

**CHARLIE PARKER RESIDENCE**, 151 Avenue B (aka Charlie Parker Place), Borough of Manhattan. Built circa 1849, architect undetermined.

Landmark Site: Borough of Manhattan Tax Map Block 392, Lot 5

On December 15, 1998, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Charlie Parker Residence and the proposed designation of the related Landmark Site (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. The six speakers who spoke in favor of designation were representatives of the owner, the Stuyvesant Park Neighborhood Association, the Historic Districts Council, the Municipal Art Society, and jazz historian Phil Schaap who played a brief taped interview with drummer Max Roach. The Commission has received numerous statements in support of this designation, including letters from Community Board Three Manhattan, (former) Borough President of Manhattan Ruth W. Messinger, City Councilmembers Margarita Lopez and Antonio Pagan, the East Village Parks Conservancy, New York Landmarks Conservancy, as well as dozens of local residents and jazz aficionados. There were no speakers or letters in opposition.

### Summary

Charlie Parker, called "Bird," was a world-famous alto saxophonist and jazz composer. From late 1950 through October 1954 he and his common-law wife Chan Richardson occupied the ground floor of No. 151 Avenue B, located midblock between East 9th and East 10th Streets, opposite Tompkins Square Park. Two children, a boy and girl, were born to the couple during their residency here. Parker first arrived in New York City in 1938 or 1939, and soon established himself as one of jazz's most gifted and influential performers. He moved into the apartment at the height of his career, having achieved considerable success and renown as the co-founder of bebop, the modern jazz style that he and trumpeter Dizzy Gillespie created in New York City during the mid-1940s. While living on Avenue B, Parker enjoyed international fame; recording with small and large ensembles, as well as with Latin big bands and string sections. The Parker residence is also a rare example of a rowhouse designed in the Gothic Revival style. Built circa 1849, the most significant architectural element is the well-preserved pointed arch entranceway with clustered colonettes that is surmounted by a prominent horizontal hood mold. Original details include the double wood doors, a trefoil relief beneath the projecting box cornice, as well as the slender hood moldings above most windows. Now painted, the brownstone facade was restored in 1994-95.<sup>1</sup>



## DESCRIPTION AND ANALYSIS

### Charlie Parker (1920-1955)

Few musicians have left as lasting a mark on twentieth century music as the alto saxophonist Charlie Parker. Nicknamed "Bird" or "Yardbird," Parker is credited with creating a new style of jazz in New York City during the mid-1940s, known as bop (or bebop).<sup>2</sup> Born in Kansas City, Kansas, Parker came to New York in late 1938 or 1939. Since the late 1920s, Manhattan had been the nation's jazz center, attracting such celebrated musicians as Louis Armstrong and Duke Ellington to its nightclubs and recording studios. After several months working as a dishwasher, Parker secured a job performing popular tunes at the "dime-a-dance" Parisien Ballroom, on Broadway near 48th Street. The young saxophonist soon gained notice from the jazz community, as a featured soloist in Jay McShann's Big Band, and during frequent after-hours jam sessions at Harlem nightclubs, such as Clark Monroe's Uptown House and Dan Wall's Chili House.

As a member of the Earl Hines Big Band during 1943, Parker met trumpeter John Birks "Dizzy" Gillespie. A musical bond quickly formed, described by musicologist Carl Woideck as "the most vital partnership in jazz of the time."<sup>3</sup> Their early recordings challenged the status quo; unlike swing, which developed a popular following during the 1930s, bebop's character was "jagged, nervous, esoteric, and technically brilliant."<sup>4</sup> Though now widely admired, initially, such recordings as "Groovin' High," "Salt Peanuts," and "Koko" received negative reviews. While some critics contended that their records "did not add up to good jazz,"<sup>5</sup> these performances defined Parker's sound, anointing him leader of a new generation of musicians.

In late 1945 Parker traveled to Los Angeles, where he suffered a nervous breakdown. He spent six months at California's Camarillo State Hospital, recuperating and regaining his general health. Upon his return to New York in April 1947, he formed the so-called "classic quintet" featuring drummer Max Roach and trumpeter Miles Davis. During his absence from New York, bebop's popularity grew and Parker's quintet benefitted greatly, performing at more prestigious nightclubs and with higher pay. Live radio broadcasts from such locations as the Royal Roost and other midtown venues spread Parker's fame, as did the numerous recordings Norman Granz produced for the Mercury label between 1948 and 1954.

