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September 19, 1964

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CIVIC NEWS

IRENE H. WILSON, EDITOR
627 PRESIDENT STREET
BROOKLYN 15, NEW YORK

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City Editor
New York Times
229 West 43rd Street
New York 36, N. Y.

Dear Sir:

We congratulate the TIMES on calling to public attention the imminent possible loss of still another of New York's landmarks, the Boat House at Prospect Park.

Your fine article in today's issue inadvertently omitted the name of its distinguished architect, Frank Heuble, who designed it in association with his partner, Ulrich J. Huberty.

On his death on July 15, 1939, at the age of seventy, Heuble left for future generations a rich legacy of classical style architecture. Among several banks which he designed were Williamsburg Savings, William Heuble & Company, Dimes Savings, Masonic, North Side Bank. His fine work can be seen in many important buildings throughout the city as well as in Europe. In association with various partners he designed the Boat House at Prospect Park in Allentown, Pennsylvania, the General Heuble & Company building in Essex, New Jersey, the Bath Terminal in New York and London. In noteworthy buildings include the Marace-Bastard Hotel Auditorium in Youngstown, Ohio and most famous of all, perhaps, the George Washington Masonic Memorial in Arlington, Virginia.



Chris Brozce, May 2014.



City Editor
New York Times

September 19, 1964

The range of his ability is indicated by Saint Gregory's Roman Catholic Church, another of his works in Brooklyn as well as the Boat House.

Ironically, a decision on the destruction of the Boat House is to be made almost coincidentally with the week Mayor Wagner has proclaimed as American Landmarks Preservation Week. It is to be hoped that the Parks Department will seize the occasion to announce that the Boat House will be restored.

Whatever the cost of repairs, the decision must be measured in the light of preserving a distinctive feature of New York's architecture.

The restoration of the Boat House will be a fitting gift by the Parks Department on the occasion of the Prospect Park Centennial in 1966.

Sincerely,

Robert M. Makin
Chairman, Board of Advisors

RMM:as

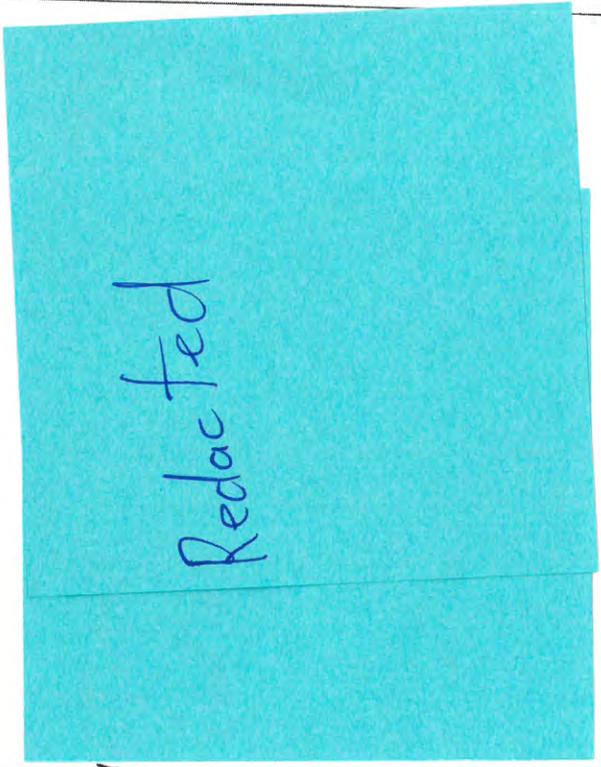
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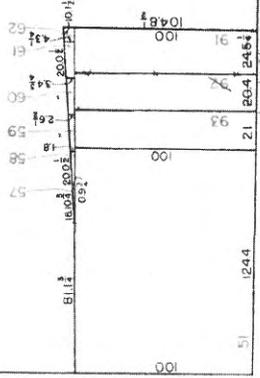
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Redacted

Donald Presa

From: jurayj@aol.com
Sent: Monday, January 30, 2006 12:04 PM
To: Mary Beth Betts; Donald Presa; Robert B. Tierney; Ronda Wist
Subject: official RFE for Diana Renya's district in Williamsburg brooklyn

1. 195 Broadway, Forman Building (former Sparrow Shoe Factory) Architect, William B. Ditmas Built 1882 Heard but not designated by the LPC in the 1980's and early 1990's. No action was taken

2. 109 South 6th Street, (former Bedford Avenue Theater) Architect, W. W. Cole Built 1891 One of the oldest existing theater structures in New York City

3. 117-185 South 5th Street, Holy Trinity Church (former Williamsburg Trust Company)
Architect, Helmle, Huberty and Hudswell
Built 1906

One of the finest bank buildings in New York City, clad in a gleaming white Terra Cotta. The architects expanded the Williamsburg Savings Bank on Broadway in Williamsburg (a New York City Landmark).

