



NEW YORK CITY LANDMARKS PRESERVATION COMMISSION

Robert B. Tierney
Chairman

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UPPER WEST SIDE HISTORIC DISTRICT EXPANDED

Commission Approves the Riverside-West End Historic District Extension I, a Historic District in Crown Heights and Landmark Designations of the Bowery Mission, the Former American Stock Exchange HQ and the Former Bowery Bank of New York



The Landmarks Preservation Commission today added 190 buildings to the **Riverside- West End Historic District** in Manhattan and designated the 13-building **Park Place Historic District** in Brooklyn and the **Bowery Mission**, the former **Bowery Bank of New York Building** and former headquarters of the **American Stock Exchange** in Manhattan as standalone landmarks. In addition, the Commission also voted against a proposal to landmark a c. 1802 Federal style house at **177 West Broadway** in Manhattan.

The Commission also held a public hearing on the proposed East Village Lower East Side Historic District, which encompasses approximately 330 tenements, row houses and institutional buildings between East 2nd and East 7th streets off and along Second Avenue that illustrate the 19th-century immigrant experience in New York City.

Today's votes came at the Commission's final meeting of fiscal year 2012, which ends June 30. They bring to 1,040 the total number of buildings and sites throughout New York City that have earned landmark protection in the past 12 months, and are encompassed by seven historic districts and include 28 individual landmarks and one interior landmark. Since 2003, LPC has approved a total of 29 historic districts and eight historic district extensions, the most approved by any administration since the Commission was founded in 1965.

"We wouldn't have been able to accomplish as much as we did today and over the past year without the strong support for preservation from the owners of the properties we protected," said Commission Chairman Robert B. Tierney. "Our accomplishments speak volumes about the effectiveness of our balanced approach towards preserving New York City's outstanding neighborhoods and buildings for future generations."

Descriptions of the newly designated properties follow below:



New York Curb Exchange (aka the American Stock Exchange building), 86 Trinity Place

Located on an L-shaped, mid-block parcel bounded by Trinity Place and Greenwich Street on the western edge of the Financial District in lower Manhattan, the New York Curb Exchange is comprised of two

conjoining structures that were completed separately, but designed by the same noted New York architecture firm, Starrett & Van Vleck. The firm's commissions include the Fifth Avenue flagship stores of the retailers Lord & Taylor and Saks Fifth Avenue and the Downtown Athletic Club at 19 West St., , all of which are New York City landmarks.



The name of the building refers to the curbside locations in lower Manhattan where brokers traded riskier stocks of small companies that were excluded from the New York Stock Exchange and other prestigious exchanges in the mid-19th century through the first two decades of the 20th century. The curb brokers formed an association in 1908 that was later called the New York Curb Market, which approved a plan in 1919 to bring its trading indoors, and commissioned a building to do so.

The first _ and wider _ section of the building, completed in 1921 and designed in the Neo Renaissance style, faces Greenwich Street. The 100-foot-tall structure is clad with grey brick and trimmed with simple terra cotta and limestone details. The façade is dominated by an imposing row of five large, arched windows. The building's original eastern face was

similar, and had the identical materials, window openings and details.

The second section, constructed following an increase in trading volume, was added in 1931 on the Trinity Place side of the lot and designed in the Art Deco style. The 210-foot-tall limestone building was more than twice the height of its predecessor. It features a prominent central entrance, multi-story windows and two rectangular metal reliefs depicting the industries whose stocks traded on the exchange.



Trading volume on the Curb declined sharply during the Great Depression, from 476 million shares in 1929 to 43 million shares in 1940. It was renamed the American Stock Exchange in 1953 to reflect the organization's stature and role in U.S. financial markets, eventually becoming the second largest exchange in the nation, with approximately 500 members operating in 1,700 offices in 400 cities.

The exchange merged with the National Association of Securities dealers in 1998, an arrangement that lasted only six years. In 2008, the Amex was absorbed by NYSE-Euronext, and closed the following year. The building is currently vacant.

