

56-2076



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Greenacre Park
other names/site number _____
name of related multiple property listing N/A

Location

street & number 217 East 51st Street not for publication
city or town New York vicinity
state NY code NY county New York code NY zip code 10022

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title [Signature] Date 12/14/17
State of Federal agency/bureau or Tribal Government DSHP

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper [Signature] Date of Action 2-2-18

[Handwritten mark]

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only **one** box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<u>Contributing</u>	<u>Noncontributing</u>	
		buildings
1		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

LANDSCAPE / Plaza

Current Functions
 (Enter categories from instructions.)

LANDSCAPE / Plaza

7. Description

Architectural Classification
 (Enter categories from instructions.)

Modern Movement

Materials
 (Enter categories from instructions.)

foundation: Concrete

walls: Granite, Brick

roof: N/A

other: Corten steel

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Greenacre Park is located in New York City in the borough of Manhattan. It is situated at 217 East 51st Street, a densely built residential and commercial neighborhood adjacent to the large midtown commercial district. East 51st Street between 2nd and 3rd Avenue is a one-way street. The diverse block of four to 30 story masonry and glass-and-steel buildings date from the mid-19th to the early 21st century. Greenacre Park is located near the middle of the block and is framed by the buildings around it. The buildings face concrete sidewalks with scattered street trees; Greenacre Park, which has a brick sidewalk, is the exception. Sutton Place Synagogue, located on the east side of Greenacre Park, mimics some of the materials used in the park and has two fluted concrete sidewalk planters given to them by the Rockefeller family, which match those inside the park.

Narrative Description

Greenacre Park is an intact, multi-level Modern style vest-pocket park built in 1970-71 and designed by Sasaki, Dawson, DeMay Associates. Harmon Goldstone was the consulting architect. The 6,360-square foot park is 60' wide x 100-118' deep with brick and granite walls, steps, and curbs, and brick paving. The park was built on three lots, 217, 219, and 221 East 51st Street. As Greenacre Park is surrounded by buildings, its basic structure is framed by three designed brick and granite walls, which effectively separate the void of the park from the buildings surrounding it.

Greenacre park is composed of two sections: the designed, public entrance and the park itself. The park entrance, which is highlighted by a brick-paved sidewalk, features a brick wall, Corten steel trellis, granite steps, and fountain. The rectangular park has three levels: the large main level, which is slightly higher than street level, the lower waterfall level, and the raised seating area at the west side. The raised seating area, or balcony, is marked by a Corten steel trellis matching the one at the entrance. The park materials are Dakota Mahogany granite, brown brick paving, warm orange brick for the walls, and Corten steel trellises and gates.

A brick sidewalk, which matches the brick paving inside Greenacre Park, runs the width of the park and connects with concrete sidewalks on either side. This extension of the design of the park to the public sidewalk essentially serves as a "welcome mat" inviting pedestrians into the park. Six honey locust trees are located within rectangular granite surrounds near the curb; half of the trees are original and half are later replacements. Iron tree guards, which stood about 3' high, were originally located around the trees. However, the trees outgrew them; one remains, fractured and partly buried in the original tree.

A warm orange colored running bond brick wall on a smooth granite base encloses about one-third of the park frontage; the rest is open to the street. The wall and the open entrance are topped by a Corten steel trellis in a box shape with horizontal beams. A Corten steel gate comprised of nine sections that roll out on tracks to close off the park at night is hidden in a pocket behind the street wall.

The wall has three inscriptions, which are designed to modestly blend in to the wall. Toward the top, bronze letters the height of one of the bricks read: In Gratitude to Abby Rockefeller Mauzé, 1903-1976, For Providing "Some Moments of Serenity in This Busy World." Two inscriptions are carved into the granite at the bottom of

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the wall. On the east: GREENACRE PARK. On the west: THE GREENACRE FOUNDATION HONORS THE CONTRIBUTIONS OF ITS FOUNDING TRUSTEES Laurence S. Rockefeller Abby M. O'Neill Marilyn M. Simpson.

At the entrance, five central granite steps lead up to the park. On the west side, an original narrow, steep granite ramp with steps in the center provides access for wheelchairs and strollers. A water sculpture made up of smooth and rough granite blocks is located on a slightly raised platform at the east side of the entrance. A bronze plaque is located on the fountain platform facing the street. Installed when the park opened, it reads: "Greenacre Park is dedicated to Laurence S. Rockefeller and Allston Boyer in appreciation of their encouragement and help in its planning and construction October 14, 1971 Abby Rockefeller Mauzé." The platform connects with the granite sculptural relief installed on the brick wall forming the eastern boundary of the park. The split-faced granite stops at the level of the trellis, about 10 feet high. Water trickles down from the sculpture and the sculptural relief into a runnel. The wall and runnel traverse the length of the park at the base of the east wall.

The main level is paved in brown brick and is punctuated by 12 honey locust trees in even rows of three. The original granite tree curbs inside the park were replaced with Corten steel grates in between 2015 and 2017. Original, movable, Knoll Bertoia metal chairs and wood-topped metal tables are scattered around the pavement. Three granite benches are located at the east side water wall in front of the water course, and two more benches at the west side wall, near the concession booth. The concession booth is set into the brick south wall and the center opening is marked in bronze. An awning and sign were added at the top of the concession stand opening and the menu boards have been changed. An original bronze drinking fountain is located on the west wall near the concession booth.

The west side wall is brick, covered with ivy. It is not a party wall and is separate from the 1950-60s white brick apartment building to the west. There are 15 fluted concrete planters at the main level, in three different sizes. The planters, which are set out singly and grouped in threes, fours, and fives, are filled with seasonal plants and flowers. They were produced by Kenneth Lynch & Sons in Connecticut. The main level space ends at the north with a large rectangular granite planting bed, level with the pavement at the main level and providing a wall at the lower level.

The lower level, which features the 25-foot-high granite waterfall, is accessed on the east side down nine granite steps. The granite waterfall is set in the brick north wall that runs the width of the park. The park is deeper at the waterfall and the top, inaccessible to the public, is planted with trees. The waterfall and the water sculpture at the entry require the pumping of 2500 gallons of water per minute. The water is filtered and recirculated. This section is also paved with brown brick. Four grouped fluted concrete planters with seasonal planting are located at the northeast end, next to the pools. In 1978, a permanent split-faced granite planter was added at the northeast corner of the pool to control water splashing. There is seating on a large L-shaped bench that is part of the large rectangular planting bed separating the lower and upper levels, as well as original moveable tables and chairs.

The raised balcony level is accessed by five granite steps at the west side. This long narrow section is marked by a Corten steel trellis and is paved in brick. The trellis has original acrylic domes, with lighting and heating, to provide a warmer and drier spot in cold or rainy weather. Original movable tables and chairs and two

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permanent granite benches along the west wall provide seating. An original magnolia tree grows from the raised planting bed to the rear of the seating area.

Service spaces, which are original to the design, are located under the balcony level. They are used for storage, offices, workbench, bathroom, shower, electric closet, and water heaters. Simple utilitarian spaces, with concrete floors, steel steps, concrete block and plaster walls and ceilings, they are accessed by a low granite door integrated into the steps at the lower level. They are used by park staff and the concessionaire, and are not accessible to the public.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Landscape Architecture

Community Planning and Development

Period of Significance

1970-71

Significant Dates

1971

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Sasaki, Dawson, DeMay Associates

Harmon Goldstone

Period of Significance (justification)

The period of significance encompasses the period of construction and completion of the park, 1970-71.

Criteria Considerations (explanation, if necessary)

Although the park is slightly less than 50 years old, this period of landscape design and its designers have been the subject of in-depth scholarly study, which has provided sufficient context for evaluating the period. Greenacre Park's significant design, continued successful operation, high degree of integrity, and important place in the history of of pocket parks make this an exceptional resource.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Greenacre Park is locally significant under Criterion C in the areas of landscape architecture and community development and planning as an exceptional example of a mid-20th century vest-pocket park. The vest pocket park movement promoted the creation of small urban parks in an effort to celebrate urban life after decades of urban renewal and the destruction of vast swathes of urban fabric. After starting in Philadelphia during the early 1960s, these ideas were quickly adopted and promoted by the Park Association of New York. After she heard about the plans for Paley Park, New York City's first vest-pocket park, Abby Rockefeller Mauzé established the Greenacre Foundation to build and maintain Greenacre Park. The firm of Sasaki, Dawson, DeMay Associates was hired to design the park and Harmon Goldstone was brought in as associate architect. Hideo Sasaki, a renowned landscape architect, was known for his revolutionary holistic approach to landscape, which encompassed principles of planning and the environment. Greenacre Park is considered one of his finest small landscapes. It embodies the characteristics of this park type, with its multi-level design, water features, multiple plantings, rich textures, concession stand, and flexible seating and takes these features to high levels of design and workmanship. It is recognized as one the best works of a renowned landscape architect and firm. The park was recognized at the time as a significant work and received awards from the New York Society of Architects, New York State Association of Architects, and the Parks Council of NYS, among others. It continues to be recognized as an important park design, in scholarly publications and through recent awards. The Greenacre Foundation continues to be an important supporter of other parks and public spaces in New York City.