Parker met Chan Richardson (born Beverly Dolores Berg) in 1943. Raised in Yonkers, New York, Richardson was a dancer and jazz enthusiast. When they first met, she was living on West 52nd Street, beside the dozen or more jazz clubs clustered between Fifth and Sixth Avenues. Prior to settling down with Richardson in late 1949, Parker was married three times, to Rebecca Ruffing (1936), Geraldine Scott (1941), and Doris Sydnor (1948). In New York he moved frequently, rarely remaining at a single address for more than a few months. He lived at several Harlem locations, including 411 Manhattan Avenue, on Amsterdam Avenue and 149th Street, in the Dewey Hotel on West 117th Street, as well as in the Marden Hotel on West 44th Street, near Times Square. As an ascendant jazz artist, these addresses were convenient, close to the venues where he frequently performed, such as Minton's Playhouse (West 118th Street), Small's Paradise (Adam Clayton Powell Boulevard and 135th Street) and the Royal Roost (Broadway and 47th Street).

The sole exception to this pattern occurred during his relationship with Richardson. Although never legally married, Richardson took Parker's name. Biographer and jazz critic Gary Giddins wrote that she was:

. . . the only one of his wives, licensed or common-law, who called him Bird instead of Charlie, Chan was a fan, who also recognized Bird's desire for bourgeois stolidity.<sup>6</sup>

### Parker and the Lower East Side

Between 1950 and 1954, Parker and Richardson lived on the Lower East Side, far from the nightclubs and recording studios that fueled his career, as well as the drug dealers in Spanish Harlem that profited from his heroin addiction. In May 1950, Richardson and her daughter Kim moved into his apartment at No. 422 East 11th Street, between First Avenue and Avenue A (demolished).

Toward the end of the year, they relocated to No. 151 Avenue B, leasing the ground floor in a century-old rowhouse that had recently been converted to apartments.<sup>7</sup> Richardson recalled in her 1993 autobiography:

Our apartment was in the Ukrainian section of the Lower East Side . . . It was an area full of poverty, peopled by Hasidic Jews with side locks and gypsies, and was a melting pot for refugees. Our building was across from Thompkins (sic) Square Park and each of the

five families living in it occupied an entire floor. We occupied the ground floor, which had a separate entrance and opened onto a large courtyard in back for the children and all the animals we would eventually accumulate. We redecorated the apartment. We bought blond wood furniture, put up Steinberg birdcage wallpaper from Sloans and painted the living room charcoal grey.<sup>8</sup>

Parker and Richardson had two children while living here: a daughter, Pree, born in 1951, and a son, Baird, born in 1952. She described this period of Parker's life as one of "happy maturity," observing:

He had entered this phase of domestic stability and his children brought much joy to him. He dug Sundays best of all. I would cook a roast and my mother, brother Jimmy, and Aunt Janet would come for Sunday dinner. It was all very middle class, except for our table which we had made in the form of a G, or treble, clef. The indentation was the perfect spot for a high chair.<sup>9</sup>

The neighborhood's Eastern European flavor brought Parker considerable pleasure. He appreciated its lack of "hype"<sup>10</sup> and frequented restaurants, bars, and even nightclubs in the area. Parker told drummer Ed Shaughnessy:

. . . you've got to come up to this Rumanian restaurant with me. They have a fantastic folk group with authentic stringed instruments and percussion, and you know something, they swing more than we do!