"For more than 90 years this building, part of which was constructed during a period of great financial uncertainty in this city and country, housed an entity that greatly influenced U.S. financial markets," said Chairman Tierney. "The building is now poised for a second act, and we applaud the owner for supporting its designation as a landmark. It means a lot to the City of New York and to lower Manhattan, and we look forward to reviewing a plan for the building's adaptive reuse."

Bowery Bank of New York Building, 124-126 Bowery, Manhattan



Located at the northwest corner of Grand Street, and completed in 1902, the former Bowery Bank of New York is the earliest surviving bank commission by York & Sawyer, a leading New York City architectural firm that was responsible for the designs of at many bank and institutional buildings in Manhattan and Brooklyn in the first three decades of the 20th century.

York & Sawyer, formed in 1898 by Edward P. York and Philip Sawyer, specialized in neo-classical design, and is responsible for a

number of other New York City landmarks, such as the c. 1908 New-York Historical Society at 170 Central Park West, the c. 1916 Brooklyn Trust Company Building at 177-179 Montague St. in Brooklyn, the c. 1923 Bowery Savings Bank at 110 E. 42nd St., and the c. 1924 Federal Reserve Bank at 33 Liberty St. The firm also designed banks in Albany, New York, Havana and Washington, D.C. The firm's non-bank commissions include the c. 1904 Republican Club of New York on West 40th Street, the Pershing Square c. 1929 New York Athletic Club on Central Park South and the c. 1932 Department of Commerce in Washington, D.C.

The Bowery Bank of New York was founded as the Bowery National Bank in 1865 by Richard Hamilton and William R. Foster, a flour merchant. It was renamed the Bowery Bank of New York in 1889, and by the time its building opened at 124 Bowery in 1902, New York City had solidified its position as the center of American finance. The bank welcomed depositors until 1925, when it merged with East River National Bank. After a subsequent merger, it became a branch of the National City Bank of New York in 1931, and renamed the First National City Bank of New York in 1955 and Citibank in 1976, now part of Citigroup.

The five-story, neo-classical former Bowery Bank of New York building is flanked on both sides by _ and bests by one story _ the c. 1895 McKim, Mead & White-designed former Bowery Savings Bank building, whose facades are dominated by massive columns and pediments that recall an ancient Roman temple. That building, as well as its interior, are also New York City landmarks and was designed when both York and Sawyer were employed by McKim, Mead & White. It's now a nightclub.

York & Sawyer's bank building is designed in the neo-classical style, and faced with white marble and has a rusticated base, segmental-arched windows and a substantial fourth-story cornice embellished with copper cresting that lines up with its imposing neighbor that would have been visible to passengers traveling on the elevated railway, which ran along the Bowery and Third Avenue from 1878 until it was demolished 1955. The building was sold in 1992.

"This bank building is as simple and straightforward as it is monumental, said Chairman Tierney. "It's the only surviving early work of a firm whose designs left a significant mark on New York City as well as on other East Coast cities. It more than holds its own against its palatial neighbor, and helps form a wonderful composition at a prominent corner site."

Bowery Mission, 227 Bowery, Manhattan



Located on the Lower East Side between Rivington and Prince streets and completed in 1876, this neo-Grec style building has since 1909 been the home of the Bowery Mission, one of the oldest Christian missions in the United States, providing food, shelter, employment services and medical assistance to the homeless.

The Bowery Mission was founded in 1879 at No. 14 Bowery by the Reverend and Mrs. Albert G. Ruliffson. It was the third organization of its kind to open in the United States, and the second along the Bowery, which by the latter part of the 19th century had started to change from a cheap amusement and boarding house district to a magnet for many who were down on their luck.

The five-story, red-brick building was constructed by Jonas Stolts, a coffin manufacturer and undertaker, and designed by William Jose, a Prussian-born architect who is responsible for numerous buildings in the Tribeca, SoHo, and Greenwich Village historic districts. The building has four bays of windows with stone lintels and sills at the third through fifth stories, and three arch-headed openings, a bracketed cornice and stone banding at the ground floor.

