



**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of the PROTESTANT REFORMED DUTCH CHURCH OF FLUSHING (BOWNE)
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church), 143-11 Roosevelt Avenue (38-01 Bowne Street), Queens Block 5022, Lot 01 in part. The church was designed by George E Potter and built in 1891-92 by Edward Richardson. After holding a special Backlog public hearing on October 8, 2015 and an additional public hearing on November 15, 2016,¹ the Landmarks Preservation Commission voted unanimously to designate the church on December 13, 2016.

Originally built for the Protestant Reformed Dutch Church, this building is significant as an excellent example of the Romanesque Revival style, especially notable for its prominent corner tower, decorative brickwork, and opalescent stained-glass windows. Several of the windows were designed by artist and congregant Agnes Fairchild Northrop of Tiffany Studios. It is one of downtown Flushing's most significant religious structures.

George E. Potter, an architect with a practice in Springfield, Massachusetts, and later in Hartford, Connecticut, most likely designed the church. He was responsible for approximately 25 churches in New England and Long Island. One of his commissions, the Memorial Hall in Monson, Massachusetts, is similar in design to the Flushing Reformed Dutch Church. Edward Richardson (1848-1921) of Flushing was the building contractor. As a successful businessman, he was active in both the building trades and real estate.

The Reformed Dutch Church denomination traces its roots to the founding of New Netherland as a Dutch colony, with many additional Reformed congregations established throughout New York in the 19th century. As the town of Flushing developed and prospered, a Reformed congregation was established there in 1842. It quickly outgrew its original building, and in 1873 the congregation acquired a lot at the northeast corner of today's Roosevelt Avenue and Bowne Street. Construction began in October of 1891 and the church was dedicated November of 1892. In addition to the main auditorium assembly space, the building incorporated rooms at the north end (transept-like bay) for a chapel, Sunday school, library, and upstairs kitchen.

The Romanesque Revival style, and in particular Boston architect H. H. Richardson's interpretation of the style, was popular for churches during the second half of the 19th century as a modern adaptation of a medieval aesthetic. The church features arched openings, intricate brickwork, stone details and a corner bell tower that dominates the site. One of the notable Richardsonian features of this church is the contrast of the massive bell tower with the low squat arcade along the front elevation.

Meenakshi Srinivasan, Chair



In 1974 the Reformed Church merged with the First Congregational Church of Flushing and the church was renamed the Bowne Street Community Church. It is now associated with the Reformed Church in America, the United Church of Christ, and since 1988 with the Taiwanese Zion Christian Church. In addition, the New York Yeram Church, an independent Korean congregation, has its services and offices at the Bowne Street Community Church. These church congregations have continued to diligently and sensitively maintain the church building.

Over three centuries ago, the citizens of Flushing formally declared religious freedom with the Flushing Remonstrance of 1657. Today, this multi-denominational church continues this tradition of faith and tolerance and reflects the cultural, ethnic, and religious diversity of the surrounding community. Although the church is located just a few blocks from a busy and expanding downtown, it continues to give the neighborhood a strong sense of the 19th century streetscape. Retaining much of its original materials and workmanship, the church congregations have diligently and sensitively maintained the building. It is one of downtown Flushing's most prominent and significant religious structures. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

On October 8, 2015, the Landmarks Preservation Commission held a special public hearing on the Backlog Initiative Items in the Borough of Queens, including the Bowne Street Community Church (Item III-Borough of Queens, Group E). The hearing had been duly advertised in accordance with the provisions of law. At the public hearing, Dr. Kent Chin of the Governing Board of Bowne Street Community Church and representing the owner of the property spoke in favor of designation. Others who spoke in favor of designation included the following: Elaine Chung, representing New York City Council Member Peter Koo of the 20th Council District; State Senator Tony Avella of Senate District 11; the Queens Borough Historian, Jack Eichenbaum, and representatives of the Victorian Society, the Municipal Art Society, the NYC Landmarks Conservancy, the Historic Districts Council, Guides Association of New York, Four Borough Neighborhood Preservation Alliance, Queens Preservation Council, and two additional individuals. A letter from State Senator Toby Ann Stavisky in favor of designation was also read at the public hearing. The Commission additionally received letters of support from United States Congresswoman Grace Meng, the Queens Preservation League, the Aquinas Honor Society, and six individuals. No one spoke against Landmarks designation, nor were any letters received that opposed designation.

On November 15, 2016, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church) (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Two representatives of the church, Samuel Tai, a trustee, and Aaron Chen, pastor and chair of the governing board, spoke against designation. Ten people spoke in favor of designation, including New York City Council Member Peter Koo, Jack Eichenbaum, Queens Borough Historian, and representatives of the Queens Historical Society, Historic Districts Council, Victorian Society of American, Metropolitan Chapter, New York City Landmarks Conservancy, Queens Preservation Council, the Bowne House 2 Historical Society, and two individuals. A letter from Paul DiBenedetto, president of the Bayside Historical Society, supporting designation was read at the public hearing.

Meenakshi Srinivasan, Chair

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**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of the EXCELSIOR STEAM POWER COMPANY BUILDING
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of THE Excelsior Steam Power Company Building, at 33-43 Gold Street, Borough of Manhattan, Block 77, Lot 24 in part. Built 1882 and 1887-89 by mason and builder Robert L. Darragh, it was designed by architect and engineer, William C. Gunnell. After holding a special Backlog public hearing on November 5, 2015,ⁱ the Landmarks Preservation Commission voted unanimously to designate the building on December 13, 2016.

A monumental reminder of New York's key role in the development of electric lighting and power systems in the United States, the Excelsior Steam Power Company Building is the oldest-known purpose-built commercial generating station standing in Manhattan. It is one of the few major structures remaining from Manhattan's pioneering era for electric lighting and power, which began with the illumination of a portion of Broadway with arc lamps in 1880 and ended with the consolidation of dozens of utilities into the New York Edison Company in 1901.

Designed by engineer and architect William C. Gunnell and constructed by master mason Robert L. Darragh, the Excelsior Building was operational by 1888, when it began generating and distributing electric power to printing houses, jewelry manufacturers, and other industrial clients within the surrounding area for their elevators, presses, beveling machinery, and other equipment. Its seven 50-horsepower dynamos, and the motors used by its customers, were designed and manufactured by Leo Daft, an English immigrant who came to the United States in 1866. In 1884, Daft installed in Lower Manhattan, New York's first two electric elevator motors, which were powered by a Daft generator installed alongside the engines of the Excelsior Steam Power Company in its Spruce Street headquarters. Over subsequent years, Daft's electrical network, powered by Excelsior's steam engines, spread rapidly in Lower Manhattan, leading to the replacement of steam engines with small electric motors in many New

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York City businesses. Its success led Excelsior to begin planning and constructing this building in 1887. By 1888, Daft was upgrading the building's generators, which included a ten-ton, 250-horsepower model reported to be "the largest dynamo in the world."

The Excelsior Building is a handsome example of the muscular industrial architecture of the 1880s. Romanesque Revival in style, it has a five-part main facade with projecting end and tower pavilions and a high base decorated with foliated terra-cotta plaques and a metal sign identifying the building in elegant period lettering. The precision and quality of Darragh's brickwork is evident throughout the facade, but especially in its large round arches with their deep reveals, curved profiles, intricately fitted gauged bricks, and denticulated archivolt. The building's machicolated cornice and stout tower add to its massive, fortress-like appearance.

The Excelsior Steam Power Company Building provided electricity for lighting and power to local factories and office buildings for many years and was later converted from a generating station into a substation. In 1978, Consolidated Edison sold the building and it was subsequently renovated for residential use. Nestled among the office towers, apartment houses, and hotels of Lower Manhattan on narrow Gold Street, the Excelsior Steam Power Company Building remains a significant link to Lower Manhattan's industrial past. Having played a major role in New York's transition from steam power to electricity, it recalls its area's former prominence as the nation's media capital and as an industrial beehive populated by hundreds of printers, jewelry makers, and other manufacturing concerns. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On November 5, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative Items in the Borough of Manhattan, including the Excelsior Power Company Building and the related Landmark Site (Item I—Borough of Manhattan Group A, c). The hearing had been duly advertised in accordance with the provisions of law. Five speakers testified in favor of the proposed designation, including Borough President Gale Brewer and representatives of Council Member Margaret Chin, Community Board 1, the Historic Districts Council, and the Victorian Society of New York. A representative of the New York Landmarks Conservancy testified in opposition to the proposed designation. The Commission also received seven written submissions in favor of the proposed designation, including submissions from the Society for the Architecture of the City and from historian Joseph J. Cunningham, author of the book *New York Power*. The property was previously heard in 1977.



**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of BROUGHAM COTTAGE
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Brougham Cottage, 4746 Amboy Road, Staten Island Block 5391, Lot 2. The west wing was built c. 1725, the midsection, c. 1790; kitchen wing, early 19th century; Architect unknown. After holding a special Backlog public hearing on October 22, 2015,ⁱ the Landmarks Preservation Commission voted unanimously to designate the house on December 13, 2016.

The Brougham Cottage is a rare Dutch-American farmhouse significant as a reminder of Staten Island's rural heritage and its vernacular architectural traditions. The historic house is composed of a one-room-deep, one-and-one-half-story H-framed western wing that appears to date from the first half of the 18th century, likely the 1720s or 1730s, a center one-and-one-half-story H-framed stair hall section that probably dates to the 1790s or early 1800s, and a taller one-and-one-half-story eastern wing that probably was erected prior to 1840. The first-story fieldstone chimney wall, the Dutch H-framing with its attic "knee walls" and small windows are characteristic features of Dutch-American architecture. The low ceiling height and modest size of the house are indicative of the early date of the original one-room portion of the house. As was typical of colonial farmhouses, the house was originally oriented facing southward for maximum light and did not have a door facing Amboy Road until the 20th century.

The house occupies a portion of an 80-acre patent granted to Daniel Stillwell in the late 17th century. This land eventually passed to members of the Poillon family and sometime in the mid-18th century a portion of lot fronting on to Amboy Road was sold to Dr. Oliver Taylor, a physician, who lived nearby in Westfield, just north of Amboy Road. This house, likely built as a rental property, was probably begun under the Poillons and expanded under the Taylors. It remained in the ownership of the Taylor family until the mid-1840s. Around 1855 James Foster, an English immigrant gardener, moved to this house with his wife and two step-children and established a plant nursery. In 1887 following the death of his wife, Foster's step-daughter Annie Brougham, her husband Stephen and their children moved into the house with Foster. The Broughams resided here until 1910. In the 1920s the real estate developer and historian Cornelius J. Kolff leased the farmhouse as an office to sell building lots for the Woods of Arden development. At that time the old porch additions were removed.

Later in the 1920s an entrance was created on Amboy Road and the house was clad with shingles. Although the house has undergone some alterations, it retains its historic form and many of its characteristic Dutch-American features. Today Brougham Cottage survives as a rare example of the small vernacular farm houses that were once common in the 18th and early 19th century rural landscape and have all but disappeared. It is significant example of Dutch-American design and a rare reminder of Staten Island's rural history. Its site is now part of Blue Heron Park. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

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ⁱ On October 22, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative items in the Borough of Staten Island, including Brougham Cottage and the related Landmark Site (Item 6 - Staten Island Group 3, E). The hearing had been duly advertised in accordance with the provisions of law. A representative of the New York City Department of Parks & Recreation, owner of the property, expressed support for the designation. In addition to the owner's representative nine people spoke in favor of designation including a representative of New York State Assembly Member Joseph Borrelli, representatives of the Historic Districts Council, New York Landmarks Conservancy, Society for the Architecture of the City, Four Borough Preservation Alliance; and three individuals. There was no testimony in opposition. The property had previously been heard in 2000.



**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of the BERGDORF GOODMAN BUILDING
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Bergdorf Goodman Building, at 754 Fifth Avenue (aka 2 West 58th Street), Borough of Manhattan, Block 1273, Lot 33. It was built in 1927-1928 by Architects Buchman & Kahn. After holding a special Backlog public hearing on November 5, 2015,ⁱ the Landmarks Preservation Commission voted unanimously to designate the Bergdorf Goodman Building on December 13, 2016.

Located at the southern end of Manhattan's Grand Army Plaza, 754 Fifth Avenue occupies one of the most prominent sites along the Fifth Avenue retail corridor. The building, designed by the preeminent designer Ely Jacques Kahn, is an excellent example of Modern Classical design and is significant for its associations with Bergdorf Goodman, one of New York City's premier retail establishments.

The site, which was the former location of Cornelius Vanderbilt II's mansion, was purchased by the real estate developer Frederick Brown in 1926. Brown developed the site from 1927-1928 to read as separate, but aesthetically unified, buildings. Ely Jacques Kahn, one of the most important New York architects of the 20th century, designed the buildings in the Modern Classical style. His design incorporated classicizing elements of French architecture and harmonized with the other buildings on the Grand Army Plaza.

Bergdorf Goodman, one of New York City's most celebrated department stores, was an original tenant. Their store, which originally began as a tailor shop at Fifth Avenue and 19th Street, revolutionized the women's clothing industry by becoming the first American couturier to offer ready-to-wear clothing. Like many other stores, it followed the retail migration north along Fifth Avenue, ultimately occupying

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the site's northernmost building on 58th Street and Fifth Avenue. The new location proved to be a great success. Bergdorf Goodman began to expand, first by leasing additional space in the complex and later by purchasing all of the buildings on the site.

Today, Bergdorf Goodman occupies all but the southeast corner of the complex, which is leased to Van Cleef & Arpels. Alterations to the first two stories have sought to unify the facade, reflecting the success of Bergdorf Goodman. Buchman and Kahn's original design remains largely intact above the second story and continues to read as separate, but aesthetically unified, buildings. Bergdorf Goodman serves as an important backdrop to the Grand Army Plaza and is significant for its role in the commercial development of Fifth Avenue. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On November 5, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative items in the Borough of Manhattan, including Bergdorf Goodman and the related Landmark Site (Item No. II—Borough of Manhattan Group, B). The hearing had been duly advertised in accordance with the provisions of the law. Four people testified in opposition on behalf of the owner. Nine people testified in favor of designation, including a representative of Assembly Member Richard N. Gottfried, Borough President Gale Brewer, and representatives from the Society for the Architecture of the City, Save Harlem Now!, the New York Landmarks Conservancy, the Historic Districts Council, and two individuals from Community Board Five. The Commission also received written submissions expressing support for designation from Senator Liz Krueger, Landmark West!, and sixteen individuals. The property had previously been heard in 1970.

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**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION OF LOEW'S 175th STREET THEATER
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Loew's 175th Street Theater, 4140 Broadway, Borough of Manhattan, Block 2145, Lot 1. After holding a special Backlog public hearing on November 12, 2015,¹ the Landmarks Preservation Commission voted unanimously to designate the house on December 13, 2016.

Commanding an entire block in Manhattan's Washington Heights neighborhood and featuring exuberant terra-cotta ornament, the Loew's 175th Street Theatre exemplifies the American movie palace at its most monumental and spectacular. It was one of a select handful of venues billed by Loew's as its "Wonder Theatres," enormous neighborhood movie palaces opened in 1929 and 1930 that were among the most lavish ever constructed in New York City. Bounded by West 175th and 176th Streets, Broadway, and Wadsworth Avenue and reaching 60 feet in height, it is a massive building, unusual among Manhattan movie palaces for its construction as "a freestanding structure, built to be viewed— and admired—from all sides." It was the first theater in Washington Heights designed specifically for talking pictures, and upon its opening, in 1930, it was hailed by the press as "mammoth" and "magnificent" and as "one of the most costly and elaborate" theaters in the Loew's chain.

The architect of the Loew's 175th Street Theatre, Thomas W. Lamb, was Loew's "most favored architect," the renowned designer of more than 300 theaters across the country and around the world. Rare in New York City for its use of historic Indian architectural elements, it was one of a small group of "Indo-Persian" movie theaters designed by Lamb between 1928 and 1932 that are considered to be his "last great palaces." Its intricate and unconventional terra-cotta ornament, which covers the entire 175th Street facade and includes elaborate tiered pilasters, ziggurats, lancet arches, hexagonal motifs, and muqarnas, was in keeping with Lamb's goal of providing moviegoers with a "thoroughly foreign" experience "in which the mind is free to frolic and becomes receptive to entertainment." Remarkably well-preserved, the building possesses its original entrance doors, box office, vertical blade sign, and imposing corner marquee, the only one of Loew's Wonder Theatres to retain all of these features from the day of its opening.

Over nearly four decades, the Loew's 175th Street Theatre introduced Washington Heights moviegoers to dozens of classic films and hosted appearances by movie stars such as Eleanor Powell, Judy Garland, Roy Rogers, Dale Evans, and Joan Crawford. By the 1960s, the economics of operating large urban movie theaters had become increasingly difficult, and in 1969, Loew's sold the building to the United Christian Evangelistic Association, led by Reverend Frederick Joseph Eikerenkoetter II, known as Reverend Ike, who renamed it the United Palace. At the United Palace, Reverend Ike's ministry reached

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its peak, welcoming thousands of worshippers each week and becoming one of the country's largest congregations. Reverend Ike's television program, which was the first hosted by an African-American religious leader when it debuted in 1973, often featured him on the United Palace stage.

Maintained in an excellent state of preservation, the United Palace continues to function as a house of worship while hosting community performing arts groups, film screenings, and other cultural events, acting as a valuable neighborhood resource while still representing "the apogee of movie palace glamour in those long-gone days when Hollywood ruled the world." Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On November 12, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative Items in the Borough of Manhattan, including the Loew's 175th Street Theatre and the related Landmark Site (Item F—Borough of Manhattan B, Group 2). The hearing had been duly advertised in accordance with the provisions of law. Three representatives of the owner, including Reverend Barbara Tilley of the United Palace House of Inspiration, testified in opposition to the proposed designation. Eight speakers testified in favor of the proposed designation, including representatives of Manhattan Borough President Gale Brewer and Community Board 12, former Council Member Robert Jackson, and representatives of Explore New York, the Historic Districts Council, New York Landmarks Conservancy, and Save Harlem Now!. The Commission also received letters in opposition to the proposed designation from United States Representative Charles B. Rangel; Council Member for the adjacent 9th District Inez E. Dickens; and Council Member Ydanis Rodriguez, who stated that he was opposed to designating the Loew's 175th Street Theatre without a comprehensive plan for considering other potential Landmarks within this Council District. The Commission received seven written submissions in favor of the proposed designation, including one from the Municipal Art Society; and 1,086 letters, on United Palace letterhead, in opposition to designation (this number may include duplicates). The property had previously been heard in 1970.

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TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of the PROTESTANT REFORMED DUTCH CHURCH OF FLUSHING (BOWNE)
February 27, 2017

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church), 143-11 Roosevelt Avenue (38-01 Bowne Street), Queens Block 5022, Lot 01 in part. The church was designed by George E Potter and built in 1891-92 by Edward Richardson. After holding a special Backlog public hearing on October 8, 2015 and an additional public hearing on November 15, 2016,¹ the Landmarks Preservation Commission voted unanimously to designate the church on December 13, 2016.

Originally built for the Protestant Reformed Dutch Church, this building is significant as an excellent example of the Romanesque Revival style, especially notable for its prominent corner tower, decorative brickwork, and opalescent stained-glass windows. Several of the windows were designed by artist and congregant Agnes Fairchild Northrop of Tiffany Studios. It is one of downtown Flushing's most significant religious structures.

George E. Potter, an architect with a practice in Springfield, Massachusetts, and later in Hartford, Connecticut, most likely designed the church. He was responsible for approximately 25 churches in New England and Long Island. One of his commissions, the Memorial Hall in Monson, Massachusetts, is similar in design to the Flushing Reformed Dutch Church. Edward Richardson (1848-1921) of Flushing was the building contractor. As a successful businessman, he was active in both the building trades and real estate.

The Reformed Dutch Church denomination traces its roots to the founding of New Netherland as a Dutch colony, with many additional Reformed congregations established throughout New York in the 19th century. As the town of Flushing developed and prospered, a Reformed congregation was established there in 1842. It quickly outgrew its original building, and in 1873 the congregation acquired a lot at the northeast corner of today's Roosevelt Avenue and Bowne Street. Construction began in October of 1891 and the church was dedicated November of 1892. In addition to the main auditorium assembly space, the building incorporated rooms at the north end (transept-like bay) for a chapel, Sunday school, library, and upstairs kitchen.

The Romanesque Revival style, and in particular Boston architect H. H. Richardson's interpretation of the style, was popular for churches during the second half of the 19th century as a modern adaptation of a medieval aesthetic. The church features arched openings, intricate brickwork, stone details and a corner bell tower that dominates the site. One of the notable Richardsonian features of this church is the contrast of the massive bell tower with the low squat arcade along the front elevation.

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Commission**

In 1974 the Reformed Church merged with the First Congregational Church of Flushing and the church was renamed the Bowne Street Community Church. It is now associated with the Reformed Church in America, the United Church of Christ, and since 1988 with the Taiwanese Zion Christian Church. In addition, the New York Yeram Church, an independent Korean congregation, has its services and offices at the Bowne Street Community Church. These church congregations have continued to diligently and sensitively maintain the church building.

Over three centuries ago, the citizens of Flushing formally declared religious freedom with the Flushing Remonstrance of 1657. Today, this multi-denominational church continues this tradition of faith and tolerance and reflects the cultural, ethnic, and religious diversity of the surrounding community. Although the church is located just a few blocks from a busy and expanding downtown, it continues to give the neighborhood a strong sense of the 19th century streetscape. Retaining much of its original materials and workmanship, the church congregations have diligently and sensitively maintained the building. It is one of downtown Flushing's most prominent and significant religious structures. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On October 8, 2015, the Landmarks Preservation Commission held a special public hearing on the Backlog Initiative Items in the Borough of Queens, including the Bowne Street Community Church (Item III-Borough of Queens, Group E). The hearing had been duly advertised in accordance with the provisions of law. At the public hearing, Dr. Kent Chin of the Governing Board of Bowne Street Community Church and representing the owner of the property spoke in favor of designation. Others who spoke in favor of designation included the following: Elaine Chung, representing New York City Council Member Peter Koo of the 20th Council District; State Senator Tony Avella of Senate District 11; the Queens Borough Historian, Jack Eichenbaum, and representatives of the Victorian Society, the Municipal Art Society, the NYC Landmarks Conservancy, the Historic Districts Council, Guides Association of New York, Four Borough Neighborhood Preservation Alliance, Queens Preservation Council, and two additional individuals. A letter from State Senator Toby Ann Stavisky in favor of designation was also read at the public hearing. The Commission additionally received letters of support from United States Congresswoman Grace Meng, the Queens Preservation League, the Aquinas Honor Society, and six individuals. No one spoke against Landmarks designation, nor were any letters received that opposed designation.

On November 15, 2016, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church) (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Two representatives of the church, Samuel Tai, a trustee, and Aaron Chen, pastor and chair of the governing board, spoke against designation. Ten people spoke in favor of designation, including New York City Council Member Peter Koo, Jack Eichenbaum, Queens Borough Historian, and representatives of the Queens Historical Society, Historic Districts Council, Victorian Society of American, Metropolitan Chapter, New York City Landmarks Conservancy, Queens Preservation Council, the Bowne House 2 Historical Society, and two individuals. A letter from Paul DiBenedetto, president of the Bayside Historical Society, supporting designation was read at the public hearing.

Meenakshi Srinivasan, Chair

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**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of SAINT BARBARA'S R.C. CHURCH
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of St. Barbara's Roman Catholic Church at 138 Bleecker Street, Borough of Brooklyn, Block 3306, Lot 6 in part. Designed by architects Helmle & Huberty, it was built from 1907-10. After holding a special Backlog public hearing on October 8, 2015,¹ the Landmarks Preservation Commission voted unanimously to designate St. Barbara's on December 13, 2016.

St. Barbara's Roman Catholic Church, one of the most unusual and distinctive ecclesiastical buildings in New York City, was built between 1907 and 1910, and is one of the earliest churches in the northeastern United States to incorporate the Spanish Colonial Revival style of architecture, which is fairly uncommon in the region. Constructed of yellow brick and white terra-cotta, the church towers above the low rise residences of the surrounding area, and is one of Bushwick's most imposing buildings. St. Barbara's parish, which was founded in 1893 by German immigrant families, has continued to serve successive waves of residents of varying ethnicities and nationalities. The church was designed by Helmle & Huberty, a leading Brooklyn architectural firm that was responsible for many important public and institutional buildings. The firm's buildings were designed in a wide variety of styles and include such landmarks as the Boathouse in Prospect Park and the Winthrop Park Shelter Pavilion in Monsignor McGoldrick Park, as well as many buildings located within designated historic districts.

The Spanish Colonial Revival style is unusual for a church in the northeastern United States, particularly for one built as early as 1907. The style, based in the architecture of 16th- and 17th-century Spain, often combines large unornamented wall areas with sections that are embellished with highly ornate and complex classically inspired forms. The entryways are generally given the most ornate treatment. Spanish architecture was brought to the New World by the early settlers in Mexico and the American Southwest. The design of St. Barbara's appears to have been inspired by the mission churches built in

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these areas. St. Barbara's follows the basic form of Roman Catholic churches of the Renaissance. The church is cruciform in plan and a large Renaissance-inspired dome covers the church crossing. The church's Central Avenue facade has a terra-cotta frontispiece in the form of a triumphal arch that gives emphasis to the main facade. This frontispiece is enlivened by projecting Corinthian columns, squat twisted columns, sculptural panels and bands, and a projecting rounded pediment. Heavy unornamented brick pavilions with terra-cotta quoins flank the entryway, crowned by decorated terra-cotta towers. The facade of the north transept on Bleecker Street is designed as a smaller, less elaborate frontispiece.

St. Barbara's is an important presence in the Bushwick both in terms of its architecture and its contribution to the social fabric of its neighborhood. It remains remarkably intact as one of Bushwick's most prominent and significant religious structures. Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

ⁱ On October 8, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative items in the Borough of Brooklyn, including Saint Barbara's Roman Catholic Church (Item II—Borough of Brooklyn Group, C). The hearing had been duly advertised in accordance with the provisions of law. Representatives of the New York Landmarks Conservancy, Historic Districts Council, Victorian Society, Municipal Art Society, and Guides Association of New York testified in favor of the proposed designation. A representative of the Diocese of Brooklyn testified in opposition to the proposed designation. A written submission in opposition to the proposed designation was received from City Councilmember Rafael Espinal.¹ The Commission also received three letters in support of the proposed designation. The property was previously heard by the Commission in 1980.



**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of 183-195 BROADWAY, BROOKLYN
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of 183-195 Broadway (aka 833-843 Driggs Avenue), Borough of Brooklyn, Tax Map Block 2446, Lot 51; built: 1882-1883; designed by Herman J. Schwarzmann and William B. Ditmars, architects. After holding a special Backlog public hearing on October 8, 2015,¹ the Landmarks Preservation Commission voted unanimously to designate the 183-195 Broadway on December 13, 2016.

The cast-iron facade of 183-195 Broadway is distinctive among cast-iron buildings in New York City for its inventive Neo-Grec design and unusual calla lily ornament, embodying aspects of the Aesthetic Movement. Built towards the end of the heyday of cast-iron fronts in New York, 183-195 Broadway, which was manufactured by the Atlantic Iron Works, is one of only a small number of cast-iron buildings that were constructed in the Borough of Brooklyn.

