the 1920s, he served on several local, state and federal commissions as landscape architect, including the Architectural Advisory Board for the United States Capital, the New York State Council of Parks (which was headed by Robert Moses), and the Westchester County Park Commission, among many others. For his work in Westchester County, which included the Rye Beach Playland, the Saw Mill River Parkway, and the Bronx River Parkway, Clarke was awarded the Gold Medal of Honor in Landscape Architecture from the Architectural League of New York

in 1931. By the time of the Great Depression, Clarke was already established as the most popular landscape architect in public works in America.

His career advanced during the 1930s. Besides being hired by Robert Moses as the Consulting Landscape Architect to the New York City Park Department, he also became a member of the National Commission on Fine Arts, the New York State Planning Council, and the Board of Design for the 1939 New York World's Fair. In addition to Thomas Jefferson Park, his work for the Park Department included Bryant Park, Central Park Zoo, City Hall Park, Orchard Beach in the Bronx, and the Henry Hudson Parkway. He taught landscape architecture at Cornell University from 1935 to 1950, serving as dean from 1939 until his retirement in 1950 and wrote several articles for trade periodicals. In 1935, Clarke joined Michael Rapuano, an engineer and landscape architect, establishing the New York civil engineering and landscape architectural firm Clarke & Rapuano, Inc. Clarke was president of the firm from 1962 until his retirement in 1972. Later in his career, Clarke worked as a consultant on the construction of the United Nations Headquarters in New York and became a Trustee for the American Museum of Natural History.

Architect Stanley C. Brogren (1907-1992)²² is credited with the design of Thomas Jefferson Pool and Play Center.²³ The Park's facilities were expanded in the 1930s according to the vision of Parks Commissioner Robert Moses. June 27, 1936 marked the dedication of the second of eleven pools to open that summer. Ten thousand people attended the ceremony celebrating "the last word in engineering, hygiene and construction".²⁴

Subsequent History²⁵

By the late 1970s, many of the WPA-era pools, had become badly run down, partially the result of the fiscal crisis of the 1970s which hit the Parks Department particularly hard. By March 1981, the Parks Department workforce had dwindled to a record low of 2,900 employees, mostly unskilled and temporary, as compared to the 30,000 parks employees on staff during the Moses administration. The strain on Parks Department resources was evident in the deplorable conditions of many of its facilities. To address the rapid deterioration of its recreational facilities, in 1977 the Parks Department began a major capital construction program involving more than 500 projects, expected to total more than \$180 million, partly in Federal funds – the first such projects undertaken by the parks system since the fiscal crisis halted such work in 1975, and arguably the most ambitious program to improve the parks since the 1940s. Among the projects planned was a \$10 million plan to preserve Prospect Park, a \$1 million renovation of the Coney Island Boardwalk, and a \$2.9 million rehabilitation of the Thomas Jefferson Play Center. Several of the other WPA-era pools, including Sunset Park and Betsy Head, underwent restoration under the same program.

The WPA-era pools faced a new set of challenges beginning in the mid-1980s, with pools like the Crotona Play Center in the Bronx becoming infamous for vandalism and walkways littered with broken glass. In 1991, Mayor David Dinkins proposed closing the pools as part of a package of budget cuts. Only a donation of \$2 million from a private donor, real estate magnate Sol Goldman, guaranteed the pools would be kept open for at least a portion of that summer; an additional \$1.8 million was still needed to cover the entire nine-week long swimming season. In the mid-1990s, a menacing ritual known as "whirlpooling" had become common throughout the pool system, a practice characterized by groups of teenage boys locking arms and shoulders, churning the water and disrupting the activities of other swimmers, particularly women who often found themselves unwillingly fondled. Several more serious complaints of sexual assault were recorded throughout the pool system in the summer of 1994. With improvements in security staffing and increased vigilance on the part of patrons, many of the problems of the 1990s did eventually dissipate, and by 2003, the pools were once again touted as both extremely safe, and a welcome alternative on a hot summer day.

A renovation of the Thomas Jefferson pool and recreation center was completed in 1992 by architect Richard Dattner under a \$10.5 million capital project. The park was newly landscaped and reconstructed in 1994. The center's programming includes boxing, fencing, martial arts, and aerobics, and the ball fields are popular with East Harlem teams. The park features two sculptures that were commissioned and installed in 1995 through a joint effort by Parks and the Department of Cultural Affairs' Percent for Art Program: *Tomorrow's Wind* by Melvin Edwards and *El Arbor De Esperanza*, or Tree of Hope, by L. Brower Hatcher.