The building was altered for the Bowery Mission between 1908 and 1909 by architects Marshal and Henry Emery. Together, the brothers designed the Jamaica Hospital on Long Island and the Elks Lodge in Albany, N.Y., and the firm continues today under the name of Schofield Colgan Architects.

The firm's renovation of 227 Bowery included the addition at the second story of four stained-glass windows that are surrounded by Tudor Revival style mock half-timbering and a small shed roof covered with clay tiles. The stained-glass windows, behind which lies a chapel, depict the parable of the Return of the Prodigal Son, are attributed to Benjamin Sellers, who worked for Tiffany Studios and designed stained glass windows for other churches in New York City, New Jersey and Connecticut.

The Bowery Mission, which originally leased 227 Bowery, bought the building in 1929. It's attracted a number of prominent figures throughout its history, including former President William H. Taft, who addressed 600 men in 1909.

The Bowery Mission opened a transitional substance abuse program in 1994 and expanded its services to women in 1990. It also runs a children's camp outside New York City, provides medical services to its clients and the surrounding community.

"The Bowery Mission has not only retained a powerful presence along the Bowery, but also has made a difference in the lives of countless people for more than a century," said Chairman Tierney. "What makes the building so remarkable is that its architecture clearly conveys the mission of one of New York City's most socially and culturally important organizations. We are grateful to the Bowery Mission for its support of this designation."

Park Place Historic District, between Bedford and Franklin Avenues, Brooklyn



Located on the western edge of the Crown Heights section of Brooklyn, the 13 Queen Anne and Romanesque Revival-style row houses comprising the Park Place Historic District were completed in 1890. In recent years, this section of Brooklyn has come to be known by its former name, Crow Hill.

The buildings were constructed as single-family homes for the upper middle class by Frederick W. and Walter S. Hammett, a pair of brothers from Philadelphia, on property

owned by their father, Barnabas Hammett, who was considered a major figure in Pennsylvania's coal mining business.

The row was designed by Joseph Mason Kirby, a carpenter and house builder who constructed "Lucy the Elephant," a c. 1881, 65-foot-high, wood-framed and tin-covered elephant in Margate, New Jersey as well as a 122-foot-high elephant-shaped building on the Coney Island beach that was completed around 1884 and destroyed by fire in 1896. Kirby also constructed 30 houses along Glenmore Avenue in East New York, and two rows of Queen Anne style houses on Decatur and Bainbridge streets in Bedford-Stuyvesant.

Despite its name, the Queen Anne style of architecture had little to do with Queen Anne, who ruled England from 1702 to 1714. The picturesque style, rather, recalls the modest dwellings located near Gothic churches that were built during the Middle Ages and features exuberantly detailed and richly textured, asymmetrical facades and steeply pitched roofs often topped by multiple gables with patterned slate shingles. The style became popular in many of Brooklyn's row house districts, including Park Slope, Prospect Heights and Crown Heights North.



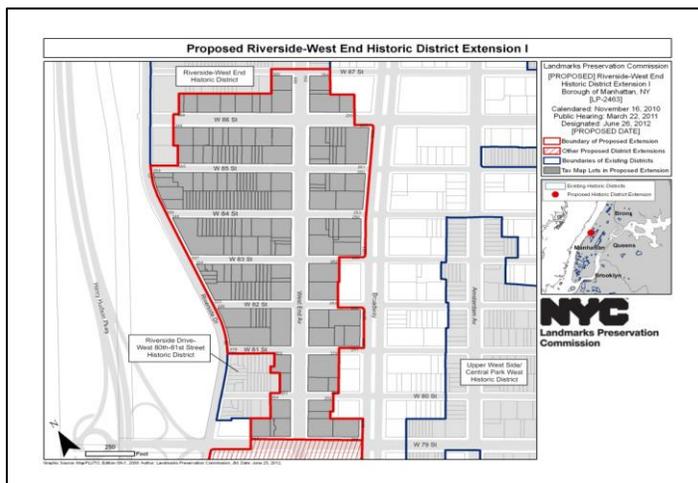
Mott B. Schmidt, the renowned American architect, was raised at 671 Park Place (at right) and lived there for a short time following his studies at Pratt Institute. He specialized in composing Colonial Revival residences, including the Susan Wagner Wing of Gracie Mansion.