The building, which was built in 1882-1883 for James R. Sparrow (1810-1886) and his son, James R. Sparrow Jr. (1841-1909), was part of a wave of post-Civil War redevelopment along Broadway, which led to the erection of monumental banks and premier stores, and transformed lower Broadway into Williamsburg's principal artery. Plans for the building were filed by a local Williamsburg architect, William B. Ditmars; however, the building's cast-iron facade was designed by Herman J. Schwarzmann. Schwarzmann was a German immigrant, who was the Architect-in-Chief of the 1876 Centennial Exposition in Philadelphia. He moved to New York City in early 1878 and designed a variety of buildings including the Mercantile Exchange Building at 628-630 Broadway.

This building originally served as a commercial structure with stores located on the ground floor, but completion of the Williamsburg Bridge in 1903 transformed the neighborhood and it was converted to

Meenakshi Srinivasan, Chair



primarily manufacturing use. The current property owners, the Forman Family, purchased the building in 1937 and used it for approximately fifty years as the manufacturing site for their metalware business, which specialized in the production of stamped-metal giftware and produced items such as trays, pitchers, and coffeepots. 183-195 Broadway is among the finest cast-iron buildings surviving in Brooklyn, and accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On October 8, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative items in the Borough of Brooklyn, including 183-195 Broadway and the related Landmark Site (Item No. II—Borough of Brooklyn Group, A). The hearing had been duly advertised in accordance with the provisions of the law. Eight people testified in favor of designation, including a representative of Council Member Antonio Reynoso and representatives from the New York Landmarks Conservancy, the Victorian Society, the Historic Districts Council, the Municipal Art Society, and the Guide's Association of New York. The Commission also received written submissions expressing support for designation from the Neighbors Allied for Good Growth, the Waterfront Preservation Alliance, the Sunnyside Gardens Preservation Alliance, and four individuals. The site had previously been heard on July 10, 1990 and September 11, 1990.

Meenakshi Srinivasan, Chair

1 Centre Street, 9th FL, New York, NY 10007 ♦ 212-669-7855 ♦ www.nyc.gov/landmarks



**TESTIMONY BEFORE THE NEW YORK CITY COUNCIL
SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES
REGARDING DESIGNATION of LOEW'S 175th STREET THEATRE
February 27, 2017**

Good morning Chairs Koo, Greenfield and Committee Members. My name is Lauren George, Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Loew's 175th Street Theater, 4140 Broadway, Borough of Manhattan, Block 2145, Lot 1. It was designed by Architect Thomas W. Lamb and built in 1929-30. After holding a special Backlog public hearing on November 12, 2015,¹ the Landmarks Preservation Commission voted unanimously to designate the theater on December 13, 2016.

Commanding an entire block in Manhattan's Washington Heights neighborhood and featuring exuberant terra-cotta ornament, the Loew's 175th Street Theatre exemplifies the American movie palace at its most monumental and spectacular. It was one of a select handful of venues billed by Loew's as its "Wonder Theatres," enormous neighborhood movie palaces opened in 1929 and 1930 that were among the most lavish ever constructed in New York City. Bounded by West 175th and 176th Streets, Broadway, and Wadsworth Avenue and reaching 60 feet in height, it is a massive building, unusual among Manhattan movie palaces for its construction as "a freestanding structure, built to be viewed— and admired—from all sides." It was the first theater in Washington Heights designed specifically for talking pictures, and upon its opening, in 1930, it was hailed by the press as "mammoth" and "magnificent" and as "one of the most costly and elaborate" theaters in the Loew's chain.

The architect of the Loew's 175th Street Theatre, Thomas W. Lamb, was Loew's "most favored architect," the renowned designer of more than 300 theaters across the country and around the world. Rare in New York City for its use of historic Indian architectural elements, it was one of a small group of "Indo-Persian" movie theaters designed by Lamb between 1928 and 1932 that are considered to be his "last great palaces." Its intricate and unconventional terra-cotta ornament, which covers the entire 175th Street facade and includes elaborate tiered pilasters, ziggurats, lancet arches, hexagonal motifs, and muqarnas, was in keeping with Lamb's goal of providing moviegoers with a "thoroughly foreign" experience "in which the mind is free to frolic and becomes receptive to entertainment." Remarkably well-preserved, the building possesses its original entrance doors, box office, vertical blade sign, and imposing corner marquee, the only one of Loew's Wonder Theatres to retain all of these features from the day of its opening.

Over nearly four decades, the Loew's 175th Street Theatre introduced Washington Heights moviegoers to dozens of classic films and hosted appearances by movie stars such as Eleanor Powell, Judy Garland, Roy Rogers, Dale Evans, and Joan Crawford. By the 1960s, the economics of operating large urban movie theaters had become increasingly difficult, and in 1969, Loew's sold the building to the United Christian Evangelistic Association, led by Reverend Frederick Joseph Eikerenkoetter II, known as Reverend Ike, who renamed it the United Palace. At the United Palace, Reverend Ike's ministry reached

Meenakshi Srinivasan, Chair



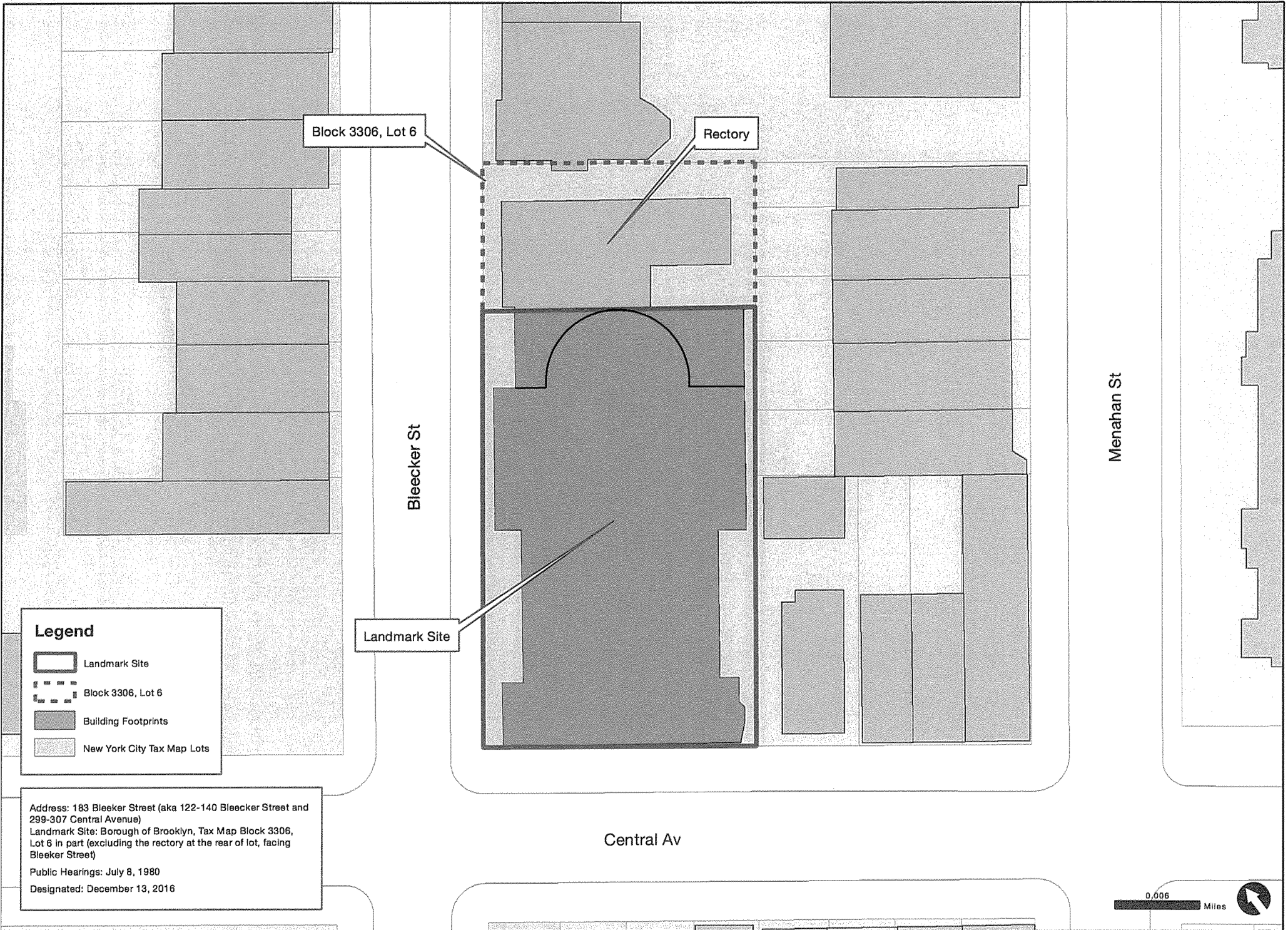
its peak, welcoming thousands of worshippers each week and becoming one of the country's largest congregations. Reverend Ike's television program, which was the first hosted by an African-American religious leader when it debuted in 1973, often featured him on the United Palace stage.

Maintained in an excellent state of preservation, the United Palace continues to function as a house of worship while hosting community performing arts groups, film screenings, and other cultural events, acting as a valuable neighborhood resource while still representing "the apogee of movie palace glamour in those long-gone days when Hollywood ruled the world." Accordingly the Landmarks Preservation Commission urges you to affirm the designation. Thank you.

¹ On November 12, 2015, the Landmarks Preservation Commission held a special public hearing on Backlog Initiative Items in the Borough of Manhattan, including the Loew's 175th Street Theatre and the related Landmark Site (Item F—Borough of Manhattan B, Group 2). The hearing had been duly advertised in accordance with the provisions of law. Three representatives of the owner, including Reverend Barbara Tilley of the United Palace House of Inspiration, testified in opposition to the proposed designation. Eight speakers testified in favor of the proposed designation, including representatives of Manhattan Borough President Gale Brewer and Community Board 12, former Council Member Robert Jackson, and representatives of Explore New York, the Historic Districts Council, New York Landmarks Conservancy, and Save Harlem Now!. The Commission also received letters in opposition to the proposed designation from United States Representative Charles B. Rangel; Council Member for the adjacent 9th District Inez E. Dickens; and Council Member Ydanis Rodriguez, who stated that he was opposed to designating the Loew's 175th Street Theatre without a comprehensive plan for considering other potential Landmarks within this Council District. The Commission received seven written submissions in favor of the proposed designation, including one from the Municipal Art Society; and 1,086 letters, on United Palace letterhead, in opposition to designation (this number may include duplicates). The property had previously been heard in 1970.

Meenakshi Srinivasan, Chair

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Block 3306, Lot 6





Rectory

Bleeker St

Menahan St

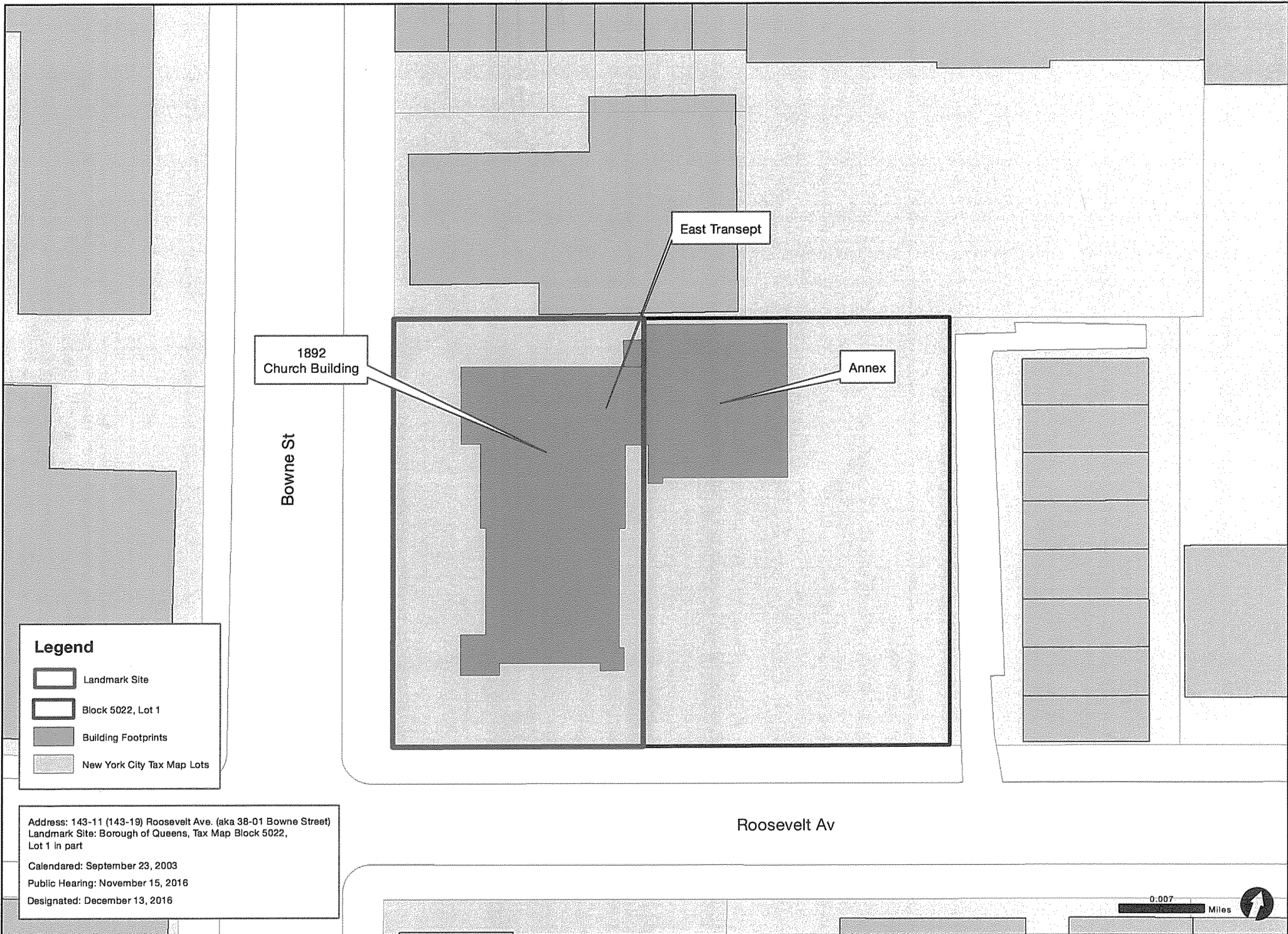
Central Av

Legend

-  Landmark Site
-  Block 3306, Lot 6
-  Building Footprints
-  New York City Tax Map Lots

Address: 183 Bleeker Street (aka 122-140 Bleeker Street and 299-307 Central Avenue)
 Landmark Site: Borough of Brooklyn, Tax Map Block 3306, Lot 6 in part (excluding the rectory at the rear of lot, facing Bleeker Street)
 Public Hearings: July 8, 1980
 Designated: December 13, 2016

0.006 Miles 



1892
Church Building

East Transept

Annex

Bowne St

Roosevelt Av

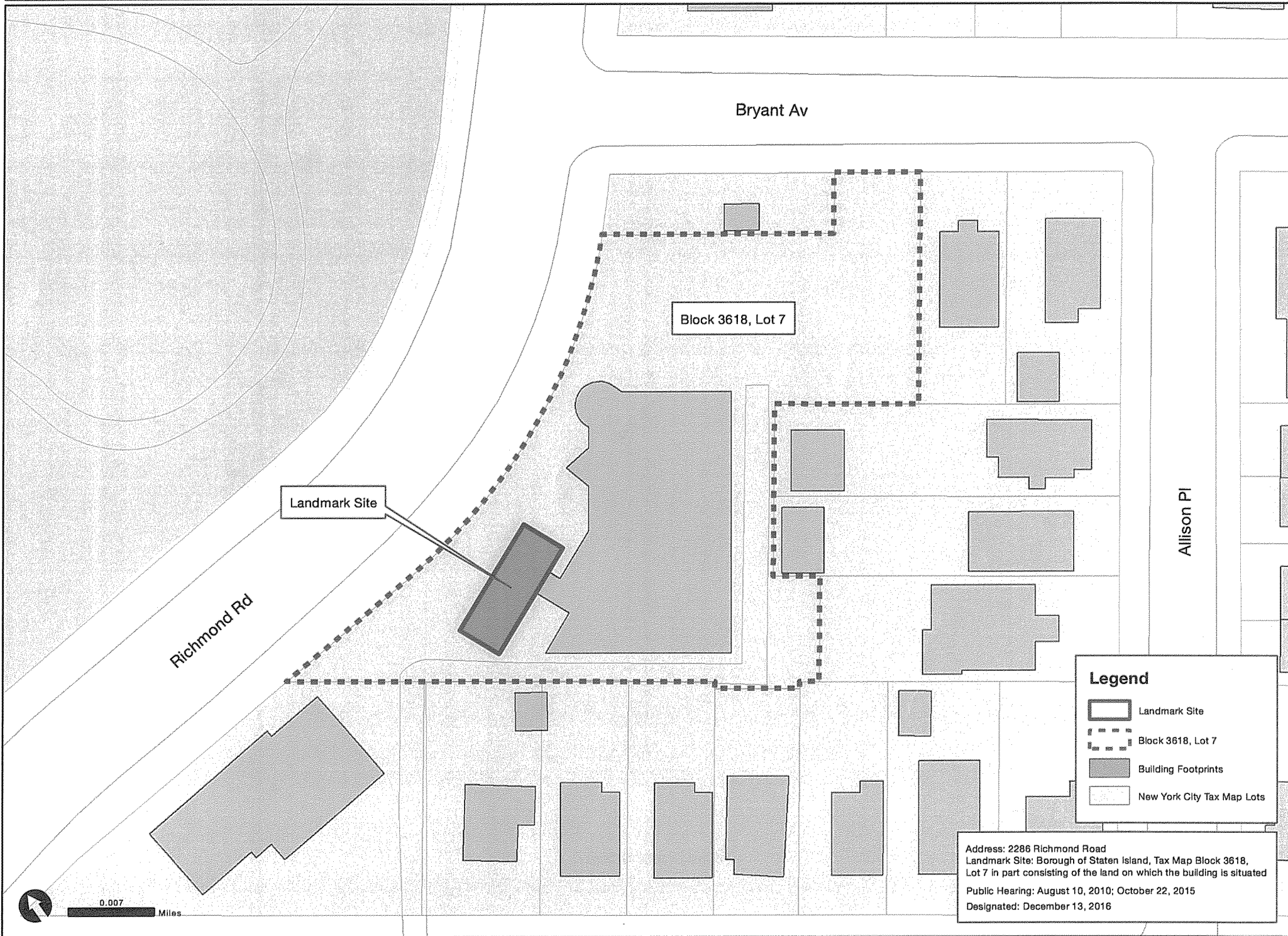
Legend

- Landmark Site
- Block 5022, Lot 1
- Building Footprints
- New York City Tax Map Lots

Address: 143-11 (143-19) Roosevelt Ave. (aka 38-01 Bowne Street)
Landmark Site: Borough of Queens, Tax Map Block 5022, Lot 1 in part

Calendared: September 23, 2003
Public Hearing: November 15, 2016
Designated: December 13, 2016







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Gale A. Brewer, Borough President

**Testimony of Manhattan Borough President Gale A. Brewer
New York City Council Subcommittee on Landmarks, Public Siting and
Maritime Uses**

**L.U. No. 576 Excelsior Steam Power Company Building, 33-43 Gold Street,
New York, NY; L.U. No. 577 Bergdorf Goodman Building, 754 Fifth Avenue,
New York, NY; L.U. No. 578 412 East 85th Street House, 412 East 85th Street,
New York, NY; and L.U. No. 580 Loew's 175th Street Theater, 4140
Broadway, New York, NY
February 27, 2017**

My name is Gale Brewer and I am the Manhattan Borough President. Thank you for the opportunity to speak today in favor of the Individual Landmark Designation of: L.U. No. 576 Excelsior Steam Power Company Building, L.U. No. 577 Bergdorf Goodman Building, L.U. No. 578 412 East 85th Street House, and L.U. No. 580 Loew's 175th Street Theater.

These sites represent the final four of the ten Manhattan backlog items that the Landmarks Preservation Commission (LPC) had prioritized for designation in 2016 and completes an 18-month public process. This is a fraction of what was originally on the LPC backlog docket which was comprised of over 90 sites that had sat on the designation calendar for 5 years or more. In aggregate, the 27 sites citywide the LPC has ultimately designated as part of their "Backlog Initiative" were the subject of multiple rounds of review by commission staff, public hearings and consideration at the LPC and at the City Planning Commission.

Today I am testifying in support of the Manhattan designations. This hearing represents the completion of a great undertaking by the LPC and I wish to take a moment to again thank Chair Srinivasan and her staff for their work. They took time to meet with us, and they listened. My recommendations that were incorporated into the backlog process followed months of discussion with the landmark advocacy groups and REBNY on how to address the backlog while respecting prior efforts and remaining mindful that items should not sit in limbo for decades. The recommendations for transparency, borough focused hearings, and a fixed timeframe for public

input allowed for robust discussion of the backlog items. These four items today have met a very high threshold for designation, and we should celebrate this work by affirming their landmark status.

Our Landmarks Law is a key element in ensuring the physical and cultural diversity of Manhattan and our city. As the first of its kind it served as the model for municipalities across the country. It withstood legal challenges all the way to the Supreme Court, which explicitly told the nation that landmarks matter and cities can and should preserve them. Without our city's Landmark Law protecting the historic neighborhoods, districts, and exceptional buildings of Manhattan from Tribeca and below to Harlem and above, our borough would not be the well-preserved, ordered, and aesthetically distinguished mix of old and new that makes it a wonder of the world.

Thus I also want to acknowledge the huge effort undertaken by the Commission in this process, and in its historical oversight of the landmarks law. The diligence and resolve shown by the LPC throughout its history has created a great legacy of which we can all be proud.

We should also be mindful that this effort reflects decades of work by neighborhoods and advocates. Some of the sites you are reviewing today may have been initiated up to 40 years ago. In November 2014, when the issue of how to eliminate the backlog first arose, my staff (particularly Basha Gerhards, Deputy Land Use Director) and I visited every building on the Manhattan backlog list over the Thanksgiving weekend. Based solely on the exteriors we believe that some of these are true landmarks, as well as beloved neighborhood gems that are worthy of designation on architectural merit and historical significance alone.

In my earlier testimony to the LPC at the Manhattan backlog hearings, I spoke on behalf of designation for the Excelsior Power Company Building, IRT Powerhouse, Bergdorf Goodman, St. Michael's Episcopal Church Complex, St. Paul's Church and Rectory, St. Joseph's Church, and Loew's 175th Street Theater.

Of today's Manhattan items, the Loew's Theater at 175th Street, also known as the United Palace, deserves special mention and has been a priority of mine as Borough President. It

features a breathtaking interior and exterior. The good condition of the structure is testament to current management. But, as we are all too aware, owners' are not forever, and priorities change, and without landmark status we can lose the very sites that make our neighborhoods special. This theater is among the best examples of how the Landmarks Law is meant to preserve neighborhood history and architecture. In addition, I support designation of the Loew's Theater because we must have more landmarks in northern Manhattan. We have and should continue to pursue landmarking in neighborhoods that have been traditionally overlooked.

Therefore, I am pleased to speak today in favor of designating these four sites. All four sites have Community Board support for designation, have been recognized by our citywide landmarks advocacy organizations as meritorious, and, per the City Planning Commission report, do not conflict with zoning.

Thank you to Chair Greenfield and Council Member Koo for holding this hearing and proceeding with this important designation process.

**THE NEW YORK
LANDMARKS
CONSERVANCY**

February 27, 2017

STATEMENT OF THE NEW YORK LANDMARKS CONSERVANCY BEFORE THE NEW YORK CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES REGARDING THE DESIGNATION OF THE LAKEMAN-CORTELYOU-TAYLOR HOUSE, 2286 RICHMOND ROAD, STATEN ISLAND AS AN INDIVIDUAL LANDMARK

Good day Chair Koo and Councilmembers. I am Andrea Goldwyn, speaking for the New York Landmarks Conservancy. The Conservancy is pleased to support designation of the Lakeman-Cortelyou-Taylor House as an individual landmark.

It is extremely fortunate that this property is still here, somewhat altered, but recognizably restored and in use as part of a florist business. The former farmhouse was built in two sections: the main wing, which is conjectured to be built between 1683 and 1714; and an 18th century addition. One can still see the original irregular fieldstone walls at the first story of both sections, with end walls are clad in wood where they meet the picturesque gambrel roof of the main wing and the gable-roofed addition.

The Lakeman House is one of the oldest on Staten Island and the city as a whole. The Commission's documentation lists a series of owners with Dutch surnames, going back to 1675. As a rare survivor and example of a residence with ties to the 17th century Dutch Colonial period, the New York Landmarks Conservancy supports the designation of the Lakeman House as an individual landmark.

Thank you for the opportunity to present the Conservancy's views.

**THE NEW YORK
LANDMARKS
CONSERVANCY**

February 27, 2017

STATEMENT OF THE NEW YORK LANDMARKS CONSERVANCY BEFORE THE NEW YORK CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES REGARDING THE DESIGNATION OF THE BOWNE STREET COMMUNITY CHURCH, 38-01 BOWNE STREET, QUEENS AS AN INDIVIDUAL LANDMARK

Good day Chair Koo and Councilmembers. I am Andrea Goldwyn, speaking for the New York Landmarks Conservancy. The Conservancy is pleased to support designation of the Bowne Street Community Church as an individual landmark for both its architecture and for its connections to Queens history. We thank the elected officials who have supported this designation, the Landmarks Commission for bringing this item forward after a long term on its calendar, and the congregation that has maintained it.

This handsome church was designed and built in 1891-1892 by Edward Richardson, a local architect/ builder who constructed many of the early houses in nearby Murray Hill. The original occupant was the Reformed Dutch Church of Flushing. This congregation was founded in 1842, and, as the population of Flushing expanded in the second half of the 19th century, it quickly outgrew its first home, several blocks away. A *Brooklyn Eagle* article from August 1891, announcing plans for a new church, described the current location as “perhaps the best site in Flushing for a church.”

The church facades are distinguished by decorative brickwork and unglazed terra cotta trim. One of the most prominent features is the series of Tiffany stained-glass windows designed by Agnes Northrop, a life-long member of the congregation, and artist at Tiffany Studios. The Queens Historical Society noted that “upon completion, this Romanesque Revival building with its bell tower and elegant brickwork was hailed as one of the most beautiful churches on Long Island.” In addition to this architectural significance, the Church’s prominent corner tower has long been a neighborhood landmark. Today, the structure is quite intact, and well deserving of designation.

We understand that there has been a question as to whether the entire building is original. Last summer, our staff investigated this issue, and based on archival research and visual inspection, confirmed that the original church building includes the entire west elevation along Bowne Avenue. The same materials, details, and construction methods are present throughout the building, which is visible on historic fire insurance maps dating to 1892. A letter confirming this is attached.

The Landmarks Conservancy has a long history of working with the owners of historic religious properties. We recognize the difficulties that congregations face in addressing the routine maintenance of their extraordinary buildings, especially in light of critical mission needs. For over 30 years, our Sacred Sites Program has made approximately 1,400 grants totaling \$9.6 million to 750 congregations.

The size of our grants varies, from the very small to up to \$100,000. Funds can be used for consultants, master plans, structural improvements, or restoration work on elements such as brick masonry, slate roofs, or stained glass. These grants do not necessarily address all of a congregation’s needs, but they can be the wellspring for phased work, larger projects, and can inspire additional funding. Program grants have leveraged \$615 million in restoration expenditures.