Though the apartment never became a musician's hangout, colleagues did occasionally visit, including pianist Joe Albany and saxophonist Al Cohn. Cohn remembered:

They had a very nice place. After a while, he told Chan we were going out for a few drinks. It was a Ukrainian neighborhood and we went to three or four different bars. All the Ukrainians, working-class guys, knew him as Charlie. I don't think they knew he was a musician, but it was obvious they liked him and were glad to see him. I saw a different side of him, he was like a middle-class guy with middle-class values.<sup>11</sup>

While living on Avenue B, Parker enjoyed international fame, touring the United States, Canada, and Europe. The city's largest jazz venue "Birdland" (at 1678 Broadway, near 52nd Street) was named in his honor in December 1949, and he frequently

topped *Metronome* and *Downbeat* magazine's annual reader's poll. He recorded prolifically, with small and large groups, as well as with Latin big bands and string sections. Some of these performances became legendary, including "The Quintet of the Year," recorded in Toronto's Massey Hall on May 15, 1953. Featuring drummer Max Roach, pianist Bud Powell, bassist Charles Mingus and Gillispie, the recording, reissued as "The Greatest Jazz Concert Ever," was inducted into the Grammy Hall of Fame in 1995. Furthermore, two Parker recordings became popular hits: "My Little Suede Shoes" in 1951, and "Autumn in New York," recorded with a 40-piece orchestra in 1952.

Parker's desire for a stable family life, however, proved elusive. Though never jailed for drug possession, his "cabaret card," which permitted him to work in New York State nightclubs, was revoked in July 1951. With a wife and three children to support, Parker spent much of the next two years on the road. During these lengthy concert tours he drank incessantly, suffered bleeding ulcers, and depression. In a final blow, his daughter Pree, less than three years old, died of congenital heart failure in March 1954.<sup>12</sup> Devastated by the loss, Parker attempted suicide twice. In October 1954 they moved to New Hope, Pennsylvania, and by Christmas he and Richardson had separated.<sup>13</sup>

Parker made his last commercial recordings in December 1954, and three months later, on March 5th, his final public appearance -- at Birdland. He died nearly penniless on March 12, 1955 in a fan's suite at the Stanhope Hotel, located at Fifth Avenue and 80th Street. The funeral took place nine days later at the Abyssinian Baptist Church (a designated New York City Landmark), on West 138th Street. Parker is buried in Kansas City.

#### "Bird" Remembered

In the years following his death, Parker achieved legendary status. Tributes to the man and his music have remained constant, from the graffiti "Bird Lives!" scrawled on the walls of the subway and in Greenwich Village during the late 1950s, to the jazz-inflected writings of the Beat poets, especially Jack Kerouac and Allen Ginsberg.<sup>14</sup> Many of his finest studio recordings and concert performances remain available on compact disc and he has become the subject of numerous books, dissertations, as well as the Hollywood film, *Bird*, directed by Clint Eastwood (1988). In a 1996 analysis of Parker's music, Carl Woideck described him as:

. . . one of the most influential of all jazz musicians, regardless of era. His position in

jazz is analogous to Louis Armstrong's in that both musicians advanced the music that they had inherited . . . inviting all jazz instrumentalists and composers of any era to reevaluate every aspect of their art.<sup>15</sup>

*Birdflight*, a program devoted exclusively to Parker's music has had a permanent place on New York City radio since April 1981. Hosted by jazz historian Phil Schaap, it airs each weekday morning on WKCR-FM, New York, the radio station of Columbia University.<sup>16</sup>

Judith Rhodes, a producer of jazz concerts, acquired the Parker Residence in 1979, in part because of its unique association with the musician. In 1992, Avenue B, between 7th and 10th Streets, was renamed "Charlie Parker Place," and Tompkins Square Park has become the site of an annual August concert celebrating his birthday. First held in 1993, this popular free event features performances by musicians who played with Parker as well as those influenced by his music. In 1994, the "Charlie Parker Residence" was listed on the National Register of Historic Places.<sup>17</sup>

A performer of impressive virtuosity, Parker's music continues to attract a devoted international audience. Despite a tragically-shortened career, "Bird" remains one of the twentieth century's most-celebrated musicians.

#### Tompkins Square

The Charlie Parker Residence is located opposite Tompkins Square Park, on the east side of Avenue B, between 9th and 10th Streets. Originally part of Peter Stuyvesant's farm, during the eighteenth century the area was known as Stuyvesant Meadows. The Commissioner's Plan of 1811, which established the city's grid system, proposed a series of public parks, as well as a large public market, east of First Avenue, near what is now Tompkins Square. Initially called Clinton Square, in 1833 the market square was renamed for the former Governor of New York and Vice President of the United States, Daniel D. Tompkins. A year later the grounds were leveled, fenced, and planted with trees, and by 1847 gas lighting had been installed.