During the Great Depression, many owners in the district started to take in boarders, and at least four of the buildings were converted to multiple dwellings by the end of the 1950s.

The 13 houses are of three types, arranged in a symmetrical “A-B-A-B-B-C-A-C-B-B-A-B-A” configuration with either flat or pitched roofs, and feature richly decorated, textured facades with patterned brickwork ornamented with projecting knobs. All of the houses retain their stoops and iron railings, and are united by corbelled brick colonettes that are decorated with sunflower plaques.

“After more 120 years, this fine row still has a romantic quality to it, and that’s largely due to the fact that all of the houses have retained so much of their historic fabric,” said Chairman Tierney. “That’s a tribute to their previous owners and current owners, each of whom had an important role at the very beginning of the designation process and supported it every step of the way.”

Riverside Drive-West End Historic District Extension I, Upper West Side, Manhattan



The Riverside-West End Historic District Extension I consists of approximately 190 residential, institutional and commercial buildings bounded by West 87th and West 79th streets west of Broadway, and is the first of two proposed extensions of the district to win Commission approval. The existing Riverside-West End Historic District, designated in 1989, encompasses 264 buildings and stretches from 85th to 95th streets along Riverside Drive and includes West End Avenue from 87th to 94th streets.

The residential buildings in the new extension were built between the mid-1880s and the late 1930s, and coincided with the construction of numerous schools, houses of worship and commercial buildings. This period of development occurred over several phases, and transformed a rural area into a dense urban enclave of grand apartment buildings and single-family row houses. Many of them were designed in a variety of styles by some of the most prominent architecture firms in New York City at the time, such as McKim, Mead & White, Clarence True, George F. Pelham, C.P.H. Gilbert, Mortimer P. Thain, Joseph H. Taft, Kafka & Mott, Henry Andersen and Janes & Leo.

Picturesque brownstone and brick-faced ensembles of buildings in the neo-Grec, Romanesque Revival, Renaissance Revival, Dutch and Flemish Renaissance Revival, Queen Anne and Beaux-Arts styles appear throughout the extended district, displaying a rhythmic pattern created by the addition of bow fronts, bay and oriel windows, dormers, gables and balconies.



Clarence True, one of the area's most prolific architects, had a powerful influence on the appearance of the row houses in the neighborhood. He is known as the creator of the eclectic "Elizabethan Revival" style, which combined English and French Renaissance elements. Examples include 332 West 83rd Street and 103 to 109 Riverside Drive.



As apartment living gained more respectability among the middle and upper classes in the 1890s, developers began constructing larger multiple dwellings, called "French flats," that ranged from six to nine stories and covered multiple lots. Examples include c. 1904 French Gothic Revival Style Red House at 350 West 85th Street by Harde & Short. Buildings with frontage on Broadway included commercial space, such as the c. 1900, Beaux-Arts style Saxony, at 250 West 82nd St., the first apartment building designed by Emery Roth and the c.

1900 Renaissance Revival style Forres, by George F. Pelham (above, left)).

The character of the neighborhood changed during the first two decades of the 20th century, driven by the escalating construction costs for single-family row houses and the opening of the IRT subway. Many single-family dwellings were razed and replaced with 12-to-15-story apartment buildings on West End Avenue (photo at right of 505 and 515 West End Ave.), Riverside Drive and West 86th Street. The 1930s saw the addition of four, 18-to-20-story high rises. Only one small apartment building was constructed during the next decade in the extension, and construction came to a halt in the 1970s.



"This extension is a perfect complement to the existing historic district and deserves the same degree of protection," said Chairman Tierney. "A number of owners, block associations, and preservation advocacy groups, in particular the West End Preservation Society, were instrumental in bringing this extension to fruition, demonstrating the broad-based support for the landmark protection of this historic neighborhood."

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 29,000 buildings and sites, including 1,316 individual landmarks, 114 interior landmarks, 10 scenic landmarks, 108 historic districts and 18 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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