Our funding is not just a check in the mail. Grants always come with assistance from our professional staff, which can provide answers to technical questions, referrals to skilled contractors who have experience working with religious properties, or long-term, hands-on project management. In addition, we have worked with congregations to convert LPC designation to listing on the State and National Registers of Historic Places, which can access State grants of up to \$500,000.

Our staff has been in communication with representatives of the Church to discuss this assistance, and hopes that we can offer these services following designation. Thank you for the opportunity to present the Conservancy's views.

Mary Beth Betts, Director of Research
New York City Landmarks Preservation Commission
One Centre Street, Ninth Floor
New York, NY 10007

VIA EMAIL

June 20, 2016

Re: Bowne Street Community Church, 38-01 Bowne Street, Queens

Dear Mary Beth:

Please accept this letter in support of designating the Bowne Street Community Church as an individual New York City Landmark. The church's architectural, cultural and historical qualities are well documented and meet the eligibility criteria set by the New York Landmarks Preservation Commission (LPC) to be designated an individual landmark.

The Bowne Street Community Church, originally the Protestant Dutch Reformed Church of Flushing, was constructed in 1891-1892 and expanded with a two-story annex in 1925 which incorporates similar materials and ornamentation.

There seems, however to be some confusion with regards to what part of the building is included in this annex expansion. One concerned neighbor has informed us that some members of the congregation have been told that the "building behind the church" is part of this annex expansion from 1925; this section includes a Tiffany stained glass window dating from the 1890s.

Based on a visual inspection I conducted of the building on Tuesday, 14 June, along with my own review of available archival materials, including fire insurance maps from 1892 and 1904, it is my opinion that the original church building includes the entire west elevation facing Bowne Avenue. This is confirmed by the Sanborn—Perris fire insurance map dated May 1892, revised 1897 which shows the brick "Reformed Church" structure including the corner tower, the main church building (18 feet to eaves) and the rear section (30 feet to eaves). This map also shows the lot directly to the east of the church as a separate parcel improved by a wood-framed dwelling at 234 Amity Street (now known as Roosevelt Avenue). The visual inspection revealed the uniform use of the same brick, with matching arch and corbel detailing joined by a rusticated base. Furthermore, the different sections of the building employ identical brick chimneys and gable end windows: it is clear from the building materials and the details employed in construction that the building was

constructed as a single unit, at the same time. Based on this, it is clear that this part of the structure dates to 1892.

The New York Landmarks Conservancy supports the designation of the Bowne Street Community Church.

Respectfully submitted,

GLEN UMBERGER, M.F.A. *Architectural History*
Manager, Special Projects

cc: Councilman Peter Koo (via email)
Michael Owen, LPC (via email)
Linda Mandell (via email)

/gku

THE NEW YORK LANDMARKS CONSERVANCY

February 27, 2017

STATEMENT OF THE NEW YORK LANDMARKS CONSERVANCY BEFORE THE NEW YORK CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES REGARDING THE DESIGNATION OF THE LOEW'S 175TH STREET THEATER, BROADWAY AT 175TH STREET AS AN INDIVIDUAL LANDMARK

Good day Chair Koo and Councilmembers. I am Andrea Goldwyn, speaking for the New York Landmarks Conservancy. The Conservancy is pleased to support designation of the Loew's 175th Street Theater as an individual landmark.

This former Loew's 175th Street Theatre is the finest remaining example of the work of renowned theater architect Thomas W. Lamb. It is one of three extravagantly decorated movie houses which Lamb designed for the Loew's chain. The two others (the former Loew's Canal Street Theatre, a mid-block theater constructed in 1926-27, and the former Regent Theater at 1912 Adam Clayton Powell Jr. Boulevard, now First Corinthian Baptist Church, constructed twenty years earlier) have both been designated individual landmarks.

The Loew's 175th Theater, built in 1932 is an elaborate, freestanding theater built to be seen from all sides. It exceeds the other Loew's landmarks, as it is both more ornate, with profuse and exuberant terra cotta ornament at all four facades, and more intact, retaining marquees and vertical signage. It draws inspiration in its ornament from Moorish Spain, Hindu India, and Buddhist Thailand.

The United Christian Evangelistic Association, which renamed the building the United Palace, has been a very good steward of the property since purchasing it in 1969, preserving the building generally intact, with the minor addition of a corner cupola on the building's northeast corner, at Wadsworth Avenue and West 176th Street. There is no doubt this architectural masterwork should be designated a New York City landmark.

The Landmarks Conservancy has a long history of working with the owners of historic religious properties. We recognize the difficulties that congregations face in addressing the routine maintenance of their extraordinary buildings, especially in light of critical mission needs. For over 30 years, our Sacred Sites Program has made approximately 1,400 grants totaling \$9.6 million to 750 congregations.

The size of our grants varies, from the very small to up to \$100,000. Funds can be used for consultants, master plans, structural improvements, or restoration work on elements such as brick masonry, slate roofs, or stained glass. These grants do not necessarily address all of a congregation's needs, but they can be the wellspring for phased work, larger projects, and can inspire additional funding. Program grants have leveraged \$615 million in restoration expenditures.

Our funding is not just a check in the mail. Grants always come with assistance from our professional staff, which can provide answers to technical questions, referrals to skilled contractors

who have experience working with religious properties, or long-term, hands-on project management. In addition, we have worked with congregations to convert LPC designation to listing on the State and National Registers of Historic Places, which can access State grants of up to \$500,000.

Our staff has been in communication with Council Member Rodriguez's staff and we would be happy to meet with representatives of the Church to discuss this assistance, and services we can offer following designation. Thank you for the opportunity to present the Conservancy's views.



Community Board 12 - Manhattan Washington Heights & Inwood

530 West 166th St. 6th Floor, New York, NY 10032

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Website: www.nyc.gov/mcb12

Shahabuddeen A. Ally, Esq., Chairperson
Ebenezer Smith, District Manager

January 30, 2017

The Honorable Ydanis Rodriguez
Member
The City Council of New York
10th Councilmanic District
250 Broadway, Suite 1763
New York, NY 10007

Re: The Historic Designation of the Loew's 175th Street Theater aka the United Palace

Dear Council Member Rodriguez:

At the General Meeting of Community Board 12-Manhattan held on Tuesday, January 24, 2017 the following resolution passed with a vote of 24 in favor, 9 opposed, 3 abstaining.

- Whereas:** In 2015 the Landmarks Preservation Commission (LPC) developed a plan to address a backlog of 95 properties (the "Backlog") that were under consideration for designation, but were not designated or acted upon. The Backlog includes properties that were placed on the Commission's calendar prior to 2010 and are currently inactive, of which 85 percent were calendared 20 or more years ago. The Loew's 175th Street Theater, 4140 Broadway, Block 2145/Lot 0001, (the "Loew's 175") was one the properties included in the Backlog and the only property in located Washington Heights and Inwood; and
- Whereas:** The Loew's 175 is a masterpiece designed by noted theater architect Thomas Lamb; it is perhaps his most extravagant design. Built in 1932 and closed as a theater in 1969, it is the fifth and last of the Loew's Wonder Theaters, the theater chain's extravagant flagship theaters constructed in the 1920 and 1930s, and is the only Wonder Theater to retain its original theater pipe organ manufactured by the Robert Morgan Organ Company of Van Nuys, California. The Loew's 175 is one of the finest examples of the exuberant movies palaces built around the time o f the Great Depression, survives as one of America's relatively few intact gems from the golden age of theater design, and embodies a flamboyant architectural style of which there are few, if any, preserved examples in New York City; and
- Whereas:** In 1969 noted television evangelist Rev. Frederick J. Eikerenkoetter II, better known as Rev. Ike, purchased the Loew's 175. It then became the headquarters of the United Christian Evangelistic Association ("UCEA" or the "Owner") and was renamed the United Palace; and
- Whereas:** On October 27, 2015 Community Board 12-Manhattan ("CB12M") passed a resolution supporting the proposed historic designation of the Loew's 175 and LPC prioritizing it for designation in 2016; on February 23, 2016 LPC voted to prioritize the Loew's 175 for historic designation; and on December 13, 2016 LPC voted to designate the Loew's. The next step in the approval process is consideration by the City Council of LPC's designation; and

- Whereas:** The City Council has 140 days from the date of designation to hold a hearing and vote on a landmark; otherwise it automatically goes to the Mayor for approval. The City Council has the authority to revoke or modify the designation; if it does not vote the designation stands. The City Council typically defers to the local council representative on designations. It is an active decision for a City Council member to deny a landmark designation; and
- Whereas:** Councilman Ydanis Rodriguez represents the area where the Loew's 175 is located. In 2015, at a General Meeting of CB12M, Councilman Rodriguez expressed support for designation of the Loew's 175. However, more recently he has stated that he will withhold support unless LPC also simultaneously designate two other properties in Community District 12 - the Coliseum Theater, located at 703 West 181st Street, (the "Coliseum") and Wadsworth Avenue Baptist Church, located at Wadsworth Ave and West 183rd Street. This strategy of conditioning support for designation of the Loew's 175 on the simultaneous designation of two other properties is injurious to and undermines progress made towards designation of the Loew's 175; and
- Whereas:** CB12M supports the designation of individual landmarks and historic districts in Washington Heights and Inwood. However, while the research necessary to support designation of the Loew's 175 is complete and was undertaken as early as 1970, only five years after New York City landmarks preservation law was established, CB12M is not aware of the any research that has been undertaken to support designation of the Coliseum, and if any has been completed, if it has been presented to LPC as a Request for Evaluation ("RFE"). Further, the Wadsworth Avenue Baptist church has been demolished and, as with the Coliseum, CB12M is not aware of the any research undertaken or RFE submitted to LPC to support its designation; and
- Whereas:** Councilman Rodriguez should not be guided by the opposition to designation expressed by the Owner. The Owner's opposition reflects a misunderstanding of the impacts of designation, mischaracterizes the impacts of landmark designation, perpetuates the myth that landmark designation is burdensome and expensive, and ascribes to designation costs more accurately associated with keeping the property in a state of good repair and protecting public health and safety. LPC has no authority to require repairs or renovations to a designated property that the owner otherwise does not plan to perform. New York City's landmarks law is among the strongest in the country and does not require owner consent, recognizing that providing for the permanence of architectural treasures like the Loew's creates a public good that far outweighs the short-term interests of an individual owner; and
- Whereas:** Designation would not only recognize the architectural merits and significance of the Loew's 175, but also its important to the history and culture of Washington Heights and to New York City because of its association with Rev. Ike, considered to be the first black television evangelist who preached the blessings of material prosperity to a large, predominantly black congregation in New York and to television and radio audiences nationwide. Further, designation would recognize and pay tribute to the Owner's stewardship of the Loew's 175; and
- Whereas:** Since the Loew's 175 is presently used for religious worship, only its exterior is subject to designation. LPC designated 10 other religious properties as part of the initiative to address the Backlog and over the years has designated scores of others; and

The Honorable Ydanis Rodríguez
January 30, 2017
Page 3

Whereas: The Loew's 175 is part of this great city's history and culture and a beloved neighborhood feature, indeed already an unofficial landmark. It has inspired depression-era weary moviegoers, religious congregations, local youth and a wide range of other audiences. It is an architecturally distinguished building designed by a master theater architect that merits designation and must be honored and preserved for our children, grandchildren and their children. Now, therefore,

Be It

Resolved: Community Board 12-Manhattan reaffirms its support for the designation of the Loew's 175th Street Theater as an individually landmarked building, strongly urge Councilman Ydanis Rodríguez support without reservation or condition the Landmarks Preservation Commission designation, and be it further

Resolved: Community Board 12-Manhattan also urge Councilman Rodríguez to support the various resolutions it has passed requesting that the Landmarks Preservation Commission consider historic designation of buildings and districts in Washington Heights and Inwood and to undertake, separate from any consideration of the Loew's 175th Street Theater, a campaign and advocacy formed around them and any other buildings and/or districts that he is interesting in being acknowledged with designation.

Sincerely

Shahabuddeen A. Ally, Esq.
Chairperson

cc: Russell Murphy, Chief Staff
Hon. Andrew Cuomo, Governor
Hon. Bill de Blasio, Mayor
Hon. Letitia James, Public Advocate
Hon. Scoot Stringer, Comptroller
Hon. Gale Brewer, Borough President
Landmarks Preservation Commission

Hon. Adriano Espaillat, Congressman
Hon. Bill Perkins, State Senator
Hon. Marisol Alcántara State Senator
Hon. Herman D. Farrell, Jr. Assembly Member
Hon. Ydanis Rodríguez, Council Member
Hon. Mark Levine, Council Member
Historic Districts Council



THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

232 East 11th Street New York NY 10003
tel (212) 614-9107 fax (212) 614-9127 email hdc@hdc.org

Statement of the Historic Districts Council
City Council Subcommittee Designation Hearing
February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF BROOKLYN
183-195 Broadway
LU-0574

According to the late Margot Gayle, the premiere advocate for cast-iron architecture in New York City, the 183-195 Broadway Building is the finest surviving cast-iron building in Brooklyn. In 1979, when this building was first submitted for evaluation to the Landmarks Preservation Commission, Gayle wrote that then- recent losses of two other significant cast-iron buildings in Brooklyn made the preservation of 183-195 Broadway of even greater importance. Today, more than 35 years later, the building has fortunately survived without landmark designation. Nevertheless, it remains important to designate this building to ensure its survival.

No. 183-195 Broadway was designed by Williamsburg architect William B. Ditmars in 1882. The iron elements of the building were cast by the Atlantic Iron Works of Manhattan, a company that cast pieces for many buildings in Tribeca and SoHo. One of the defining features of the ornate cast-iron is an inventive use of decorative calla lilies, stylized drapery, and wreaths on the building's pilasters. The treatment of the flowers and leaves seems to follow the Aesthetic movement and are bordering on Art Nouveau, but predate that movement by 10 years. A similar spiral floral concept can be seen on other buildings but the use of the calla lily is considered to be unique. The cast-iron façade, including the bracketed cornice and storefront elements, remains remarkably intact.

The building was likely built as a factory and warehouse for shoe dealers James R. Sparrow and his son. In 1937, the building became home to the Forman 4 Family, a manufacturer of chromium tableware and metal gift items, who for decades kept the building admirably maintained. Signage from this company still remains between the second and third floors. The building now houses loft-style apartments.

Although cast-iron buildings could once be found throughout Brooklyn, the four surviving cast-iron buildings clustered along this section of Broadway in Williamsburg are among the only survivors in that borough, and the only such substantial group in the boroughs outside Manhattan. Only one of these four is a designated landmark. Therefore, as one of the finest cast-iron buildings in Brooklyn and among the most unusual examples of the type in New York City, 183-195 Broadway is highly worthy of landmark designation. Furthermore, it recalls an era when Williamsburg functioned as Brooklyn's secondary downtown business district, teeming with banks, warehouses, and other commercial enterprises. The building's designation was heard five separate times on several dates from 1980 to 1990 but was never successfully designated due to owner opposition. As part of its Backlog Initiative, the LPC reconsidered this building and acted to finally designate it. It is a remarkable stand-out in its area and very worthy of being preserved for the future.



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Statement of the Historic Districts Council
City Council Subcommittee Designation Hearing
February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF BROOKLYN
St. Barbara's Roman Catholic Church
LU-0575


St. Barbara's Roman Catholic Church is instantly recognizable from all around for its exuberant ornament and for the soaring height of its towers, rising high above low-rise Bushwick. The grand yellow brick building with white and cream terra-cotta trim was designed by Helmle & Huberty and built in 1907-10. Its elaborate exterior massing includes a grand dome and two 175-foot tiered towers, each topped by a crucifix. The church features a grand entrance bay resembling a triumphal arch, with arched openings, columns, and a rounded pediment. These classically-inspired components were a signature of the architecture firm, which was prolific in Brooklyn. The interior of the church is equally elaborate in its Baroque-inspired design, with beautiful statuary, carvings, frescoes, and stained glass windows.

Described in the LPC's hearing statement as Spanish Mission Revival or neo-Plateresque, it is also quite likely that Helmle & Huberty were influenced by German Baroque ecclesiastical architecture, given that St. Barbara's served a congregation comprised mainly of German immigrants in its early years. The church is said to be named for Barbara Epping, the daughter of local brewer Leopold Epping, who donated the major funds to construct the church. As previously mentioned, the church served local German immigrants, many of whom worked in the breweries in Bushwick, including Epping's, but the congregation evolved over the years to serve the area's changing population of Italians and, more recently, Latin Americans.

The church stands as a neighborhood anchor and a magnificent piece of architecture that many would be surprised to learn is not already protected by the Landmarks Law. In fact, this building has appeared on "wish lists" of landmark-worthy buildings as early as the 1950s, before there was even a landmarks law to protect it! As part of its backlog initiative, the LPC has acted to finally designate this church and we urge the City Council to support that action.



HISTORIC DISTRICTS COUNCIL



THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

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Statement of the Historic Districts Council
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February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF MANHATTAN
Excelsior Steam Power Company Building
LU-0576

The Excelsior Power Company Building was designed by William Milne Grinnell and completed in 1888. Grinnell was trained as an architect at Yale University, but never practiced architecture professionally. This creation in brick and terra cotta, however, is proof of his architectural expertise. The seven-story building is a monumental Romanesque Revival industrial building, complete with rough-cut ashlar and rounded, springing arches. Queen Anne terra cotta details adorn the building, while the Art Nouveau letters that read “Excelsior Power Co. Bldg 1888 A.D.” add the final touch.

This is the oldest power generating station in New York City. Eleven power plants, whose energy helped grow New York into the city that it is, have been demolished throughout the five boroughs. The Excelsior Power Company Building, which is an architectural anomaly in the Financial District, has been successfully adaptively reused as residences despite its original industrial use. This building remains intact and has overcome functional obsolescence – proving that buildings can have a successful second act and that adaptively reusing historic buildings is not only feasible, but adds inherent value to a project.



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Statement of the Historic Districts Council
City Council Subcommittee Designation Hearing
February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF MANHATTAN
Bergdorf Goodman
LU-0577

Bergdorf Goodman, completed in 1927 after designs by Buchman & Kahn (exterior) and Shreve & Lamb (interior) and Robert W. Allen (entrance hall) is one of the rare buildings about which one can truly say that it is unique. It is significant for its inventive, refined design, which creates the illusion of a historical old world streetscape by breaking down the building mass into several smaller units. These narrow building elements – roughly 25 feet wide – and the distinctive slate roof, a defining feature of the building, recall the scale, texture and skyline of older townscapes.

The design is organized in a series of bays with a tight rhythm of windows in a vertical proportion. The detailing is extremely refined, using delicate, shallow changes of planes to create lines, shadows and decorative figures in the white South Dover marble material of the façade. The strong classical organization and urban character of the building has been able to assimilate an alteration by Allan Greenberg, which, no doubt, the Commission would approve today if the building had been landmarked.

Not only is the building significant for the high quality of its design by an important modern architect, it is also significant for its intended role in the urban context, a role that it still fulfills today. An article in the magazine *Through the Ages* (March 1931) noted:

“The exterior in the Louis XVI style, is of white marble, including the cornices, thus bringing it into harmony with the others facing the Plaza – – and with the Squibb building at the southeast corner of Fifth Avenue and Fifty-eighth Street. This is one of the cases where consideration was given to the neighboring architecture, a procedure that is unfortunately too infrequently carried out.”

It is a great fortune for New York that this urban environment can still be experienced today: the Squibb building at 745 Fifth Avenue, also designed by Ely Jacques Kahn, continues to be a beautiful presence in this urban



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landscape, as do the Pierre Hotel, the Sherry Netherland hotel and the Plaza Hotel, three nearby New York City Landmarks. HDC was pleased when the LPC recognized the architectural and urban significance of the Bergdorf Goodman building and designated it as a New York City Landmark. We urge City Council to support that designation.

We would like to point out that this designation report has an unusual feature included, a statement of regulatory intent. This statement which is largely without precedent, although not unique, describes in very broad terms that the LPC "recognizes that the needs of the retail enterprise may continue to change in the future, and will consider the historic evolution of the building when evaluating future alterations". While innocuous in wording, it is a curious thing to be included in a designation report as the standard for the Landmarks Commission's decisions is "appropriateness" to the character of the historic structure. One should safely assume that when regarding a building designated for its importance to New York City as a department store, retail enterprise would be a substantial part of its character,



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February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF MANHATTAN
412 East 85th Street
LU-0578

The Italianate style 412 East 85th Street is the only non-designated wood-frame house on Manhattan's Upper East Side. It stands as a reminder of Yorkville's rural past, when the neighborhood was transitioning from farmland and country estates to a denser, middle-class, residential character. The building, rare for its age and type, stands three stories tall, three bays wide, and retains its front porch with delicate supporting columns. It is set back slightly from the street, breaking the street wall formed by its neighbors. While the house's Italianate details, including clapboard siding, wood shutters and cornice, and segmental arched double-hung windows, appear to date to circa 1860, the possibility that it was built much earlier as an ancillary farm structure and then moved to this location and renovated in the Italianate style cannot be ruled out, as this was a common practice in New York City around this time. If it was, in fact, constructed circa 1860, it also stands as one of the last frame buildings to be constructed before the city fire code outlawed such construction south of 86th Street.

The building has sustained some changes over the years, including conversion to apartments with a commercial ground floor; the removal of some of its details, including part of the porch and its shutters; and the recladding of the façade. However, it has been cared for time and time again. Its first restoration occurred in the 1950s, and its owner in 1967 advocated for landmark designation. This was not to be, however, and the building fell into disrepair over the subsequent decades until 1996, when the current owners undertook a major restoration to simulate the building's original appearance. Aside from the building's historic and architectural merit, it is clear that it has stood out as a special building in the neighborhood for a long time, and commands a high level of responsible stewardship. HDC urges the City Council to support the landmark designation of 412 East 85th Street to celebrate and protect this rare piece of Yorkville's history for generations to come.



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Statement of the Historic Districts Council
City Council Subcommittee Designation Hearing
February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF MANHATTAN
Loew's 175th Street Theater
LU-0580

The Loew's 175th Street Theater was built as one of the Loew's Wonder Theatres, five extravagant flagship movie palaces constructed between 1929 and 1930 in the vicinity of New York City. The other theaters in this family, which are also still standing, though all converted to other uses, include the Loew's Jersey Theater in Jersey City, New Jersey; the Loew's Kings Theater in Brooklyn; the Loew's Paradise Theater in The Bronx; and the Loew's Valencia in Queens. The 175th Street Theater, one of three of the five "Wonder Theaters" to be designed by Thomas W. Lamb, is a veritable palace. Its exterior is a feast for the eyes, a flamboyant display built during a time of extreme austerity, undoubtedly meant to uplift Depression-era audiences.

When it opened in 1930, the massive, freestanding theater had seats for roughly 3,600 people. Its architectural style is difficult to pinpoint due to its exuberant and extravagant terra-cotta ornament. It was amusingly described by The New York Times' David W. Dunlap as "Byzantine-Romanesque-Indo-Hindu-Sino-Moorish-Persian-Eclectic-Rococo-Deco" in his book "On Broadway: A Journey Uptown Over Time." It features iconography and symbols from an array of cultures and invites the imagination to run free. The same treatment is found on the interior, itself another masterpiece.

After Loew's closed in 1969, the theater was purchased by the United Christian Evangelistic Association for use as a worship space. The church restored the building and renamed it the Palace Cathedral. In 2007, it also began functioning as a performance space and cultural center: the United Palace, as it is widely known today. Considering the building's strong architectural presence and linkage to a network of Depression-era palaces of entertainment throughout the city, it should be granted the protection it so rightfully deserves in order to ensure that it may continue to arouse and inspire the imaginations of present and future New Yorkers. We understand that the owner, who has been a fantastic steward of the structure, opposes designation because of added bureaucratic burden and has vowed to continue to preserve this building as they have done regardless of regulatory imperative. We commend their obvious commitment to the landmark and assure them that the LPC prides itself on working closely with property owners to ensure they are not unduly inconvenienced. In return for submitting to LPC oversight, owners gain the benefit of an expert staff, well-skilled in working on historic buildings. This amounts to gaining free construction and building consultants! HDC urges to the City Council to support this designation.



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Statement of the Historic Districts Council
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February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF QUEENS
Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church)
LU-058I

The Bowne Street Community Church stands out as a shining star in Flushing, a neighborhood that has experienced much change over the years. Flushing does not have a designated historic district, and only a relatively small number of individual landmarks, among them two other notable religious institutions, the Friends Meeting House and St. George's Episcopal Church. When the church was proposed as a landmark in 2002, followed by its calendaring in 2003, the designation had the overwhelming support of local elected officials, community groups, and the Flushing community, with a large number of petition signatures. Unfortunately, the designation did not move forward at that time, due to the opposition of the then-management of the church. We understand that this has changed thanks to outreach efforts from advocates, the Landmarks Commission and CM Koo and for that we are extremely thankful.

The church was originally built for the Reformed Dutch Church of Flushing, a congregation established in 1842. To accommodate the congregation's rapid growth, this new church building was completed in 1892. The architecture of the church's second home is stunning, designed in the Romanesque Revival style of red brick, with arches topping each of the windows, and intricate brickwork and terra cotta details. The church is adorned with stained glass windows manufactured by the Tiffany Glass Company of Corona and designed by Agnes Fairchild Northrup, a colleague of Louis Comfort Tiffany and a life-long member of the Reformed Dutch Church of Flushing. In 1974, the congregation merged with the First Congregational Church of Flushing to form the Bowne Street Community Church.

It should be noted that the landmark designation does not include the parking lot or Eastern Annex. This landmark designation is tightly fitted to allow for no undue encumbrances on development on the site. This is a very thoughtful designation which protects the essential character of this remarkable Flushing landmark. We urge the City Council to support this designation.



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Statement of the Historic Districts Council
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February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF STATEN ISLAND
Lakeman-Cortelyou-Taylor House
LU-0582

The Historic Districts Council is glad to support the landmark designation of the Lakeman House, an extraordinary survivor from Staten Island's early days, and one of the borough's oldest houses. Its Dutch Colonial form was recently revealed after an extensive restoration. The historic farmhouse has two parts: a small one-story wing to the east and the larger two-story wing, which is probably the earlier structure. The restoration brought back the building's residential character with the installation of historically appropriate roofs and the unveiling of its striking, irregularly-shaped fieldstone walls. The building is surprisingly large for the period, probably dating to before 1700, and its ownership history is well documented, lending an added layer of integrity. The house provides a link to a very distant past, which is a remarkable gift to New York City. We wish to add that this structure was originally not going to be considered for designation but in a rare occurrence, the Landmarks Commissioners insisted that it be designated based on the age and excellence of the property. We urge the City Council to affirm this designation.



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February 27, 2017

ITEM PROPOSED FOR DESIGNATION
BOROUGH OF STATEN ISLAND
Brougham Cottage
LU-0583

This cottage is a living testament to the changing character of Staten Island. The most distinctive feature of its original one-story section, dating from the early part of the 18th century, is the substantial stone chimney that recalls the Island's once-rural quality. Eventually, when development began in earnest, the house was used as an office to sell land as part of a housing development. Now located in a park, and managed by the Historic House Trust, it is deserving of landmark status for its long history, as well as its rustic charm. We urge the City Council to support this designation.