The Architecture and Site of the Thomas Jefferson Pool and Play Center²⁶

The New Deal construction projects within New York City, such as the Thomas Jefferson Park Pool, were a part of a national trend that included similar projects undertaken by various governmental agencies, ranging from the vast Tennessee Valley Authority to small cities and towns. Urban projects built with WPA funding often possessed similar qualities from region to region, partly because the difficult economic climate dictated the use of inexpensive building materials, but also because the programs provided employment opportunities for a generation of young architects and engineers, many of whom were committed to modernism. For example, the bathhouse and waterfront facilities at Aquatic Park in San Francisco are similar in plan and appearance to the public pool and beachfront projects being built at about the same time in New York City. The California facility, with its streamlined, concrete facade and steel-framed windows, bears a striking resemblance to the facade added in 1936 with WPA funds to the bathhouse at Jacob Riis Park in Queens. The original and creative use made of these modest materials by Moses' talented design teams and the careful siting of each project makes every one of them distinguished, individual design, as much related to their specific environment and needs as to one another.

The Thomas Jefferson Pool, one of eleven giant pools opened in city neighborhoods in the 1930s that changed New York's summer landscape forever, is a popular summer destination for swimmers, dippers, and waders. Opened in 1936, and with few renovations since, the pool maintains its historic place in the community as a summer escape from New York City's humid, grimy summers without the racial strife that plagued the pool and the community during the first decades of operation.

A product of the Works Progress Administration (WPA), the eleven pools, implemented by Mayor Fiorello La Guardia and his Parks Commissioner Robert Moses, were a government-sponsored effort to alleviate bad health conditions and allow for safe recreation in working class neighborhoods. Combined, the new pools could accommodate more than 43,000 bathers at once. Except for McCarren Pool in Brooklyn's Williamsburg neighborhood, the other ten pools remain open today. Moses, a devoted swimmer himself funded the pools at \$1 million apiece from WPA monies provided by the federal government to create desperately-needed jobs and stimulate the economy in the midst of the Great Depression.²⁷

The second of the new pools to open, Thomas Jefferson Park's pool -- 246 feet long by 100 feet wide -- accommodated 2,600 people at a time. Two large fountains emerged from either end of the swimming area, and the separate diving pool featured seven diving boards -- one of them a high board. In the 1990s the Parks Department decided the diving pool was dangerous and has since transformed it into a wading pool.

Like all the new Moses pools, Thomas Jefferson sported innovative underwater lighting that looked particularly spectacular at night when the celebratory ribbon cuttings were held. According to Robert Caro in his book *The Power Broker*, neighborhood parades preceded the speeches; local priests blessed the clear, chlorinated waters; diving and racing competitions fired the crowd up; and Mayor Fiorello LaGuardia took the stage. "It was he," Caro writes, "who pulled the switch that turned on the underwater lighting, an event that never failed to bring a murmur of "oooohs" from the crowd, it was he who gave the word to raise the flag and it was he who got to cut the ribbon and shout to the waiting children, "Okay, kids, it's all yours!"

Under the direction of lead architect Embury, Stanley Brogren the head designer for Thomas Jefferson Pool removed many of the outdated features from the park site, transforming it from a modest urban playground into ideal example of "New Deal" recreation architecture. Brogren incorporated a new bathhouse and pool enclosure into the surrounding neighborhood, using the surrounding tenements walls to highlight the new modern facility. The new recreational complex sat on the western edge of Thomas Jefferson Park, sited so that the bathhouse was on axis with the older recreation pavilion. Unlike the existing pavilion which was surrounded by foliage, the new bathhouse faced and engaged the First Avenue streetscape. Patrons entered the pool complex from the main thoroughfare and once in the open air courtyard, they had a full view of the diving and main pools, the main flagpole, the fountains spouting water and the tallest of seven diving boards. A substantial concrete colonnade with deep lintels encompasses the entry court yard on three sides; Roman style

lettering etched onto the lintels directs patrons to the north side for women's locker rooms, and the south side for the men's locker rooms. Two L- shaped rectilinear buildings enclose the diving pool (100' x 51') and part of the main pool (246' x 100'); an elevated terrace and a wrought iron fence complete the enclosure. The bath house is framed in steel and clad in brick and concrete. As in the designs for the other pool complexes, the decorative potential of brick is a notable feature at the Thomas Jefferson Play Center, as seen, for example, in the raised geometric swags placed above the window bands and in the interplay established between convex and concave forms at the corners of the First Avenue façade. Concrete pilasters adorned with cast concrete medallions divide the window fenestration; this feature is repeated on the pool-facing walls. The pool is further enhanced by the broad artery which extended along the northern and southern perimeters of the pool complex.