Despite such civic improvements, by the late 1840s the square was used primarily for military exercises and recruitment by the prestigious Seventh Regiment. Such activities may have discouraged real estate development; whereas numerous fine residences stood near Washington and Union Squares, the blocks surrounding Tompkins Square had a less coherent character. In 1848, St. Brigid's Roman Catholic Church was built at the southeast corner of Avenue B and 8th Street, two blocks south of the future Parker

residence. Designed in the Gothic Revival style, its monumental stone facade may have served as inspiration for the undetermined architect who designed No. 151 Avenue B -- the subject of this report. Many brick and brownstone residences were constructed along the east side of the park during this period, including Nos. 149, 151, and 153 Avenue B. Built by 1849, No. 151 is the best-preserved, retaining its high stoop, box cornice, and considerable Gothic Revival style detail.<sup>18</sup>

#### The American Gothic Revival

The Charlie Parker Residence is a fairly traditional rowhouse, three stories tall and three bays wide. What sets the house apart from most mid-nineteenth century dwellings in New York City is the use of the Gothic Revival style. Frequently adopted by church designers, this style rarely appears in private residences. Popularized in England, by the mid-1830s this picturesque style had crossed the Atlantic, inspiring the design of numerous houses of worship, including Trinity Church (Richard Upjohn, 1839-1846, a designated New York City Landmark) and Holy Trinity Church/now St. Anne and Holy Trinity Episcopal Church (Minard Lafever, 1844-1847, located in the Brooklyn Heights Historic District), and Anshe Chesed Synagogue (Alexander Saeltzer, 1849-1850, a designated New York Landmark) on the Lower East Side.

Andrew Jackson Downing (1815-1852) played an critical role in advancing the Gothic Revival style in the United States. In *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) he presented numerous designs, illustrated with detailed floorplans and elevations. These pattern books proved immensely popular<sup>19</sup> and they remain in-print to this day. In a chapter titled "What a Country House or Villa Should Be" from *The Architecture of Country Houses*, he praised the Gothic style as "poetic, inspiring, imaginative."<sup>20</sup> Downing's influence was felt primarily in rural communities, where "high gables wrought with tracery" were often incorporated into wood dwellings.<sup>21</sup> While many examples of this type survive in the Hudson River Valley, especially near Newburgh, New York, only a small number exist in New York City, including the Alice Austen House (remodeled 1846, a designated New York City Landmark) and the W.S. Pendleton House (attributed to Charles Duggin, c. 1855, a designated New York City Landmark), both on Staten Island.

Due to laws prohibiting wood construction in urban areas, most nineteenth century dwellings in New York and Brooklyn were built of brick or brownstone. While the Federal and Greek Revival

style, as well as the Italianate style tended to dominate, a few surviving examples of the Gothic Revival style can be found in New York City landmark districts, including Greenwich Village, Gramercy Park, and most notably, Brooklyn Heights. Significant examples are located at Nos. 131 and 135 Hicks Street, as well as a free-standing house at No. 36 Pierrepont Place, at Hicks Street. As is the case of the Charlie Parker Residence, evidence of the style tends to be limited to the entrance and window surrounds.

#### Subsequent History

In 1866, Tompkins Square was declared a public parade ground. The neighborhood's Irish Catholic population soon gave way to Germans who dominated the area well into the twentieth century. Avenue B became an important north-south thoroughfare, served by horsecars, and later, cable cars. Furthermore, beginning in 1853 10th Street offered commuters the most direct route to the ferry piers serving Greenpoint in Brooklyn.

After 1880 the house was sold to David Toal who divided the building into two apartments. William Arch, a bottle dealer, and his wife Annie, probably occupied the ground floor, while Sarah Spenade, a widow, lived in the upper stories with her son and two daughters, as well as a boarder, the physician Joseph Vanderbergh. During the late nineteenth century the northern section of the Lower East Side was known as Kleindeutschland, Little Germany, and Dutchtown. Most residents were German immigrants, and a significant group of philanthropic institutions located closeby, such as the Children's Aid Society Boys Lodging House at No. 127 Avenue B, Christadora House, a social service facility at No. 147 Avenue B (1928), and the Tompkins Square branch of the New York Public Library (McKim, Mead & White, 1904).