Bowne Street Community Church

Block: 5022, Lot: 1

Address: 143-11 (143-19) Roosevelt Avenue

Constructed: 1891-92

This stately church was originally the Reformed Dutch Church of Flushing, with denomination roots dating back to the founding of New Netherland as a Dutch colony in the 17th century. The first congregation to call this building home was founded in 1842. To accommodate its rapid growth, the congregation borrowed money from the Collegiate Church in Manhattan, bought property in 1873, and began construction on the present-day structure in 1891. It is located on the northeast corner of Roosevelt Avenue and Bowne Street, near Bowne House (a shrine in itself to religious liberty).

The church was most likely designed by George E. Potter, an architect from Massachusetts. It invokes Boston architect H. H. Richardson's take on Romanesque Revival, a style that was popular for churches during the latter half of the 19th century. With a commanding corner tower, striking red brick and stone façade, and above all, stained glass windows from the Louis Tiffany Glass Company of nearby Corona, the Bowne Street Community Church is one of the most impressive sacred structures in all of Queens. Agnes Fairchild Northrup, a member of the congregation and well-regarded designer at Tiffany, personally designed the windows.

Today, the building is associated with several denominations, including the Reformed Church in America, United Church of Christ, Taiwanese Zion Christian Church, and New York Yeram Church. This multi-denominational environment continues to represent the decree of religious tolerance first declared in the Flushing Remonstrance of 1657.

The Municipal Art Society firmly believes this church is of extraordinary architectural quality and cultural significance, and merits designation as an individual landmark.

183-195 Broadway Building

Block: 02446 Lot: 0051

Address: 183-195 Broadway, Brooklyn, NY 11211

Constructed: 1882

Calendared: 1986

Originally commissioned by James R. Sparrow as a factory for the Sparrow Shoe Company, the building at 183-195 Broadway is one of the finest surviving examples of cast iron architecture in Brooklyn. Designed by architect William B. Ditmars, the building's well-preserved facade features calla lily ornament, pilasters with wreath decoration, and stylized drapery. The elegant nature-inspired motifs and delicate columns hearken to the Aesthetic Movement, while the bracketed cornice and Greek key frieze reference the popular Neo-Grec style.

Few cast-iron buildings survive in Brooklyn, and only one cast iron building in Williamsburg - the Smith, Gray & Company Building at 103 Broadway - is protected by individual landmark status. After the Civil War, Broadway became an important commercial thoroughfare in Williamsburg. At the west end of Broadway was a ferry to Manhattan, and numerous industrial buildings were constructed along the street in response to the growth of the area as a central hub in Brooklyn. Since the building was calendared in 1986, the Williamsburg neighborhood has seen rapid change and development, resulting in the demolition of a number of the area's historic buildings. 183-195 Broadway is one of the few buildings along the western end of Broadway which remains in pristine condition, and thus should be protected.

The well-executed Aesthetic Movement details and remarkably intact facade of 183-195 Broadway make this building stand out amongst other cast iron buildings in the city. In addition, the building represents the growth and commercial history of Williamsburg - this building alone has been the home of numerous companies since its construction. For these architectural and historic reasons, MAS believes that 183-195 Broadway is deserving of individual landmark status.

The Municipal Art Society of New York



412 East 85th Street House

Block: 1564 Lot: 7503

Address: 412 East 85th Street

Constructed: before 1861

Hearings: 12/27/1966; 1/31/1967

A three-story, wood-frame building, 412 East 85th Street was first documented as a single family residence on this site in 1861. By the end of the 19th century, it operated as an apartment house with a showroom for J. Herbst & Sons Marble and Granite Monuments on the ground floor. The building underwent its first restoration campaign in the 1950s when it was purchased by Dr. Douglas Torre. Although the next owner supported and encouraged designation by the Landmarks Preservation Commission in 1967, the house was left unprotected for decades. Despite there being no requirement to do so, the current owners, Alfredo and Catherine De Vido, lovingly restored 412 East 85th Street in 1996 using historic photographs and material evidence found on site. Mr. De Vido, a renowned architect in his own right, successfully designed two new buildings in the Brooklyn Heights Historic District (54 Willow Street and 222 Columbia Street).

Among six remaining wooden houses on the Upper East Side (Gracie Mansion, 1801; 160 East 92nd Street, 1853; 122 East 92nd Street, 1859; 128 East 93rd Street, 1866; 120 East 92nd Street, 1871), 412 East 85th Street is the only one that does not boast landmark designation. As such, the Municipal Art Society fully supports 412 East 85th Street as an individual New York City landmark.

The Municipal Art Society of New York



Lakeman-Cortelyou-Taylor House

Block: 3618, Lot: 7

Address: 2286 Richmond Road

Constructed: main wing c. 1683-1714; addition 18th century

The Lakeman-Cortelyou-Taylor House is a rare surviving example of a Dutch Colonial house in New York City. Dating back to the 17th century, it is one of the oldest houses on Staten Island. Documentation of the ownership of the property is extremely detailed, adding legitimacy to its candidacy for landmark status. Perhaps its most notable inhabitant was Aaron Cortelyou, a founder of the Moravian Church on Staten Island and an important figure during the Revolutionary War.

The home is located on former farmland along Richmond Road in New Dorp. The structure is a two-story, gambrel-roof farmhouse with a one-story, gable-roof wing. Its fieldstone, footprint, roofline, and small windows make it particularly Dutch-American in style. Because of its architectural and historic significance, the Municipal Art Society believes that the Lakeman-Cortelyou-Taylor House deserves to be designated as a landmark. Without protection the loss of this building could mean the significant loss of New York's colonial heritage.

The Municipal Art Society of New York



Loew's 175th Street Theater

Block: 2145 Lot: 0001

Address: 4140 Broadway

Constructed: 1928-9

In 1970, the Municipal Art Society testified in favor of designation of the Loew's 175th Street Theater:

This marvelous Moorish palace is of course both an architectural and cultural landmark, "a reminder," as the AIA Guide to New York states, "of those days when Hollywood ruled the world and everyone went to the movies on Saturday night." This highly flamboyant architectural style of which New York has no preserved example is just now beginning to be appreciated by new generations of architecture students. I only hope this appreciation has not come too late to preserve this outstanding example.

This statement was offered by none other than James Marston Fitch, among the founders of the Graduate School of Architecture, Planning and Preservation at Columbia University, who Jane Jacobs considered "the principal character in making the preservation of historic buildings practical and feasible and popular."

Furthermore, the Loew's 175th Theater was designed by famed theater architect, Thomas Lamb. Credited with at least 21 theaters in Manhattan, and hundreds elsewhere, only few of Lamb's designs survive in New York. His landmark theaters include the Cort and RKO Keith in Flushing.

Once again, MAS upholds its prior position that the Loew's 175th Street Theater should be designated an individual New York City landmark.



THE
VICTORIAN
SOCIETY
NEW YORK

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Testimony Supporting Designation of Bowne Street Community Church

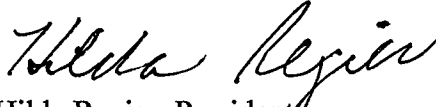
The Victorian Society New York enthusiastically supports the designation of the Bowne Street Community Church in Flushing, Queens, as an individual landmark.

Built in 1891-92 at the intersection of Bowne Street and Roosevelt Avenue for the Reformed Church of Flushing, it is an imposing Romanesque Revival structure. The architect was G.E. Potter of Long Island City and the builder Edward Richardson of Flushing. The exterior's intricate brickwork is embellished with terra cotta. A four-sided steeple caps the bell tower.

Over time stained glass windows were added to the church. A total of 24 punctuate the clerestory in pairs, 12 on each side of the sanctuary. Closer to the parishioners in the pews are larger stained glass windows, at least four of which were designed by Agnes Northrop (1857-1953), a long-time parishioner. She worked as a designer for Louis Comfort Tiffany from 1884-1936. Research by Alice Cooney Frelinghuysen of the Metropolitan Museum of Art has revealed that, with a few possible exceptions, all of the floral and landscape windows produced by Tiffany were designed by Northrop. One of those in the Bowne Street church is dedicated to the memory of her father, Allen Parkhill Northrop, who served as an elder of the congregation from 1864 until his death in 1903. The design of this window, installed in 1905, is commonly called "the tree of life." The first of her windows in the church, unveiled in 1899, is a memorial to Robert Baker who was associated with two of Flushing's largest nurseries. It features a profusion of blossoms. Her last window in the sanctuary, created in memory of Rev. Thomas Hanna MacKenzie after his death in 1938, was made by Westminster Studios, a firm begun after Tiffany's closure by some of its former employees. The landscape design includes sheep on a hillside.

The Reformed Church of Flushing was organized in 1842. In 1851 some members left to form the First Congregational Church of Flushing. In 1974 the two congregations reunited to become the Bowne Street Community Church, with affiliations to both the Reformed Church in America and United Church of Christ denominations. In 1988 a Taiwanese congregation that had been meeting in the building officially joined the merged church. Reflecting the ethnic diversity of its community, the church today offers separate services in English, Taiwanese, Mandarin and Spanish and has a cost-sharing arrangement with a Korean congregation.

The building is well maintained and should be designated a New York City landmark.


Hilda Regier, President

February 27 2017



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Testimony Supporting Designation of Bowne Street Community Church

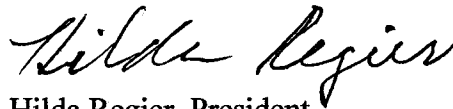
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Built in 1891-92 at the intersection of Bowne Street and Roosevelt Avenue for the Reformed Church of Flushing, it is an imposing Romanesque Revival structure. The architect was G.E. Potter of Long Island City and the builder Edward Richardson of Flushing. The exterior's intricate brickwork is embellished with terra cotta. A four-sided steeple caps the bell tower.

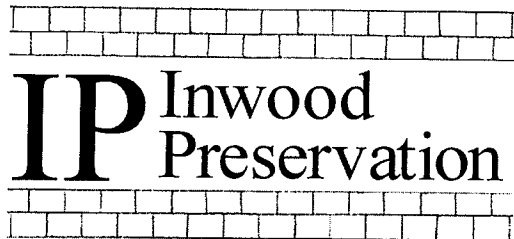
Over time stained glass windows were added to the church. A total of 24 punctuate the clerestory in pairs, 12 on each side of the sanctuary. Closer to the parishioners in the pews are larger stained glass windows, at least four of which were designed by Agnes Northrop (1857-1953), a long-time parishioner. She worked as a designer for Louis Comfort Tiffany from 1884-1936. Research by Alice Cooney Frelinghuysen of the Metropolitan Museum of Art has revealed that, with a few possible exceptions, all of the floral and landscape windows produced by Tiffany were designed by Northrop. One of those in the Bowne Street church is dedicated to the memory of her father, Allen Parkhill Northrop, who served as an elder of the congregation from 1864 until his death in 1903. The design of this window, installed in 1905, is commonly called "the tree of life." The first of her windows in the church, unveiled in 1899, is a memorial to Robert Baker who was associated with two of Flushing's largest nurseries. It features a profusion of blossoms. Her last window in the sanctuary, created in memory of Rev. Thomas Hanna MacKenzie after his death in 1938, was made by Westminster Studios, a firm begun after Tiffany's closure by some of its former employees. The landscape design includes sheep on a hillside.

The Reformed Church of Flushing was organized in 1842. In 1851 some members left to form the First Congregational Church of Flushing. In 1974 the two congregations reunited to become the Bowne Street Community Church, with affiliations to both the Reformed Church in America and United Church of Christ denominations. In 1988 a Taiwanese congregation that had been meeting in the building officially joined the merged church. Reflecting the ethnic diversity of its community, the church today offers separate services in English, Taiwanese, Mandarin and Spanish and has a cost-sharing arrangement with a Korean congregation.

The building is well maintained and should be designated a New York City landmark.


Hilda Regier, President

February 27 2017



Facebook/InwoodPreservation
Twitter/@InwoodPres
inwoodpreservation@gmail.com

February 26, 2017

Dear Councilmember Koo:

Inwood Preservation, a group of almost 500 who support preservation of our community's values, including landmarking our historic structures, are writing to ask that you join with the Inwood/Washington Heights community to enthusiastically support the designation of the Loew's 175th Street Theater, our United Palace, as a landmark. Since it is the pride and joy of the neighborhood and an integral part of the cultural life of the community, it needs the permanent protection that can only be conferred by landmark status so that it can be enjoyed and celebrated by generations to come.

This building is one of the great architectural and historical gems of the area and is a huge cultural and economic asset for the entire Upper Manhattan community. In the words of Lin-Manuel Miranda:

"There is no other theater like the United Palace in New York City, or around the world, really. This theater is special. It's breathtaking. You don't just come to sit and watch a movie here; you are transported. The full movie-going experience always leaves me mesmerized."

— NYC Landmarks Designation Report, List 92, LP-0656, p. 14

Even though the remarkable nature of the United Palace is universally recognized, it took more than 45 years for the LCP to give it the consideration it merits. The commission originally held a hearing on the proposed designation of the theater on February 3, 1970, but it was not until December 13, 2016 that it advanced through the process.

We thank CM Rodriguez for his public comments highlighting the gross negligence of the city in its failure to recognize uptown landmarks. This neglect is a continuation of a systematic disregard for the communities, physical neighborhoods, and cultural institutions of Upper Manhattan. The designation of the United Palace Theater represents an opportunity to turn the page on this historic negligence, resetting the neighborhood's relationship with the commission so that our landmarks get the protection they deserve. This long-overdue and hard-fought designation should be celebrated, but it should also be built upon so that the cultural richness of our neighborhood can be preserved for future generations. Please act to ensure that this precious community asset retains permanent protection, encouraging further interest in preserving our most wonderful community.

In unity,

- Inwood Preservation

A handwritten signature in black ink that reads 'Maggie Clarke'. The signature is written in a cursive, flowing style.

Maggie Clarke, Co-Founder

"Our church, Inspirational Ministries at United Palace, has been the steward of the 175th Street Loews Theatre / United Palace since Rev. Ike purchased it for his congregation in 1969 when the building faced an uncertain future. The church has spent enormous amounts of money over the years maintaining the Palace without government support. In December the Landmarks Preservation Commission (LPC) designated the United Palace a landmark, over our objections. **Now any interior or exterior work we do that requires a permit from the Department of Buildings will also trigger LPC review, even though only the exterior was landmarked.**

After consulting a dozen previously landmarked buildings uptown and around the city, we have reaffirmed our understanding that the LPC review process adds time and cost to renovation projects. Landlords - public and private - described the designation as "burdensome," "complicated," and "annoying." This takes away valuable resources for the programming we provide now and continue to expand. Unlike some other private buildings that can leverage the landmark designation to increase public funding, as a building that is owned by a religious organization we will continue to be ineligible for capital funding from the city.

We are touched by the outpouring of concern from the public, supporters' fears that the Palace could someday be demolished or altered beyond recognition. Contrary to what has circulated online the building is not in danger, demolition is not imminent, and there are no plans for compromising the architectural integrity of the exterior or selling the building. We have cared for the Palace for nearly 50 years and will continue to for the foreseeable future. It is our legacy. We love this building as much as you do.

To guarantee its preservation we offer to enter into a binding agreement with the city pledging our continued fidelity to the building's historic character and requiring future owners to do the same. This will "save" the building "forever," which is the promise of the LPC. What we do ask is that after 48 years the church may preserve its right to have full control over its building in order to best continue its mission of serving the community, which is why we hope City Council will rescind the landmark designation.

If you really want to help the United Palace continue to flourish then visit our programs and events. As the message on the building has stated for decades: "Come on in or smile as you pass."

Xavier Eikerenkoetter,
President, United Palace
Spiritual Director, United Palace House of Inspiration
Founder, United Palace of Cultural Arts

JACK EICHENBAUM
QUEENS BOROUGH HISTORIAN
36-20 BOWNE ST. #6C
FLUSHING, NY 11354

September 22, 2015

Meenakshi Srinivan, Chair
Landmarks Preservation Commission
1 Centre Street 9th Floor
New York, New York 10007

Dear Ms. Srinivan,

I am writing in support of the landmarking of the Bowne Street Community church both as Queens Borough Historian and a resident in the vicinity of the church for more than 37 years.

The church is the last structure remaining of an elegant upper middle class Victorian neighborhood built in the last quarter of the nineteenth century. This community was centered on Bowne Street and Parsons Boulevard and stretched from Northern Boulevard to Sanford Avenue. In the post-World War II era, most large homes on 100 by 100 lots (or larger) were demolished to build apartment houses. Remaining Victorian homes succumbed to intense real estate activity during the last 35 years whilst central Flushing became the most populous Asian immigrant community in New York City.

The church is contemporary with and reminiscent of some of the large churches occupying prominent street corners in Harlem when Harlem was a nascent neighborhood for strivers of European descent. Like the demographic shift in Harlem (European heritage to African heritage), Flushing experienced a rapid transformation (European heritage to Asian heritage.) The denominations that built the churches moved and buildings were taken over by different denominations.

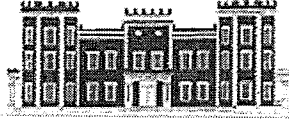
The Bowne Street Community Church is an imposing structure on a prominent corner. Its Tiffany windows were manufactured in the Corona furnaces about two miles to the west. It has substantial grounds, some landscaped, some used as a parking lot (that could easily become something more attractive!) Ethnically diverse groups worship there and the building is occasionally used for community events. The different groups have come to appreciate the historical value of the church.

Flushing contains large edifices for major religions on the globe. The Quaker Meeting House and St. George's Episcopal Church have already been landmarked. Newer structures like the Hindu Temple (Holly Avenue), the Korean Buddhist Temple (Bayside Avenue) and the Afghani Mosque (33 Avenue) are likely landmarks of the future. The Bowne Street Community Church is ready now!

I lead a walking tour in Flushing called "Religion on the Land." I would be happy to show you around.

Yours, sincerely

Dr. Jack Eichenbaum
www.GeogNYC.com
718-961-8406



Bayside Historical Society

208 Totten Avenue

Ft. Totten, Bayside, NY 11359

info@baysidehistorical.org

718-352-1548

February 24, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

To the Landmarks Subcommittee of the New York City Council:

The Bayside Historical Society urges that the entire Bowne Street Community Church of Flushing, Queens be granted landmark designation. This church has been under consideration for some time, spearheaded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregant of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The Bayside Historical Society also agrees with the position taken by the Historic Districts Council that we must ensure that an appropriate buffer be in place between the church and any future development to the east. In particular, a tall tower should not be allowed to be built too close to the church so that it interferes with the view of the church façade or the Tiffany windows. We hope that if the church is landmarked, that an appropriate buffer can be established.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. The Bayside Historical Society strongly believes that this church merits New York City landmark designation and hopes that the Landmarks Subcommittee and the full City Council sees fit to agree.

Sincerely,

Paul DiBenedetto, President
Bayside Historical Society

Henry Euler, Recording Secretary

February 18, 2015

Dear Michael:

I am writing to support the designation of the Bowne Street Community Church as a New York City landmark.

This building is on the list of 95 buildings to be considered shortly for delisting from the NYC LPC calendar. The church supports its nomination for landmark status, as do many preservation-minded groups in the city and state. This church is one of the most significant buildings in Flushing and is an important contributor to Bowne Street, which is world renowned for the diversity and number of its churches.

The significance of the Bowne Street Community Church lies beyond its architectural merits, as great as they are. Originally built as a Dutch Reformed Church, it is the last link the community's history as a Dutch colony in the mid-seventeenth century, a period associated with the Flushing Remonstrance and John Bowne. As such, it forms a link with the Bowne House and the Flushing Quaker Meeting House and the Flushing Freedom Mile, an attraction for tourists from all over the world.

The Community Church has beautiful and significant stained glass windows; these windows were included in a lecture program recently - "The Other Tiffany Girl; Agnes Northrup: Designer of Windows". The lecture was given by Alice Frelinghusen, Curator of American Decorative Arts at the Metropolitan Museum of Art. Ms. Northrup (1857-1953) was a resident of Flushing and the most celebrated woman botanical artist and designer of windows at the famous Louis C. Tiffany Studios in Corona. Her elaborate landscape and garden scenes are among the most beautiful windows to emerge from the Tiffany Studios. Many of these garden scenes were inspired by Flushing's gardens and parks. Ms. Northrup's family were prominent members of the Flushing community and were deeply involved in the church and a variety of civic projects.

Linkage of this Dutch history, architectural merit, artistic excellence, and an accomplished and famous female artist with Flushing's history as a center of horticulture are the components for a compelling story. This story presents an exciting and inspiring narrative which celebrates the history and culture of Flushing and of Queens. The Bowne Street Community Church is one of the most important sites in the area. It would be a tragedy to miss an opportunity to give this landmark the designation it deserves.

I hope you will give every consideration to inclusion of the Bowne Street Community Church on the city's list of landmarks.

Sincerely,

Rosemary Vietor

Linda Mandell
40-04 Bowne St.
Flushing, NY 11354

Since 1970, I have looked out of my bedroom window and see the Bowne Street Community Church. It is beautiful and peaceful to view in a neighborhood that is overbuilt and overpopulated. The church is surrounded by grass and trees.

More than 10 years ago, I collected and sent to LPC more than 2,400 petition signatures from community residents in favor of landmark designation. Most signers said they thought the church was already a landmark.

As you may know, the church was built, in its entirety, in 1892. Please vote in favor of allowing this structure to become a NYC Landmark and thus it will be there for future generations to see and admire.

Thank you.

For the Record
2-27-2017

February 27, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

Subject: Bowne Street Community Church of Flushing

To the Landmarks Subcommittee:

I urge that the Bowne Street Community Church located at 143-11 Roosevelt Avenue, Flushing, Queens, in its entirety, be granted landmark designation. The church has been under consideration for some time, an effort shepherded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregation member of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. It is located within short walking distance of several other significant historical landmarked sites, connecting bustling downtown Flushing all the way back to its Dutch colonial past. Furthermore, in combination with the fabulous Tiffany collections housed nearby at the Queens Museum, the connection can grow into a more vital attraction for anyone interested in the Tiffany legacy.

I believe that this church merits New York City landmark designation and I hope that the Landmarks Subcommittee and the entire City Council sees fit to agree, as did the Landmarks Preservation Commission.

I thank you for your consideration and the work you do on behalf of our great City to ensure that our architectural heritage can be preserved and enjoyed, today and tomorrow.

Sincerely,

Deborah Silverfine

--

Deborah Silverfine
Museum Director
The Voelker Orth Museum, Bird Sanctuary, and Victorian Garden
149-19 38th Ave
Flushing, NY 11354
(718)-359-6227

www.vomuseum.org



[Sign up for our e-newsletter!](#)

BROADWAY-FLUSHING HOMEOWNERS' ASSN., INC.
P.O. BOX 580031, FLUSHING, NY 11358-0031

February 27, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

To the Landmarks Subcommittee:

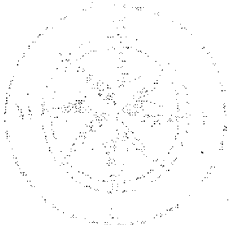
On behalf of the Broadway-Flushing Homeowners' Association, I urge that the entire Bowne Street Community Church located at 143-11 Roosevelt Avenue, Flushing, Queens, be granted landmark designation. This church has been under consideration for some time, spearheaded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregation member of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. I believe that this church merits New York City landmark designation and I hope that the Landmarks Subcommittee and the entire City Council sees fit to agree, as did the Landmarks Preservation Commission.

Sincerely,



Janet McCreesh
President



Queens Preservation Council

204-05 43rd Avenue
Bayside, New York 11361

February 25, 2017

RE: Proposed landmark designation of the Protestant Reformed Dutch Church of Flushing (Bowne Street Community Church), located at 143-11 Roosevelt Avenue (aka 38-01 Bowne Street) (Block 5022, Lot 1 in part), Borough of Queens.

Dear CM Peter Koo:

The Queens Preservation Council (QPC) wishes to go on the record in strong support of the Landmark designation of the entire Bowne Street Community Church building. Calendared in 2003, after several years of community advocacy and public hearings, QPC is eager to finally see this worthy building receive the designation it so wholeheartedly deserves. Its strong presence, solidity and commanding bell tower has made it a landmark in the community of Flushing since its construction in 1892.

Flushing and all of Queens take great pride in its significance as the birthplace of the first document in our hemisphere declaring the right of religious freedom. Flushing is equally proud of the variety of religiously-affiliated structures to be found in the community, ranging from the Bowne House, the Friends' Meeting House and St. George's Episcopal Church to the Free Synagogue of Flushing, Macedonia AME Church and the Hindu Temple Society of North America. QPC looks forward to the protection of the Bowne Street Community Church afforded by designation to ensure that this important structure continues its presence in the community.

Sincerely yours,



Mitchell Grubler
Chair

THE HOLLY CIVIC ASSOCIATION, INC.
P.O. Box 520087, Flushing, NY 11352

The Holly Civic Association, Inc. exists to foster, promote and maintain the civic and general welfare of the residents of Flushing. This association shall be non-sectarian and politically non-partisan. It consists of all races and creeds and works to solve our common problems. We respect and treat all as we would wish to be treated.

February 25, 2017



Holly Branch

President
Denise Winters
917-804-4625

Vice-Presidents
Carol Marrone
347-623-3730

Erika Brassoi
347-225-6947

Correspondence Secretary
Brenda Tow
718-502-4772

Recording Secretary
Carol Whiting
347-368-4114

Treasurer
Ken McGuinness
347-886-9637

Veterans Affairs Liaison
Loretta Z. Weiss
718-445-6627

Sergeant-At-Arms
Eddie Abrams
917-453-5695

Subject: BOWNE STREET COMMUNITY CHURCH

Flushing has a long history of adopting the American value of religious freedom and economic opportunity.

History has taught us that lasting prosperity can be achieved, where people respect history and preserve the beauty created by generations before them. The Bowne Street Community Church is located near the Bowne House, which already has city, state and national landmark status.

We believe the Bowne Street Community Church will add cultural and historical value to the Flushing Community.

The Holly Civic Association supports the decision that the Bowne Street Community Church has historical value and as such should be declared a historical landmark. We therefore request that the City Council approve the landmark status for the Bowne Street Community Church.

Sincerely,

Denise Winters

Denise Winters, President
Holly Civic Association
(718) 939-1473
Snowwhite628@aol.com

Testimony in Support of Granting Landmark Status to the Protestant Reformed Dutch Church (Bowne Street Community Church) in Flushing, New York

Good morning Commissioners, staff and neighbors. My name is Adrienne Kivelson and I am a long time resident of Flushing. I have come here today to speak in support of land-marking the Bowne Street Community Church.

I have lived in downtown Flushing for almost 50 years and have enjoyed the benefits of an increasingly diverse community. However, with diversity has come extensive development, which many of us consider excessive. Buildings are going ever higher and streets becoming so crowded they're barely passable by cars, and even by pedestrians. Grass is becoming an endangered species in our neighborhood.

This is the new face of Flushing until you arrive at the corner of Roosevelt Avenue and Bowne Street where you encounter this beautiful church surrounded by stately trees and a large lawn. It stands as a testament to the stability of Flushing.

In addition to its historic significance, the church has evolved with the community and now houses multi-denominational, multi-ethnic congregations.

This church is valuable and valued asset for the Flushing community and I urge you to designate it a landmark.

Thank you for your consideration.

February 27, 2017

Subject: Landmark Bowne Street Community Church

To All:

I fully support the Landmarking of the Bowne Street Community Church in Flushing. As a long time (65year) resident of Flushing, I have walked past this church hundreds and hundreds of times, and every time I passed it, I remarked how beautiful it is. It should be protected for future generations.

Thank you for supporting the Landmarking.