Although the park is slightly less than 50 years old, this period of landscape design and its designers have been the subject of in-depth scholarly study, which has provided context for evaluating the period. Greenacre Park's significant design, continued successful operation, high degree of integrity, and important place in the history of pocket parks make this an exceptional resource. The outstanding design and operation of this park specifically influenced later 1970s New York City zoning regulation on parks and plazas. The period of significance from 1970-1971 encompasses the period of design, construction, and completion of the park.

Historical Context

Vest pocket parks became popular in the 1960s. They grew out of the urban renewal movement and the reaction to that program, the celebration of cities and the neighborhoods that were destroyed in the urban renewal process. The roots of urban renewal are based in the housing reform campaign that grew at the turn of the 20th century with the massive rise in immigration. The slum clearance of Jacob Riis became urban redevelopment, then more popularly urban renewal. The goals were to provide better housing for the poor: clean, safe residences with adequate light, air, and plumbing. These were accomplished by demolishing older buildings and building new buildings with modern systems, less crowding, and parklike settings. Urban renewal reached its peak in the later 1940s, 1950s, and 1960s, a time when New York City's population was falling as people and businesses moved to the suburbs. The federal Housing Act of 1949, which enabled clearance by eminent domain and provided large subsidies for public housing developments, increased the pace of urban renewal. In New York City Robert Moses, as parks commissioner and chair of the Committee on Slum Clearance, cleared whole neighborhoods for highways, parks, and public housing in the 1930s through the 1950s. In the late 1950s-1960s, there was a backlash to the wholesale destruction of neighborhoods,

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culminating in the late 1950s demolition of more than 16 acres of a dense West Side neighborhood for Lincoln Center. There was a movement to embrace the city, city life and its innate characteristics: density and diversity in scale, architecture and population.¹ This was notably described by Jane Jacobs in her book *The Death and Life of Great American Cities*. She said that cities were created by the people who live there, which is the antithesis of the top-down design approach of urban renewal development. Rather than superimposing large parks with towers, parkways, and strip parks onto a neighborhood, which was the urban renewal and redevelopment approach, Jane Jacobs suggested locating parks within the existing urban fabric:

“The more successfully a city mingles everyday diversity of uses and users in its everyday streets, the more successfully, casually (and economically) its people thereby enliven and support well-located parks that can thus give back grace and delight to their neighborhoods instead of vacuity.”²

Vest pocket parks, or pocket parks, were one answer to improving the quality of life in dense neighborhoods and in neighborhoods recovering from riots and social unrest while preserving the urban fabric. These small urban parks, comprising about one to three city lots, or about 20-100 feet wide and 60-100' deep, were often built in dense urban neighborhoods, generally in mid-block, with the adjacent buildings enclosing the park on three sides. Many started as rubble-strewn lots. Once cleared, new decorative walls, concrete or asphalt paving, furniture, water features, plants in pots or planters and/or play equipment were added. This concept gained traction in the early 1960s in urban areas throughout the country, after Philadelphia started its pocket park program. Philadelphia's Neighborhood Park Program led the initiative, which created 60 pocket parks on the sites of vacant or abandoned lots throughout the city between 1961 and 1967. Working with the neighborhood, the City's staff architect designed these small parks, many of which provided playground and other outdoor recreation space for children.³

The Park Association of New York (now New Yorkers for Parks) was founded in the 1880s to advocate for the acquisition of parkland and for parks. During the 1960s, it began to focus on addressing the need for small parks in congested areas of the city. In 1963, the Park Association sponsored an exhibition held at the New York Architectural League promoting small, tenth-of-an-acre parks. Titled “New Parks for New York,” the show focused on three vacant lots in Midtown Manhattan. In the exhibition catalogue, they pointed out that “We have many congested areas in New York – both residential and business – where there are no parks at all within easy walking distance.”⁴

The Park Association then worked with communities to develop three demonstration vest-pockets parks on West 128th Street in Harlem. The first park, which opened at 65 West 128th Street in 1965, was a simple park, 20' x 100,' with asphalt pavers, benches, a few raised planting beds, murals on the walls of the adjacent buildings, and a tent for social gatherings. It has been renamed the Reverend Linnette C Williamson Memorial Park; Williamson, the reverend at Christ Church in Harlem, was instrumental to the park's development. It was

¹ Samuel Zipp, *Manhattan Projects: The Rise and Fall of Urban Renewal in Cold War New York* (New York: Oxford University Press, 2012), 3-29; Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961), 144.

² Jacobs, *The Death and Life of Great American Cities*, 144.

³ American Society of Planning Officials, “Information Report No. 229: Vest Pocket Parks,” December 1967. Available at <<https://www.planning.org/pas/reports/report229>>.

⁴ Whitney North Seymour, *Small Urban Spaces: The Philosophy, Design, Sociology, and Politics of Vest-Pocket Parks and Other Small Urban Open Spaces* (New York: New York University Press, 1969), 3.

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redesigned in the 1990s to include more planting beds, vines on the walls, a wood stage and a decorative fence.

John Lindsay became mayor of New York City in 1965. He and his parks commissioner, Thomas Hoving, enthusiastically endorsed vest-pocket parks and completed ten of them by the end of 1967.⁵ Typically they were simple in design; the major work was to clear out the rubble in the vacant lot, lay concrete or paving, then install some benches and plants or play equipment.⁶ This was a change from the previous administrations. Robert Moses, parks commissioner from 1934-1960, said in 1965 that the small parks would be “very expensive and impossible to administer.” The *New York Times* supported the parks in a 1965 editorial, stating that “The former Parks Commissioner predicts that they will become neighborhood nuisances; our conviction is that their effect will be just the reverse. They will provide havens for the elderly, for mothers with children and others oppressed by the congestion of the more squalid sections of the city.”⁷

William Paley, chairman of CBS, was influenced by the 1963 Park Association exhibition. In 1965, he hired the landscape firm of Zion and Breen, the curators of the Park Association exhibition, to design Paley Park. Opened in 1967, it was the first designed vest-pocket park in the country. Its characteristics became emblematic of the designed vest-pocket parks throughout the country.⁸ They include: small size, adjacent buildings that provide side walls, multiple levels, use of more than one material to create texture and pattern, trees for shade, seasonal plantings, water feature(s) for variety, noise and climate control, moveable tables and chairs, permanent low walls or benches, and a concession stand.

History of Greenacre Park

Greenacre Park was created and funded by Abby Rockefeller Mauzé (1903-1976), a dedicated philanthropist and the daughter of J.D. Rockefeller Jr. She later commented that “I was so thrilled by Mr. Paley’s announcement and I thought it was such a marvelous idea that right from that moment I decided to do one myself.”⁹ She began searching for a site in 1966, after Paley Park was announced but before it was completed. Mrs. Mauzé saw that the East 51st Street neighborhood, not far from her home, was a place where “you now have to go an awfully long way before you see anything but concrete.” When the park opened in October of 1971, she said it was built “to provide some moments of serenity in this busy world.”¹⁰

To create the park, she established and endowed the Greenacre Foundation in 1968. The purpose was to fund and maintain Greenacre Park but also to fund or assist other parks. The trustees were Abby Rockefeller

⁵ NYC Department of Parks, “History Timeline: 1967,” <<https://www.nycgovparks.org/about/history/timeline/rediscovery-restoration>>.

⁶ NYC Department of Parks, “Historic Signs Project: Reverend Linnette C Williamson Memorial Park,” <<https://www.nycgovparks.org/about/history/historical-signs/listings?id=12811>>.

⁷ Seymour, *Small Urban Spaces*, 5-6.

⁸ Amanda Burden, ed., *Greenacre Park: A Study* (New York: Project for Public Spaces, Inc., 1977), 13.

⁹ “Governor’s Sister is Giving City Vest Pocket Park on East Side,” *New York Times*, October 17, 1969.

¹⁰ Rockefeller Family Archives, “Abby Rockefeller Mauzé Papers, (1905-59) – 1966-1976,” <<http://rockarch.org/collections/family/abbymauze.php>>; “Governor’s Sister is Giving City Vest Pocket Park on East Side,” *New York Times*, October 17, 1969; “5 Rockefeller Brothers Gather as Sister Opens Vest-Pocket Park,” *New York Times*, October 15, 1971; “Abby Rockefeller Mauzé, Philanthropist, 72, is Dead,” *New York Times*, May 29, 1976.