Description

Plan and Circulation

Thomas Jefferson is bounded by First Avenue to the west, 111th Street to the south, East 114th Street to the north, and F.D.R. Drive to the south. The park is mainly accessible along First Avenue. Additional entry points can be found at the northeast and southwest sides of the building, both accessible via stairs or ramp with a shared landing.

The Thomas Jefferson Play Center is located at the center of the complex situated between two large ball fields, and two prominent tree and bench-lined allees that span the length of the park. The main entrance to the Thomas Jefferson Play Center occurs along First Avenue. The entrance and central stair are flanked by two ancillary handicapped access ramps. Additional entry points with ramps can be found along the north and south sides of the building. Following the ramps to the north and south is a lawn framed by curbing; atop this curbing is iron fencing, both original and new, that wraps the buildings' perimeter and follows the allees the length of the complex. Contained in this curbed lawn are also several tall shade trees and other foliage. The central open-air entry court and U-shaped bath house frames the former diving pool (now wading pool) which is located just east of the entry courtyard. Beyond lies the swimming pool, which at 100' x 240' is among the smallest of the eleven WPA pools, and is bordered on three sides by a slightly elevated terrace. The tall curb topped by wrought iron fencing, located at the outer edge of the terrace, defines the perimeter of the pool complex. Upon entering the court, patrons purchased their admissions ticket at the free standing kiosk and then were directed to the left for the women's locker-room or to the right for the men's. Access to the pool deck was only gained after patrons first passed through the mandatory shower and foot baths at each respective end of the buildings; to the north women's locker-rooms, and to the south men's locker-rooms. Today it is only mandatory to go through the shower-rooms before entering the pool deck for the first time.

Four large cast concrete pillars separated by wrought iron gates allowed views of the diving (now wading) pool, and the main swimming pool. A twenty-foot wide raised terrace deck surrounds the pools and a walkway, ten-foot in width, separates both pools for easy access by patrons and life-guards in case of an emergency.

Today the totally renovated forty-five foot wide entry way that was once open to the elements is now enclosed. The ticket kiosk was removed to connect the men's and women's bath-houses, and create the recreation center. Along the pool terrace on the both the north and south sides are shallow step-seating, leading to the orthogonal patterned pool promenade. The pool terrace and promenade are accented by a series of eight cast iron lamp posts, sitting on concrete bases that cut into the shallow seating stairs, flanking the north and south sides of the pools.

The character of the park is enhanced by ten decorative cast iron lamp posts along both the north and south pathways. The north pathway is comprised of asphalt, is approximately twenty feet wide and runs parallel to the bath house and is lined with large shade trees on both of the pathways and the sides of the building. The south pathway contains an abstract welded steel sculpture by famed African American sculptor Melvin Edwards *Tomorrow's Wind*. This 13 ½ foot tall steel sculpture with a polished disk and crescent-like shape was designed specifically for Thomas Jefferson Park. Edwards designed the polished disk to be tilted so it can reflect sunlight as the sun moves across the sky during the day.²⁸

The Bath House

The one-story steel framed bath house clad in brick and concrete is a subtle streamlined design; the U-shaped building surrounds the diving pool (now wading pool), and the better part of the main swimming pool. Above the main entrance “Thomas Jefferson Play Center” is marked in raised bronze lettering, emphasizing the concave entry way. Today the totally renovated forty-five foot wide entry way that was once open to the elements is now enclosed. The ticket kiosk was removed to connect the men’s and women’s bath-houses. The striking crescent entry way is supported by the original four substantial columns and deep lintels separated by a recessed wall of fixed glass block with four large central square hopper windows; this design is repeated on the pool facade. Upon entering the double metal doors to the recreation center one must first pass through a glass and metal entry portal to the low ceilinged recreation center illuminated with skylights and modern rectangle running lights leads the way to the out door pool area.