In 1906 the house was converted into the Bryson Day Nursery. Over the next decades, the area's population became increasingly diverse, attracting Italian, Eastern European, Russian, and later, Puerto Rican residents. In February 1945 the nursery school was purchased by Joseph Raskob. That spring the building was divided into three apartments, with a set-back penthouse on the roof.<sup>22</sup> During Parker's residency, Raskob sold the building to Christadora House, which owned it from 1952 to 1958.

After Parker moved in 1954, the building had two other tenants of note: the painter Franz Kline (1910-1962) and the sculptor Peter Agostini (1913-1993).<sup>23</sup> Kline, a celebrated member of the Abstract Expressionists, occupied the third floor briefly during

1955. While he liked the neighborhood, commenting that it reminded him of England, he remained for only three months. Fielding Dawson, who wrote a memoir of Kline's life, described the apartment as "a beautiful top floor place on Avenue B, too small, more for a writer, and so he moved again."<sup>24</sup> From 1962 to 1966, Agostini occupied an upper floor apartment. During these years his work in cast-plaster and bronze was exhibited internationally and collected by American art museums, such as the Museum of Modern Art, the Metropolitan Museum of Art, and the Hirshhorn Museum and Sculpture Garden.

#### Description

The Charlie Parker Residence is located on the east side of Avenue B, opposite Tompkins Square Park. Now painted off-white, No. 151 Avenue B is the block's only brownstone rowhouse to retain a stoop. The stoop (painted, with non-historic handrails at either side) ascends to a deeply-carved, pointed-arch doorway, consisting of paired colonettes that rise and intersect over the door. Above the pointed arch is a prominent horizontal hood molding. To the south, just below where the hood molding ends, a small rectangular brass plaque identifies the year the building was constructed: "1849." The painted double wood doors, one step up and set inside the arch, are original. Framed by wood colonettes, each door consists of five carved trefoil panels. The vertical panels, at center, have been partially replaced by glass. In addition, a metal mail slot has been inserted into the center of the horizontal panel in the north door. Centered above the doors is the building's address, identified with non-historic individual metal numbers. There is a large, single plate of glass above the doors, as well as a small non-historic lighting fixture.

There are two long windows beside the first floor entry, as well as three smaller ones across the second and third floors. All are the same width, one-over-one, and framed by thin hood moldings and sills. All of the windows are non-historic, except on the first floor, which are made of wood. Across the top of the facade a painted box cornice is adorned with decorative moldings. The cornice's raised pattern alternates between rectangles and squares. An inverted molding extends down from the cornice, as well as a raised trefoil relief that is painted to match the facade. On the roof, visible from the street, an iron fence is installed. The penthouse (or fourth level) is not visible from the sidewalk across Avenue B.

The ground level, where Parker lived, has two windows set at grade. Here the facade is slightly raised, establishing a line below both the first story

and ground level windows. Vertical security gates, with three cross bars, shield the lower windows. Between the windows, a small, nearly square, brass plaque is attached to the facade. It reads: 1950-1954/THE/CHARLIE PARKER/RESIDENCE/HAS BEEN PLACED ON THE/NATIONAL REGISTER OF HISTORIC PLACES/BY THE UNITED STATES DEPARTMENT OF THE INTERIOR." The ground floor apartment is reached by a step and through an iron gate set beneath the stairs. South of the door is a stone placque, carved with the address "151." At the sidewalk the stairs are framed by a pair of non-historic fences that do not meet and intersect with the descending handrails on the first step. South of the

stairs, an iron fence extends along the sidewalk to the edge of the property. Close to the stairs is a gate that opens and permits access to the ground floor. Parallel to the fence is a second, taller fence that turns east at a right angle to meet the facade.