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Mauzé, Laurance Rockefeller, and Allston Boyer, a longtime associate of the Rockefellers. In addition to the Greenacre Foundation, Mauzé served as an advisory member of the board of the Sloan-Kettering Cancer Center and received the Center's Medal of Appreciation in 1965. She was an active supporter of the Metropolitan Museum, the Museum of Modern Art, the Asia Society, and the New York Zoological Society. She was an active member of the Rockefeller Brothers Fund, which established the Abby Rockefeller Mauzé professorship for a distinguished woman scholar at MIT in 1962. -

The Greenacre Foundation chose and purchased three lots on East 51st Street by 1969. The site was chosen because it was in mid-block, typical of a vest-pocket park, as it is a quieter and less expensive location. It was in a residential and commercial neighborhood, where it could serve a large number of people seven days a week. The center of the three lots is thirty feet deeper than the adjacent lots, which would add volume and depth to the park. There were masonry buildings at 217 and 219 occupied by a store and a garage.¹¹ The owner of No. 219 only agreed to sell if the Foundation bought a property on East 55th Street and exchanged it for No. 219. This was accomplished. No. 221 held the former Sutton Place Synagogue building, originally a mid-19th century Lutheran church. The synagogue had begun planning and land acquisition for a new, larger, synagogue in the 1960s. The Greenacre Foundation asked the synagogue to sell No. 221 and build the synagogue one lot further east. The foundation purchased a lot to the east from Con Edison and the synagogue built its building 20' east of the park.¹² These agreements and land exchanges illustrate the complicated nature of acquiring land for a park in Manhattan and other densely developed parts of the city.

By at least 1968, Mrs. Mauzé had consulted with the architect Harmon Goldstone, at that time chairman of the New York City Landmarks Preservation Commission. In 1969, the foundation hired the firm of Goldstone & Dearborn Architects as the consulting architects and the landscape designer Hideo Sasaki of the firm Sasaki, Dawson, DeMay Associates as the designers.¹³ Mrs. Mauzé worked closely with Harmon Goldstone and Hideo Sasaki on the design, from beginning to completion.¹⁴ She met with Harmon Goldstone and Hideo Sasaki in July of 1969 and agreed on a design direction with the following points:

- A gushing waterfall similar to Sasaki's Constitution Plaza in Hartford
- Ample area for public seating with low walls or benches and movable chairs
- Tree canopy
- Study two-level schemes to increase the height of the waterfall
- Water feature near entrance to block traffic noise

Harmon Goldstone consulted with William Paley's office regarding technical and operation information and it provided a great deal of information, including a list of 15 factors to consider in planning a park. Among these

¹¹ G.W. Bromley & Co., *Atlas of the City of New York – borough of Manhattan* (Philadelphia: G.W. Bromley, 1955-56); "Governor's Sister is Giving City Vest Pocket Park on East Side," *New York Times*, October 17, 1969.

¹² Letter: Allston Boyer at James Felt & Co. to Edward J Matthews, January 16, 1968; Memo: John C. Nelson to Allston Boyer, March 14, 1969; Letters: Allston Boyer to Mrs. Jean Mauzé, February 16, 1968 and March 17, 1969; Letter: Donal C. O'Brien to Mrs. Jean Mauzé, May 23, 1969 (Rockefeller Archives Center, Greenacre Foundation Records - RAC).

¹³ Signed Proposal: Sasaki, Dawson, DeMay to Greenacre Foundation, May 29, 1969; Letter: Allston Boyer to Mrs. Jean Mauzé, June 6, 1969 (RAC).

¹⁴ Memo: Masao Kinoshita to Harmon Goldstone et al, July 11, 1969; Minutes of the Greenacre Foundation, March 30, 1971; Agreement between Greenacre Foundation and John Lowry Inc, November 5, 1970 (RAC).

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was having interesting paving, a water feature, a gate that locked, greenery, lighting, tables and chairs, and a light refreshment.¹⁵

A schematic design for the park was in place when it was publicly announced in October of 1969.¹⁶ Hideo Sasaki wrote a description of the schematic design for the Greenacre Foundation for its press release. In it he said:

The park will provide, in a relatively small area, a significant increment of new public open space in New York City. It will be a place of beauty – a compound of complete human repose. It will be a place to enjoy during all four seasons the rich combination of water, stone, foliage – and people.

The park will consist of three different levels. The entry level, facing East 51st Street, will be slightly elevated above the sidewalk and bridged by a broad trellis. Once through the entry, a feathery canopy of tree foliage defines the major park space. Water is introduced with sculpture at the entry. A continuous relief wall delicately laced with water extends to the far end of the park and terminates at an open lower level in which is placed a massive water-stone sculpture. A separate balcony level affords visitors an overview of park activity.

Water is designed to play a significant role in the park. The sound of moving water is expected to allure passersby involuntarily into the park. Once inside, the visitor will be compelled to fulfill his curiosity by moving through the park, pausing as he may choose on the many seat-height walls and chairs to observe in more detail and at greater length the varying play of water.¹⁷

Masao Kinoshita of Sasaki, Dawson, DeMay shares design credit with Hideo Sasaki.¹⁸ He appears in correspondence in July 1969 and thereafter is clearly in charge of the project. Sasaki was known to give important commissions to the younger designers, while he oversaw and commented. However, Kinoshita was not at the earliest meetings with the team or when Sasaki presented designs to Mrs. Mauzé. In this case, it is not clear who created the initial design.

The Greenacre Foundation hired general contractor, John Lowry Inc., in 1970.¹⁹ Demolition of the existing structures and foundation work began at that time, but the detailed schemes were still being developed at the time. The concessionaire, selected in 1970, was Restaurant Associates, a major restaurant operator; its restaurants included Mamma Leone's, Tavern on the Green and the Zum Zum chain. Every detail was discussed with the Foundation, including the paper plates, which had a Greenacre Park logo on them.²⁰

The acquisition of the land cost \$1 million and the estimate for construction was \$5 million.²¹ Budget was an issue and there were many discussions about reducing the scope. The Rockefeller Brothers Fund donated the funds for the elaborate waterfall, one of the most prominent features of the park.

¹⁵ Letter: Harmon Goldstone to Mrs. Jean Mauzé, July 28, 1969 (RAC).

¹⁶ Greenacre Foundation Press Release, October 16, 1969 (RAC).

¹⁷ Memo: Mrs. Diane M. Finkle, secretary to Hideo Sasaki, to Mrs. Jean Branscombe, Greenacre Foundation, September 25, 1969; Press Release, Greenacre Foundation, September 26, 1969 (RAC).

¹⁸ Cultural Landscape Foundation, "Greenacre Park," Available at <<https://tclf.org/landscapes/greenacre-park>>.

¹⁹ Agreement between Greenacre Foundation and John Lowry Inc, November 5, 1970 (RAC).

²⁰ Memo: Vincent Tortorella (Restaurant Associates) to Jean Branscombe (Greenacre Park), July 26, 1971 (RAC).

²¹ "Abby Rockefeller Mauzé, Philanthropist, 72, Is Dead," *New York Times*, May 29, 1976.

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The park opened in October of 1971 in a celebration attended by Mrs. Mauzé and her five brothers, John D. III, Nelson, Laurance, Winthrop, and David Rockefeller. Parks Commissioner August Heckscher spoke, calling the park a "lift to the heart of the city."²² After being actively involved in the design and construction of the park, Abby Rockefeller Mauzé spent a great deal of time at the park, in particular supervising the seasonal planting. She frequently walked from her apartment at One Beekman Place to the park, sitting in her favorite spot under the pergola.²³

The Sutton Place Synagogue, adjacent to the park, was opened in 1975. The façade materials of muted orange colored brick and rock-cut granite reflect the design and materials of Greenacre Park. The brick sidewalk paving and street trees are the same as those in front of the park. The Greenacre Foundation donated the Honey Locust trees as well as the large fluted planters in front of the synagogue, which are identical to those in the park.²⁴

Hideo Sasaki and Sasaki, Dawson, DeMay Associates

Hideo Sasaki was a pioneer in the field of landscape architecture. He studied landscape architecture at the University of Illinois and at Harvard's Graduate School of Design, then led by Walter Gropius. He served as chairman of Harvard's Landscape Architecture Department from 1958 until 1968. At Harvard, he revolutionized the study of landscape architecture by tying it to the larger issues of planning and by breaking down the traditional barriers between practice and teaching. He focused on the landscape in the built environment but not exclusively the urban environment.

He founded Hideo Sasaki and Associates in 1953. In 1957 the firm became Sasaki, Walker and Associates, then Sasaki, Dawson, DeMay in 1964. He and his firm were leaders in the field of environmental design, focusing on the interaction of land, buildings, and the greater environment. He favored collaboration with other disciplines and supported a more comprehensive approach to planning and design than was being practiced at the time. As part of the team approach that is evident in all of his projects, Sasaki focused on the integration of land, buildings, and the larger environment. He worked with natural building materials such as wood and stone combined with plants and landscape features such as rolling lawns and running water.