The horizontality of the bath house is accentuated by the parapet coping and string courses of cast-concrete, and by the band of windows which is carried around on all elevations. As is typical for all of the Play Center’s brick surfaces, the sidewalls are laid in a modified English bond of header course. The use of decorative brick raised geometric swags placed above the window bands, stone medallions on top of the engaged pilasters, help to form a series of seven bays along wings of the bath house with the interplay of convex and concave forms at the corners of the First Avenue façade. These features are mimicked on the pool side façade of the building. The organic facade emphasizes the many decorative uses of common materials. Glass block also forms an extensive lateral wall of the entryway with deep lintels supported by robust concrete columns flanked by stout towers, adorned with non-historic cast iron sconces. Hexagonal corners connect the wings of the U-shaped building; and contain the main entry doors to the pool area from the showers. The south wing is a mirror-image of the north wing. Decorative header bonds demarcate the end-corners of the pool side facade. The south wing of the bath house was originally designed with a basement that contained heating and filtration systems, which can be accessed via a stairwell adjacent to the men’s lobby. A vent stack for the heating systems rises above the roof line on the south wing only. Original light fixtures and concrete benches that face the pool area have survived to this day. Both the north and south wings have non historical elements including; wire-mesh enclosed bull-horned speakers located above the windows, also wire mesh enclosed air-conditioner brackets in the first window of each bay.

The Pool and Deck Area

The wading pool (the former diving pool) is 100 x 51 Feet, and is located east of the Play Center bath house; it is situated just beyond the main pool entrance and runs north and south on the pool deck. During the 1992 renovations, this was converted to a wading pool and portioned by an iron fence.²⁹ Four aluminum hand rails are situated in the beveled corners of the wading pool. The pools are separated by an approximately ten foot wide concrete corridor. Along the pool terrace on the both the north and south sides are shallow step-seating, leading to the orthogonal patterned pool promenade. The pool terrace and promenade are accented by a series of eight cast iron lamp posts, sitting on concrete bases that cut into the shallow seating stairs, flanking the north and south sides of the pools. These stairs were designed to provide both egress and seating by spectators. The main swimming pool is 246 x 100 feet and this rectilinear design fills the balance of the sites footprint. It is situated on a raised terrace, surrounded by wrought iron fencing, flanked matching stairs that lead to each alley. The far gate abuts the seating and also has two cast iron lamp posts, topped with four gaslight style globes that flank the rear gate. Recent changes include a ramp into the pool for handicap access, four life guard towers and two stainless steel ladders with rails to provide safe entry on either side of the pool.

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NOTE

¹ Adapted from text from the New York City Department of Parks and Recreation website, 4 April 1999, http://www.nycgovparks.org/sub_your_park/historical_signs/hs_historical_sign.php?id=6499157; www.nycgovparks.org/sub_your_park/historical_signs/hs_historical_signs.php?id=6499.

² NYC Dept. of Parks and Recreation, "WPA Pools" hanging file (located at the Parks Library at the Arsenal, Manhattan, New York).

³ Portions of this section adapted from LPC, *Astoria Park Pool and Play Center Designation Report* (LP-2196) (New York: City of New York, 2006), prepared by Donald Presa; *Crotona Play Center Designation Report* (LP-2232) (New York: City of New York, 2007), prepared by Jennifer Most. Sources for this section include Robert A. Caro, *The Power Broker: Robert Moses and the Fall of New York* (New York: Vintage Books, 1975) 347-369, 372-373; Francis Cormier, "Some New York City Parks and Parkways: Recreational Improvements Made Since 1934," *Landscape Architecture* 29 (April 1939), 124-136; Phoebe Cutler, *The Public Landscape of the New Deal* (Hew Haven: Yale University Press, c.1985), 8-9; LaGuardia Collection (located at the Municipal Archives): miscellaneous correspondence between Robert Moses and Mayor LaGuardia; Robert Moses, "Parks and Recreation in New York," transcript of the proceedings of the National Recreation Association (1947), 41-50; New York City Department of Parks, "Memorandum on 1935 Budget Request for the Department of Parks," typescript dated August 14, 1934, 100; "Pattern For Parks," *Architectural Forum* 65 (Dec. 1936), 499-500; Cleveland Rodgers, *Robert Moses: Builder For Democracy*, 1st ed. (New York: Henry Holt and Co., 1952), 82-84; Laura Rosen, "Robert Moses and New York: The Early Years," *The Livable City* 12, no. 2 (Dec. 1988), 2-4; Floyd Taylor, "Moses Keeps Up With His Work and Cuts Through Red Tape," *The World Telegram*, January 7, 1938.