Tyler Cassell
CB 7 Member
North Flushing Civic Assn. President
Queens Civic Congress Vice President
30-23 143 Street
Flushing, NY 11354

February 27, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

Re: Bowne Street Community Church

To the Landmarks Subcommittee:

I urge that the entire Bowne Street Community Church located at 143-11 Roosevelt Avenue, Flushing, Queens, be granted landmark designation. This church has been under consideration for some time, spearheaded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregation member of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. I believe that this church merits New York City landmark designation and I hope that the Landmarks Subcommittee and the entire City Council sees fit to agree, as did the Landmarks Preservation Commission.

Sincerely,
Aline Euler

February 27, 2017

Re: Bowne Street Church

To Whom It May Concern:

Dedicated in 1892 the Bowne Street Community Church is, perhaps, one of the oldest surviving structures in New York City and the quite possibly the oldest in Queens. This house of worship, a Romanesque Revival structure with Louis Comfort Tiffany windows, is an architectural gem in the midst of box-style buildings and should be granted a landmark designation.

Respectfully submitted,
Susan Cleary
President
Kew Gardens Hills Tenants Assn.
135-29 78th Ave., #25A
Flushing 11367
718-380-4045

February 27, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

Re: Bowne Street Church

To the Landmarks Subcommittee:

I urge that the entire Bowne Street Community Church located at 143-11 Roosevelt Avenue, Flushing, Queens, be granted landmark designation. This church has been under consideration for some time, spearheaded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregation member of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. I believe that this church merits New York City landmark designation and I hope that the Landmarks Subcommittee and the entire City Council sees fit to agree, as did the Landmarks Preservation Commission.

Sincerely,
Christina Scherer
3rd Vice President of Auburndale Improvement Association

For the Record 2-27-2017

February 18, 2015

Dear Michael:

I am writing to support the designation of the Bowne Street Community Church as a New York City landmark.

This building is on the list of 95 buildings to be considered shortly for delisting from the NYC LPC calendar. The church supports its nomination for landmark status, as do many preservation-minded groups in the city and state. This church is one of the most significant buildings in Flushing and is an important contributor to Bowne Street, which is world renowned for the diversity and number of its churches.

The significance of the Bowne Street Community Church lies beyond its architectural merits, as great as they are. Originally built as a Dutch Reformed Church, it is the last link the community's history as a Dutch colony in the mid-seventeenth century, a period associated with the Flushing Remonstrance and John Bowne. As such, it forms a link with the Bowne House and the Flushing Quaker Meeting House and the Flushing Freedom Mile, an attraction for tourists from all over the world.

The Community Church has beautiful and significant stained glass windows; these windows were included in a lecture program recently - "The Other Tiffany Girl; Agnes Northrup: Designer of Windows". The lecture was given by Alice Frelinghusen, Curator of American Decorative Arts at the Metropolitan Museum of Art. Ms. Northrup (1857-1953) was a resident of Flushing and the most celebrated woman botanical artist and designer of windows at the famous Louis C. Tiffany Studios in Corona. Her elaborate landscape and garden scenes are among the most beautiful windows to emerge from the Tiffany Studios. Many of these garden scenes were inspired by Flushing's gardens and parks. Ms. Northrup's family were prominent members of the Flushing community and were deeply involved in the church and a variety of civic projects.

Linkage of this Dutch history, architectural merit, artistic excellence, and an accomplished and famous female artist with Flushing's history as a center of horticulture are the components for a compelling story. This story presents an exciting and inspiring narrative which celebrates the history and culture of Flushing and of Queens. The Bowne Street Community Church is one of the most important sites in the area. It would be a tragedy to miss an opportunity to give this landmark the designation it deserves.

I hope you will give every consideration to inclusion of the Bowne Street Community Church on the city's list of landmarks.

Sincerely,

Rosemary Vietor

For the Record
2-27-17

February 27, 2017

Landmarks Subcommittee of the New York City Council
City Hall
New York, NY 10007

To the Landmarks Subcommittee:

I urge that the entire Bowne Street Community Church located at 143-11 Roosevelt Avenue, Flushing, Queens, be granted landmark designation.

This church has been under consideration for some time, spearheaded by preservationist and local resident Linda Mandell. The church, which was completed in 1892, is fashioned in the style of Romanesque Revival architecture. Perhaps, one of the church's most distinctive features are the beautiful Tiffany stained glass windows. The windows were designed by Agnes Fairchild Northrupby, who was a life-long congregation member of the church and employee of the Louis Tiffany Glass Company of Corona, Queens.

The community of Flushing is a fast growing and changing part of our city. The Bowne Street Community Church is an architectural gem on a stunning property and must be preserved for current residents and future generations to enjoy and appreciate. I believe that this church merits New York City landmark designation and I hope that the Landmarks Subcommittee and the entire City Council sees fit to agree, as did the Landmarks Preservation Commission.

Personally, as an appointed Queens Community Board 7 member since 1999, prior to holding our meetings in the nearby Union Plaza Care Center, our CB 7 meetings were held in a meeting room on the Bowne Street Community Church property. During those years the church stood out as property that needed to be preserved for future generations.

That has not changed.

Thank you.

Phil Konigsberg
23-25 Bell Blvd
Bay Terrace, NY

Trustee, Bayside Historical Society
Board Member, Queens Community Board 7
1st Vice-President, Bay Terrace Community Alliance

My name is Vivian Ducat and I have been a member of the Land Use Committee of Community Board 12 for over 10 years and am an active member of my community Washington Heights where I have lived for 13 years.

The Loew's 175th Street is an important symbol of the community. A landmarks designation will increase positive attention to our community And will help improve our community's profile and and will bring tourism which is desired.

This is an opportunity we should not lose.

It does NOT make sense to trade away the heritage of the community for the United Palace's promise of more community activities-- which they anyway already provide—as any neighborhood institution SHOULD provide if they are good community members.

Community Board 12 Manhattan voted twice in recent years to support the designation of the Loew's Theater .

For my testimony, I will be reading several very salient paragraphs from our most recent resolution which was passed on January 24, 2017.

2nd, 8th and 11th Whereas clauses from the

EXCERPT FROM LAND USE COMMITTEE, COMMUNITY BOARD 12-MANHATTAN

January 4, 2017

RESOLUTION: REAFFIRMING COMMUNITY BOARD 12-MANHATTAN'S SUPPORT FOR THE LANDMARK DESIGNATION OF THE LOEW'S 175TH STREET THEATER AND URGING COUNCILMAN YDANIS RODRIGUEZ TO ALSO SUPPORT THE DESIGNATION

Whereas: The Loew's 175 is a masterpiece designed by noted theater architect Thomas Lamb; it is perhaps his most extravagant design. Built in 1932 and closed as a theater in 1969, it is the fifth and last of the Loew's Wonder Theaters, the theater chain's extravagant flagship theaters constructed in the 1920 and 1930s, and is the only Wonder Theater to retain its original theater pipe organ manufactured by the Robert Morgan Organ Company of Van Nuys, California. The Loew's 175 is one of the finest examples of the exuberant movies palaces built around the time of the Great Depression, survives as one of America's relatively few intact gems from the golden age of theater design, and embodies a flamboyant architectural style of which there are few if any preserved examples in New York City; and

Whereas: Councilman Rodriguez *<AND NOW, THE CITY COUNCIL>* should not be guided by the opposition to designation expressed by the Owner. The Owner's opposition reflects a misunderstanding of the impacts of designation, mischaracterizes the impacts of landmark designation, perpetuates the myth that landmark designation is burdensome and expensive, and ascribes to designation costs more accurately associated with keeping the property in a state of good repair and protecting public health and safety. LPC has no authority to require repairs or renovations to a designated property that the owner otherwise does not plan to perform. New York City's landmarks law is among the strongest in the country and does not require owner the consent, recognizing that providing for the permanence of architectural treasures like the Loew's creates a public good that far outweighs the short-term interests of an individual owner;

Whereas: The Loew's 175 is part of this great city's history and culture and a beloved neighborhood feature, indeed already an unofficial landmark. It has inspired depression-era weary movie goers, religious congregations, local youth and a wide range of other audiences. It is an architecturally distinguished building designed by a master theater architect that merits designation and must be honored and preserved for our children, grand children and their children

Resolveds:

Be It

Resolved: Community Board 12-Manhattan reaffirms its support for the designation of the Loew's 175th Street Theater as an individually landmarked building, strongly urge Councilman Ydanis Rodriguez support without reservation or condition the Landmarks Preservation Commission designation, and be it further

Resolved: Community Board 12-Manhattan also urge Councilman Rodriguez to support the various resolutions it has passed requesting that the Landmarks Preservation Commission consider historic designation of buildings and districts in Washington Heights and Inwood and to undertake, separate from any consideration of the Loew's 175th Street Theater, a campaign and advocacy formed around them and any other buildings and/or districts that he is interested in being acknowledged with designation.

FRIENDS

of the UPPER EAST SIDE
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February 27, 2017

New York City Council

Subcommittee on Landmarks, Public Siting and Maritime Uses

Public Hearing

Testimony by Rachel Levy

Re: LU 0578-2017412 East 85th Street

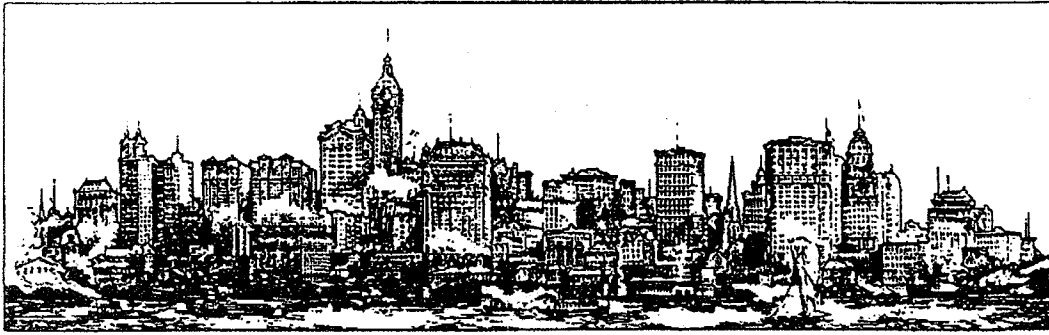
Good morning. My name is Rachel Levy and I am the Executive Director at FRIENDS of the Upper East Side Historic Districts. I am here today representing our enthusiastic support for the designation of 412 East 85th Street as an individual landmark.

412 East 85th Street is a rare surviving example of a wooden clapboard building in the Yorkville neighborhood of Manhattan. This residence is one of only six wood frame houses on the Upper East Side, and the only one which remains unprotected. The owners have been careful stewards of the building, restoring it to its 1916 appearance according to the earliest and most complete existing photographs.

The structure first appeared on the property in 1861, five years before the city fire code outlawed wood frame construction south of 86th Street. The Italianate details of the building reflect architectural styles of the 1850s and 1860s when carpenter-builders constructed frame houses using pattern books as guides. The two landmarked houses on East 92nd Street, built in 1852 and 1866, are both attributed to local carpenter Albro Howell. The aesthetic similarities between 412 East 85th Street and 160 East 92nd Street, including the porch design and simple cornice with widely spaced brackets, suggest contemporary dates of construction possibly by the same builder.

The current owners have gone to great lengths to conduct a meticulous restoration. For example, the unusually wide pine clapboards were replicated based on historic fabric found behind a second floor rear exterior wall, and the balustrade was custom-made to match a small original section. Like many landmarked buildings over 150 years old, 412 East 85th Street retains a mix of historic fabric and historically appropriate new material which helps to support its architectural integrity. The architect of its restoration and one of its owners, Alfredo De Vido, is a contemporary architect who has designed two new LPC-approved buildings in the Brooklyn Heights Historic District. One of them, 222 Columbia Heights, constructed 1979-1980, was recently celebrated in an LPC presentation as an exemplar of new construction in historic districts.

The presence of 412 East 85th Street on the street speaks to the outstanding sense of history embodied by this structure – one of the rare mid-19th century wood frame survivors in all of Manhattan. Its careful restoration by loving stewards has preserved its integrity. Designation would allow for LPC oversight over future restoration of the building, and would secure the future of this building as a beacon of Yorkville's history and as a rare gem in our neighborhood.



THE SOCIETY FOR THE ARCHITECTURE OF THE CITY

LU 0577-2017 Landmarks, Bergdorf Goodman Building, 754 Fifth Avenue, Manhattan

Subcommittee on Landmarks, Public Siting and Maritime Uses, February 27, 2017

We are here to urge you to affirm the Landmarks Commission's designation of the Bergdorf Goodman Building; please cast an eye over the report we commissioned on Bergdorf's history. It is a real New York story of a small tailoring business that grew to become an institution.

Part of the backlog, this designation has been waiting since 1970, and cannot wait longer, if the building is to survive. Why does this matter?

Consider the magnet of Fifth Avenue and 57th Street, this is a storied part of New York, with Tiffany's, the Crown Building, and just beyond, the Plaza, the Plaza Hotel, the golden statue of Victory leading General Sherman, the Pulitzer Fountain, the Metropolitan Club, the Sherry Netherland, and the great green expanse of Central Park: surely Bergdorf's is a key part of this extraordinary place, a circle of beautiful monuments that should not be broken.

You have heard many protests against the glassy new mega-towers of 57th Street; we are not here to join in that except to say, please, not here. Not to replace these marble walls and tiled mansards, the curving ironwork and the ornamental lanterns, the dignity and grace of the old department store. Let us keep this special place as it is, to balance the change that is all around us.

Submitted by Christabel Gough, Secretary.

The Society for the Architecture of the City is a small, all-volunteer historic preservation advocacy group.

No. 750 Fifth Avenue: Bergdorf Goodman



Prepared for the Society for the Architecture of the City

By

Anthony W. Robins
Thompson & Columbus, Inc.

February 2015

Summary

The building at 750 Fifth Avenue, occupying the entire block front of the avenue from West 57th to West 58th Street, and facing onto Grand Army Plaza, is known today as the home of Bergdorf-Goodman – one of the handful of major commercial emporia that occupy or formerly occupied similar Fifth Avenue sites, including Saks Fifth Avenue, B. Altman, and Lord & Taylor. Unlike those, however, No. 750 was not built to be a department store, but, rather, its antithesis: a group of individual, high-end stores in seven adjoining but separate buildings, only one of which, originally, was tenanted by Bergdorf-Goodman.

The unusual development of this block front relates to the history of the site. In the late 19th century, it was occupied by the grandest of all the grand Fifth Avenue mansions – a “chateau” for Cornelius Vanderbilt II, grandson of the founder of the New York Central Railroad, modeled on Blois in the Loire Valley. By the mid-1920s, however, Vanderbilt’s widow no longer wished to live in an enormous house in what was fast becoming a commercial district, and sold the site to developer Frederick Brown, one of the city’s most active real-estate investors.

Grand Army Plaza had recently been redeveloped with thirty-story apartment hotels, notably the Sherry Netherland and the Savoy Plaza. Early projects for the Vanderbilt site included a similar tall apartment-hotel, but instead, Brown gambled on a different approach. Building on the caché of exclusive Fifth Avenue shops, he commissioned a group of seven buildings, ranging in height from seven to nine stories, designed to look like the individual buildings they were but also like part of a carefully composed grouping.

Brown hired rising architectural star Ely Jacques Kahn to design the group of buildings. The initial idea was to capture something of the spirit of the demolished Vanderbilt mansion – still a much treasured and now lamented city landmark. Early statements about plans for the block-front’s design described limestone-fronted buildings with mansard roofs, similar in style to the group’s predecessor. As built, however, the group bore significantly greater resemblance to a surviving block of 1871 marble-fronted houses occupying the entire block front directly across Fifth Avenue – the so-called “Marble Row.” Marble Row had been built as a group of row houses designed to look like one long complex; 750 Fifth Avenue was built as a group of Fifth Avenue shops designed to look like one long complex. Instead of limestone, Kahn specified South Dover white marble for the buildings’ facades, with green tile roofs, matching the façade material of the Marble Row, and designed round-arched entrances similar to those of the Row’s houses. Kahn’s new mansard roofs matched the mansards of the Marble Row rather than those of the Vanderbilt mansion. The Marble Row, unfortunately, was demolished within a few years of the completion of Bergdorf Goodman; even so, one of the two buildings replacing it, the Squibb Building (also designed by Kahn), was deliberately faced in white marble to match the surrounding buildings – two Kahn-designed buildings facing each other across the street maintain the connection to the vanished Marble Row.

Bergdorf Goodman traces its beginnings to a custom tailor shop run by Herman Bergdorf, taken over by Edwin Goodman after Bergdorf's retirement. By 1925, Bergdorf Goodman was a thriving business, expanding from custom tailoring to ready-made clothing and much else besides. Goodman needed a new home for his growing store – whose most recent home was also threatened by the development of Rockefeller Center – and agreed to become the first major tenants in Brown's new development even before it had been designed. Bergdorf Goodman initially rented the nine-story building at the north end of the complex, facing onto Grand Army Plaza – the ninth story of which housed a 14-room apartment for Goodman and his family. As Bergdorf continued to grow, within a year it had rented additional space in the complex, doubling its Fifth Avenue presence. By 1935, with the owner of the complex in receivership because of the Depression, Bergdorf bought the entire complex; by 1952 it shared the seven buildings with just two other tenants. Bergdorf Goodman continued to thrive at this location, and by 1983 it occupied all but the building facing onto 57th Street. Its reputation was captured by a famous *New Yorker* cartoon, captioned "I want my ashes scattered over Bergdorf's"; the cartoon recently inspired a documentary and book.

Given Bergdorf's evolution from one tenant among many to owner and principal occupant, the company decided to make an alteration to the Fifth Avenue façade that would maintain the sense of individual buildings above the second-story level, but unify the first two stories, with a new grand entrance placed as close as possible to the major shopping corridor of 57th Street in addition to the original entrance on 58th Street facing the plaza. To design the alteration, in 1983 the company hired Allan Greenberg, a prize-winning practitioner of classically-inspired architecture once called "America's foremost Classicist." The classical approach had become newly fashionable, as part of the "post-Modern" movement; given the classical detailing of Kahn's original design, Greenberg seemed like the best choice, and indeed his design seamlessly integrates with the original.

Today, 750 Fifth Avenue survives as a noted work by Ely Jacques Kahn; as an unusual instance of contextual design, deliberately choosing to relate architecturally to its older neighbors on an unusually prominent plaza; as a much-noted example of the revival of the classical tradition by a major practitioner; and as long-time home to a celebrated New York institution.

DESCRIPTION AND ANALYSIS

Commercial redevelopment of Fifth Avenue



During the latter years of the 19th century the stretch of Fifth Avenue between 42nd and 59th streets had been rebuilt with enormous mansions for New York's wealthy society families. Among the wealthiest were the heirs of Cornelius "Commodore" Vanderbilt – founder of the New York Central Railroad – who built nine grand residences on the avenue. Following the general pattern of northward migration, however, those families, including the Vanderbilts, gradually relocated north of 59th Street, creating a new enclave of residential mansions there ("millionaires row"), while commercial redevelopment rapidly replaced the mansions south of 59th. As chronicled by the Fifth Avenue Association in 1924:

Nineteen hundred found Fifth Avenue essentially a residential street, with intermittent shops... Most of the retail stores on Fifth Avenue were below 34th Street, the main stream of commerce being along Sixth Avenue and along Broadway.... At the beginning of the twentieth century the stirrings of a new life were not obvious to the contemporary observer.... Then came trade as we know it in the modern sense. It came with rapid strides.... Buildings were thrown up where once stood sleeping mansions or farm-houses... Department stores, specialists in dress, furs, linens, laces, art wares, interior

decoration...penetrated Fifth Avenue from 34th Street north, and laid the foundation for its retail supremacy.¹

Just as residential Fifth Avenue had been an enclave of wealth and high society, commercial Fifth Avenue catered to upper-income shoppers:

Though the normal increase in population and the general development of New York as the leading city in the world, have had their inevitable influences on our Avenue, these will not serve to define the particular quality that is embraced in the phrase "Fifth Avenue Shops." It is fair to believe that the high origin of the thoroughfare and its adjacent streets and avenues has moulded its rise to commercial eminence.²



J. S. Brown 1910

West side of Fifth Avenue looking north from 14th Street

¹ Henry Collins Brown, *Fifth Avenue Old and New 1824-1924* (New York: The Fifth Avenue Association, 1924), pp. 105-108.

² *Ibid*, 108.

The *Christian Science Monitor* described the changes in January 1926:

When William H. Vanderbilt sat in the window of his brick and brownstone house, which faced where the Public Library now stands, planning palatial homes for members of his family half a mile farther up the avenue, he had no vision of the changes that less than four decades have brought. For, at that time, Fifth Avenue from Madison Square north was given over entirely to homes occupied by families whose names were interwoven with the history of New York. Today there are, by actual count, not more than 15 houses between Twenty-fifth Street and Fifty-ninth Street used as residences. Great department stores, towering office buildings and hotels, and blocks of fashionable shops have displaced the “brownstone fronts.”³

The *New York Times* chronicled the changing fortunes of the avenue in 1928, noting

...the remarkable transformation of the midtown section of the Avenue in the course of a few years from a fashionable residential section to a high-class business section.... North of Forty-second Street, where land values have soared to as high as \$371 a square foot, the Avenue has been rebuilt with skyscrapers.... In the Fifties fine old residences have been replaced by business buildings....⁴

By 1925, two major surviving Vanderbilt houses were put up for sale – the William K. Vanderbilt home on Fifth Avenue between West 51st and 52nd Streets, and the mansion built for Cornelius Vanderbilt II, on Fifth Avenue between West 57th and 58th streets. The latter – which faced not only Fifth Avenue but also Grand Army Plaza, with vistas of Central Park just beyond – was by far the largest, grandest and most extravagant not just of the Vanderbilt family, but all of 19th-century New York. As described in the *New York Times* on the eve of its demolition:

The Vanderbilt home is one of the finest examples of French architecture in the country. It was completed in 1893 from plans by George B. Post & Sons. The exterior followed the general style of the Chateau de Blois on the River Loire in France, but the interior was planned for entertaining on a large scale. Many plans were submitted to Mr. Vanderbilt, but all of them failed of approval until Mr. Post presented one with no corridor, but with a large central ballroom and a series of rooms surrounding it. The ballroom furnishings and decorations were designed in the style of Louis XIV, while the salon is in the Louis XV style. The portion of the house fronting on Fifty-seventh Street is of the Francis I period and includes a self-sustaining staircase of Caen stone. The models for all this work were made in France. All of the Francis I work was modeled at the Chateau de Blois by special permission of the French Government.⁵

³ “Noted Fifth Avenue Mansions Yielding to Advance of Trade,” *The Christian Science Monitor*, January 12, 1926, p.6.

⁴ “Rebuilding 5th Av. Proceeding Apace,” *New York Times*, March 11, 1928, p. 159.

⁵ “Vanderbilt Chateau To Go For \$7,100,000 As A Business Site,” *New York Times*, August 8, 1925, p.1.



Following the death of Cornelius, and spurred by the commercial transformation of the area, his widow decided to leave the home and move further north on the avenue. The press reported the property's sale "to G. Maurice Heckscher for \$7,100,000."⁶

G. Maurice Heckscher, Frederick Brown, and the evolving project to redevelop the Vanderbilt site

Heckscher's plans for a seven-million-dollar site initially ran to a tall commercial building, of the kind that had already transformed much of Fifth Avenue south of 59th Street – including, across 57th Street from the Vanderbilt site, the Heckscher Building at 730 Fifth Avenue, erected in 1921.

His initial plans also reflected recent redevelopment plans for the blocks directly surrounding Grand Army Plaza. The late-19th-century hotels facing onto the Plaza were all being replaced

⁶ *Ibid.*

with much taller early 20th-century versions. The twenty-story-tall Plaza Hotel, built 1906-07 to designs by Henry Hardenbergh, had itself replaced an earlier, eight-story Plaza Hotel that had opened in 1890. Now the 17-story Netherland Hotel, built in 1892-93, was to be replaced by today's Sherry-Netherland hotel, announced in 1926 as

...a 35-story apartment-hotel...that will cost between \$8,000,000 and \$9,000,000.

At the same time, the Hotel Savoy was being replaced by the 33-story Savoy Plaza Hotel (itself replaced in 1968 by the 50-story-tall General Motors Building now on the site).

One potentially logical replacement for the Vanderbilt mansion would have been a similar tall apartment hotel, and such was the original plan. As first rumored in October 1925 and reported in the *New York Herald*:

Fifty-five stories may be the height of the hotel structure which will replace the Vanderbilt chateau on Fifth Avenue...it was learned yesterday. Although G. Maurice Heckscher, who is the head of the syndicate which will make whatever improvement will be carried through on the property, refused yesterday to comment on the report of a skyscraper hotel, real estate men said that those are his plans.... Those who are said to know the plans of the syndicate say that the new building and land will represent an outlay of \$25,000,000 and will be not only the highest hotel building in the world, but perhaps the finest.... The plans for the hotel are being drawn by Allen & De Young, who designed for Mr. Heckscher the Alba which he is erecting on the site of the Breakers at Lake Worth, Fla. They provide only twelve floors for transients, the rest of the building being private suites. Along the 200 feet of Fifth Avenue frontage will be shops.⁷

The planned hotel as filed in 1925 at the Manhattan Buildings Department was 42 stories tall, rather than 55, but Heckscher was clearly pursuing the project.⁸ It stalled, however, and by July 1926 the property had still not changed hands:

...title to the property apparently is still held by the Vanderbilt heirs. A new syndicate, headed by Louis Horowitz, President of the Thompson-Starrett Company, is reported to have made an offer.... Mr. Horowitz sailed for Europe last week, but at his office it was admitted that Mr. Horowitz, who was a member of the G. Maurice Heckscher Syndicate, the original buyer of the property which is reported to have forfeited its \$500,000 original payment, was still interested.... Just what is to become of the contract for the purchase of the property made by Frederick Brown, a real estate operator, on June 16 last is something of a mystery.⁹

⁷ "55-Story Hotel on Vanderbilt 5th Ave. Site to Cost 25 Million," *New York Herald, New York Tribune*, October 1, 1925, p. 1 ff.

⁸ New York City, Manhattan Buildings Department, NB 786-25.

⁹ "Buyers Still Seek Vanderbilt House," *New York Times*, July 11, 1926, p. E1.

In fact, it was Frederick Brown, rather than Heckscher or Thompson-Starrett, who finally emerged as the owner and developer of the site.

FREDERICK BROWN



Blank & Steller Photo.

Once an Immigrant but Now a Philanthropist.