One of his concepts was the Oasis, a designed landscape that provided where the human spirit could be refreshed, especially in an urban environment. "As the world becomes more crowded and resources limited," he wrote in 1989, "we must treasure the oases we find and create new ones, no matter how small, with love and care." He said that Greenacre Park would be "... a place of beauty – a compound of complete human repose."²⁵ In Greenacre Park, Sasaki worked with the elements already determined after Paley Park to be useful for vest-pocket parks, separation from the street, multiple levels and use of water (both common design features in his landscapes), plus movable tables and chairs, a concession, a gate that closes the park overnight, seasonal plantings, and trees for climate control.

²² Greenacre Foundation Press Release, October 14, 1971 (RAC).

²³ "Abby Rockefeller Mauzé, Philanthropist, 72, Is Dead," *New York Times*, May 29, 1976; Rockefeller Family Archives, "Abby Rockefeller Mauzé Papers."

²⁴ Letter: Greenacre Foundation to Warren Alpert, President, Sutton Place Synagogue, April 29, 1975 (RAC).

²⁵ Cultural Landscape Foundation, "Hideo Sasaki," Available at <<https://tclf.org/pioneer/hideo-sasaki>>; Greenacre Foundation Press Release, October 14, 1971 (RAC).

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Greenacre Park is considered one of his most significant public landscapes, along with the larger but still small scale Christian Science Center in Boston and Constitution Plaza in Hartford Connecticut, the 1200-acre John Deere and Company corporate campus in Illinois, and the sizeable (5,200 acre) Sea Pines Plantation at Hilton Head Island, and the University of Colorado campus at Boulder.²⁶ Some of Sasaki's parks, including Constitution Plaza in Hartford and Waterfront Park in southwest Washington, DC were the product of urban renewal. All of these designed landscapes embody Sasaki's philosophy of collaboration and holistic design. Upon his death, the *New York Times* described him as "an internationally renowned landscape architect who was as admired for his teaching and critical abilities as for his multidisciplinary approach to design..."²⁷

Masao Kinoshita, the primary project lead, spent his childhood in Japan before returning to the U.S. He earned a master's degree in urban design from Harvard and joined the firm of Sasaki, Dawson, DeMay, becoming a principal. He specialized in compact urban designs using water, stone and plants, like Waterfall Garden in Seattle and Greenacre Park. In 1977 Kinoshita founded the Urban Design Collaborative International in Columbus, Ohio and was a professor at Ohio State University. He split his time between the U.S. and Japan throughout his life, practicing landscape architecture and painting until he passed away.²⁸

Harmon Goldstone, Goldstone, Dearborn & Hinz Associates

Harmon Goldstone was a New York architect in the modernist tradition and worked on the design of the Tylon & Perisphere at the 1939 NYC World's Fair. He was best known, however, for his role in helping to create and then run the New York City Landmarks Preservation Commission. He was the second landmarks chairman and its first paid chairman. He headed the agency from 1968 to 1973. His architecture firm was responsible for the Aquatic Bird House at the Bronx Zoo (1964), the Osborn Laboratories of Marine Sciences at the New York Aquarium in Coney Island (1965) and the remodeling of the Christie's auction house at Park Avenue and 59th Street (1977).²⁹

Design

Hideo Sasaki described the design of the park in a 1971 application for a design award (unnamed).³⁰ The program "as desired by its donor, Mrs. Jean Mauzé, is to provide a place for the general public to gain special repose from the increasing city experience of noise, concrete, and hum-drum." He describes the park as separating into three interlocking levels. "The entry level facing East 51st Street is slightly elevated above the sidewalk and bridged by a broad trellis to clearly articulate the entry." A water sculpture at the entry helps ameliorate the city noise. A sculptural wall of granite with water trickling over it into a pool runs the length of the east side to the rear waterfall "provides visitors the opportunity for immediate contact with the water display." A

²⁶ "Hideo Sasaki, 80, Influential Landscape Architect, Dies," *New York Times*, September 25, 2000; Cultural Landscape Foundation, "Greenacre Park," Available at <<https://tclf.org/landscapes/greenacre-park?destination=search-results>>; Cultural Landscape Foundation, "Hideo Sasaki," Available at <<https://tclf.org/pioneer/hideo-sasaki>>.

²⁷ "Hideo Sasaki, 80, Influential Landscape Architect, Dies," *New York Times*, September 25, 2000.

²⁸ Cultural Landscape Foundation, "Masao Kinoshita," Available at <<https://tclf.org/pioneer/masao-kinoshita>>.

²⁹ David Dunlap, "Harmon Goldstone Dies at 89; Led New York Landmarks Commission," *New York Times*, February 23, 2001.

³⁰ Sasaki, Dawson, DeMay Associates, "#2. Brief Description of the Program and Your Solution," December 8, 1971 (RAC).

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raised balcony with trellis on the west side “affords visitors an overview of the Park... All interior walls have been designed at seat height...”³¹

Sasaki expounded on his selection of materials:

“The Park is carefully designed to incorporate a limited selection of harmonious materials: granite, brick, Corten steel, water and plant materials. Dakota Mahogany Granite, a warm red-brown granite, has been specified in two finishes: split-faced and thermal stippled. The split-faced finish is used exclusively for the sculptural water displays and relief wall to maximize the interplay of water and stone. ... A smooth surfaced, harmonious colored brown brick is used for all paving areas in the Park including the sidewalk to curbside. Weathering Cor-Ten steel is used for both trellises and the entry gate.”³²

Sasaki stated in his 1971 description that plant materials were selected with equal care. Honey Locust trees were chosen at an early stage and these were the trees planted at Paley Park. The Honey Locusts were chosen because of their “fine foliar texture allowing dappled sunlight into the Park” and will screen out the surrounding buildings. The trees are slow growing and can thrive in New York City. A magnolia was planted at the northwest corner for its early spring blooms. He considered the park a “controlled environment rich in texture and subdued color, highlighted with dramatic water features and unified with plant materials [that] is planned to evolve.”³³

Recognition

The park was acclaimed from the moment it opened. It received numerous awards when it was opened and has continued to receive awards as a successful and well-managed park. It is known as one of the best examples of Sasaki’s smaller projects and it is nearly always mentioned in lists of Sasaki’s greatest works.³⁴

The park received a Certificate of Commendation in 1972 in recognition of architecture, landscaping, and beautification from the American Association of Nurserymen. This Institutional Landscaping Award was presented to Abby O’Neill (daughter of Abby Rockefeller Mauzé) in a White House ceremony by Mrs. Richard Nixon. The New York Society of Architects (now part of AIA’s New York Chapter) gave its 1972 Award of Honor for Excellence in Design to the whole team, Sasaki, Dawson, DeMay Associates, Goldstone Dearborn & Hinz Associates, John Lowry Inc, and the Greenacre Foundation. The Parks Council of New York City (now New Yorkers for Parks) gave its Certificate of Commendation in 1972 as a testimonial of citizen appreciation for a significant contribution to a better environment for the people of the City of New York. The same year, the Building Owners and Managers Association of New York presented its Annual Award for Excellence to Greenacre Park and the park’s lighting was recognized by the Illuminating Engineering Society, New York Section with its Lumen award. The New York State Association of Architects (now AIA NY State) gave the park its Certificate of Merit for Excellence in Design in 1973. In 1986 the Boston Society of Landscape Architects gave its Merit Award to Greenacre Park.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ “Hideo Sasaki, 80, Influential Landscape Architect, Dies,” *New York Times*, September 25, 2000.