4. Corner of South 6th Street and Rodney Street, St Paul's Lutheran Church
Architect, J.C. Cady
Built 1883-84

This powerful composition in red brick and terra cotta is by a master of 19th century church architecture.

5. 134-136 Broadway, (Former Nassau Trust Company)
Architect, Frank Hemle
Built 1888

An important structure in the development of Williamsburg as a financial center of Brooklyn, this imposing granite and limestone classical building was designed by the architect responsible for the former Williamsburg Trust Company (above)









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Landmarks Preservation
Commission

Robert B. Tierney
Chair

October 30, 2009

Mary Beth Betts
Director of Research
mbetts@lpc.nyc.gov

Council Member Diana Reyna
444 South 5th Street
Brooklyn, NY 11211

1 Centre Street
9th Floor North
New York, NY 10007

Re: Holy Trinity Church (117 South 5th Street), Brooklyn

212 669 7801 tel
212 669 7818 fax

Dear Council Member Reyna,

In response to the information you submitted concerning the property referenced above, a senior staff committee of the Landmarks Preservation Commission has carefully reviewed the proposal for consideration as a potential individual landmark. This property may merit designation and will be further considered in the context of the criteria for designation contained in the Landmarks Law and the Commission's overall priorities for the city.

We appreciate your interest in historic preservation and in the work of the Landmarks Preservation Commission.

Sincerely,

A handwritten signature in black ink that reads "Mary Beth Betts". The signature is written in a cursive, flowing style.

Mary Beth Betts



The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North NY NY 10007 Tel: 212-669-7700 Fax: 212-669-7960 TTY 212-669-7788
<http://nyc.gov/landmarks>