⁴ More than 10,000 of the City's 29,000 manufacturing firms had shut down, and the unemployment rate skyrocketed to over thirty percent. An estimated 1,600,000 people in New York City were receiving public assistance, Caro, 323.

⁵ Rodgers, 82.

⁶ A staff of 1,893 architects, engineers, landscape architects, and technicians was employed at the peak of the work. See Rodgers, 84. Moses later came under fire by a number of city aldermen for hiring people for the Park Department's technical staff who did not meet the guidelines for relief work. Moses vigorously defended this practice, calling the investigation "Tammany-controlled." *New York Times*, (April 10, 1935), 1; (April 20, 1935), 4.

⁷ Caro, 514.

⁸ Adapted from *Astoria Park Pool and Play Center Designation Report*. During Moses' first year as Park Commissioner, the Department spent over \$90,000,000 (\$1.2 billion in 2005 dollars) for work relief projects, most of which was provided by the Federal government. New York City was the largest single recipient of Federal largesse during the course of the New Deal. It has been estimated that the city received one-seventh of the total national outlay. See Rodgers, 84-85.

⁹ Information in this section is based on the following sources: Hillary Ballon and Kenneth T. Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York* (New York and London: W.W. Norton & Company, 2007), 72-85 and 153-154; Kenneth T. Jackson, ed., *The Encyclopedia of New York* (New Haven: Yale University Press, 1995), 87-88; LaGuardia Collection (located at the Municipal Archives): miscellaneous correspondence between Robert Moses and Mayor LaGuardia, August 26, 1935; Douglas Martin, "A Day in the Water, Floating on Air," *New York Times*, 15 August 1999, CY1; Robert Moses (for the City of New York Department of Parks and Recreation), *6 Years of Progress: 1934-1940* (1940), 20-23; New York City Department of Parks and Recreation, "Restoration of New York City's WPA-Era Swimming Pools," 1986.

¹⁰ Moses, 20-21.

¹¹ In the order of their inauguration, the eleven WPA-era pools included: Hamilton Fish Play Center (Manhattan, a designated landmark), Thomas Jefferson Play Center (Manhattan), Astoria Play Center (Queens), Joseph Lyons (Tompkinsville) Play Center (Staten Island), Highbridge Play Center (Manhattan), Sunset Play Center (Brooklyn), Crotona Play Center (Bronx), McCarren Play Center (Brooklyn), Betsy Head Play Center (Brooklyn), Jackie Robinson (Colonial Park) Play Center (Manhattan), and Red Hook Play Center (Brooklyn).

¹² Information in this section is based on the following sources: "25,000 at Opening of Harlem Pool," *New York Times*, August 9, 1936, N6; Ballon and Jackson, eds., *Robert Moses and the Modern City*, 72-85 and 153-154; Caro, 512-514; LaGuardia Collection (located at the Municipal Archives): miscellaneous correspondence between Robert Moses and Mayor LaGuardia, August 26, 1935; Walter Thabit, *How East New York Became A Ghetto* (New York: New York University Press, 2005), 39.

¹³ Thabit, 39.

¹⁴ Work is ongoing as to whether Robert Moses actually actively discouraged minorities from using Parks Department facilities such as the WPA-era swimming pools. See Caro; Ballon and Jackson.

¹⁵ Caro, 514.

¹⁶ Ballon and Jackson, 81.

¹⁷ Ibid.

¹⁸ Research currently being conducted indicates that the racial composition of pool users may have actually been more complex, and dependent on a variety of factors, including the entrance fee structure, which varied depending on the age of the swimmer as well as the time of day. See Caro; Ballon and Jackson.

¹⁹ Information in this section is based on the following sources: Press Advisory, No.360, City of New York Parks Recreation and Cultural Affairs Administration July 7, 1970.