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#### NOTES

1. Since the establishment of New York City Landmarks Commission in 1965 a number of properties have been designated for their combined architectural and cultural significance. Examples include the Louis Armstrong House at 34-56 107th Street in Queens, the Langston Hughes House at 20 East 127th Street in Manhattan, and the Edgar Allen Poe Cottage at 2640 Grand Concourse in the Bronx.
2. The term bebop is said to have its origins in musical sounds. Others have suggested that it was invented by Fats Waller. See Ross Russell, *Bird Lives! The High Life and Times of Charlie (Yardbird) Parker* (New York: Charterhouse, 1973), 136.
3. Carl Woideck, *Charlie Parker: His Music and Life* (Ann Arbor: The University of Michigan Press, 1996), 110.
4. Barry Kernfeld, "Jazz," *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 615.
5. *Down Beat*, April 22, 1946, cited by Russell, 197.
6. Gary Giddins, *Celebrating Bird: The Triumph of Charlie Parker* (Beech Tree Books, 1987), 109.
7. Russell, 302.
8. Chan Parker, *My Life in E-Flat* (Columbia, S.C.: University of South Carolina Press, 1993), 31.
9. *Ibid.*, 34.
10. From George Reisner, *Bird: The Legend of Charlie Parker* (New York: Bonanza Books, 1962), 11.
11. *Ibid.*, 109.
12. Pree Parker died March 6, 1954 in St. Vincents' Hospital, on Seventh Avenue near 12th Street.
13. Parker returned to the Lower East Side in January 1955, pawning his saxophone at Edelstein Brothers, 233 East 14th Street. Photograph reproduced in Giddins, last page.
14. During 1953 Jack Kerouac lived at 501 East 11th Street, about two blocks from Parker. See *The Encyclopedia of New York City*, 635. It should also be noted that in May 1997 Allen Ginsberg sent a letter supporting the designation of the Parker house, see Charlie Parker Residence files, Landmarks Preservation Commission.
15. Woideck, vii.
16. Phil Schaap began programming Parker's music on WKCR in August 1973. According to Schaap, "Birdflight" is the station's most listened-to program. Conversation with Schaap, April 1999.

17. National Register of Historic Places, *Charlie Parker Residence*, U.S. Department of the Interior, Heritage, Conservation and Recreation Services (form prepared by Jeffrey L. Baumel, 1994).
18. This date is based on the interpretation of increased property values between 1848 and 1849. See National Register of Historic Places, *Charlie Parker Residence*, section 7, 3.
19. *Cottage Residences* (1842) went through four editions and *The Architecture of Country Houses* (1850), nine printings, equaling more than six thousand copies. See A. J. Downing, *The Architecture of Country Houses* (New York: Dover Publications, 1969), introduction by J. Stewart Johnson, vii.
20. Downing, *The Architecture of Country Houses*, 262.
21. *Ibid.*, 274.
22. NYC, Department of Buildings, Block 392, lot 5, Permit No. AL557-45, dated April 10, 1945. Cited by Baumel in National Register of Historic Places report, *Charlie Parker Residence*, section 7, 3.
23. For a detailed chronology of Kline's life, see Harry F. Gaugh, *The Vital Gesture: Franz Kline* (Cincinnati Art Museum, 1985), especially p. 179. Information on Agostini was collected by Jeffrey L. Baumel, a preservation consultant, who submitted a "Request for Evaluation" to the Landmarks Commission in September 1996. See Research files, New York Landmarks Commission.
24. Fielding Dawson, *An Emotional Memoir of Franz Kline* (New York: Pantheon Books, 1967), 27-28.

## FINDINGS AND DESIGNATION

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

The Commission further finds that, among its important qualities, the Charlie Parker Residence was occupied by the world-famous alto saxophonist Charlie Parker from 1950 to 1954 at the height of his career; that Parker was the co-founder of the modern jazz style bebop; that he moved into the ground floor apartment of the three-story rowhouse; that the brownstone-fronted building (now painted), built circa 1849, is a rare surviving example of a Gothic Revival style residence; that among its significant features are the pointed-arch entranceway with horizontal hood molding and the raised trefoil relief below the box cornice; and that as Parker's home for four years, the building remains the most significant site in New York City associated with Parker and the only site in New York City with which he was associated for an extended time.

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 the Charlie Parker Residence, 151 Avenue B, Borough of Manhattan, and designates Borough of Manhattan Tax Map 392, Lot 5, as its Landmark Site.