June 4, 2008

Councilmember Diana Reyna

444 S 5th Street
Brooklyn, NY 11211

Re: Holy Trinity Church, Brooklyn

Dear Councilmember Diana Reyna

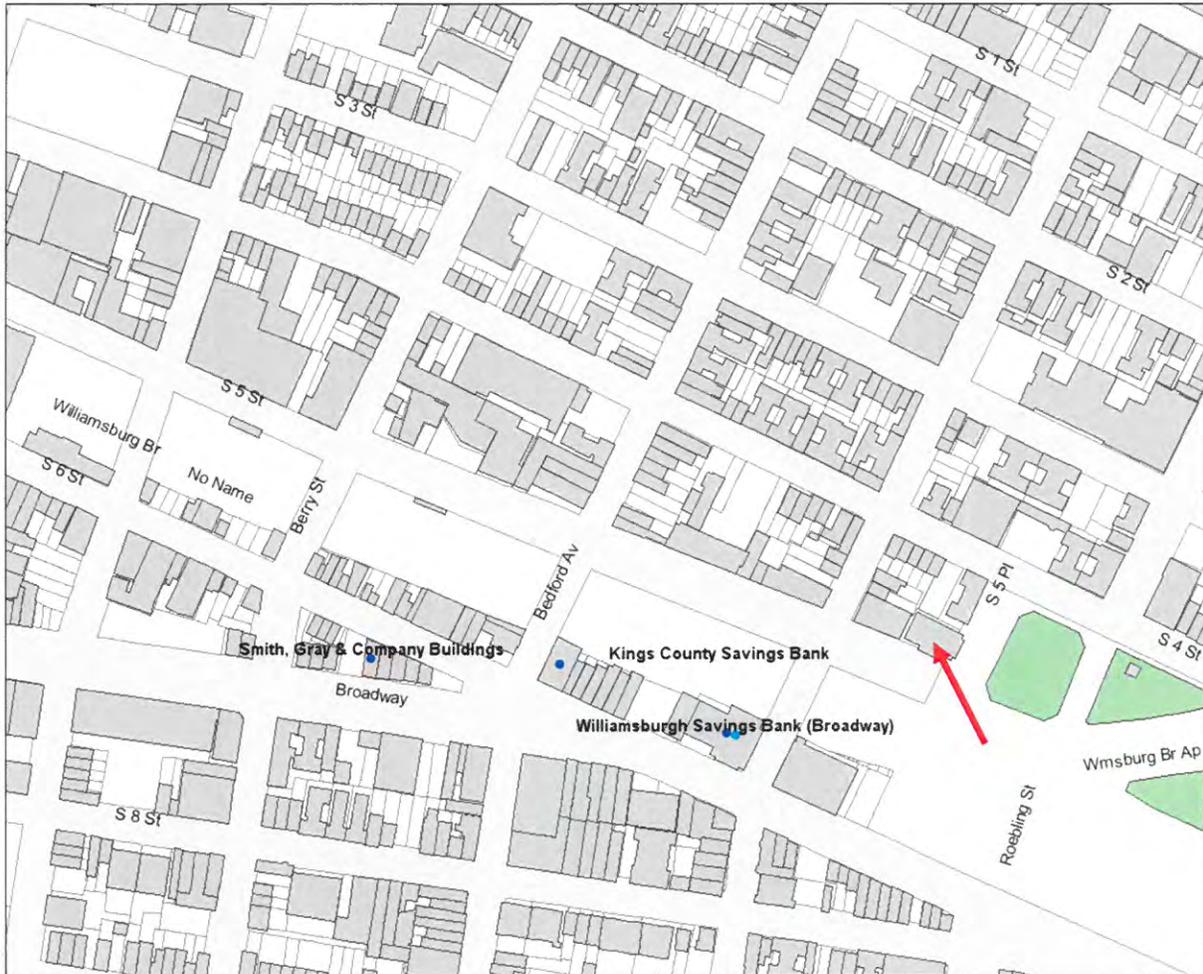
Thank you for submitting a request for evaluation. Staff will review the material and keep you informed of the process. We appreciate your interest in historic preservation and in the work of the Landmarks Preservation Commission.

Sincerely,

Mary Beth Betts
Director of Research

cc: Robert B. Tierney, Chair

Request for Evaluation
Holy Trinity Church (Former Williamsburg Trust Co.) (117 S. 5th Street) (Brooklyn)



Former Willoughby Trust Co., 177 South 5th St. - Slide updated





The New York City Landmarks Preservation Commission
1 Centre Street, 9th Floor North NY NY 10007 Tel: 212-669-7700 Fax: 212-669-7960 TTY 212-669-7788
<http://nyc.gov/landmarks>



October 16, 2007

Mr. John Jurayj

429 S 5th Street 3B
Brooklyn, NY 11211

Re: Holy Trinity Church, Brooklyn

Dear Mr. Jurayj

Thank you for submitting a request for evaluation. Staff will review the material and keep you informed of the process. We appreciate your interest in historic preservation and in the work of the Landmarks Preservation Commission.

Sincerely,

A handwritten signature in cursive script that reads "Mary Beth Betts".

Mary Beth Betts
Director of Research



City Planning Commission Hearing: Greenpoint/Williamsburg Rezoning January 19, 2005

On behalf of the Municipal Art Society, the Planning Center, and the Metropolitan Waterfront Alliance, we would like to thank the City Planning Commission for the opportunity to testify on the city's proposed rezoning and would also like to acknowledge City Planning's enormous effort in putting together this rezoning proposal. We commend their engagement with the community through the rezoning task force, and are optimistic that the city and the community's goals can both ultimately be met by this rezoning. We also commend the very hard work put in over many years, by many people, that produced the neighborhoods' two 197-a plans. We hope that this hearing anticipates the beginning and not the end of a productive process of dialog between the community and the city.

Affordable Housing

While the current rezoning proposal will increase the supply of residential units in the neighborhood, there is still some danger that current residents will be pushed out by rising land values. In fact, despite a recent increase in the number of residential units in the neighborhoods, average area rents have not declined. And while there is a citywide need for housing at all income levels, the rezoning must result in housing that is affordable to current residents in these two racially and socio-economically diverse neighborhoods. The MAS thus agrees with the administration that the guaranteed provision of affordable housing through this rezoning action is critical.