²⁰ *Crotona Play Center Designation Report* (LP-2232) (New York: City of New York, 2007), prepared by Jennifer Most. Information in this section is based on the following sources: "Gilmore D. Clarke," *Who's Who in America*, 31 (Chicago: The A.N. Marquis Co., 1961), 547; Gilmore D. Clarke obituary, *New York Times* (Aug. 10, 1982): B19; "Gilmore D. Clarke, Landscape Architect," reprinted from *Architecture and Design*, July 1940; Francis Cormier, "Some New York City Parks and Parkways: Recreational Improvements Made Since 1934" *Landscape Architecture* 29 (April 1939): 124-136; "Designing the Moses Era: The Architecture and Engineering of Aymar Embury II," text of the exhibition at the Hofstra Museum of Hofstra University, May 21 to July 21, 1988; Aymar Embury II obituary, *New York Times* Nov. 15, 1966: 47; Aymar Embury II obituary, *Progressive Architecture* 48, no. 1 (Jan. 1967): 47-48; John M. Hatton, "Forty Stores," *Architectural Forum* 88 (May 1948): 93-144; _____, "Match Case Factory," *Architectural Forum* 83 (May 1946): 115-117; _____, "Mechanical Equipment and Store Design," *Pencil Points* 26 (Aug. 1944): 72-77; _____, "Interiors' Principles of Commercial Design," *Interiors* 111 (July 1943): 31-35; _____, "Third Annual Collection of Interiors to Come," *Interiors* 102 (Jan. 1943): 21-47; _____, "Two Famous Firms Go Modern," *Interiors* 101 (Apr. 1942): 36-41; LaGuardia Collection: miscellaneous correspondence between Robert Moses and Mayor Fiorello LaGuardia; New York City Directories, 1915 through 1934; Robert A.M. Stern et al, *New York 1930* (New York: Rizzoli International, 1987), 305; United States Department of Commerce, Bureau of the Census, *Fourteenth Census of the United States, 1920* (10th Assembly District, sheet 2451); and James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 20, 33.

²¹ They are the Colonial Park Pool and Play Center in Manhattan, the Crotona Park Pool and Play Center in the Bronx, the Tompkinsville Pool and Play Center in Staten Island, and the McCarren Park Pool and Play Center and the Red Hook Pool and Play Center in Brooklyn.

²² Information in this section is based on the following sources: Family Search, Individual Record, U.S. Social Security and Death Index: http://www.familysearch.org/Eng/Search/SSDI/individual_record.asp?recid=090092715&1...

²³ Moses, Robert "Municipal Recreation department of Parks, New York," *American Architect and Architecture* 14 (November 1936): 25-27.

²⁴ Ibid.

²⁵ Information in this section is based on the following sources: New York City Department of Parks, The Arsenal Library 830 Fifth Ave., Central Park.

²⁶ Information in this section is based on the following sources: Ballon and Jackson; New York City Department of Parks, plans and blueprints on file at the Olmstead Center, Flushing New York; The Arsenal Library 830 Fifth Ave., Central Park.

²⁷ See Caro, 457 and 514.

²⁸ Information in this section is based on the following sources: New York City Department of Parks and Recreation: http://www.nycgovparks.org/sub_your_park/historical_signs/hs_historical_sign.php?id=6499; "Review/Art; Sculpture Borne by the Earth and Lighted by the Sky" *New York Times* March 8, 1991; Percent for Art-Department for Cultural Affairs: <http://www.nyc.gov/html/dcla/html/panyc/edwards.shtml>.

²⁹ Information in this section is based on the following sources: Scope of renovation and site inventory by Miceli Kulik & Associates, Landscape Architects (March 4, 1987).

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, architecture, and other features of the building and site, the Landmarks Preservation Commission finds that the Thomas Jefferson Play Center 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 Thomas Jefferson Play Center was the second of the new swimming pools to be completed; that the Thomas Jefferson Play Center was opened on June 27, 1936; that it was designed by Stanley Brogren and constructed of brick and cast-concrete; that its U-shaped bath house frames the diving pool which is located just east of the entry courtyard; that beyond lies the swimming pool, which at 100' x 246' is among the smaller of the eleven, and is bordered on three sides by a slightly elevated terrace; that the tall curb topped by fencing, located at the outer edge of the terrace, defines the perimeter of the pool complex; that the horizontality of the bath house is emphasized by the parapet coping and string courses of cast-concrete, and by the band of windows which is carried around on all elevations; that the decorative potential of brick is a notable feature at the Thomas Jefferson Play Center, as seen, for example, in the raised geometric swags placed above the window bands and in the interplay established between convex and concave forms at the corners of the First Avenue façade; that the pool is further enhanced by the broad allees which extend along the northern and southern perimeters of the pool complex; and that the complex, along with the other WPA-era pools, was a major accomplishment of engineering and architecture, and is recognized as being among the most remarkable public recreational facilities ever constructed in the United States.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark including the bath house, diving pool and swimming pool, perimeter terracing and fencing, and the paved allees paralleling the northern and southern boundaries of the pool complex perimeter, First Avenue between East 111th Street and East 114th Street, Borough of Manhattan; Landmark Site: Tax Map Block 1705, Lot 1 in part, and portions of the adjacent public way, consisting of the property bounded by a line beginning at a point on the eastern curblane of First Avenue approximately 200 feet north of the intersection of the eastern curblane of First Avenue and the northern curblane of East 111th Street, extending northerly along the eastern curblane of First Avenue to a point on the eastern curblane of First Avenue approximately 200 feet south of the intersection of the southern curblane of East 114th Street and the eastern curblane of First Avenue, continuing easterly along a line parallel with the southern curblane of East 114th Street to a line extending northward from the line of the fence curbing at the eastern perimeter of the Thomas Jefferson Play Center, then southerly along that line and the line of the fence curbing to a line located approximately 200 feet north of and paralleling the northern curblane of East 111th Street, then westerly along that line to the point of beginning.