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It received good reviews in local publications as well. *New York Magazine* noted in “Best Bets” that

A small, enchanting park has just opened on 51st Street, between Second and Third Avenues. The vest-pocket variety, Greenacre is 60 feet wide and 110 feet deep. This brick-paved, handsomely-planted gem was designed by Hideo Sasaki. Its water sculpture will be lit at night, and there is a radiant-heated section for winter sitters... Thank you, Mrs. Abby Rockefeller Mauzé.³⁵

The Project for Public Spaces selected Greenacre Park for its 1977 study of the interactions between people and design in a vest pocket park. They said “Greenacre Park is an excellent example of the complex dynamics which characterize vest pocket design.... This vest pocket park illustrates what can be done with a small space as well as ways in which it can affect the lives of those who use it.”³⁶ In *Public Space* (1992), Stephen Carr includes Greenacre Park among 31 case studies about the interaction between people and public spaces in the U.S. The study notes that “The success of Greenacre as a vest-pocket park offering a welcome contrast to the midtown Manhattan setting is due, in large part, to its design.”³⁷

The park was heavily used from its opening. In 1976, a Project for Public Spaces study noted that in mild weather, there could be as many as 10,000 visits to the park in a week. That study said that it could be the most intensely used public space in the city. “Comparing the density of use in prominent public spaces in New York City, we found that this is one of the most, if not the most, intensely used land parcels in the city, averaging over 40 people per thousand square feet.”³⁸ In May and June of 2017, 2,144 and 3,024 people visited the park, respectively.³⁹

Subsequent History

The success of the vest-pocket parks, in particular Greenacre Park, led to the reform of the zoning resolution that produced privately owned public spaces (POPS). Mayor Abraham Beame and Planning Commissioner John Zuccotti announced the rule changes at Greenacre Park in 1974. The mayor said that he hoped that Paley Park and Greenacre Park would be emulated.⁴⁰ In a thank you letter to the foundation, Mayor Beame said “A more perfect setting could not have been found to illustrate the kinds of uniquely urban diversions that we believe in.”⁴¹ The vest-pocket park movement directly changed the way public plazas looked and functioned in the decades following, adding more amenities and making them more accessible and useful to the public. The 1974 and 1977 zoning changes to as-of-right plazas which enabled developers to build taller buildings incorporated many of the characteristics of the designed vest-pocket parks. These reforms required that plazas have public seating, trees, decorative paving and encouraged water features, concession stands, sculptures, trellises, and canopies.

³⁵ “Best Bets,” *New York Magazine*, October 25, 1971, 70.

³⁶ Burden, ed., *Greenacre Park*, 3.

³⁷ Stephen Carr et al, *Public Space* (Cambridge: Cambridge University Press, 1992), 102.

³⁸ Burden, ed., *Greenacre Park*, 28.

³⁹ Trust for Public Land for Greenacre Foundation, “Greenacre Park: Impact Analysis,” unpublished study, 2017.

⁴⁰ “Livelier Plazas Proposed by Beame,” *New York Times*, July 12, 1974.

⁴¹ Letter: Mayor Abraham Beame to Mrs. Jean Mauzé, August 7, 1973 (RAC).

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Greenacre Foundation

The Greenacre Foundation has been an important supporter of parks and open spaces in New York City since 1968. While formed through an endowment from Abby Rockefeller Mauzé primarily to create and care for Greenacre Park, the trustees allocated a portion of the endowment income to programs for utilizing, preserving and enhancing open spaces in New York City. The Greenacre Foundation is governed by a Board of Trustees, of which some are Rockefeller family members.

The foundation has supported dozens of parks, public spaces, and parks organizations in the last half-century, including the Rev. Linnette C. Williamson Memorial Park Association (the first vest-pocket park in New York City), Madison Square Park Conservancy, the Friends of the High Line, New Yorkers for Parks, Randall's Island Park, the Clinton Community Garden, and the Siempre Verde Garden. In 1979, the Greenacre Reference Resource Center was established for the purpose of making available to the public reference materials related to the design and management of urban parks. The library, which is housed within the Municipal Art Society, was renamed the Greenacre Reference Library in 2011.

The Greenacre Foundation has been a pioneer in protecting sunlight, utilizing shadow studies when they were uncommon and preserving the park's light and air through easements. Due to Greenacre Park's small size, these threats are especially problematic. In the 1980s, the supporters of the park and the community also blocked a zoning height bonus for a nearby new building, in part due to the shadow it would have cast on the park. In that same decade Abby Rockefeller Mauze's daughter, Abby O'Neill, bought the building behind the park and then sold it but retained the air rights, which she gifted to the foundation. She also convinced the owner of a building across the street (Seymour Durst) to convey a conservation easement to the New York Landmarks Conservancy prohibiting further height development of the property.⁴² Starting in 2013 the Foundation waged a campaign to modify the proposed East Midtown rezoning to protect Greenacre Park's sunlight, the "Fight for Light" campaign. East Midtown rezoning was approved in 2017 but along with it a letter was issued by the mayor's office, noting the Greenacre Park was "a gem of a public space situated in East Midtown and a valuable asset for workers, residents, and visitors alike." In the letter, the city promised to notify the Greenacre Foundation of any proposed developments that could produce shadows over the park and to tell future applicants to meet with the Foundation to discuss potential shadow impacts. This letter was the first of its kind and could serve as a precedent to safeguard sunlight for other parks and public spaces.⁴³

The park, the Greenacre Foundation, and the Rockefeller family have continued to receive awards for the park's design and stewardship, and for the associated Foundation programs:

1991: The New York City Street Tree Consortium Award

1992: The Parks Council of New York, Honoring the Rockefeller Family, accepted by Abby O'Neill

1998: Westside Community Garden in recognition for Greenacre Foundation's advocacy for the garden and quality of life issues in all of New York City

⁴² William H Whyte, *City: Rediscovering the Center* Philadelphia: University of Pennsylvania Press, 2012.

⁴³ Letter: Deputy Mayor Alicia Glen to City Council Member Daniel Garodnick, July 27, 2017 (Greenacre Foundation files).

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2003: Ft. Tryon Park honors Abby O'Neill who initiated the restoration of the Heather Garden with Greenacre Foundation and has been the inspiration ever since

2003: Municipal Art Society, Certificate of Merit to recognize Greenacre Foundation's accomplishments in the Heather Garden

2004: New Yorkers for Parks Celebrates the Rockefeller Family

2004: The Cultural Landscape Foundation Award for Stewardship Excellence

2005: The Battery Conservancy Medal for Philanthropic Leadership presented to Gail O'Neill Caulkins

2008: City Gardens of New York City, Medal of Honor, presented to Gail O'Neill Caulkins

2013: Ft. Tryon Park Trust 15th Annual Gala Honoring Adrian Benepe and The Founders Circle, presented to each of the honorees including Greenacre Foundation

April 22, 2015: New Yorkers for Parks, Manhattan Daffodil Award

The Greenacre Foundation continues to operate the park, which is open to the public from April to December. There are seasonal plantings, holiday plantings, and an active concession stand. All of the original features, including the lighting, fountain and waterfall, are still operational. The movable tables and chairs remain and the park is popular and heavily used.

Greenacre Park

Name of Property

New York County, NY

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Name of Property

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Greenacre Park
Name of Property

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10. Geographical Data

Acreage of Property .15
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 587004 4512212
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses New York City Block 1325, Lot 10. This was the original and is the current park boundaries.

Greenacre Park

Name of Property

New York County, NY

County and State

Greenacre Park
New York, New York Co., NY

217 East 51st Street
New York, NY 10022



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Greenacre Park



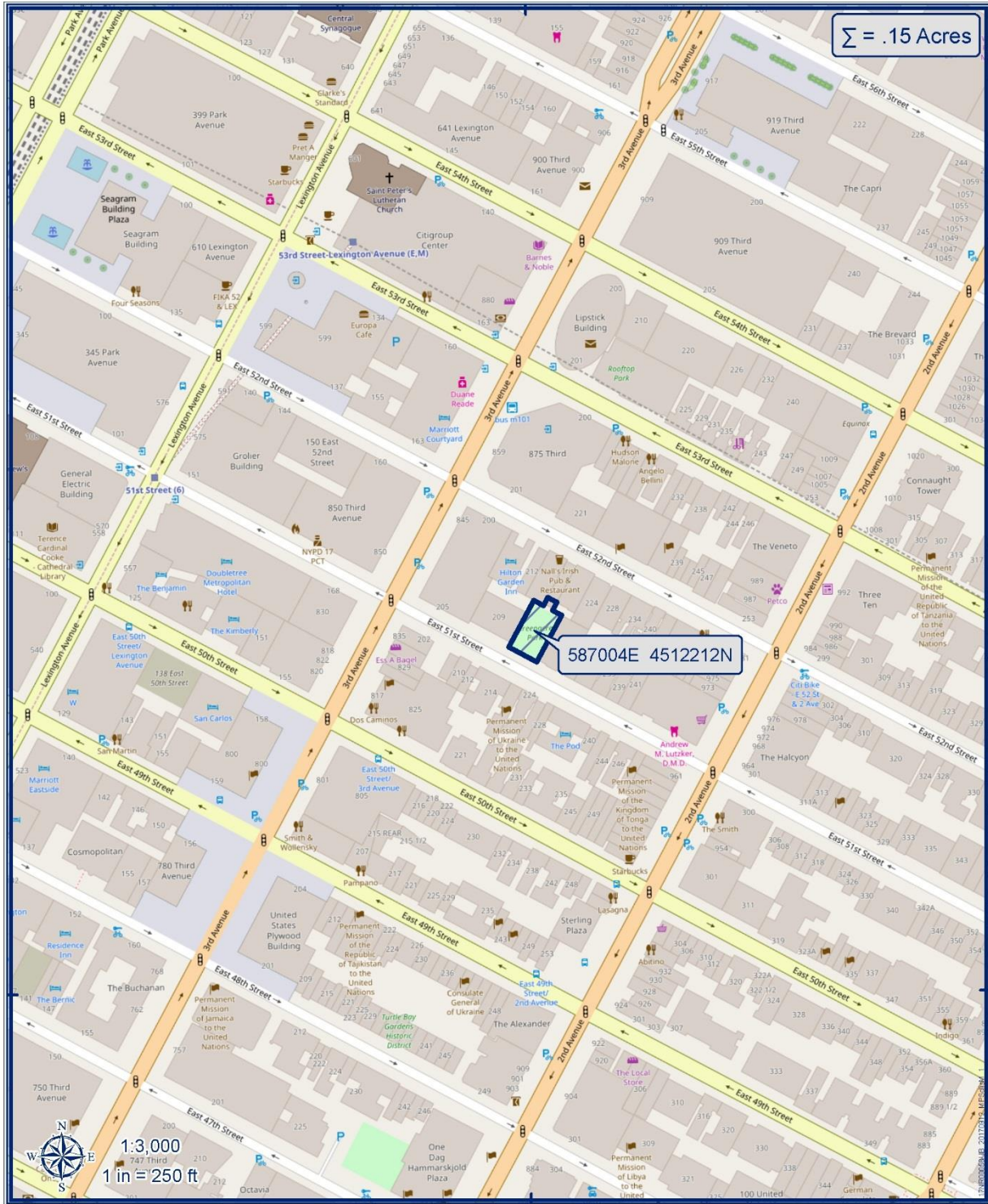
Parks, Recreation
and Historic Preservation