Charlie Parker, circa 1949  
Photograph by Bill Gottlieb, reproduced in Chan Parker, *My Life in E-Flat*, 1993



Charlie Parker, Chan Richardson and Baird Parker, c. 1953-54  
reproduced in Chan Parker, *My Life in E-Flat*, 1993



Charlie Parker Residence  
151 Avenue B  
Photo: Carl Forster



Charlie Parker Residence, view toward ground floor entry  
Photo: Carl Forster



Charlie Parker Residence, first floor entrance  
Photo: Carl Forster



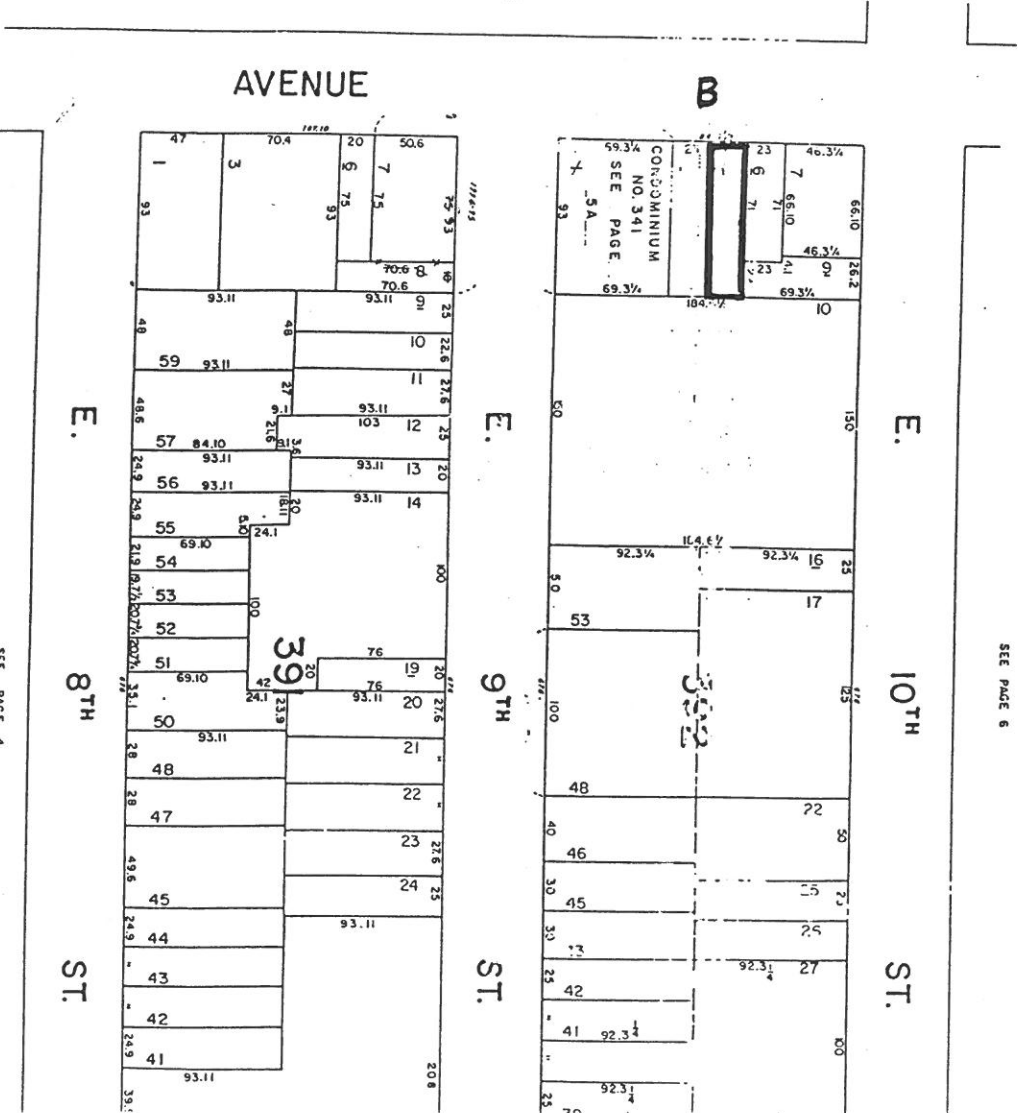
Charlie Parker Residence, box cornice  
Photo: Carl Forster



Avenue B, between East 9th and 10th Streets, Parker Residence at center  
Photo: Carl Forster

