



## NEW YORK CITY LANDMARKS PRESERVATION COMMISSION

Robert B. Tierney  
Chairman

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### COMMISSION NAMES EIGHT INDIVIDUAL LANDMARKS AND EXPANDS A HISTORIC DISTRICT ON THE UPPER WEST SIDE

A Century-Old Carousel and 19<sup>th</sup>-Century High School in Queens; a Mid-20<sup>th</sup> Century Modern Skyscraper, a 19<sup>th</sup>-Century Catholic Church and an Early 20<sup>th</sup>-Century Library, Hotel and Apartment Building in Manhattan and a 19<sup>th</sup>-Century Mansion in Brooklyn Are the City's Newest Landmarks

West End-Collegiate Historic District Expands by 220 Buildings

*Steinway & Sons Reception Room & Hallway, the South Village, Tammany Hall and Six Other Sites Advance Toward Landmark Designation*



The Landmarks Preservation Commission today voted unanimously to approve the designations of the West End-Collegiate Historic District Extension on Manhattan's Upper West Side and eight standalone sites as landmarks, including the Forest Park Carousel in Queens, the first carousel in New York City to earn individual landmark status.

The designations bring to 1,400 the number of properties that have been extended landmark protection during fiscal year 2013, which ends June 30, and to 31,400 the total number of landmark properties in all five boroughs.

"All of the buildings we recognized today are distinctive in terms of their architecture and purpose, and what they say about the New York City's development and embrace of change," said Commission Chairman Robert B. Tierney. "We look forward to working in partnership with the owners of these important sites to ensure they continue to evolve while protecting them for future generations."

The **West End-Collegiate Historic District Extension** encompasses 220 apartment buildings and row houses along and off West End Avenue between West 70<sup>th</sup> and 79<sup>th</sup> streets, and more than doubles the size of the existing 150-building West End-Collegiate Historic District.

The newest individual landmarks are: the c. 1903 **Forest Park Carousel** in Woodhaven and the c. 1896 Dutch Revival style **Jamaica Learning Center** (formerly the original Jamaica High School) in Jamaica, both in Queens; a c. 1968 Modernist skyscraper at **140 Broadway** (formerly the Marine Midland Bank Building), the c. 1885 Medieval Revival style **Church of St. Paul the Apostle** at 8 Columbus Ave., the c. 1909 Italian Renaissance Revival style **Seward Park Branch of the New York Public Library** at 192 East Broadway, the c. 1905 Beaux-Arts style **Hotel Grand Union** (formerly the Hotel St. Louis) at 34 East 32<sup>nd</sup> St., and the c. 1913 Arts & Crafts style **Beaumont Apartments** at 730 Riverside Drive in Manhattan and the c. 1890 American Round Arch style **Catherina Lipsius House** at 670 Bushwick Ave. in Brooklyn.

In other business, the Commission voted to hold a public hearing on a proposal to designate the **Steinway & Sons Reception Room & Hallway** at 109-113 West 57<sup>th</sup> St. as an interior landmark. Designed in the Neo-Renaissance style by the celebrated architecture firm of Warren & Wetmore, the lavish space was completed in 1925. The exterior of the building, known as **Steinway Hall**, was landmarked in 2001.

The Commission also held public hearings on proposals to designate the 250-building **South Village Historic District** and landmark three other buildings in Manhattan \_ the c. 1929 neo-Georgian style **Tammany Hall** at 100 East 17<sup>th</sup> St. on Union Square East, and the c. 1866 Italianate style **39 Worth Street** and the c. 1865 Italianate style **41 Worth Street** buildings \_ and three in Brooklyn: the c. 1860 Neo-Grec/Queen Anne style **John and Hannah M. De Coudres House** at 1090 Greene Avenue; the c. 1900 Colonial Revival style **Peter Huberty House** at 1019 Bushwick Avenue, the c. 1854 Italianate/Greek Revival style **Henry and Susan McDonald House** at 128 Clinton Ave. and the c. 1892 Romanesque Revival **Long Island Business College** at 143 South 8<sup>th</sup> Street.