To that end, MAS applauds DCP and HPD's inclusionary housing proposal, introduced last October, as an important step in the right direction. Escalating housing costs and the future development of luxury high-rises along the waterfront carry the risk that the neighborhoods of Greenpoint and Williamsburg may become economically segregated or even unaffordable for their current residents. However, the MAS also agrees with the conclusion of the community that residents and developers both need more information about the city's financial commitment to affordable housing to determine the likelihood that new affordable housing would be provided on the waterfront lots being rezoned.

The same factors which developers and the administration have cited as justifying their opposition to mandatory inclusionary housing – the uncertainty of market conditions, interest rate variations and other factors – may result in a lower level of affordable housing being built under a voluntary inclusionary housing scheme as well. Based on our research, this seems to be

of particular concern in those waterfront lots owned by developers unaccustomed to building affordable housing. Our preliminary analysis suggests that there is significant doubt over whether the inclusionary incentives are deep enough to attract developers. As our analysis moves forward, we look forward sharing further discussions with City Planning and HPD on this subject. We believe this analysis is particularly true for the waterfront sites in Greenpoint, where an undeveloped real estate market offers comparatively more risk.

In order to provide guaranteed affordable housing, the MAS urges the administration to consider the following strategies:

- Reducing the base FAR (currently 4.0) so that the economic imperative to use the inclusionary zoning bonus is increased to maximize the provision of affordable housing.
- Including zoning text that would combine a proportion of mandatory inclusionary housing provisions with the inclusionary bonus.
- Raising the proportion of affordable housing required for the inclusionary bonus to a ratio closer to the community's proposal in the Williamsburg sites. Our analysis suggests that the strength of the real estate market would enable a greater proportion of affordable housing in this neighborhood while allowing for sufficient profitability for developers.

Manufacturing Retention and Expansion

We commend the Mayor for his remarks in the State of the City Address on the development of a comprehensive industrial policy, and regret we are unable to attend the press conference today because of a time conflict with this hearing. We look forward to learning about the details about the proposed industrial business zones and incentives to invest in the long-term growth and health of manufacturing, particularly as they apply to Greenpoint and Williamsburg. The MAS believes that part of this policy should be a land use framework to ensure that manufacturers who want to remain in the city will continue to have the space to operate in the city. Small manufacturers in New York's growing "creative economy" do not currently have this assurance. Parts of the rezoning area, particularly in Williamsburg south and east of McCarren Park, and from Grand Street north to North Sixth Street as well as the blocks in Greenpoint above Quay Street between West and Franklin, contain thousands of jobs in the small firms that are leading the creative sector. The city will lose those jobs and firms if it does not amend the application by removing these blocks from the rezoning proposal, as proposed by the New York Industrial Retention Network and the North Brooklyn Alliance,

The Department of City Planning's current proposal acknowledges the area east of Bushwick Inlet as a viable manufacturing district. Zoning is necessary but not sufficient to allow this area to flourish for manufacturing. This area should not be allowed to become a transitional zone, only to be rezoned in a few years for residences. The Board of Standards and Appeals needs to uphold this zoning designation and be especially rigorous in its assessment of variance requests in this area, as does the City in enforcing existing restrictions on conversions.

Even while achieving a balance of uses, we need to keep our viable manufacturing districts intact. The investments that the private and public sectors make in manufacturing, warehousing,

and other industrial businesses should not be undermined by a volatile real estate market. It is possible in a city as large, diverse, and creative as New York to be able to provide people with both housing and jobs.

Development Character & Urban Design

The MAS also urges the city to look more closely at the impact of the rezoning on the character of the neighborhood and of the waterfront open space. First, we believe that the proposed height and bulk could negatively impact the proposed esplanade. As our previous testimony has indicated, the MAS is concerned about the impact of the proposed zoning on the character of the projected waterfront esplanade. Permitting a wall of 400ft towers directly next to the esplanade could have a negative impact on the proposed public space. The city's proposal departs from the principle set forth in the city's waterfront zoning, and indeed a principle enshrined in waterfront development of cities across the US, of having buildings which step up in height, rather than go directly up, from the waterfront. Although the city's urge to protect the scale of inland neighborhoods is laudable, allowing tall buildings directly adjacent to the esplanade could reduce this amenity's desirability as a public open space. We urge the DCP to review the possibility of positioning at least some of the towers away from the waterfront, or requiring those towers next to the esplanade to have a base and be set back. We also propose that the zoning be reflective of the overall FAR and bulk suggestions in the communities' 197A plans to protect and enhance the character of the surrounding neighborhoods.