Robert B. Tierney, Chair

Pablo E. Vengoechea, Vice-Chair

Stephen F. Byrns, Diana Chapin, Joan Gerner, Christopher Moore, Elizabeth Ryan,

Roberta Washington, Commissioners



Thomas Jefferson Play Center: Main Entrance, First Avenue (view north east)
 First Avenue between East 111th Street and East 114th Street, Borough of Manhattan
 Photo: Carl Forster



Thomas Jefferson Play Center: North Façade (view northeast)
 Photo: Carl Forster



Thomas Jefferson Play Center: West Façade (view southwest)
Photo: Carl Forster



Thomas Jefferson Play Center: West Façade, North wing (view northwest)
Photo: Carl Forster



Thomas Jefferson Play Center: West Facade, south wing (view southwest)
Photo: Carl Forster



Thomas Jefferson Play Center: Pool Deck Area, wading pool (view southwest)
Photo: Carl Forster



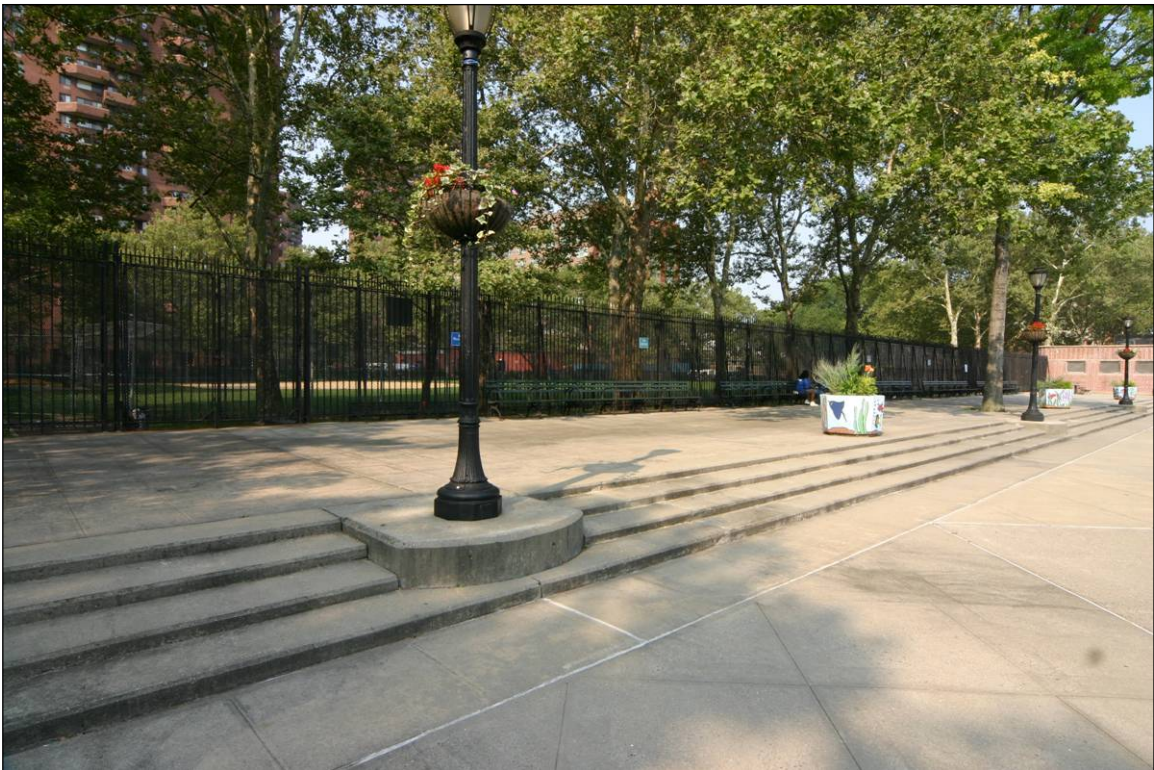
Thomas Jefferson Play Center: Pool Deck Area, main swimming pool (view southeast)
Photo: Carl Forster