Descriptions of the newly designated landmarks and historic district extension follow below:

### **West End-Collegiate Historic District Extension**



The extension encompasses 220 residential and institutional buildings on the east and west sides of West End Avenue between West 70<sup>th</sup> and 79<sup>th</sup> Streets, and more than doubles the size of the existing 150-building West End-Collegiate Historic District. Named for the nearby West End Collegiate Church (an individual New York City landmark) and designated in 1984, the district is bounded by West 78<sup>th</sup> and 74<sup>th</sup> Streets, mostly along West End Avenue.

“The expanded district includes an extraordinary array of buildings that amplify the existing historic streetscapes, and deserve to share the same degree of protection,” said Chairman Tierney.

The West End-Collegiate Historic District Extension is the second of two historic district extensions that have been approved by the Commission on the Upper West Side in the past year. The Riverside Drive-West End Historic District Extension I, designated in June 2013, encompasses 190 buildings. A public hearing was held in October 2011 on a proposal for a third extension on the Upper West Side, the proposed 335-building Riverside Drive-West End Historic District Extension II.

“We are grateful to the owners, elected officials, block associations and preservation advocacy groups such as the West End Preservation Society for making these expansions possible,” said Chairman Tierney.

“Preservation is always about the future more than the past,” said Council Member Gale A. Brewer, who represents the Upper West Side. “It is one of the essential things we owe to our successors, which is why preserving the buildings along West End Avenue has been one of my primary goals.”

The buildings in the extension were constructed between the mid-1880s and late 1920s, a period of intense development during which the area was transformed from farmland to a dense urban enclave.

The first wave of development occurred between the mid-1880s and the turn of the 20th century, when many of the city’s most prominent architects \_ including C.P.H. Gilbert, Henry J. Hardenbergh, Clarence True and George F. Pelham \_ were hired to design the single-family row

houses that dominate the extension's side streets. They produced a picturesque collection of residences in the neo-Grec, Romanesque Revival, Renaissance Revival, Queen Anne and Beaux Arts styles that were executed in brownstone, brick and limestone. In the 1890s, as apartment living became an acceptable housing alternative for affluent New Yorkers, developers began to build small, six-to-nine story apartment houses, called "French flats," that resembled the style, scale and materials for the neighboring brownstones.

After 1900, the character of the extension changed dramatically as the IRT subway line opened, and construction costs for single-family homes soared. Row houses and small flats buildings were demolished and replaced with 12-to-16-story apartment buildings, many of which were designed by such well-known residential architects and firms as Rosario Candela and Emery Roth.



In the 1920s and 1930s buildings rising to 20 and 22 stories were constructed. Although several buildings in the Modern and Moderne styles were completed in the following decade, new construction for the most part stopped until the 1960s.

### **Forest Park Carousel, Forest Park, Woodhaven, Queens**



Located just north of West Main Drive in Forest Park and completed in 1910, the Forest Park Carousel was manufactured by D.C. Muller & Brother, a Philadelphia carousel carving firm known for its intricately detailed, life-like steed.

Originally located in Lakeview Park, a resort in Dracut, Mass., the carousel was dismantled and moved in the 1971 to its current site after it was acquired by Victor F. Christ-Janer, the Connecticut architect who also designed the merry-go-round's modernist pavilion. It began operating in the 500-acre park, the 13<sup>th</sup> largest in New York City, in 1973.

Now owned by the New York City Department of Parks and Recreation, the carousel is one of two by D.C. Muller that remain in operation in the United States. The other is the c. 1912 Midway Carousel in the Cedar Point Amusement Park in Sandusky, Ohio.

The Forest Park Carousel includes 46 hand-carved wood horses and a lion, and a tiger and a deer arranged in three rows on two levels. It also features two chariots with bench seating and an ornate band organ that was manufactured in Waldkirch, Germany by the A. Ruth & Sohn Band Organ Company.

"This exquisitely carved herd is part of one of the last surviving carousels made by a firm that was celebrated for its highly realistic work and attention to detail," said Chairman Tierney.