While the Department of City Planning rezoning proposal has gone to considerable lengths to meet citywide and local needs for housing, waterfront access and open space, we hope that it can go even farther to ensure that these demands are met in the right way for the community and the City. The MAS urges the city to provide visitors to Greenpoint-Williamsburg's waterfront a genuinely public space with diverse waterfront uses, adequate transportation routes both on the land and to the river, and development that respects both the character, historic nature and scale of the existing neighborhoods and proposed open space.

The MAS has also provided technical support to the Rezoning Task Force in their efforts to examine the viability of their proposed modifications to the height and bulk proposed in the City's ULURP action. Both in their 197A plans and their ULURP response to the proposed action, the Community has clearly communicated their desire for tower heights and an overall FAR contextual with their neighborhood. While all parties understand the need for sufficiently dense development to pay for the costs of waterfront public access and affordable housing, we are assisting them in exploring the possibility that some of these objectives might be reached without the imposition of a density much greater than the surrounding neighborhood. The possibility that these costs could be shared by the taxpayers through a capital contribution to the development of the waterfront, the esplanade in particular, or affordable housing subsidies should be fully explored.

Open Space

The City has made great strides toward creating a more attractive and lively waterfront with the introduction of this zoning. We commend them for a creative their work in this regard. Based on our conversations with the community and other civic organizations with an interest in enhancing the quantity and quality of the city's waterfront open space, however, we believe some issues of concern remain, which we would like to address here today.

Based on our work on the waterfront, we believe the rezoning and redevelopment of Greenpoint and Williamsburg should result in an open space system that meets the needs of the whole community by more equitably distributing park spaces throughout both neighborhoods. To that end, we are working with other interested organizations to identify opportunities for the City to identify new opportunities for open space in the planned redevelopment area. As private property owners in the region have a poor record of ensuring and maintaining open public access to the waterfront, we also believe it's important to devise a system in which the funding for creating these parks and public spaces can draw on not only private sector contributions but also public investments to ensure the timely construction of a contiguous system.

The rezoning and redevelopment of Greenpoint and Williamsburg should result in an open space system that meets the needs of the community, including an equitable distribution of park spaces throughout both neighborhoods. We appreciate the efforts the city has made toward creating a high quality of design, but are concerned, however, that a more efficient process be created for periodic updates that does not require a ULURP action to change the proposed design guidelines for elements such as benches, lighting and pathways. Accordingly, we believe the design, management and programming of all public spaces and privately built waterfront plazas and esplanades should be coordinated with existing and proposed city parks.

Over the next several weeks, the MAS along with the community and other organizations will be exploring possible management and ownership mechanisms for the waterfront esplanade. We urge the city to join us in this inquiry.

Public Access to the Waterfront

Good Morning, my name is Loren Talbot and I am the East River Advocate for the Metropolitan Waterfront Alliance, a project of the MAS representing a network of more than 300 organizations dedicated to the waterfront in New York and New Jersey. Concurrent with our mission to ensure that waterfront and waterways are accessible for all users, we believe that forward looking waterfront planning begins with the water. For instance, understanding the depth and currents are essential to knowing where to site for boating access, water taxi terminals and emergency egresses.

Our testimony today will discuss the character of the proposed waterfront open space and development, as well as the opportunity this rezoning presents to activate the water and plan for its natural and human use, particularly transportation, recreation and emergency access routes.

We are deeply concerned about public access to the waterfront and the quality of the open space adjacent to it. Private property owners everywhere have a poor record of ensuring and maintaining open space access to the water. With three public agencies and fourteen private owners, it is going to be virtually impossible to build a timely and accessible waterfront featuring water-oriented plans, continuous greenway, and a variety of active and passive recreational experience unless we create a dedicated mechanism upfront. We believe that greater public control or ownership of the waterfront is a necessity for the development and maintenance of the waterfront esplanade.

Private development alone can not assure the wide range of diverse activity that is taking place in other neighborhoods along the East River. The funding for creating these parks and public spaces should leverage private sector contributions with public investments in order to ensure timely construction and a contiguous and lively system. This was echoed by the recommendations released by Borough President Markowitz in support of capital budget funds or bond funds as the best way to achieve a continuous public waterfront.