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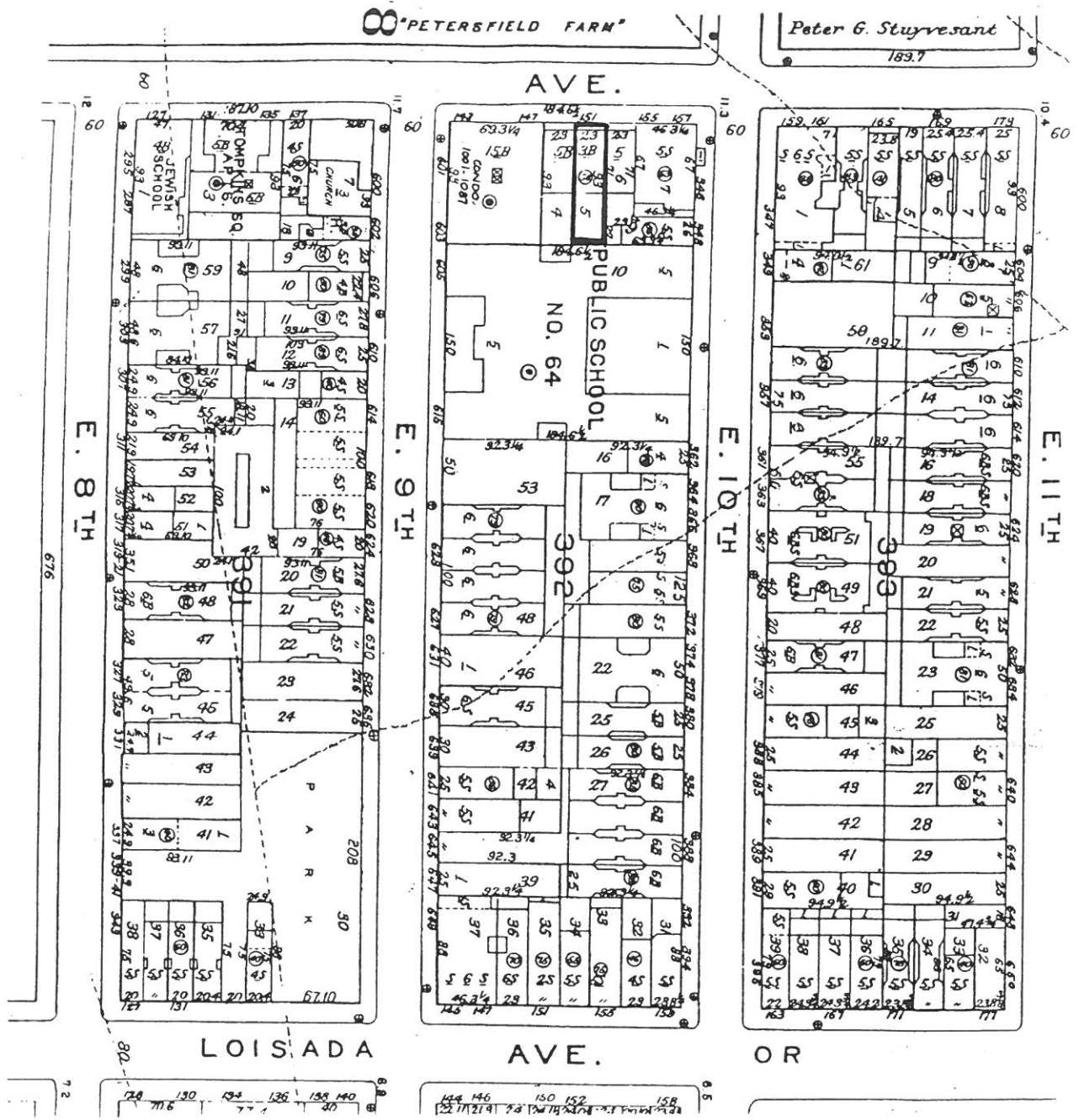
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Charlie Parker Residence  
 Landmark Site: Manhattan Tax Map Block 392, Lot 5  
 Source: New York City Department of Finance, City Surveyor, Tax Map



Charlie Parker Residence  
 Source: Sanborn, *Manhattan Land Book* (1998-1999), detail, plate 27