Greenacre Park
Name of Property

New York County, NY
County and State

Greenacre Park
New York, New York Co., NY

217 East 51st Street
New York, NY 10022



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



587000



Greenacre Park



Parks, Recreation and Historic Preservation

Greenacre Park
Name of Property

New York County, NY
County and State

11. Form Prepared By

name/title Mary Dierickx, Mary B Dierickx Historic Preservation Consulting (ed. by Jennifer Betsworth, NY SHPO)

organization Greenacre Foundation

date 10/2/2017

street & number 125 Cedar Street #11S

telephone 212-227-1271

city or town New York

state NY

zip code 10006

e-mail mbd@mbdierickx.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Greenacre Park

City or Vicinity: New York City

County: New York

State: NY

Photographer: Mary Dierickx

Date Photographed: April 2017

Description of Photograph(s) and number:

NY_New York Co_Greenacre Park_0001
Greenacre Park, facing north

NY_New York Co_Greenacre Park_0002
Brick sidewalk in front of park, facing southeast

NY_New York Co_Greenacre Park_0003
Greenacre Park, facing northeast

NY_New York Co_Greenacre Park_0004
Greenacre Park, stairs, facing northeast

NY_New York Co_Greenacre Park_0005

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Greenacre Park, entrance fountain, facing southeast

NY_New York Co_Greenacre Park_0006
Greenacre Park, sculptural wall, runnel, and planter, facing north

NY_New York Co_Greenacre Park_0007
Greenacre Park, sculptural wall and runnel, facing north

NY_New York Co_Greenacre Park_0008
Greenacre Park, lower fountain level, facing north

NY_New York Co_Greenacre Park_0009
Greenacre Park, lower fountain level, facing north

NY_New York Co_Greenacre Park_0010
Greenacre Park, facing northwest

NY_New York Co_Greenacre Park_0011
Greenacre Park, upper level, facing northeast

NY_New York Co_Greenacre Park_0012
Greenacre Park, facing northeast

NY_New York Co_Greenacre Park_0013
Greenacre Park, facing southwest

NY_New York Co_Greenacre Park_0014
Greenacre Park, facing south

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

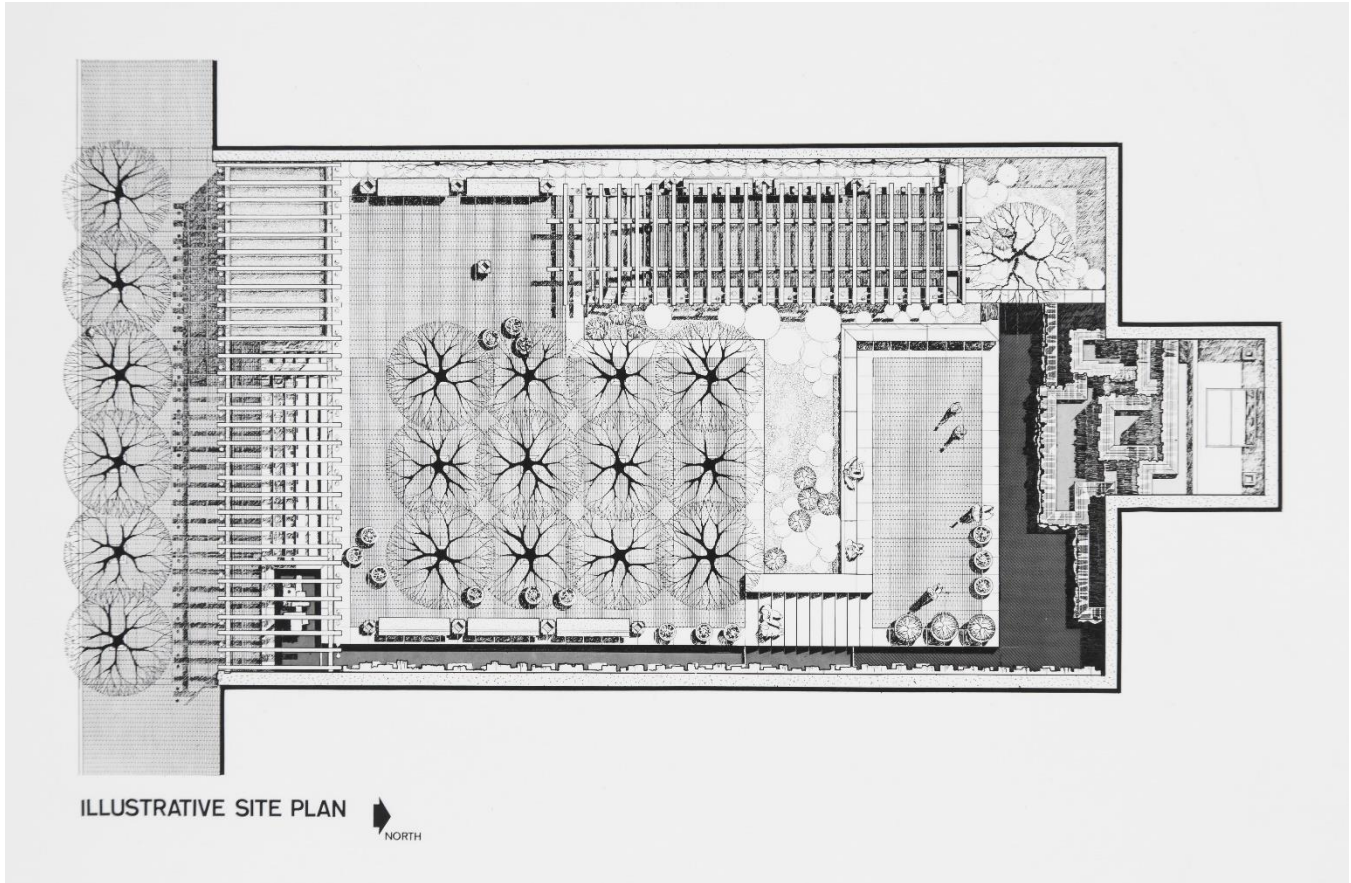
name Greenacre Park
street & number 217 East 51st Street telephone _____
city or town New York state NY zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Greenacre Park
Name of Property