The carousel was closed in 1985, and re-opened five years later following an extensive restoration supervised by the Fabricon Design Group of Glendale, Queens. It closed again from 2008 to 2011 and is now open and operated by a new concessionaire. It is one of six operating carousels in the five boroughs, and one of three amusement rides that have been named individual New York City landmarks.

### **Jamaica Learning Center (formerly Jamaica High School), 162-02 Hillside Ave., Queens**

Located on Hillside Avenue between 162 and 163<sup>rd</sup> streets, the three-story school building was completed for the then rapidly growing town of Jamaica in Queens County in 1896, two years before the consolidation of the five boroughs into the City of New York.



The elaborately designed school, originally known as P.S. 47, replaced a smaller, simpler building and reflected Jamaica's optimism about its future. It originally served students in the primary and high school grades and functioned solely as a high school until 1927, when it was replaced by a new building on Gothic Drive, also a New York City landmark. It became a vocational school shortly thereafter and is now the home of the Jamaica Learning Center, an alternative high school.

The school was designed by William B. Tubby, a prominent Brooklyn architect who was known for his historical revival style designs for numerous institutional and residential buildings throughout the Northeast, including the Pratt Institute library and five Carnegie libraries in Brooklyn.

In an acknowledgement of Jamaica's earliest European settlers, Tubby chose the Dutch Revival style for the building, which is faced with red and tan brick and contrasting decorative details and features such as unusual elements as a stepped gable, stepped and arched windows and a tall, hipped roof accentuated by "witch's hat" dormers and high chimneys.

"The fact that such a distinguished architect was selected to produce a highly original, distinctive building underscored the prosperity and growth of Jamaica," said Chairman Tierney. "It also shows how serious the town was about educating its children, even as it was on the verge of being absorbed into the City of New York."

#### **140 Broadway Building** (formerly the Marine Midland Bank Building), Lower Manhattan



Located on a full-block site bordered by Broadway and Nassau, Cedar and Liberty streets, the 51-story minimalist matte black aluminum and mullion-free, bronze-tinted glass skyscraper was completed in 1968, and designed by Skidmore Owings & Merrill, which became one of leading architectural firms in the United States after World War II. Gordon Bunshaft, the noted architect, was the partner in charge for the project.

A critically acclaimed example of mid-20<sup>th</sup> century modernism, the building was commissioned by the developers Harry B. Helmsley and Lawrence A. Wien and occupies only 40 percent of a trapezoid-shaped lot. The remainder is covered by wide sidewalks and spacious plazas, the result of a zoning law enacted in 1961 to promote the construction of office buildings with greater floor area and expansive public spaces. The building's original tenants included the Marine Midland Grace Trust Company and other financial services firms.

"Cube," a 28-foot abstract red sculpture by Isamu Noguchi, the Japanese-American artist, was installed on the Broadway plaza near the corner of Liberty Street in early 1968, enlivening a building where signs, entrances and other interruptions to the façades were kept to a minimum. Tilted on one corner without a base or pedestal, the sculpture, which actually is neither red, nor a cube, but rather a rhombohedron \_ a cube with slightly elongated sides \_ painted vermilion, a color that falls between red and orange.

"As simple as this building is, it retains a commanding presence in the Financial District," Chairman Tierney said. "It's a highly important work not only for its form and materials, but also for its sensitivity to the surrounding architectural context."

The building is currently owned by the Ownership Union Investment Real Estate GmbH, a Hamburg-based investment firm and developer.



### **Church of St. Paul the Apostle, 8 Columbus Avenue, Manhattan**



Located at the corner of Columbus Avenue and 60<sup>th</sup> Street, the Medieval Revival style Church of St. Paul the Apostle was the second largest church in the United States, behind St. Patrick's Cathedral on Fifth Avenue in Manhattan, when it was completed in 1885. The church was commissioned by the Paulist Fathers, a Roman Catholic missionary society founded in 1858 in New York City by Father Isaac Hecker, the brother of the founder of a prominent flour manufacturer.

The church, which can hold as many as 4,400 people, replaced the Paulists' original sanctuary that stood on part of the existing site. The current building was designed by Jeremiah O'Rourke, the architect of several Catholic churches and structures, including St. Agnes' rectory at 143 East 43<sup>rd</sup> St. George Deshon, a Paulist priest who trained at West Point as a military engineer and designed a number of Catholic churches, later took over the project from O'Rourke.