Thomas Jefferson Play Center: Pool Deck Area, main swimming pool (view southeast)
Photo: Carl Forster



Thomas Jefferson Play Center: Pool Deck Area, North Terrace (view northwest)
Photo: Carl Forster



Thomas Jefferson Play Center: Pool Deck Area, South Terrace (view southwest)
Photo: Carl Forster



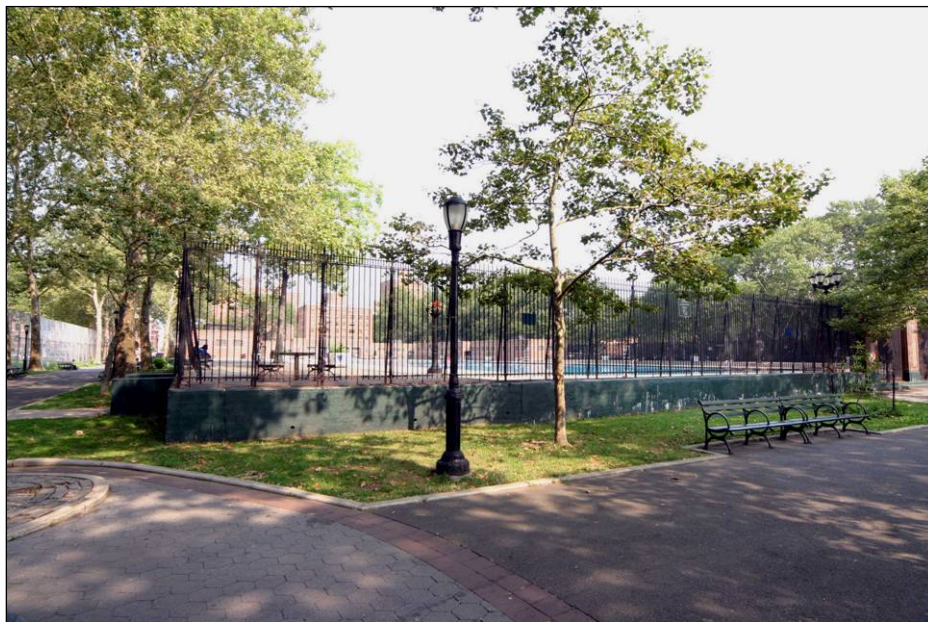
Thomas Jefferson Play Center: Raised Geometric Swag above window bands
 Photo: Carl Forster



Thomas Jefferson Play Center: Raised Geometric medallions above window bands
 Photo: Carl Forster



Thomas Jefferson Play Center: North Allee entrance ramp
Photo: Carl Forster



Thomas Jefferson Play Center: (Eastern most view) Raised pool terrace
Photo: Carl Forster



Thomas Jefferson Play Center: Northern most view (North Allee)
Photo: Theresa Noonan



**Thomas Jefferson Play Center: Southern most view (South Allee) Tomorrow's Wind by
Melvin Edwards**
Photo: Theresa Noonan



Thomas Jefferson Play Center: West Façade (non-historic sconce)
 Photo: Theresa Noonan



Thomas Jefferson Play Center: West Façade
 (Non-historic window air-conditioner with brackets, and Bull-horned speaker)
 Photo: Theresa Noonan



Thomas Jefferson Play Center: West Façade view of chimney
Photo: Theresa Noonan



Thomas Jefferson Play Center: Northern most view (North Allee terrace stairs and iron fence)
Photo: Theresa Noonan



Thomas Jefferson Play Center: Southern view (South Allee ancillary exit)
Photo: Theresa Noonan



Thomas Jefferson Play Center: Southern view (South Allee, additional ancillary exit)
Photo: Theresa Noonan