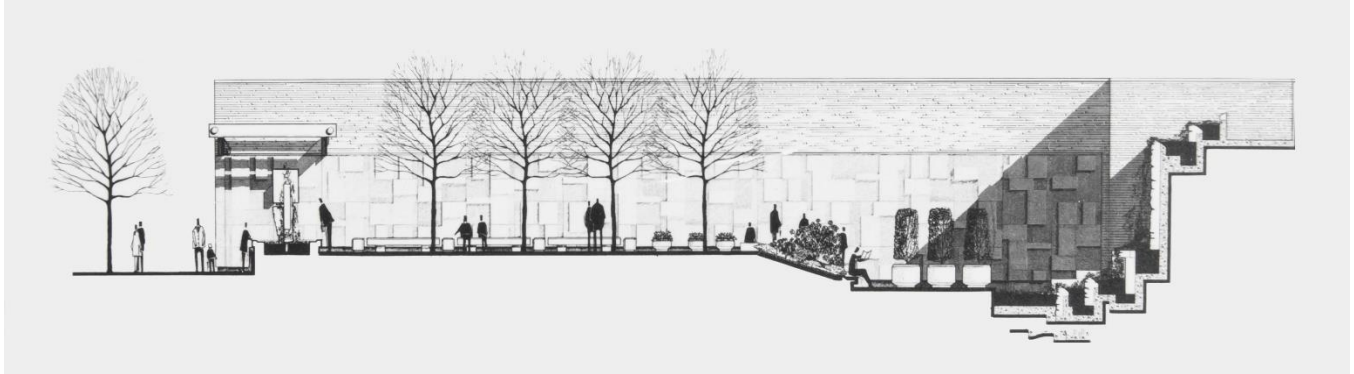
New York County, NY
County and State



Greenacre Park Illustrative Site Plan
Sasaki, Dawson, DeMay Associates, c1970

Greenacre Park
Name of Property

New York County, NY
County and State



Greenacre Park Section
Sasaki, Dawson, DeMay Associates, c1970

Greenacre Park
Name of Property

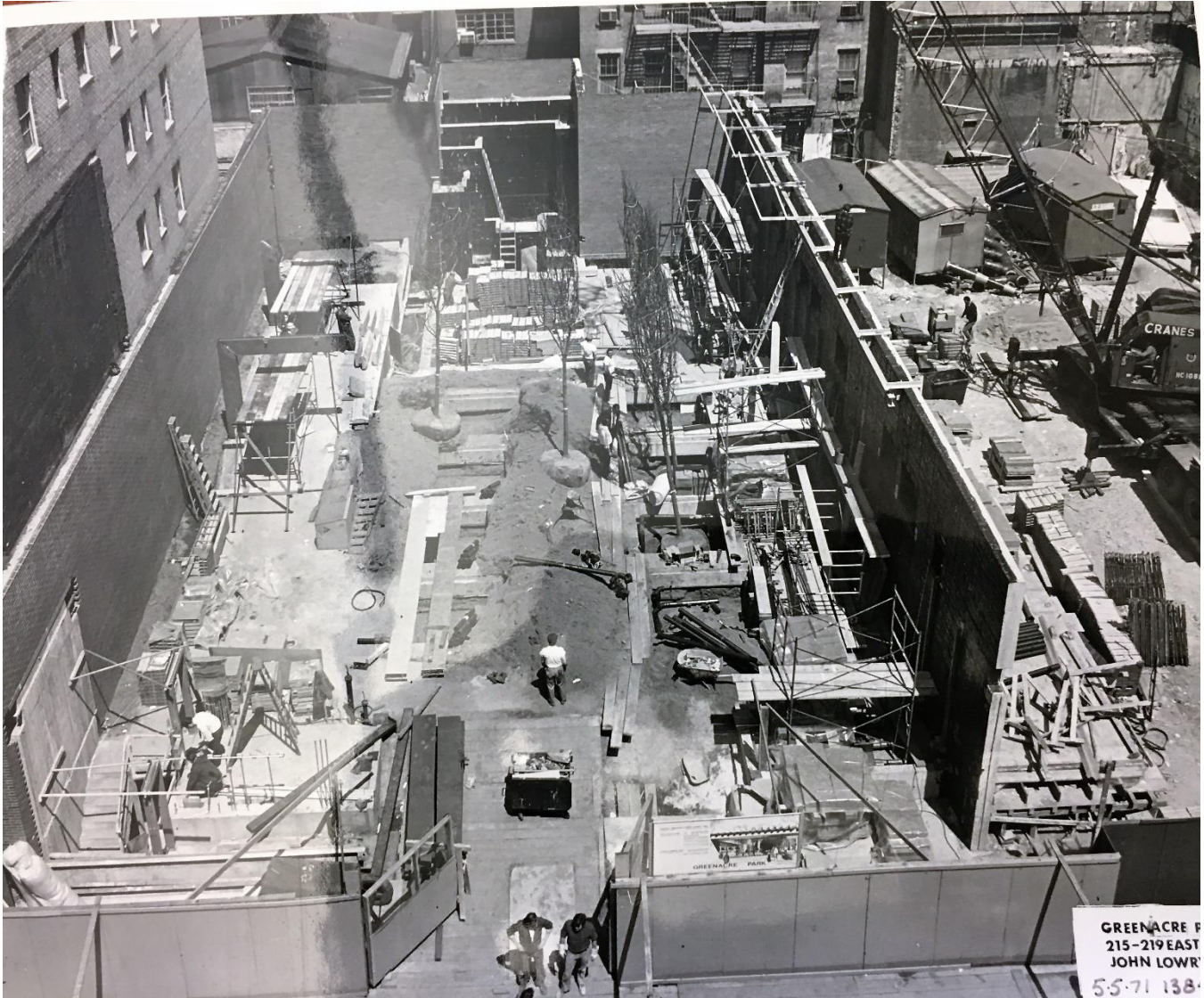
New York County, NY
County and State



Abby Rockefeller Mauzé and Hideo Sasaki with Model of Greenacre Park, c1969
(Rockefeller Archives Center)

Greenacre Park
Name of Property

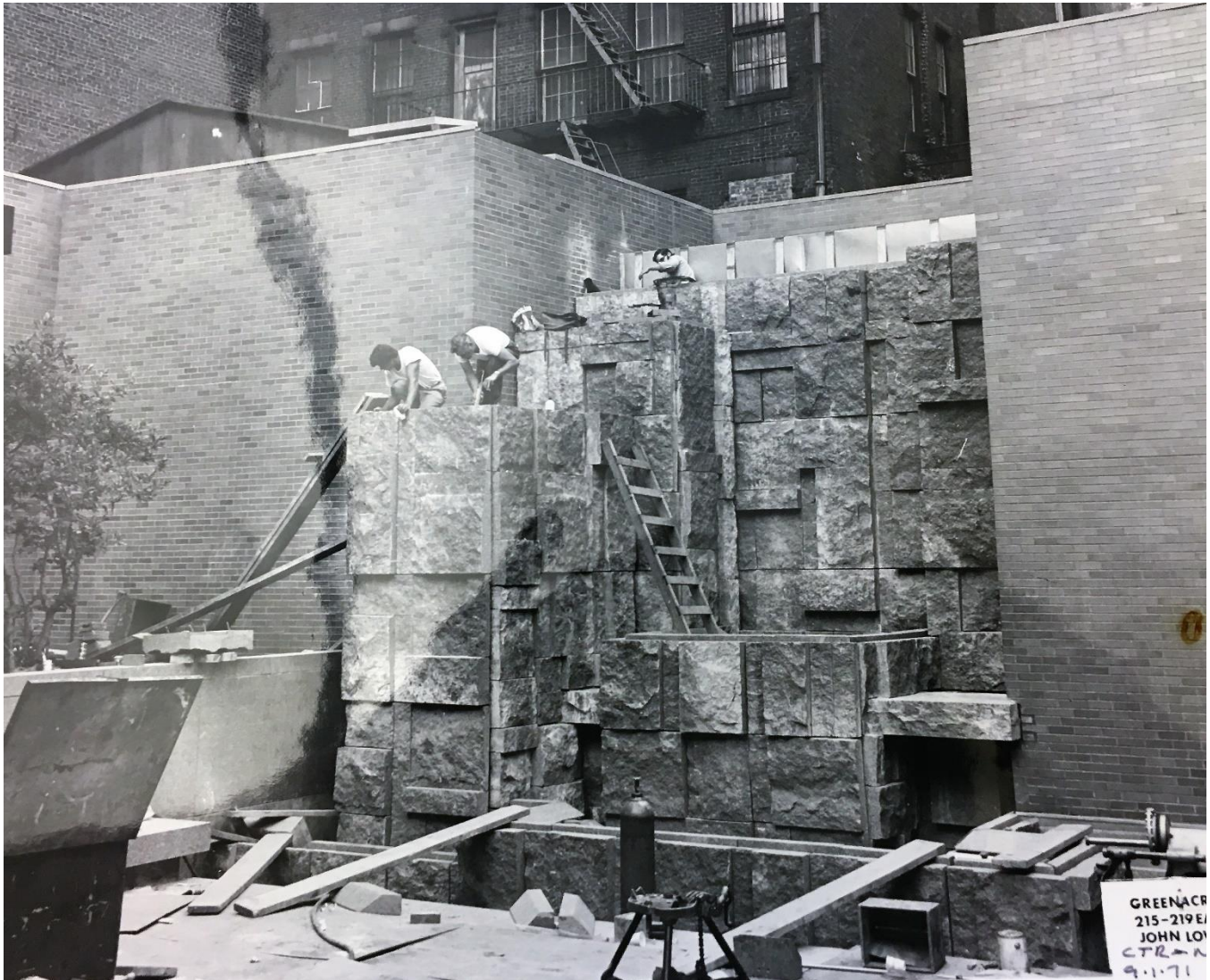
New York County, NY
County and State



Greenacre Park under Construction, 5/5/1971
Photo by John Lowry Inc.
(Rockefeller Archives Center)