Faced with grey and pink-tinted stone of varying sizes salvaged from the Croton Aqueduct and the former Booth's Theater at Sixth Avenue and 23<sup>rd</sup> Street, the church design may have been influenced by that of the 13<sup>th</sup>-century Basilica of Santa Croce in Florence. Both buildings share similar dimensions, unusually wide naves, arcades with pointed profiles and windows set high on the outer walls.

In 1959, a 60-foot-long, 50-ton blue mosaic and white marble bas-relief by the American muralist and illustrator Lumen Martin Winter depicting the conversion of St. Paul the Apostle from Judaism to Christianity was installed in the broad recess between the two 114-foot-towers that flank the building.

As bankruptcy loomed in 1973, the parish considered a proposal to demolish the church, but instead sold part of its site and development rights in the mid-1980s. The building is currently undergoing a major restoration.

"This austere building stands like a fortress among the other major institutions nearby, holding the line between the mostly residential Upper West Side to the north and Midtown Manhattan to the south," said Chairman Tierney. "It's a remarkable survivor."

### **New York Public Library, Seward Park Branch, 192-194 East Broadway, Manhattan**



Located between Jefferson and Clinton streets on the eastern edge of Seward Park on the Lower East Side, the library is one of 67 in the five boroughs that were funded by steel magnate Andrew Carnegie's \$5.2 million donation to the New York Public Library in 1901.

The three-story, Italian Renaissance Revival style brick and limestone building was completed in 1909, and designed by Babb, Cook & Welch, one of several architecture firms responsible for the Carnegie libraries. It features a rusticated base, arched window and door openings, a limestone balustrade with piers capped by finials, and a copper railing decorated with anthemion that runs between each pier. The railing supported the canvas awning for an "open-air" reading room on the roof, one of five constructed on branch library buildings in the early 1900s.

During its first 50 years, the Seward Park branch served a center for Jewish intellectual life, opening at a time when the Lower East Side was home to the largest Jewish population in the world. It had an extensive Yiddish language collection and the leading Yiddish-language

newspapers and cultural organizations provided programs that made it one of the most heavily used branches within the New York Public Library system.

The demographic composition of the Lower East Side changed in the mid-20<sup>th</sup> century following the completion of several urban renewal projects that dramatically changed the area's physical and social landscape. It began serving a growing population of African Americans, Puerto Rican and Asian immigrants as well as artists. The library adapted to those changes, adding Spanish and Chinese materials and serving as a site for civil rights and anti-poverty programs and a film festival.

"Throughout its history, this architecturally distinguished branch was a major cultural force on the Lower East side and continues to function as an intellectual anchor for the neighborhood's diverse population to this day," Chairman Tierney said.

### **Hotel Grand Union** (formerly the St. Louis Hotel), 34 East 32<sup>nd</sup> Street



Located between Madison Avenue and Park Avenue South, the 9 1/2-story St. Louis Hotel was completed in 1905 during a wave of hotel construction in Midtown Manhattan that was part of a larger economic expansion fueled by new forms of transportation and its proximity to shopping and entertainment districts.

The hotel, most likely named after the city that hosted the 1904 World's Fair, operated for its first 10 years as an "apartment hotel," where residents had their own private rooms and baths, but took their meals in a common dining room or restaurant.

The hotel was designed by Frederick C. Browne, an architect credited with many residential works in Manhattan, including a row of Romanesque Revival style townhouses on West 147<sup>th</sup> Street in the Hamilton Heights/Sugar Hill Historic District and numerous multiple-family dwellings.

The façade of the building was designed in the Beaux-Arts style, a commonly used style for hotels in New York City at the time, which was established by Henry J. Hardenbergh with the former Waldorf-Astoria Hotel. The St. Louis Hotel has a two-story rusticated stone base and is faced with warm red brick and limestone and terra cotta trim. It features strong bracketed cornices, exuberant carved ornament such as lions' heads and shields and a high mansard roof penetrated by bronze dormer window surrounds.

