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PRETTY IN PINK

The residents of New York's rare pink buildings have the most rosy views

By JESSICA DAILEY

PINK architecture may be more associated with the Art Deco facades of Miami Beach, but New York City does have a handful of bubble-gum-hued buildings of her own. Across downtown Manhattan, amid the brownstones and tenement buildings, sit a handful of rosy structures beloved by neighbors and passersby. Some, like the townhouse at 114 Waverly Place, have been pink for decades, while others, like Palazzo Chupi at 360 W. 11th St., are more recent additions to the skyline. But they all inject a little joy — and love — into the streetscape.

Interior design power couple Robert and Courtney Novogratz (inset) are in the midst of renovating 114 Waverly Place (right).

114 Waverly Place

"Pink is our favorite color," says Robert Novogratz, 57, who, with his wife Courtney, 48, became the fourth owners of coral-colored 114 Waverly Place last summer when they bought it for \$8.5 million from late neighborhood fixture Celeste Martin. The nearly 200-year-old home hadn't been touched in decades, and The Novogratz, as the design duo is known, have embarked on a gut renovation to turn the 5,410-square-foot structure into their family home. (The famed facade is currently hidden under scaffolding.)

Inside, the couple, who have seven kids, found rooms just as whimsical as the facade, cloaked in emerald and mint greens, teal and blush — and even red Scalamandre zebra wallpaper. They intend to honor that history. Robert describes their vision as "Gucci meets Royal Tenenbaums" — classic, cool, colorful. "It's a very happy house," he adds.

"This is our ninth townhouse [renovation] in Manhattan, and it's the most special townhouse you've ever seen," says Robert. It also happens to be the couple's first project that is landmarked, and, as a result, they've run into an unexpected complication: the Landmarks Preservation Commission (LPC) wants to do away with the beloved pink and see it painted brown, the original color when the home was built in 1826.

But it's been pink for 50 years, and the Novogratz want it to stay that way. "We're fighting them to keep it pink," Robert says. "Throughout the entire city, it's known as the pink house. We're petitioning to keep the pink."

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J.C. Rice, Michael Sforzoli



319 - 321 Grand St.

On the Lower East Side, there's another landmarked structure with a pink facade: a five-story loft building with a rounded corner and partial cast-iron facade at the corner of Orchard and Grand streets. Constructed in 1886 as the Ridley & Sons Department Store, it was occupied by garment manufacturers during the 1930s. Today, the upper-level lofts are home to artists like Egon Zippel, who lives in a 2,800-square-foot apartment on the fourth floor with his wife Johanna Schwarzbeck. The pink was a 1990s upgrade, suggested by the previous owner's wife. As Alfred Goldman told the New York Times in 2011, it was "just an ugly building," and his wife, feeling inspired from a recent trip to Florida, felt a fresh coat of paint would cheer up the "dreary" neighborhood. And while Landmarks will likely require the color to change if the building is ever renovated, it's safe for now. In fact, after a fire damaged part of the facade in 2014, that portion was repainted a slightly different shade. "I like the pink," says Zippel, 53, who has enjoyed his live/work space in the building since 2003. "I wish they would repaint the whole thing."

Tickled pink



Artist Egon Zippel lives in a loft at 319-321 Grand St., painted pink in the 1990s thanks to the dreamy whims of the then-owner's wife.

Palazzo Chupi



Stephen Yang (2); Michael Soltanski; Annie Wernick/NY Post

In 2008, artist Julian Schnabel built the prominent Palazzo Chupi atop a West Village factory building; son Vito (inset) lives there, too.



New York's most famous pink building is its newest. Built in 2008 by artist Julian Schnabel, the peculiar condo building at 360 W. 11th St. looks like arched Venetian palace was plopped on top of a 20th-century factory building. Construction was met with protests when it began in 2005, but ultimately Schnabel was able to complete what he saw as a 50,000-square-foot piece of art. "I built it because I wanted more space, and because I thought I could sell two or three apartments to pay for that space, and I built it because I could," Schnabel told the Times in 2008. The base holds Schnabel's studio, as well as a pool, garage and exhibition space. The palazzo holds five giant units; one is occupied by Schnabel, another by his art dealer son Vito (inset). The other apartments sold for between \$10.7 million and \$12.2 million each. Residents must like it: There have been no resales in the last decade.

218 E. Fifth St.



Georgia Nixon and Jason Kodym (right) and Joel Gillman and Lindsey Testolin (left) say their building is an Instagram magnet.

The pink facade was an immediate draw when Georgia Nixon, 29, and Jason Kodym, 38, first viewed their apartment at 218 E. Fifth St. "I told all my friends it was a Barbie princess house in New York," says Nixon. The couple moved into a one-bedroom garden unit two years ago. "I have a ton of photos on my phone of every person who has visited who wants their photo out on our stoop," she says. It was first painted pink in the '80s by Noel Tursi, the companion of Celeste Martin, owner of the also-rosy 114 Waverly Place (see page 43). Tursi's grandson owns the building — and is planning to repaint this spring if Landmarks allows — while his great-grandson, Douglas Elliman broker Devin Hugh Leahy, is responsible for leasing it to tenants. Like Joel Gillman and Lindsey Testolin, both 34, who have lived in two different apartments there over four years. "Ideally, we die in this building, hopefully a long time from now," jokes Gillman. The couple started in a one-bedroom on the third floor, for a better kitchen and more light. The facade does attract Instagrammers, Testolin notes, and even the occasional prom photo shoot. "We love hanging out on our stoop, and we've come to realize it's a constant situation," she says. "But it's a small burden." Gillman adds, "I kind of like it. It makes me feel fancy."