Greenacre Park
Name of Property

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County and State



Greenacre Park Waterfall under Construction, 9/1/1971 (1 ½ months before opening)

Photo by John Lowry Inc
(Rockefeller Archives Center)

Greenacre Park
Name of Property

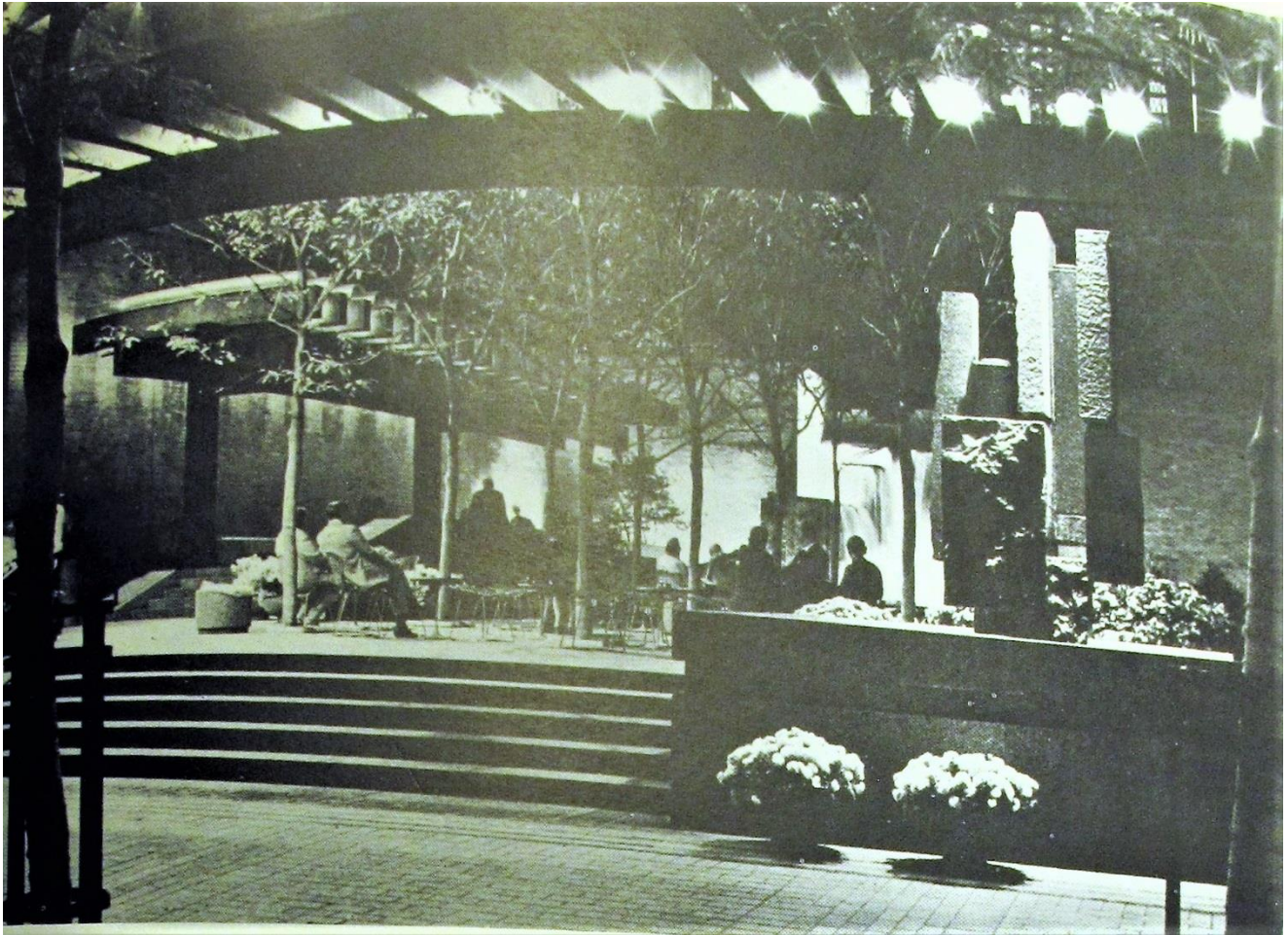
New York County, NY
County and State



Opening of Greenacre Park, 10/15/1971 Showing Abby Rockefeller Mauzé with her five brothers
New York Times, 10/15/1971

Greenacre Park
Name of Property

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County and State



Greenacre Park, Night View
Empire State Architect, 1973

Greenacre Park
Name of Property

New York County, NY
County and State



Greenacre Park looking south from Balcony, 1976
Photo by Ron Sauers
(Rockefeller Archives Center)

Greenacre Park
Name of Property

New York County, NY
County and State



Greenacre Park looking north, 1976
Photo by Ron Sauers
(Rockefeller Archives Center)





SUTTON PLACE SYNAGOGUE

Carol's Cafe

A



GREENACRE PARK







225

CREATIVE FOOD DISTRIBUTION



















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/19/2017 Date of Pending List: 1/29/2018 Date of 16th Day: 2/13/2018 Date of 45th Day: 2/2/2018 Date of Weekly List: 2/2/2018

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|--|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input checked="" type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 2/2/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**LIZ KRUEGER
SENATOR, 28TH DISTRICT**

ALBANY OFFICE
LEGISLATIVE OFFICE BUILDING
ROOM 808
ALBANY, NEW YORK 12247
(518) 455-2297
FAX (518) 426-6874

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211 EAST 43RD STREET, STE. 1201
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STATE
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ALBANY, NEW YORK 12247



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December 6, 2017

Ms. Rose Harvey
Commissioner
Parks, Recreation and Historic Preservation
Peebles Island, P.O. Box 189
Waterford, NY 12188-0189

Dear Commissioner Harvey,

I am writing in support of the inclusion of Greenacre Park to the National and State Registers of Historic Places. The application to include this park is the culmination of substantial architectural and historical research. I encourage the State Office of Historic Preservation to protect this important part of our city's green space.

For nearly 50 years, Greenacre Park has been an oasis for people living and working in East Midtown. Situated on 51st Street between 2nd and 3rd Avenues, the space hosts a concession stand along with tables and chairs, creating a communal place to escape the bustle of the city. The park includes many of its original features, including the lighting, fountain and waterfall, all of which are still operational. The period landscape design has been the subject of in-depth scholarly study, which has documented its important contribution to landscape architecture for the design period of the park.

Greenacre Park's significant design, continued successful operation, high degree of integrity, and its important place in the history of pocket parks make it an exceptional resource to our city. I encourage the New York State Historic Preservation Office to act to include Greenacre Park on the State and National Registers of Historic Places.

Sincerely,

A handwritten signature in black ink that reads "Liz Krueger".

Liz Krueger
State Senator

cc: Roger Daniel Mackay, Deputy Commissioner for Historic Preservation



Meenakshi Srinivasan
Chair

November 30, 2017

Sarah Carroll
Executive Director
SCarroll@lpc.nyc.gov

Mr. Michael F. Lynch, P.E., AIA
Deputy State Historic Preservation Officer
Director, Division for Historic Preservation
New York State Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Peebles Island Resource Center
Waterford, NY 12188-0189

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7902 tel
212 669 7797 fax

Re: Greenacre Park, located at 217 East 51st Street, New York, NY

Dear Deputy State Historic Preservation Officer Lynch:

I am writing on behalf of Chair Meenakshi Srinivasan in response to your request for comment on the eligibility of **Greenacre Park**, located at 217 East 51st Street in Manhattan, for the State and National Registers of Historic Places.

The New York Landmarks Preservation Commission's Director of Research Kate Lemon McHale has reviewed the materials you submitted and has determined that Greenacre Park **appears to meet the criteria** for inclusion on the State and National Registers of Historic Places. Therefore, based on this review, the Commission **supports the nomination** of Greenacre Park. Thank you.

Sincerely,

Sarah Carroll

cc: Meenakshi Srinivasan, Chair, Landmarks Preservation Commission
Kate Lemos McHale, Director of Research, Landmarks Preservation Commission



**Parks, Recreation
and Historic Preservation**

DEC 19 2017

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

14 December 2017

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following twelve nominations, all on disc, to be considered for listing by the Keeper of the National Register:

John and Sarah Trumbull House, Dutchess County
New Guinea Community Site, Dutchess County
George W. Bellows House, Ulster County
Wampsville Presbyterian Church, Madison County [not owned by religious]
Lipe -Rollaway Corporation Building, Onondaga County
Ridgewood Reservoir, Kings and Queens Counties
Greenacre Park, New York County
Lanai, New York County
Smith-Ransome Japanese Bridge, Suffolk County
Old Town of Flushing Burial Ground, Queens County
Saxe Embroidery Company Building, Bronx County
Kingston City Almshouse, Ulster County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office