In 1934, the hotel was sold, converted into single-room suites and renamed the Hotel Grand Union and has changed hands several times since then. It remains in operation.

"It's a distinguished building that stands out on the block," said Chairman Tierney. "The fact that it's operated for more than 100 years as a hotel is a testament to the practicality and durability of its style and use."

### **Beaumont Apartments**, 730 Riverside Drive, Hamilton Heights, Manhattan



Located at the corner of 150<sup>th</sup> Street, the 11-story Beaumont Apartments building was constructed between 1912 and 1913 and designed by (George) Blum & (Edward) Blum, an architectural firm that specialized in apartment houses featuring novel uses of bricks and tiles.

An example of the Arts & Crafts style, the Beaumont was constructed at a time of rapid development of the Upper West Side of Manhattan that followed the completion of Riverside Park and the arrival of the Seventh Avenue subway line nearby.

The building \_ completed during Blum & Blum's most creative period \_ is noteworthy for its geometric brick patterns suggestive of woven textiles and for its terra-cotta tiles and foliate ornament, projecting balconettes, and plaques depicting eagles, parakeets and owls, a possible reference to the building's proximity to John J. Audubon's former estate. The top of the building is wrapped with a band of interlocking patterned brick and decorative tile in place of a stone cornice.



A number of famous tenants lived in the Beaumont over the years, including U.S. Representative Jacob K. Javits; the legendary African-American contralto Marian Anderson; and Ralph W. Ellison, the noted African-American author of "Invisible Man," who lived in the building for four decades until his death in 1994.

"The Beaumont is an important work of architecture that housed, and perhaps inspired, some of the greatest, political, cultural and literary figures in the United States," said Chairman Tierney. "It's eminently worthy of landmark protection."

### **Catherina Lipsius House**, 670 Bushwick Avenue, Bushwick, Brooklyn



Located at the corner of Willoughby Avenues, this 2 ½ story American Round Arch style mansion was commissioned by Catherina Lipsius, the owner of the Claus Lipsius Brewing Company, one of 35 that existed in Brooklyn by the 1880s. The mansion was completed in 1890, a time when Bushwick was home to a large German community, and Bushwick Avenue was named Brewer's Row for the wealthy brewery owners who built their homes there.

The red-brick building was designed by Theobald Engelhardt, a well-known and prolific Brooklyn architect and member of the German community who was responsible for many of east Brooklyn's important residential, institutional, commercial and industrial buildings, including the ones that comprise the William Ulmer Brewery complex in Bushwick, a New York City landmark.

The Lipsius mansion's defining element is a dramatic rounded, three-story corner tower that's crowned by a conical roof. A high mansard roof with pilaster dormers, embellished chimneys and delicate cornice detailing tops the main portion of the building.

"This eye-catching house is a rare, unusually intact reminder of Bushwick's days as the capital of Brooklyn's thriving brewing industry in the last half of the 19<sup>th</sup> century," said Chairman Tierney.

The building was purchased in 1902 by Dr. Frederick A. Cook, a successful physician and Arctic explorer who claimed he was the first man to reach the summit of Alaska's Mount McKinley in 1906. He later claimed he was the first man to reach North Pole in 1908, contradicting Robert Peary's claim that he was the first, and triggering a widely publicized dispute.

The house was sold to an Italian family in 1920, and acquired in 1952 by the Daughters of Wisdom, a Catholic religious order that used the building as a convent until 1960, when it was bought by a doctor who kept it until 1995. The current owners purchased the mansion in 1995.

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The Landmarks Preservation Commission is the mayoral agency responsible for protecting and preserving New York City's architecturally, historically and culturally significant buildings and sites. Since its creation in 1965, LPC has granted landmark status to more than 31,000 buildings and sites, including 1,332 individual landmarks, 115 interior landmarks, 10 scenic landmarks, 109 historic districts and 20 historic district extensions in all five boroughs. Under the City's landmarks

law, considered among the most powerful in the nation, the Commission must be comprised of at least three architects, a historian, a realtor, a planner or landscape architect, as well as a representative of each borough.

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