New York Times (April 27, 1930, p. 141)

Brown (1870-1960) was active as a New York City developer in the first half of the 20th century. Born in Pilzen (then in Austria, now Plzen in the Czech Republic), he immigrated to the U.S. aged 18, and found work in the clothing industry. He entered the field of New York City real-estate in 1898, remaining active until 1959. According to Brown's obituary in the *New York Herald Tribune*, he was

...a pioneer in the development of midtown Manhattan [whose] real estate transactions were reputed to have involved more than \$2,000,000,000.... Among the many properties which he owned and/or handled during more than half a century in the real estate business were the Hotels Savoy, Sherry-Netherlands and New Yorker, the Lincoln and French Building sites.... He soon became one of the largest operators in the country in

this field. He was responsible for much of the development of Central Park West, Park Avenue and Fifth Avenue.¹⁰

According to his *New York Times* obituary:

Properties Mr. Brown bought for investment or resale included...some of the most valuable business sites in midtown. He was involved in assembling the site for Macy's and Saks-Fifth Avenue. He bought and resold several of the city's leading hotels and many of its historic sites.... A list of his more important real estate deals, drawn up in 1950, covered three legal-sized pages.¹¹

In a feature on Brown in 1929, shortly after his development of the Vanderbilt site, the *Times* noted:

The extent of his operations may be judged by some of his 1929 activities, which have included purchase of the Hippodrome from the Keith-Albee interests, for approximately \$6,000,000; acquisition of 30,000 square feet of property at 440 Central Park West, 3-5 West 104th Street and 4-6 West 105th Street; purchase of the southeast corner of Third Avenue and Sixtieth Street, originally part of the Stuyvesant Fish estate, and gift of the building at 23-29 Washington Place to New York University's Washington Square College, a building for which he paid \$700,000 several years ago.¹²

The last-named building had been the site of the infamous Triangle shirtwaist factory fire; New York University renamed it the Brown Building in his honor.¹³

Given Brown's involvement in both the Savoy Plaza and Sherry-Netherland developments, he would certainly have considered a skyscraper hotel for the Vanderbilt site. But Brown, as suggested by his involvement with Macy's and Saks-Fifth Avenue, also knew something about retail, and he decided to take the project in a different direction. Rather than following the development pattern of the Grand Army Plaza blocks, he looked to the high-end shops of Fifth Avenue and also of East and West 57th Street. The result, as announced in the *Times* in April 1927, was a "unique architectural treatment":

The site of the famous Vanderbilt mansion that for years occupied the block front on the west side of Fifth Avenue from Fifty-seventh to Fifty-eighth Streets is to be improved with several buildings ranging in height from seven to nine stories... the buildings have been so planned that, although the general mass will present a unified appearance, each

¹⁰ "Frederick Brown, Pioneer Mid-Town Developer, Dies," *New York Herald Tribune*, December 11, 1960, p. 62.

¹¹ "Frederick Brown, 90, Is Dead; Realty Man and Philanthropist," *New York Times*, December 11, 1960, p.88.

¹² "Romance in Lives of City Builders," *New York Times*, February 24, 1929, p. 163.

¹³ *Brown Building (originally Asch Building) designation report*, LP-2128, New York City Landmarks Preservation Commission, prepared by Gale Harris (New York: City of New York, 2003).

structure will retain sufficient individuality to mark the special character which a tenant may desire.¹⁴

The choice of stores over a tall office building at this stage of the development of Fifth Avenue was not completely without precedent. In fact, on the site of the other Vanderbilt residence being redeveloped at the same time – at West 52nd Street – developer Benjamin Winter, who had originally planned a tall building for the site, also opted instead for high-end shops:

Benjamin Winter, real estate broker, who purchased the W.K. Vanderbilt mansion at the northwest corner of Fifth Avenue and Fifty-second Street, supposedly to replace it with a thirty-three-story skyscraper, surprised the real estate world yesterday by announcing he will instead erect five commercial structures of the intimate type and only five stories.... the five individual buildings will be ready for occupancy next fall. Two well-known merchants have already taken leases....¹⁵

Winter explained his decision:

“The tremendous pressure for Fifth Avenue space by exclusive shops and the demand for the small individual building induced me to reconsider my original plans and alter my schedule to meet this mood,” Mr. Winter said.

David H. Knott, President of the State Title and Mortgage Company, quoted at length in the *Times* because he had “just completed a survey of the Avenue,” offered a similar explanation:

“With the demolition of the Savoy Hotel and the Netherland, after only thirty-two years of existence, and their replacement with the Savoy-Plaza and Sherry-Netherland hotels of today, it is not difficult to understand why a little further to the south only twenty-five to forty story business buildings recently have been and now are being erected in the vicinity of Forty-second Street. In fact, it is probably more difficult for the layman in real estate to understand why comparatively low buildings have been erected at [the corner of] Fifty-seventh Street and Fifth Avenue.... But the reason for these improvements is not far to seek when the scarcity of such ultra-valuable sites and the great future of Fifty-Seventh Street are considered.”¹⁶

¹⁴ “Group of Buildings for Vanderbilt Site – Unique Architectural Treatment Planned for Upper Fifth Avenue Block,” *New York Times*, April 17, 1927, p. W19.

¹⁵ “W.K. Vanderbilt Mansion Gives Way to 5 Shops,” *New York Herald, New York Tribune*, March 1, 1926, p.15.

¹⁶ “Rebuilding 5th Av. Proceeding Apace: Transformation from Residential to Business Thoroughfare a Stupendous Work,” *New York Times*, March 11, 1928, p. 159.



Bergdorf-Goodman on the south side of Grand Army Plaza; Plaza Hotel far left, Savoy Plaza Hotel far right, with the Squibb Building next door; Heckscher Building rising behind Bergdorf. C. 1930-40. New York Public Library (Digital ID: 1508843)

The project was not without risk. The architect, Ely Jacques Kahn, later described the uncertainty among the planners of the projected group of stores as to its economic viability:

In spite of the fact that experts had gathered at weekly meetings and in these carefully organized conferences were really figures of note - the builders, attorneys, engineers, architects' representatives, owners - the problem was so difficult that when the actual buildings were finished there was still the question as to whether the development was entirely what the circumstances warranted.¹⁷

So it must have been with some sense of relief that, even before the building's plans had been laid, Brown acquired a major tenant for the large building at the northern end of the group, facing onto Grand Army Plaza: Bergdorf-Goodman. As *The New Yorker* announced the project in April 1927:

At Fifty-seventh Street, on the site of the Vanderbilt chateau, Frederick Brown will build a row of specialty shops from six to nine stories in height.... At Fifty-eighth, Bergdorf-Goodman will set up an eight-story building.¹⁸

¹⁷ Ely Jacques Kahn, "Economics of the Skyscraper," *Architectural Record* 63 (April 1928), p.301.

¹⁸ *The New Yorker*, April 16, 1927, p.20.

Bergdorf-Goodman's association with the project dated to its beginnings, but solely as a partial rental tenant; only later did the store expand into most of the rest of the complex, and become its owner.

Bergdorf-Goodman



Fabian Bachrach
Edwin Goodman

New York Herald Tribune (August 30, 1953, p. 20.)

Edwin Goodman (1876/77-1953) was born to a dry goods retailer in Lockport, New York; his grandfather, according to a *New Yorker* profile in 1934, “had a store in Macon, Georgia, before the Civil War.”¹⁹ As described in that profile:

In the middle nineties, Edwin, a dreamy-eyed youth in his teens, sat cross-legged on the bench and sewed men's coats and pants for Stein-Bloch, in Rochester. Then he came to New York to learn the ladies' end of the art...winding up with old Mr. Bergdorf, who was tailoring wasp-waisted models at a shop at Fifth Avenue and Nineteenth Street.

Bergdorf's success had initially relied on serendipity. He had made a suit for his sister, who happened to be the social secretary of Mrs. William Goadby Loew.

¹⁹ “Profiles: The Boss,” *The New Yorker*, November 3, 1934, p. 25.

Her employer pounced upon her. *Where* had she bought that suit? “My brother made it,” said Miss Bergdorf.

Once Mrs. Loew wore one of Bergdorf’s creations, his reputation was made.

In 1901 Edwin was taken into the business. Mr. Bergdorf knew how to make suits, but not how to make money; his new partner knew how to do both.... Edwin Goodman bought his interest in 1903.

Though Bergdorf retired shortly thereafter, Goodman always kept the name of his enterprise Bergdorf-Goodman. Following the general pattern of retail migration north along Fifth Avenue, he moved the shop to West Thirty-Second Street; then, in 1914, to Fifth Avenue at West 49th Street. That location, however, became untenable, as Bergdorf-Goodman outgrew the space, and the building found itself in the sights of the planners for Rockefeller Center. Hence the move, in 1928, to the former Vanderbilt site.

Many a similar business which was getting along all right in the Forties or the Thirties has suffered from delusions of grandeur and moved uptown, and you know what has happened. The reason it has not happened in the Goodman case forms an instructive chapter in business history.... For one thing, the canny Mr. Goodman did not move in the fond hope of attracting new trade; he waited until he was forced to move in order to accommodate it. Life on the old premises had become a dog fight, with customers falling over stock girls and orders delayed for weeks. Radio City would have put them out in a couple of years anyhow.²⁰

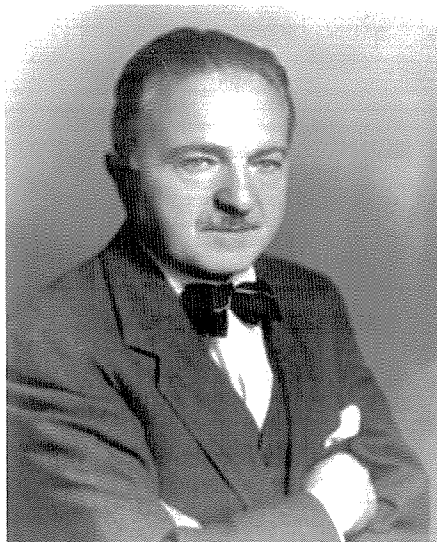
As the *Times* noted in Goodman’s obituary:

By moving to 58th St., Mr. Goodman shattered the tradition that class stores could never succeed north of 57th St.²¹

²⁰ “Profiles: The Boss,” *op. cit.*

²¹ “Edwin Goodman, 76, Dies; Bergdorf Goodman Head,” *New York Times*, August 20, 1953, p. 20.

Ely Jacques Kahn (1884-1972) of Buchman & Kahn²²



Ely Jacques Kahn

Ely Jacques Kahn was born into an educated middle-class family in New York. He was always interested in art, and particularly painting, but realized that architecture was a more practical vocation. He began his architectural studies at Columbia University, interrupted in 1907 by a period at the École des Beaux-Arts in Paris, before finishing his American degree. In Paris he joined the atelier of Gaston Redon (brother of painter Odilon Redon), because this teacher was known to be especially interested in decoration.²³ Kahn continued to paint while in school, even exhibiting several works at the Paris Salon. While abroad, Kahn traveled widely (often with his good friend Clarence Stein), including a trip to Spain and North Africa where he first became aware of Moorish architecture and the geometric forms of Middle-Eastern designs. Kahn was the first American student to be awarded the “Prix Laberre” at the École des Beaux-Arts, and earned his diploma in 1911.

Upon his return to the United States, he worked as a draftsman in several different architectural offices, helping to design traditionally styled houses and hotels, and was finally awarded his degree from Columbia University. In 1915, he was appointed to a teaching position

²² Both this and the following section are taken in their entirety, including all footnotes, from the New York City Landmarks Preservation Commission designation report, *2 Park Avenue Building* (LP-2186), prepared by Virginia Kurshan (New York: City of New York, 2006), pp. 3-5. The information about Ely Jacques Kahn comes from the following sources: Kahn’s unpublished autobiography at Columbia University; Françoise Bollack & Tom Killian, *Ely Jacques Kahn, New York Architect* (New York: Acanthus Press, 1995); “Ely Jacques Kahn, Leading Architect, Dies at 88,” *New York Times* (Sept. 6, 1972); Henry H. Saylor, “Ely Jacques Kahn,” *Architecture* 64 (August, 1931), 65-70; Robert A. M. Stern et al, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), “Three Modern Masters,” 551-558.

²³ Autobiography, Chapter II, p.31.

at Cornell University. During this time, Kahn designed a residence for his father-in-law, Joseph Plaut, in Elmsford, NY and through him was introduced to Albert Buchman and Mortimer J. Fox, partners in the long-established firm of Buchman & Fox.²⁴ In 1917, Kahn was invited to join the firm, owing, he said, to the fact that he was able to bring commissions for several buildings for the pharmaceutical firm owned by his father-in-law.²⁵ Fox was soon ready to retire and by 1919 Kahn was given a leading role both in the design and business end of the partnership and the name of the firm was changed to Buchman & Kahn. By 1929 Buchman also retired and Kahn took complete control of the organization, changing its name to Ely Jacques Kahn, Architects. Still later, from 1940 until 1966, Kahn took another partner, Robert Jacobs, and the firm name was again changed to Kahn & Jacobs.

In 1925 Kahn went to the Exposition des Arts Decoratifs in Paris and was deeply impressed by the work he saw there. Upon seeing the new forms being displayed, he “felt that the pompous sterility of 1900 with white lines of columns was over.”²⁶ Upon his return to New York, Kahn arranged an exhibit at the Lord & Taylor department store to display furniture purchased in Paris. In 1928 and again in 1934 and 1940, the Metropolitan Museum mounted an exhibit entitled “the Architect and the Industrial Arts,” in which he participated, along with others such as Raymond Hood, Ralph Walker, Eliel Saarinen and John Root. Kahn worked with many of these same architects on the Chicago World’s Fair of 1933, for which he designed the pavilion and exhibit of Industrial Arts. His work at this time also included the design of shops and domestic interiors. During this same period Kahn was involved with the planning and mounting of several of the annual exhibits of the Architectural League in New York. Through all of this work, Kahn helped publicize and popularize the new type of design that had been introduced in Paris in 1925. He also worked for such companies as Shelton Looms and Kohler Plumbing Company to help them modernize the designs of their products.

During the 1930s, when there was little new building going on, Kahn traveled around the United States and the Far East conducting a survey of art and architecture education for the Carnegie Corporation. This resulted in the publication of a book describing his impressions, *Design in Art and Industry* (1935). He also helped found and then directed the architecture department of the Beaux Arts Institute of Design in New York. Later in his career, and prompted by his partner Robert Jacobs who was a great admirer of Le Corbusier, the firm designed housing and commercial projects, including the Municipal Asphalt Plant (1944, a designated New York City Landmark), that were generally consistent with ideas of the International Style. Kahn was a

²⁴ The firm had been established in 1860 and had contributed designs to the Centennial Exhibition in Philadelphia among many other projects. The firm had a series of name changes, depending on the current partners, just as its name changed again when Kahn became involved.

²⁵ Autobiography, Chapter II, p.26.

²⁶ Autobiography, Chapter II, p.31.

Fellow with the American Institute of Architects and served as president of the Municipal Art Society.

Kahn's Ideas and Work

Kahn's career spanned fifty years during which he became one of New York's leading architects. He ran a busy and efficient office organization and produced numerous office and loft buildings that helped change the face of the city during the busy years of the 1920s.

Kahn's early training at the École des Beaux-Arts emphasized the importance of planning in architectural design. The use of classical ornament to embellish modern buildings, which was also promoted at the school, struck him as unreasonable, however. It was mere "copying some prototype" rather than "designing buildings in a functional manner."²⁷ He always considered planning to be the most important aspect of his work, stating that, "Ornament will never compensate for a poorly planned structure."²⁸ Partly because they functioned so well, his commercial projects were successful investments and led to more such commissions.

When Kahn returned to New York after school, he found that most of the big aristocratic, architecture firms were designing important public and private work, but he was more attracted to the commercial developments of the period. Kahn admired the "quite competitive group of architects" who were working on commercial structures, rather than the established firms that were getting the large public commissions.²⁹ Kahn felt that business owners could be innovative and were more likely to be open to new design ideas.

Public buildings unfortunately are the results of efforts to produce work that would satisfy the large mass of people...an important commercial building has the stamp of an individual, an architect, an owner with precise ideas and objectives.³⁰

Kahn's early work was typical of the period and of the type for which Buchman & Fox were well known: commercial loft buildings with simplified, but classically derived ornament. In Kahn's work of the late teens and early twenties, it is possible to see a gradual simplification and a movement away from the historicism that dominated American design for so long.³¹

²⁷ Autobiography, Chapter II, p. 9.

²⁸ Autobiography, interview with Richard Chafee, n.p.

²⁹ Autobiography, Chapter II, p.18.

³⁰ Autobiography, Chapter I, p.2.

³¹ Kahn's earliest buildings for Buchman & Kahn include the Jay Thorpe Building (1921) and the Hospital for Joint Diseases (1925). By the time he worked on the Arsenal Building (1925, Seventh Avenue and 35th Street) his work was bolder and stronger than anything he had created to this point. Bollack & Killian, Introduction, vii-viii.

After his visit to Paris for the 1925 Exhibition, Kahn was finally able to make a break with the past and his style evolved into a distinctive language of abstract, geometric designs that emphasized the surface of the building and its massing. He was particularly impressed with the Austrian and German Pavilions that he saw at the exhibit. His buildings reflect the expressive brickwork of the German and Dutch Expressionists of the late teens and early 1920s in the way he manipulates brick and terra cotta to give a strong sense of texture to his facades. For the first time, in his Ed. Pinaud Factory Building (1927, 214 East 21st Street), Kahn was able to successfully integrate the entire composition within a monumental classical framework, keeping the surface tension between the base, cornice and the intervening floors. Many of his most successful buildings in the following years were of this same type: a distinctive base, somewhat solid end piers that frame a more open center area, with some sort of strong articulation at the top, in the form of an unusual cornice or decorative band. This type of framework can be seen at the Film Center Building (1929, Ninth Avenue, a designated New York City Interior Landmark), the Indemnity Building (1928-29, 111 John Street) and the Holland Plaza Building (1930, Canal and Varick Streets, a designated New York City Landmark). Within the overall frame, the tension between the horizontal and vertical members of the composition keeps the visual emphasis on the surface of the building.

The interlocked massing of the building is held together by the design and detailing of the exterior wall . . . Horizontal brick bands and major and minor verticals . . . keep the surface in tension: it is as if all the strands are always there just below the surface but weave in and out of view to produce the desired emphasis.³²

By the time he designed the small office building at 136 East 57th Street, Kahn had perfected this system to achieve a highly simplified grid that clearly met the requirements of the building, something he defined as the primary goal of the architect. According to Kahn, “The theory of the modern designer consists very simply in the answering of a problem... the result should be no other than an honest solution.”³³ Between 1924 and 1931 Kahn designed more than thirty buildings and his designs changed the look of both the midtown garment district and the insurance district in downtown Manhattan.³⁴

Kahn’s reputation in New York architecture

As Kahn developed his approach to architecture during the 1920s, he emerged as a major figure – his dozens of buildings were redefining entire districts of the city, like the Garment District; he was writing dozens of articles for the press; he was quoted regularly by the press on the subject

³² Bollack & Killian, Introduction. xi.

³³ Bollack & Killian, Introduction, vii-xii.

³⁴ Stern, *New York 1930*, 552.

of contemporary architectural developments; he held major positions in architectural groups; and his work was regularly praised.

In 1928, pre-eminent architecture critic Lewis Mumford called Kahn's Two Park Avenue "perhaps the most satisfying essay in color to be seen in New York so far."³⁵ A later historian recently noted the frequent

... commentaries of Lewis Mumford, issuing observations in *The New Republic* and other journals on each new building as it appears. Almost always he is a big fan of Kahn....³⁶

An article in the *Washington Post* the same year, about the "development of a distinctively American style of architecture," made a point of quoting Kahn on the subject, and identifying him as "Ely Jacques Kahn, of Buchman & Kahn, designers of a number of New York's most striking buildings."³⁷ In 1930, architect Harry Allan Jacobs wrote in the *New York Times*:

Mr. Kahn has been a modernist for many years. His work is in the best of taste and knowing the past as well as he does he is enabled to apply this knowledge to the greatest advantage.³⁸

In April of 1931, Allene Talmey described Kahn's position in *The New Yorker*:

Leading the New York modernists at this moment are Ralph Walker, Ely Jacques Kahn, and Raymond Hood. They are three little men who build tall buildings, and who probably rake into their offices more business than any other architects in the city. So frequently are their names strung together that one might believe they belong to the same firm, but although they eat and drink and lunch and confer constantly, each one has his own separate and substantial office. The three live in a ferment. They change their architectural notions once a week. They plan great projects. They lead the Architectural League: Hood as its president, Kahn as vice-president of the Executive Committee, and Walker as a member of many committees. They are constantly publicized, interviewed, quoted. They dash to Boston. They race to Chicago. They have a glorious time.³⁹

In October of that year, Whittlesey House, of McGraw-Hill, chose three architects to be the subject of three monographs by Arthur Tappan North, one-time editor of two prominent architectural journals, *The American Architect* and *Architectural Forum*. As the *Times* described the series, each monograph dealt "with the work of one of the outstanding architects of this country." The three were Raymond Hood, Ralph Adams Cram, and Ely Jacques Kahn. The *Times* described Kahn as

³⁵ Lewis Mumford, "American Architecture Today," *Architecture* 57 (April 1928), p. 53.

³⁶ Terry Smith, *Journal of The Society of Architectural Historians*, Vol. 67, Issue 2, 2008: pp. 297-298.

³⁷ *Washington Post*, August 26, 1928, p. R2.

³⁸ Harry Allan Jacobs, "Color in Architecture," *New York Times*, December 28, 1930, p. RE 2.

³⁹ Allene Talmey, "Man Against the Sky," *The New Yorker*, April 11, 1931, p.24.

...a native born New Yorker who has done most of his important work in New York City. Of him, Mr. North writes that "he evidences in his work a freedom from old-established conventions that are common features of American architecture at this time, and in this he displays an unusual facility that is guided by a cultivated sense of discrimination, and a continuous growth that is essential to the evolution of a great architecture."⁴⁰

In 1932, Walter R. Agard, reviewing the same three monographs, wrote:

In this series of monographs, consisting of illustrations with brief forewords, is convincing witness to the versatility and technical skill of three of our ablest contemporary architects.... In the career of Ely Jacques Kahn, a robust leader in contemporary building principles and practice, the recent evolution of American architecture can be followed. In the Squibb Building and the Specialty Shop in New York, he has followed the principles which he eloquently explains in his writings: form should follow function; good architecture is first of all adequate engineering; decoration must be organic. On the attitude and activity of such architects as Kahn rest our hope of creating architecture which will properly serve our needs.⁴¹

About the same time, the *New York Times* referred to "Ely Jacques Kahn, one of the foremost exponents of modern architecture in America."⁴²

An unexpected note: In 1937, Ayn Rand worked briefly in Kahn's office as part of her research on New York architecture for her book *The Fountainhead*.⁴³

Unlike his contemporary – and oft-cited companion – Raymond Hood, who died young in 1934, Kahn continued his practice well into the post-World War II period. His 1972 obituary in the *Times* was headlined:

Ely Jacques Kahn, Leading Architect, Dies at 88; Designed Many Well-known structures here in the Beaux-Arts tradition.

The single building chosen to illustrate the obituary was Bergdorf-Goodman.

Kahn survived long enough to see the reappraisal of 1920s and 1930s modernism, now referred to as "Art Deco," which began in the late 1960s and grew in the 1970s. Christopher Gray writing in the *New York Times* in 1988, called Kahn "the pre-eminent architect of office buildings in the '20's."

⁴⁰ "New Architecture for Nation Decried," *New York Times*, November 30, 1931, p. 24.

⁴¹ *New York Herald Tribune*, April 17, 1932, p. J18.

⁴² "Art in Review," *New York Times*, April 19, 1932, p. 24.

⁴³ Michael S. Berliner, "Howard Roark and Frank Lloyd Wright," *Essays on Ayn Rand's "The Fountainhead"* edited by Robert Mayhew (Lexington Books, 2007).

The 1990s saw a revival of interest in his work. In 1995, architects Tom Killian and Françoise Bollack brought out a reprint of Arthur Tappan North's monograph on Kahn, with a new introduction, as part of the Acanthus Press "20th Century Landmarks in Design" series.⁴⁴ In 1997, Susan Tunick, in her book on architectural terra cotta, wrote of Kahn:

Ely Jacques Kahn used terra cotta in a more consistently personal style than any other architect since Louis Sullivan. Whether creating brightly colored or quietly monochromatic schemes, his rigor and handling of the material as well as his overall building designs were very unusual. The highly stylized floral motifs and chevrons typical of the period did not influence his strong sense of geometry and repetition. The rich color and texture found in his remarkable buildings are unique.

Kahn also attracted the attention of overseas scholars. Historian Rosa Maria Grella spent months in New York City researching Kahn, and in 1998 published an article on what she called his "forgotten masterpieces."⁴⁵

In 2000, Philip Lopate, in a *New York Times* review of the newest edition of the *AIA Guide to New York City*, wrote of

...the Three Musketeers of the 1920's and 30's, Ralph Walker, Raymond Hood and Ely Jacques Kahn, whose stepback skyscrapers helped define that entertainingly moderne style Rem Koolhaas has labeled "Manhattanism."

In 2001, Paul Goldberger, architecture critic of *The New Yorker*, called Kahn "one of New York's most prominent modernist architects."⁴⁶

In 2006, Jewel Stern and John A. Stuart published their monograph on Ely Jacques Kahn, years in the making. Reviewers, while praising the book generally, also took the opportunity to place Kahn in the pantheon of New York architects:

P. Kaufman, in *Choice*:

There has long been a need for a comprehensive monograph on the work of Ely Jacques Kahn (1884-1972), one of New York City's and the nation's premier architects of the Art Deco period. Kahn designed many of the most colorful and discriminating buildings of the interwar years in New York City, including Two Park Avenue, the Bergdorf Goodman building, Van Cleef and Arpels jewelry store, the Film Center Building, and

⁴⁴ *Ely Jacques Kahn: New York Architect* (Acanthus Press Reprint Series, 20th Century Landmarks in Design, Vol. 4; 1995).

⁴⁵ Rosa Maria Grella, "Ely Jacques Kahn, un modernista a New York, capolavori dimenticati nel periodo tra le due guerre/Ely Jacques Kahn: a modernist in New York. Forgotten masterpieces from the inter-war years," *METAMORFOSI - Quaderni di Architettura*, N. 37, 1998.

⁴⁶ Paul Goldberger, "The talk of the town: A synagogue rises again," *The New Yorker*, September 10, 2001, p. 39.

the Bonwit Teller department store, as well as many of the sleek set-back skyscrapers of the 1950s and 1960s.⁴⁷

Note that two of the five buildings Kaufman named are, in fact, two wings of Bergdorf Goodman (Van Cleef and Arpels is the 57th Street wing).

In the *Journal of the Society of Architectural Historians*, Professor Terry Smith of the University of Pittsburgh wrote:

During the [1920s] Kahn had established himself as one of the city's premier architects, erecting over forty significant structures, initially in the Garment District and then in Midtown.... He went on to design many more of the large-scale, high-rise structures that defined the length and breadth of Manhattan during the twentieth century. They still do; over fifty of them remain in use.

And he noted:

Jewel Stern, artist and art historian, and John A. Stuart, associate professor of architecture at Florida International University, make a strong case for Kahn's centrality, acclaiming him as the "preeminent twentieth-century architect of commercial buildings in the United States."⁴⁸

Christopher Gray, reviewing the book in the *Times*, wrote:

Kahn was a master of the 1920's loft building, introducing variety and expression into an area usually governed by the cheapest product possible. The book... is a model study of one of New York's most important commercial designers.⁴⁹

Nicole V. Gagné wrote in *Traditional Building*:

Authors Jewel Stern and John A. Stuart have provided a singular service with their important new book, *Ely Jacques Kahn, Architect*. Kahn, an overlooked figure in recent decades, is justly depicted by Stern and Stuart as a gifted artist who took traditional European methods of design into the brave new world of 20th-century urban architecture in America. Their book...will...raise Kahn's reputation to the stature it deserves.... Kahn's vision continues to represent not just New York City but American urban architecture of the first half of the 20th century, and his legacy seems all the more impressive and beautiful with this first-class tribute written by Stern and Stuart.⁵⁰

⁴⁷ P. Kaufman, *Choice*, December 2006, p. 640.

⁴⁸ Terry Smith, *Journal of The Society of Architectural Historians*, Vol. 67, Issue 2, 2008: pp. 297-298.

⁴⁹ Christopher Gray, "Streetscapes... A Master of the Loft Building Gets His Day in the Spotlight," *New York Times*, August 27, 2006.

⁵⁰ Nicole V. Gagné, *Traditional Building*, February 2007.

Buchman & Kahn's Design for Bergdorf-Goodman

It was through a connection to Goodman, rather than to Brown, that Buchman & Kahn won the commission to design the new Fifth Avenue buildings. As Kahn recalled years later in his unpublished autobiography:

Bergdorf Goodman came through the good offices of G. Richard Davis, the builder [of the complex], who was friendly with the head of the store, Edward Goodman. Davis must have been convinced that I could create a fine store, for on the site was the noble Vanderbilt House behind lines of great iron grilles.⁵¹

Buchman & Kahn would have been a logical suggestion, given the firm's commissions (prior to Kahn's involvement) for such well-known department stores as Saks (at Herald Square), Bonwit Teller and Bloomingdale's.

Kahn was involved from the beginning in the discussions with Brown:

Mr. Frederick Brown, real estate owner, had ideas as to what might properly go on his land. Cross and Brown, the real estate brokers, had their own conception for a valuable location on 57th Street. I cannot recall that my opinion as to the entire scheme was called for, but what did transpire was a decision to have a series of stores from 57th to 58th, so arranged that the different stores could be serviced from a rear alley. This implied that a shopping street would be run north and south, leaving relatively small stores adjoining.

What Kahn described as a "rear alley" or "shopping street" in his later autobiographical writings is elsewhere described as a "shopping arcade," e.g. in the *New York Herald Tribune*:

The improvement of the property calls for an arcade running from Fifty-seventh Street to Fifty-eighth Street. Each building will have show windows on the avenue or street as well as the arcade.⁵²

The *Times* described the arcade in somewhat more depth:

An arcade will run from Fifty-seventh and Fifty-eighth Streets, permitting access from the sidewalk facing the Plaza Hotel, to the middle of the building on Fifty-seventh Street, affording a number of the shops facing on this arcade to enjoy a condition somewhat similar to that of the well-known shop arcades in Paris and London.⁵³

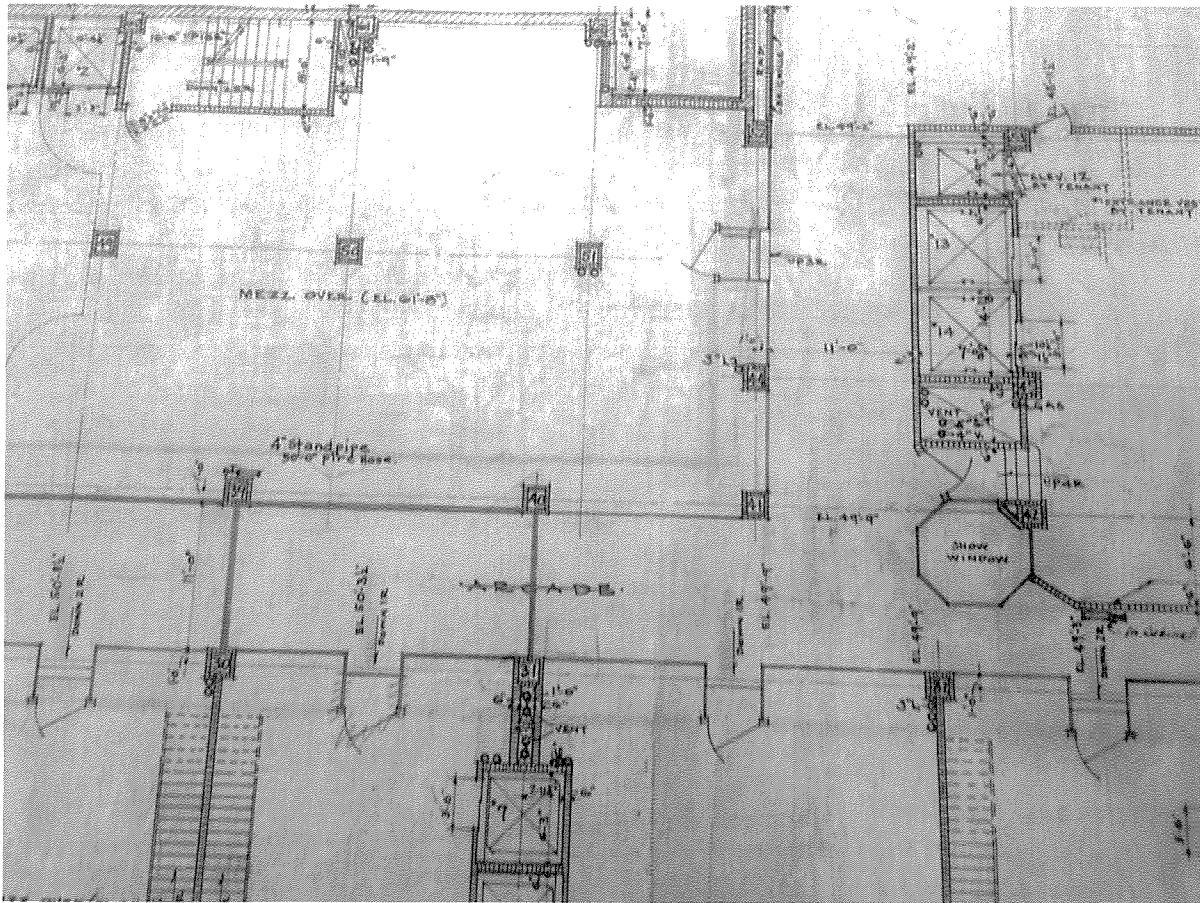
Kahn himself described it as such in article in *Architectural Record* in 1928, written while the building was still under construction:

⁵¹ Ely Jacques Kahn, unpublished autobiography, manuscript at Avery Archive, Columbia University; Chapter II, page 2.

⁵² "\$5,000,000 Vanderbilt Corner Lease," *New York Herald Tribune*, March 12, 1927, p. 24.

⁵³ "Group of Buildings for Vanderbilt Site," *New York Times*, April 17, 1927, p. W19.

A group of eight individual buildings was designed: an arcade arranged to connect 57th and 58th Streets... lined with...marble and bronze...⁵⁴



*Plan showing original shopping arcade
Avery Archive, Columbia University*

The arcade would have run parallel to Fifth Avenue, behind the stores, apparently at the level of the Plaza Hotel. In the end, however, the arcade, though apparently largely built, was abandoned. As Kahn recounted the story, while construction was underway:

Curiously enough, a tenant...rented three buildings of the group, representing over 50% of the unrented balance, and before the elevators in the completed structures have been used, or a single citizen used the arcade... the entire group is being rebuilt to meet the economic conditions requested by this particular tenant. In this instance the matter of

⁵⁴ Ely Jacques Kahn, "Economics of the Skyscraper," *Architectural Record* 63 (April 1928), p. 301.

design, though important, was definitely secondary to the treatment of a plot of land of great value subject to further enhancement by reason of its development.⁵⁵

Years later, when writing his autobiography, Kahn noted:

The doorways to the alley remain, interesting reflection on the theories of store design, to say nothing of the speed of shifting ownership.

As requested by his client, Kahn designed a group of seven individual buildings, meant to suggest a harmonious whole. As announced in the *Times* in 1927:

According to plans prepared by Buchman & Kahn.... the buildings have been so planned that, although the general mass will present a unified appearance, each structure will retain sufficient individuality to mark the special character which a tenant may desire.... The designs of the buildings have been kept within careful restraint, with extremely particular attention to the practical requirements of show windows and general illumination so that these structures will be thoroughly useful as individual units.⁵⁶

Though this commission came after Kahn's visit to the Paris Exposition, and his thoroughly modern office building at Two Park Avenue, his design for the group of stores looked to traditional historic European styles. Kahn's biographer, Jewel Stern, notes: "'During 1927 Kahn continued to mix historical and art moderne motifs in a bewildering array of projects scattered throughout the city,'" mentioning the Bergdorf-Goodman complex specifically.

The original intention apparently was to reflect some of the architectural style of the vanished Vanderbilt mansion which, despite its demolition, occupied a huge place in the public imagination. Even as the mansion was being demolished, the press rhapsodized about its splendors:

The wrecker has gone far with the Commodore Vanderbilt mansion, at Fifty-eighth Street, in its time pearl of all New York houses for splendor and lavish hospitality.... The architects sent abroad for those mosaic workers, painters and wood-carvers who executed its interior decorations. Aside from the cost of land and building, these embellishments came to the sum of a million and a half dollars – and in the '80s, mind!⁵⁷

⁵⁵ *Ibid.*

⁵⁶ "Group of Buildings for Vanderbilt Site," *New York Times*, April 17, 1927, p. W19.

⁵⁷ "The Skirts of the Cathedral," *New York Herald Tribune*, March 20, 1927, p. 27.



Plans were floated to move the house, later at least to salvage some of it, certainly to build on its celebrity. Hence the initial thought to mimic its architecture, as explained in press announcements of the project in March of 1927. *The New Yorker* wrote that the buildings would be “in much the same architectural style as the chateau,” while the *New York Times* explained: “The structure is to be built of limestone with mansard roof, similar in design to the old Vanderbilt house.”⁵⁸ And the *New York Herald Tribune* explained:

It will be built of limestone with mansard roof, similar to that of the old Vanderbilt house and in keeping with the old and new Plaza and the Netherland Hotels also facing on the plaza.⁵⁹

Within a month, however, the *Times*’s description of the new building omitted any reference to the specific style of the Vanderbilt mansion, noting instead:

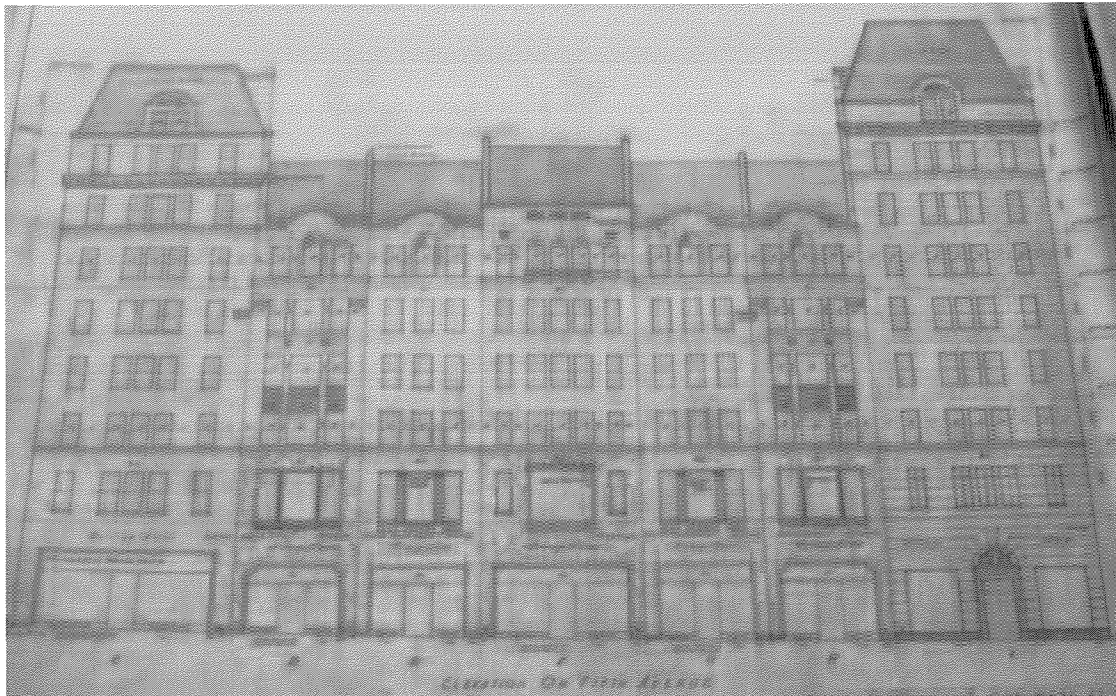
The remaining buildings will be faced with stone and ornamented in such a way that the original dignity and character of the site should not be lost.⁶⁰

⁵⁸ “Fifth Av. Building Leased by Brown,” *New York Times*, March 12, 1927, p. 27.

⁵⁹ “\$5,000,000 Vanderbilt Corner Lease,” *New York Herald Tribune*, March 12, 1927, p. 24.

And though the new buildings do show the influence of French style, and do include mansard roofs, their overall design and materials reflect the look not of the demolished Vanderbilt mansion, but rather of the “Marble Row,” a block-front of marble-faced houses, built in 1871, that still stood directly across the street from the Vanderbilt mansion on the east side of Fifth Avenue (and at the time were under the control of Frederick Brown).

Kahn designed the new stores along the lines laid out by Brown and his associates: a group of seven individual buildings designed to look like one large project, but with separate identities. Kahn designed the cluster on a modified pavilion plan. A typical French pavilion design would have included a larger projecting wing at each end as well as a projecting central section. In this case, all seven buildings extend to the lot line on Fifth Avenue, with no projections, but the five inner seven-story-tall buildings are framed by a nine-story building at either end, each with a broad and visible façade on either 57th or 58th streets. The two end buildings are mirror images of each other on Fifth Avenue (but organized differently on the side streets – symmetrically around a central entrance on 58th Street, asymmetrically on 57th Street); the intervening five buildings are organized symmetrically in an A-B-C-B-A pattern, with the central “C” building being wider than the other four; the roof of that building also projects slightly beyond the roofs of the other four. All seven buildings are unified by their materials – not the limestone cited in the initial press reports, but South Dover white marble for the facades, and green tile for the roofs.



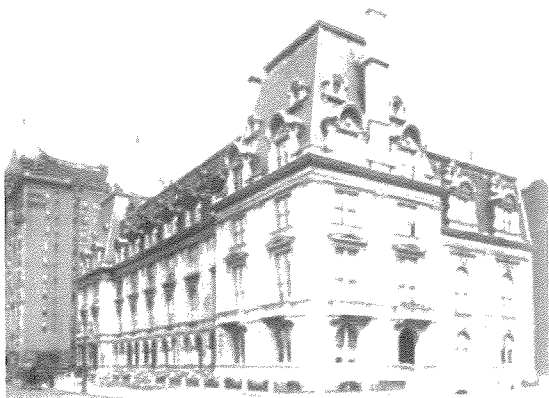
Elevation of Bergdorf Goodman, Avery Archive, Columbia University

⁶⁰ “Group of Buildings for Vanderbilt Site,” *New York Times*, April 17, 1927, p. W19.



Bergdorf-Goodman Fifth Avenue front c. 1928 (Museum of the City of New York)

The similarities with the Marble Row that originally faced the new buildings across Fifth Avenue are several.

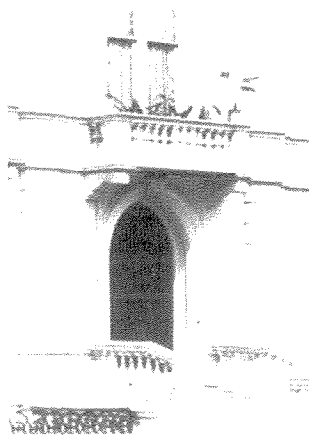


“Marble Row”

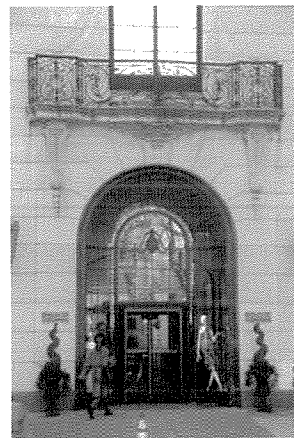


Bergdorf-Goodman cluster

Each of these complexes is made up of a group of individual buildings, taking up an entire block front of Fifth Avenue, but designed to suggest a larger whole. The marble row’s name reflects the unusual use of the material in 1871, a period in which brownstone was the most common material for a residence. The choice of South Dover white marble for the new buildings seems likely to be related.⁶¹ Like Bergdorf, the marble row is organized on a modified pavilion plan, with a taller building at either end. Bergdorf is twice the height of the older buildings, but the overall proportions of the two bear a certain resemblance. Even the use of round-arched entrances on Bergdorf is reminiscent of – if not identical to – the round-arched entrances of Marble Row.



57th Street entrance Marble Row



58th Street entrance Bergdorf

⁶¹ Christopher Gray, in a *Streetscapes* column, writes: “In the mid-1920’s the old Savoy Plaza Hotel at 58th Street, facing the Plaza, and Bergdorf-Goodman, facing Marble Row at 57th, ratified the white theme, Bergdorf-Goodman with a particularly fine Dover marble with green, black and orange veining.” He adds: “In 1928 the 58th Street end of Marble Row was demolished for the Squibb Building, at 745 Fifth Avenue. By that time the white facade was observed as a rule: the developer Abe Adelson, who built the Squibb Building, told *The New York Times* that he wanted it “harmonized with the other buildings in the square.”” *Streetscapes,* *New York Times,* April 7, 2002, p. RE7.

On the opening of Bergdorf-Goodman on West 58th Street, the *Times* wrote:

The exterior of the building is of white South Dover marble with green bronze window trim, balcony and doorway, and a sloping roof of green tiles, thus carrying out the color scheme of other buildings on the Plaza.⁶²

Though the article did not mention the Marble Row specifically, the reference seems likely



*Bergdorf Goodman framing the Plaza with the Savoy Plaza and Squibb Building, 1931
(Wurtz Bros. collection, Museum of the City of New York)*

In reporting on the Bergdorf-Goodman Building in its April 1928 issue, *Architecture and Building* wrote:

The structure which has replaced the Vanderbilt mansion...is of somewhat unusual character and designed for store purposes.... Though the effect of the structure is that of

⁶² "5th Av. Building Opened," *New York Times*, March 11, 1928, p. 159.

one building, done in South Dover marble with green tile roof and green bronze window trim, a second glance indicates its nature as a group of joined structures.

The article described the Bergdorf-Goodman Building as a separate structure:

The Bergdorf-Goodman Building, which is on 58th Street, overlooking the Plaza, is completed and occupied...



*Bergdorf-Goodman, West 58th Street, c. 1930-40, overlooking Grand Army Plaza
(New York Public Library, Digital ID: 1508847)*

Much of the article focused on the interiors:

The Bergdorf-Goodman Store is unusual, both in its arrangement and its decoration. The building is planned largely free from columns, the floor areas are spacious and the ceilings high. The interiors follow the French styles of the Louis' and the Empire with a savoring of modern French decoration. Each interior follows rather closely a particular period, but the transition from room to room is not startling.

The principal entrance at the centre on 58th Street leads into an elliptical rotunda in the style of the Empire.... Along the street frontages are large show windows and in the rotunda, and the front room, there are glass display cases for a limited display of

merchandise. Here, as elsewhere throughout the building, the effect is of beautifully decorated and furnished salons wherein no merchandise is displayed.... A particularly noticeable feature of all of the sales rooms is the very effective natural lighting. The large windows flood the rooms with a well diffused north light and the seats for customers are placed along this side of the room so that customers may view the garments with the light behind them and get the true value of colors.⁶³

The *Times* also noted the various styles of the interiors:

The interior is finished in Louis XV and Louis XVI style with the exception of one salon, which is in modern French.⁶⁴

The similarity with descriptions of the stylistic variations in the interiors of the Vanderbilt mansion, three years earlier in the same newspaper, is striking:

The ballroom furnishings and decorations were designed in the style of Louis XIV, while the salon is in the Louis XV style. The portion of the house fronting on Fifty-seventh Street is of the Francis I period....⁶⁵

Though the exterior of the buildings doesn't bear much resemblance to the Vanderbilt mansion, perhaps the interiors once did.

One change to the original plans that Bergdorf Goodman insisted on was the addition of an extra story on the 58th Street building to include a 14-room "bungalow" to be the new principal residence of the Goodman family. The apartment has since been converted to a spa.

Later History

Despite earlier worries about the viability of the project, it quickly became a successful real-estate venture. Bergdorf-Goodman, first store in the complex to open, attracted much attention:

A party of about 100 guests, including editors and fashion writers, inspected the new Bergdorf-Goodman store at Fifth Avenue and Fifty-eighth Street last night. The new building is on the site formerly occupied by the Vanderbilt Chateau. It will be open to the public today. A pre-showing of the Spring collection assembled by the company for the formal opening was given by thirty models for the benefit of the guests in the Louis XV salon.⁶⁶

Just three months after opening, the complex had proved so successful that the *New York Herald Tribune* could write:

⁶³ "The Bergdorf-Goodman Building, New York City," *Architecture and Building*, April 1928, pp. 107-108.

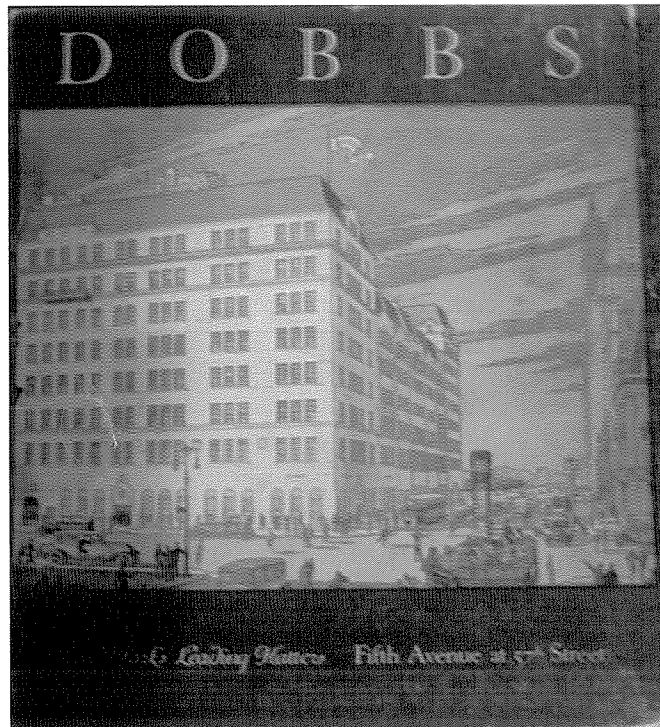
⁶⁴ "5th Av. Building Opened," *New York Times*, March 11, 1928, p. 159.

⁶⁵ "Vanderbilt Chateau To Go For \$7,100,000 As A Business Site," *New York Times*, August 8, 1925, p.1.

⁶⁶ "Inspect Bergdorf-Goodman Store," *New York Times*, March 5, 1928, p. 8.

[Mr. Brown] has refused to sell [the new buildings], even at a profit of \$2,500,000. Bergdorf-Goodman Company, Dobbs and several other leading merchants have located in the chateau row, each merchant taking an entire building.⁶⁷

The attraction of the new complex to high-end retailers was spelled out by one of its first tenants (after Bergdorf-Goodman), Dobbs & Company, a prominent hat merchant founded in 1908 which took the 57th Street building. Dobbs put out a small booklet in 1928 about what it styled “The Dobbs Building” at “Fifth Avenue at Fifty Seventh Street,” clearly identifying an individual building as its home, rather than the entire complex.



(Original in Avery Classics, Avery Library, Columbia University)

Dobbs took pride in the connection with the old Vanderbilt mansion:

It is appropriate that the principal Dobbs establishment in New York should be located on Fifth Avenue at Fifty-seventh Street. On this site formerly stood the stately Vanderbilt chateau, noted for its architectural beauty, and as the gathering place of New York's aristocracy.... The passing of this exquisite landmark of New York was the occasion of a regret which has been modified by the erection on this location of a business structure as truly representative of the best thought in French architecture as its distinguished predecessor.

The booklet boasted of the building's architectural virtues, and of its location:

⁶⁷ "\$35,000,000 Deal Closed For Fifth Avenue Corner," *New York Herald Tribune*, June 22, 1928, p.37.

The Dobbs Building, with its exterior of pure white marble capped with a tile roof of soft green, reproduces the air of simple elegance associated with the finest establishments here and abroad. This building, at the intersection of the most famous shopping thoroughfare of America and a cross street whose shops have made it second only in fame to Fifth Avenue itself, may well be called the centre of the world of fashion.

Dobbs stayed in the “Dobbs Building” for a few years before going out of business.⁶⁸ Its building was eventually taken by “The Tailored Woman, Inc.,” which moved in in 1939, and expanded into adjoining buildings in 1950.⁶⁹ Another famous New York Institution, Louis Sherry’s restaurant, took space in the complex in 1929:

An addition to the stores on the former old Vanderbilt mansion block...is Sherry's, who has taken the ground floor, balcony and two floors at 748 Fifth Avenue, where it will open its doors today. The interior has been fitted in the Louis XVI design and the decorations are by L. Alavoine, of Paris, France....⁷⁰

In the meantime, Bergdorf-Goodman, the original tenant at the north end of the complex, thrived and grew. Bergdorf had begun as “a women’s shop that dealt only in custom-tailored clothing.”⁷¹ Under Goodman’s guidance, the store gradually expanded, adding ready-to-wear clothing and other items. In 1929, barely a year after opening,

Bergdorf-Goodman, specialists in women's apparel, have doubled their frontage on Fifth Avenue by leasing the two buildings directly to the south of their new home at Fifty-eighth Street. The present quarters of this firm were opened a year ago last March, and it is now planned to connect the structures just leased with the main building. The decorations of the new buildings will be uniform with those of the present one.... The new quarters are to be ready early this Fall and will probably be opened simultaneously with the showing of the firm's Fall collection.⁷²

Besides expanding outward, Bergdorf also expanded up:

The Bergdorf-Goodman store...is planning to expand its space by leasing the second, third, fourth, fifth and sixth floors of the present building to care for enlargement and rearrangement of its departments. Remodelling and redecorating, under the direction of Theodore Hofstatter, are due to be completed by Sept. 1. The sixth floor will be used for workrooms. Executive offices will be on the fifth floor.⁷³

⁶⁸ “Sues Over Old Site of the Vanderbilts,” *New York Times*, December 4, 1931, p. 25.

⁶⁹ “Retail Shop Gets Fifth Ave. Corner in \$6,000,000 Deal,” *New York Times*, July 2, 1950, p. R1.

⁷⁰ “Sherry’s Opens Shop on Former Vanderbilt Mansion Block,” *New York Herald Tribune*, September 18, 1929, p. 48.

⁷¹ “Edwin Goodman Dies,” *New York Times*, August 20, 1953, p.20.

⁷² “Bergdorf-Goodman Leases Two Adjoining Buildings,” *New York Times*, May 25, 1929, p.13.

⁷³ “Bergdorf-Goodman Taking More Fifth Avenue Space,” *New York Times*, May 26, 1929, p. RE5.

In 1935, Goodman's *New Yorker* profile described the store's clientele:

Most of the smart and wealthy women of New York and Hollywood have been Bergdorf patrons, paying the usual made-to-order prices, which are up in the hundreds for a dress. The ready-to-wear section, with prices ranging – for daytime dresses – from about fifty dollars up, taps a more democratic stratum. Bergdorf have a name for high prices. There is a scurrilous legend in the trade that their markup consists simply in writing the figure 1 before the wholesale price. This accusation makes them quite wild. The fact is that their prices run about the same as others doing a luxury type of business.⁷⁴

The profile noted Goodman's initial concern about the store's success in the new location:

When he moved into the present place he had his plans made so that if things did not go too well he could rent the Fifth Avenue front. Instead of retreating, he has pushed out into adjoining premises.⁷⁵

That same year, the store bought its building, which had been taken by its mortgage holder as a result of financial pressures brought on by the Depression:

In one of the largest Fifth Avenue realty deals in recent years, Bergdorf-Goodman has purchased the building at the southwest corner of Fifth Avenue and Fifty-eighth Street, which it has occupied under lease for seven years.... Commenting on the decision to make the Fifth Avenue building its permanent location, Edwin Goodman recalled yesterday how the northward trend of business in the last two decades had encroached on the fine old residences which formerly lined the avenue in that vicinity. He said that at the time his firm entered the building, early in 1928, it was considered a bold move to go so far uptown, but that the changes which took place in the following years had justified the decision.⁷⁶

By 1952, Bergdorf-Goodman shared the complex with just two of its tenants, Tailored Woman, Inc., and Van Cleef & Arpels, Inc., jewelers.⁷⁷

At the time of Goodman's death, in 1953, his obituary could still describe Bergdorf-Goodman as a "Fifth Avenue women's specialty store...catering primarily to women to whom price tags were less important than quality and style."⁷⁸

Bergdorf-Goodman's reputation among Fifth Avenue clothing retailers was so large that the store became the subject of a cartoon in the April 30th, 1990, issue of *The New Yorker*:

⁷⁴ "Profiles: The Boss," *op. cit.*

⁷⁵ "Profiles: The Boss," *op. cit.*, p. 27.

⁷⁶ "Noted 5th Av. Site sold for \$3,000,000," *New York Times*, April 19, 1935, p.23.

⁷⁷ "Realty News of Long Ago," *New York Herald Tribune*, March 16, 1952, p. 2C.

⁷⁸ "Edwin Goodman, 76, Dies," *op. cit.*



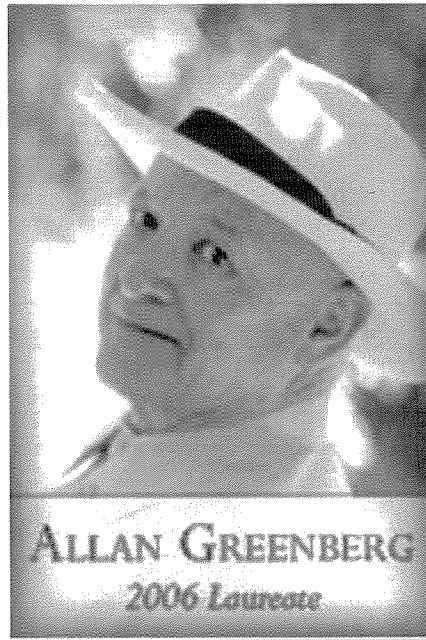
“I want my ashes scattered over Bergdorf’s.”

The cartoon so captured the reputation of the store that it led to a documentary and companion book of the same name in 2012. *The New Yorker* reported on the occasion:

Bergdorf Goodman has been dressing New York’s one per cent for more than a century—a hundred and eleven years, to be precise. The venerable retailer, on Fifth Avenue at Fifty-eighth Street, is celebrating that odd anniversary—chosen for its graphic symbolism: “one store” (Bergdorf has no branches), “one experience, one city”—with a season’s worth of hoopla. It began in September, with the screening of a lavishly produced, ninety-minute documentary, “Scatter My Ashes at Bergdorf’s,” directed by Matthew Miele. The title was taken from the caption of a cartoon by Victoria Roberts, which ran in *The New Yorker* in 1990. It pictures an old biddy cheerfully instructing a friend how to dispose of her remains. The conceit, Roberts told Miele, “wouldn’t have worked with Macy’s.”⁷⁹

⁷⁹ Judith Thurman, “On and Off the Avenue: Ask Betty,” *The New Yorker*, November 12, 2012.

Postmodern Alteration by Allan Greenberg



Bergdorf-Goodman began in 1928 as a tenant in one of the seven buildings of the original complex – the building facing onto West 58th Street and Gramercy Plaza. By 1983, Bergdorf owned and occupied most of the complex, with the notable exception of the building facing onto West 57th Street. In that year, the store hired architect Allan Greenberg to alter the Fifth Avenue façade.

Allan Greenberg has been called “America's foremost Classicist,”⁸⁰ “one of the best examples of...a postmodern classical architect,”⁸¹ “one of the most vital links between contemporary architecture and the vision of the late-18th century,”⁸² and “the most knowing, most serious practitioner of Classicism currently on the scene in this country.”⁸³

South African born Greenberg ascribes his interest in Classicism in part to his architectural education in his native country:

At a time when architecture programs in Europe and North America were zealously excising study of the past from their curricula, our design studios were unusually inclusive. For two and a half years we were taught classical architecture, including many regional variants, and Gothic design. After a year of work experience in an office, we

⁸⁰ S. Claire Conroy, “At Home with the Past: Allan Greenberg makes the familiar fresh again,” *Residential Architect*, September-October 2002.

⁸¹ Leland Roth, *American Architecture: A History* (Icon Editions, Westview Press: 2000), p. 500.

⁸² Nicole V. Gagné, “Allan Greenberg,” *Traditional Building* 17:5 (September/October 2004), p. 16.

⁸³ George Hersey, “Allan Greenberg and the Classical Game,” *Architectural Record* 173 (October 1985), p. 161.

switched to the study of European modernism for two years. Concurrent with these design courses were five years of architectural history.⁸⁴

Though enamored of Classicism, Greenberg also admired modern masters, notably Le Corbusier, whom he visited in Paris in the vain hope of employment, and later worked in the Denmark office of Jørn Utzon “on the amazing Sydney Opera House.”⁸⁵ He then took a Masters in architecture at Yale, studying with Paul Rudolph. While in New Haven, he experienced the negative impact of Urban Renewal, which he considered “a tawdry reflection of Le Corbusier’s ideal city, the unrealized *Ville Radieuse*.” He admired Jane Jacobs’s work: “I was thrilled by... *The Death and Life of Great American Cities*.” After returning to Yale briefly in 1968 to teach, he left to open an office. His interest in architectural history, his distaste for “tawdry” imitations of Le Corbusier, and his growing interest in historic preservation, led to his career as a Classical architect. In 2006, Greenberg became the first American architect to win the Richard H. Driehaus Prize for Classical Architecture, “in recognition of built work and scholarship that has enriched the American architectural and cultural landscape from Beverly Hills to Washington, D.C.”⁸⁶

In his study, *American Architecture*, scholar Leland Roth reviews the various strands of the late 20th century revival of classical forms of architectural design, and places Greenberg in the category of “Canonic Classicism,” calling him “one of the best.” Roth writes:

The most difficult task for canonical classicists is to adhere to the strict rules of classical design, to know inside and out the main details that together make up this idiom, and be able to shape original designs that are not dry pastiches of the past, designs that have an internal logic and vigor.⁸⁷

Mildred Schmertz, former editor of *Architectural Record*, and formerly a Commissioner on the New York City Landmarks Preservation Commission, elaborated on this concept, writing in 1985 (the year of Greenberg’s alteration to Bergdorf-Goodman):

Greenberg, like Classical masters before him, re-invents the Classical tradition to serve the purposes of his own time, both functional and symbolic. For him, expanding the boundaries of Classicism...has a significance beyond meeting [a client’s] present eclectic criteria. He believes that the Classic legacy of our past not only “challenges us to create a fitting architecture for our times,” but can teach us how. Many would agree with him....⁸⁸

Art historian George L. Hersey, writing at the same time, concurs:

⁸⁴ Allan Greenberg, *Allan Greenberg: Classical Architect* (New York: Rizzoli, 2013).

⁸⁵ *Ibid.*

⁸⁶ Driehaus Prize web site: <http://architecture.nd.edu/about/driehaus-prize/recipients/allan-greenberg/>, accessed January 30, 2015.

⁸⁷ Leland Roth, *American Architecture: A History* (Icon Editions, Westview Press: 2000), p. 500.

⁸⁸ Mildred Schmertz, “Design for Diplomacy,” *Architectural Record* 173, No. 12 (1985), p. 154.

Some critics see Allan Greenberg's classical architecture as the latest thing to come along in the wake of post-Modernism.... After Bauhaus Modernism followed by a Late Corbusier/New Brutalism phase, and finally post-Modernism, Greenberg, according to this scenario, represents a renewed Classicism. His buildings, like those of other contemporary Classicists...can thus be linked to the return of the human figure in painting and of tonalism in music. They are the latest fashion. But convinced Classicists do not look at their work thus. This is the key fact about their architecture as opposed to other kinds. And the 19th and 20th centuries have been hotbeds of these "other kinds".... Each episode is stylistically distinct from what came before and after it.... But when one of these episodes is over and done with, we never see it again... Classicists, in contrast, see their movement as a continuous tradition going back at least to 600 BC.... Classicism is therefore not important because of its newness, like Modernism or post-Modernism, but because of its age.... Allan Greenberg is therefore not a revivalist but a survivalist.... Greenberg belongs in the succession of Charles Follen McKim, Daniel Burnham, Henry Bacon, John Russell Pope, and Arthur Brown.⁸⁹

Architecture critic Paul Goldberger also sees Greenberg as separate from the phenomenon of post-Modernism:

Classicism is a serious business for Allan Greenberg. His architecture has little to do with ironic and witty plays on Classical themes that are so common in this age of Postmodern flamboyance – in its way, Greenberg's architecture is as far from Postmodernism as the work of Mies van der Rohe. Indeed, there is something not unlike Mies in Greenberg's work: it, too, is a kind of Platonic quest for perfection in a certain language, and it, too, emerges out of a deep conviction that there is a right way to make architecture.... Allan Greenberg's belief is not that Classicism is something of the past that our age would do well to return to, but that it is as much a living and changing style as any other.

When Bergdorf Goodman's CEO Ira Neimark turned to Greenberg (on the recommendation of Philip Johnson⁹⁰) to make alterations to the building's Fifth Avenue façade, he had a specific purpose in mind: adapting the existing façade to reflect the shift in the company's relation to the building – no longer just the northern wing, facing onto Grand Army Plaza, but a major Fifth Avenue presence, close to the shopping street of 57th Street. Given Greenberg's approach to design, he was a logical choice for the commission.

As Greenberg later wrote:

In 1985 Bergdorf Goodman was a group of seven independent buildings, which had over time become one giant store. The building's major entrance had always been on 58th

⁸⁹ Hersey, *op. cit.*

⁹⁰ "The Postmodern Watchlist: As preservation battles rage, will architecture from the 1970s and 1980s get its turn?" Curated by Paul Makovsky and Michael Gotkin. *Metropolis*, November 2014

Street, facing the Pulitzer Fountain and Central Park. The department store needed a more unified presence on Fifth Avenue, as well as a major entrance. It had to be located off-center so as to attract shoppers from the busy corner at 57th Street. While the façade was to have its own identity, it was also to relate so well to the architecture of the 1928 buildings by Buchman and Kahn that it would look as if it had been there all the time. The store's Fifth Avenue façade that we designed in 1983-85, with the new entrance and sign and store windows, is the façade shoppers see today.⁹¹

Greenberg's alteration affected only the first two stories of the Fifth Avenue façade. While leaving the suggestion of separate buildings intact in the upper stories, he extended the rustication of the first two stories on the original Bergdorf Goodman façade on West 58th Street across the entire Fifth Avenue front, expressing the newly unified ownership and occupancy of the buildings.

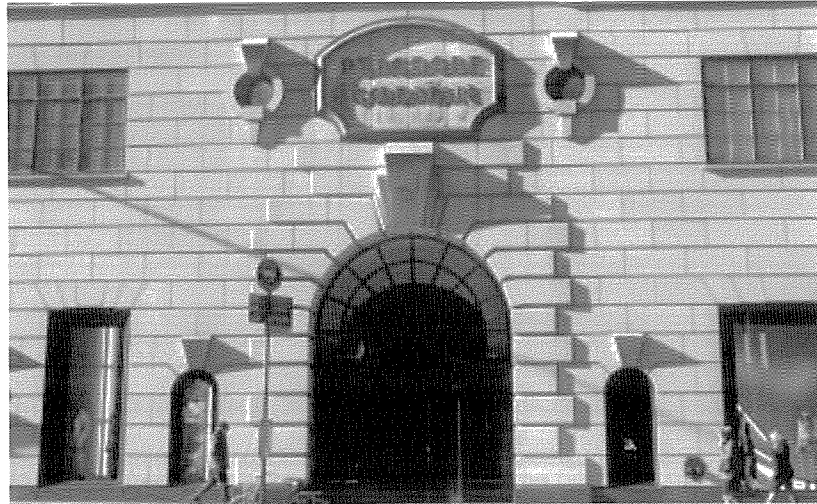


He also created a new grand entrance close to West 57th Street, modeled on the original entrance on West 58th.

⁹¹ Allan Greenberg, *Allan Greenberg: Classical Architect* (New York: Rizzoli, 2013).



*Original entrance,
West 58th Street*



New entrance, Fifth Avenue

The result was exactly what Neimark had requested – it unified the façade, while using an architectural vocabulary that meshed with the original design. As Greenberg remarked in a later interview:

“I asked the editor of an architectural magazine if they would publish it,” says Greenberg. “She said, ‘Oh God, no! That’s been there for a long time.’ I took this as a compliment.”⁹²

Thirty years have passed since Greenberg’s alteration to Bergdorf Goodman – thirty years being the age threshold for consideration of a building for Landmark designation. The Postmodern period is now being considered for potential landmarks, and Bergdorf Goodman has been called out as an important example of the phenomenon.

“The Postmodern Watchlist,” which appeared in the design magazine *Metropolis* in November of 2014,⁹³ included Greenberg’s façade for Bergdorf Goodman in a group of just 20 buildings on what the authors described as a list

... of overlooked gems that will start the debate over Postmodern architecture and design’s contribution to Manhattan. Of course, it will be a challenge to draw attention to these structures, considering the many baby boomer architects who rebelled against Postmodernism in their youth, and might now be loath to protect buildings and landscapes from that era. Perhaps a younger, more open-minded generation will decide the fate of Postmodern design’s legacy.

⁹² “The Postmodern Watchlist: As preservation battles rage, will architecture from the 1970s and 1980s get its turn?” Curated by Paul Makovsky and Michael Gotkin. *Metropolis*, November 2014

⁹³ “The Postmodern Watchlist: As preservation battles rage, will architecture from the 1970s and 1980s get its turn?” Curated by Paul Makovsky and Michael Gotkin. *Metropolis*, November 2014.

The Watchlist entry on Bergdorf-Goodman described the building as having “an aura of agelessness.”

Description

The collection of buildings now unified and known as Bergdorf Goodman occupies the entire block front on the west side of Fifth Avenue between West 57th and West 58th streets. Its origin as a group of seven interconnected but separate buildings along Fifth Avenue is still evident above the second story level. A façade alteration of 1983-85 has affected the Fifth Avenue façade, but not the facades facing onto West 57th or West 58th streets.

West 58th Street façade



The West 58th Street façade – the original home of Bergdorf-Goodman within the complex – is nine stories tall. It is faced in South Dover white marble, and rises to a sloping, green-tile mansard roof. The first two stories are rusticated. The first story has as its principal focus a centrally located main entrance set within an oversize round arch that projects slightly from the façade. The arch is capped by a slender slightly projecting marble balcony supported on two stylized brackets adorned with floral detail; there is a marble ornament suggesting a cartouche, with carved branches to either side, just below the center of the balcony. The balcony has an elaborately ornamental wrought-iron balcony. At the second story a large rectangular window is set within an elaborate frame with a segmental arch at the top, and a wreathed bracket at its top

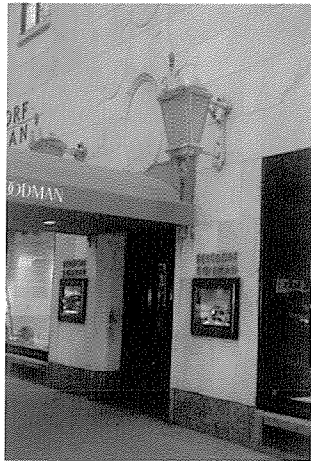
center; towards the bottom at either side the frame appears to bow out, with leafy ornament. To either side of the central entrance, at the first story, are three wide openings framing display windows, with ornamental metal lanterns between each opening.



The remaining windows on the second story, to either side of the central window above the entrance, and on the third through eighth stories, are a series of triplets forming five bays, with a single-window bay at either edge of the façade. The seventh story is set off from the eighth story by a narrow band course, while a shallow dentilled cornice separates the eighth story from the mansard-roofed ninth story above. The windows in the ninth story are arranged as double windows within five dormers, and a single dormer at either end.

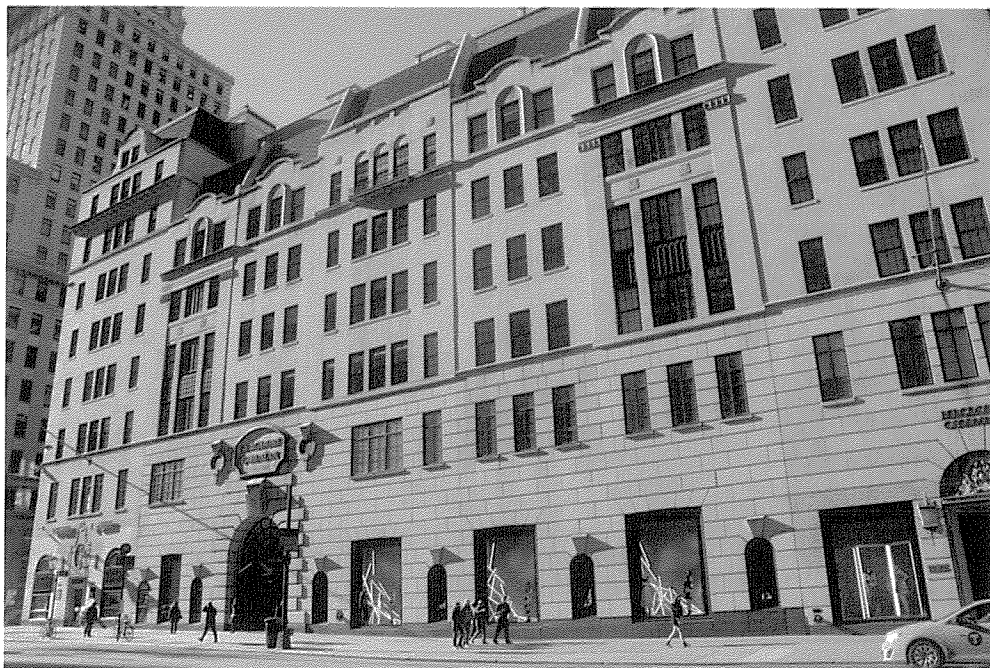
West 57th Street façade

The West 57th Street façade is similar to the West 58th Street façade, but less symmetrical in its organization, and with less ornamental detail. The first story has a smaller entrance than the 58th Street side, placed off-center, to the west, with an ornamental form rising above it similar to but smaller than the one above the 58th Street entrance; it is centered on a blind oval recess.



The entrance is now shaded by a canvas awning. There are three display windows to its east, and one to its west, with two secondary entrances at the western edge, one through a short rectangular opening, the other through a taller round-arched opening; the arched area above the doors of the latter entrance has a modernistic metal screen. The display windows are separated by metal lanterns similar to those on the West 58th Street façade. The windows on the second through seventh stories are arranged as triplets over the three display windows on the eastern side of the entrance; as a double above the off-center entrance, and as a quadruple to the west, with a fifth blind window at the western edge. The sloping mansard roof above the eighth story has no windows, but at its western edge it does have a balcony, with three recessed panels, topped by four marble urns.

Fifth Avenue façade



The Fifth Avenue façade now has a unified first and second story. This section now extends the rustication of the building at either end of the row – effectively the side elevations of the 57th and 58th street façades – across the entire Fifth Avenue façade. The northernmost portion of the Fifth Avenue façade – the side elevation of the 58th Street façade – retains its original round-arched entrance, with a metal lantern at either side, and an ornamental panel showing two winged *putti* flanking a cartouche, set within a leafy bower.



The entrance is flanked by a rectangular store window similar to those on 58th Street; this portion of the façade also retains its original second-story windows, modeled on those on 58th Street – a triple window in the center flanked by a single window to either side. The store windows of this portion now repeat across the entire Fifth Avenue façade; the store windows are separated by an intervening narrow, shorter, arched display window, each with a projecting oversized keystone at its apex. A new major entrance has been created in what was the third building north of 57th Street; it is taller than the original entrance just described, and is modeled on the 58th Street entrance, with a large projecting keystone at its apex. Within this entrance is an aedicular doorway in which a column at either side supports a broken pediment above. Above the entrance arch and its projecting keystone is a curving panel bearing the inscription “BERGDORF GOODMAN”; this is flanked by an oversized motif suggesting a ring suspended from yet another projecting keystone. The façade (at 744 Fifth Avenue) of the store now occupied by Van Cleef & Arpels, the southernmost of the seven original buildings, has a narrow rectangular entrance, topped by an oval window set within a slightly projecting frame suggesting the quality of flowing drapery, with a metal lantern at either side; this entrance is flanked to either side by a round-arched storefront.



At the second story, the southernmost building (744 Fifth Avenue) retains its original second story windows, identical to those of the northernmost building. Of the five formerly individual buildings set between the two corner buildings, the two directly south of the 58th Street building now have three rectangular windows at the second story similar to windows on the 58th Street façade; while the windows in the section flanking the new entrance are one wide window opening with a triple window inserted. All the second-story windows have simple projecting sills.



Above the second story, the five intervening buildings between the buildings at either end retain their original façade designs – arranged as A-B-C-B-A. Each of these is four stories tall, with a

steeply sloping green tiled roof above. The “A” design includes a triple-height section divided into three bays by narrow stone piers; a wide band two-thirds of the way up separates the upper third (what would be the fifth story) from the lower two thirds (third and fourth stories). The stone piers support a slightly projecting entablature. The sixth story is arranged as three windows, the central window set within a simple arch with an incised floral pattern above the sash.

The “B” design has a similar sixth story, but the three stories below (the third, fourth and fifth stories) are arranged simply as three rectangular window openings at each story, separated from the sixth story by a shallow simple cornice. The “C” design is slightly wider than the others – marking its original central location. At the third, fourth and fifth stories, there are five rectangular windows – a group of three in the center flanked by a single window at either side. The sixth story is a similar window arrangement but the group of three windows includes a round arched frame. The roof of this section is slightly taller than those to either side.

Conclusion

As of 2015, Bergdorf Goodman continues to thrive in its long-time home at 750 Fifth Avenue. Besides being a well-known New York institution, it occupies a complex of buildings that is certainly unusual, perhaps unique, in its architectural history: a carefully designed group of individual stores, meant signify a greater whole while maintaining individual identities; a design that reflects the older history of Fifth Avenue, and to a lesser extent the famed Vanderbilt mansion whose site it occupies; a design meant also to frame Fifth Avenue with the older but similarly organized Marble Row directly across the street; an essay by the rising modernist Ely Jacques Kahn in a simplified version of a classic French style; and, finally, a monument of the Postmodern moment of the mid 1980s, carefully adapted to its new identity as a single store with a partial new façade and Fifth Avenue entrance by Allan Greenberg.

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Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

581

I intend to appear and speak on Int. No. _____ Res. No. _____
 in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Shirley Ray

Address: 121 2nd

I represent: _____

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

581

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 2/27/16

(PLEASE PRINT)

Name: ASHLEY BENITEZ

Address: _____

I represent: BOUND STREET Community

Address: 143-15 ROOSEVELT AVENUE TUSHING NY

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 580 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: SIMON BANKA

Address: _____

I represent: HDC

Address: 232 E 11 St

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 574 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: SIMON BANKA

Address: _____

I represent: HDC

Address: 232 E 11 St

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 576 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: S. SIMON BARCOT

Address: _____

I represent: HRC

Address: 638 E 11 St

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 575 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: SIMON BARCOT

Address: _____

I represent: HRC

Address: 232 E 11 St

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 577 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: SIMON BARCOT

Address: _____

I represent: HRC

Address: 232 E 11 St

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 578 Res. No. _____

in favor in opposition

Date: 2/27/7

(PLEASE PRINT)

Name: SIMEON BANKH

Address: _____

I represent: HDC

Address: 232 E 11 ST

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 582 Res. No. _____

in favor in opposition

Date: 2/27/7

(PLEASE PRINT)

Name: SIMEON BANKH

Address: _____

I represent: _____

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 583 Res. No. _____

in favor in opposition

Date: 2/27/7

(PLEASE PRINT)

Name: SIMEON BANKH

Address: _____

I represent: _____

Address: _____

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

I intend to appear and speak on Int. No. 581 Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)

Name: SIMEON BANKS

Address: _____

I represent: _____

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition Board of Church

Date: _____

(PLEASE PRINT)

Name: Andrea Goldwyn

Address: _____

I represent: NY Landmarks Conservancy

Address: Whitwell St

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition Life man house

Date: _____

(PLEASE PRINT)

Name: Andrea Goldwyn

Address: _____

I represent: NY Landmarks Conservancy

Address: Whitwell St

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

I intend to appear and speak on Int. No. _____ Res. No. _____
 in favor in opposition *Unknd/valde*

Date: _____

(PLEASE PRINT)

Name: *Andree Goldwyn*

Address: _____

I represent: *NY Landmark Conservancy*

Address: *1 Churchill St.*

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

I intend to appear and speak on Int. No. *581* Res. No. _____
 in favor in opposition

Date: _____

(PLEASE PRINT)

Name: *Hilda Regier*

Address: *325 W. 124th St., New York, NY 10019*

I represent: *Victorian Society New York*

Address: *232 E. 114th St., New York, NY*

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

LU
[*578*]

I intend to appear and speak on Int. No. _____ Res. No. _____
 in favor in opposition *42 E 85th*

Date: _____

(PLEASE PRINT)

Name: *Rachel Levy*

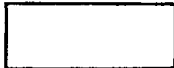
Address: *960 Lexington Ave 3E*

I represent: *Friends of the Upper East Side*

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card



I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 2/17/2012

(PLEASE PRINT)
Name: LISA KERSAUGE

Address: _____

I represent: LPC

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card



I intend to appear and speak on Int. No. M Res. No. _____

in favor in opposition

Date: 2/27/17

(PLEASE PRINT)
Name: Lauren George

Address: _____

I represent: Landmarks Preservation

Address: Commission

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card



I intend to appear and speak on Int. No. W580 Res. No. _____

in favor in opposition

Date: _____

(PLEASE PRINT)
Name: Sara A. Fisher

Address: 603 Grand St. NY, NY 10034

I represent: _____

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 62-27-2017

(PLEASE PRINT)

Name: Aaron Chen

Address: _____

I represent: Bonne Street Community Church

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 02/27/17

(PLEASE PRINT)

Name: TERESA LOPEZ

Address: _____

I represent: BSCC Church

Address: _____

**THE COUNCIL 20576,577
THE CITY OF NEW YORK 578,580**

Appearance Card

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Gab Brewer All Manhattan Item 5

Address: _____

I represent: Manhattan BP

Address: _____

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 580 Res. No. _____

in favor in opposition

Date: 2-28-17

Name: Mike Fijelson (PLEASE PRINT)

Address: 187 Pinehurst Ave #7i

I represent: United Palace of Calhoun

Address: 4140 Broadway

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. _____ Res. No. 580

in favor in opposition

Date: _____

Name: Michael Henry Adams (PLEASE PRINT)

Address: 41 Convent Avenue

I represent: South Harlem NOW

Address: _____

Please complete this card and return to the Sergeant-at-Arms