Greenpoint and Williamsburg have not been given their fair share of water uses. Directly across the river from these communities lie the East River Park and the Stuyvesant Cove Park with fishing areas, a continuous bike path, an education center and a nearby marina. To the north in Queens, there are growing recreational activities on Newtown Creek and in Long Island City and to the south, the Gowanus Dredger's Canoe Club, both following the model of the downtown boathouse by providing free public programming by community volunteers.

We believe that the rezoning proposal should propose innovative opportunities for increasing the water amenities designed for the communities. CBI has developed an open space plan which introduces new uses along the river's edge. We support the CBI plan but also encourage both the community and the Department of City Planning to set an example of waterfront development by increasing opportunities for water based experiences. The natural harbor of Bushwick inlet allows for exciting possibilities. For example, enlarging the inlet and restoring some of the natural historic edges could allow more water based usage can take place. Allocating space for an outlet for waterborne crafts to the industrial area east of the inlet could support the movement of goods and materials out of the inlet, thus reducing street truck traffic. In addition, we encourage the creation of more areas for boating, fishing and water transit providing access to a community with so little available open space.

Parkland should no longer be confined to green space, but should extend into blue. For too long, plans for the water have failed to think about water as an active space and have closed off opportunities for access. In closing, it is critical that a private, inaccessible waterfront not be built. Waterfront development in Greenpoint-Williamsburg must not happen in a haphazard manner, but be built contiguously by a public agency or public-private partnership with a water use plan that reflects that needs of the community based upon the natural composition of the river and its edges.

Historic Preservation

In recent rezoning proposals, the Municipal Art Society's Preservation Committee worked with the City Planning Department, to identify the most significant buildings within the rezoning area. In Downtown Brooklyn, 37 potential resources were identified in an area 1/3 the size of the Greenpoint/Williamsburg rezoning area. MAS and the Brooklyn Heights Association developed a list of 28 buildings worthy of designation, and with the help of City Planning and the Landmarks Preservation Commission, some of those buildings are being designated today. In the Hudson Yards rezoning of 59 blocks, 110 potential resources were identified, and MAS compiled a list of the 31 most significant.

The Greenpoint/Williamsburg DEIS identifies only 18 historic buildings and one historic district (in the rezoning area), and of those resources 7 of the buildings and the district are already designated by the Landmarks Preservation Commission. Given the large size of the rezoning area (184 blocks) and

the neighborhood's rich history stretching back to 1660, this is clearly insufficient. Furthermore, of those buildings included in the EIS, there is little to no historic information included. With this limited information, we can not adequately assess the impact of the proposed rezoning on the historic resources nor the appropriate mitigation measures.

Using resources from Columbia University's Historic Preservation Program and with assistance of our colleagues at the Historic Districts Council and members of the community, we conducted a windshield survey, researched some buildings and identified a significant number of buildings that appear to be eligible for State and National Register Listing and for designation as City Landmarks.

The buildings include a rich mix of turn-of-the-century manufacturing and warehouse buildings, mid-19th century worker's housing and institutional buildings like banks and public works projects. Two areas appear to be potential historic districts; Grand Street from Grand Ferry Park to Roebling Street and both sides Fillmore Street. We identified **44 buildings** that appeared to be eligible for the National Register that were not identified in the DEIS. We intend to do further study, and will no doubt identify more buildings.

The Preservation Committee will develop a more complete list of those buildings that appear to be eligible for State and National Register listing and those that ought to be designated local landmarks. However, of the 11 potential resources identified in the EIS, we strongly urge the preservation and designation of the following buildings:

1. The Greenpoint Terminal Market
2. Eberhard Faber Pencil Building, 61 Greenpoint Avenue
3. Northside Savings Bank Building, 33-35 Grand Street (or its inclusion in a Grand Street Historic District)
4. Williamsburg Trust Company Building, 177 South 5th Street
5. The Austin-Nichols Warehouse, 184 Kent Avenue
6. 143 Roebling Street
7. 59 Kent Street,
8. 37 Greenpoint Avenue

In contrast to the lack of identification of the historic architectural resources, the DEIS does adequately address the archeological resources. Over 100 sites for Potential Archeological Sensitivity were identified. However, according to the DEIS, none of those sites would be mitigated, resulting in an extremely significant loss to our understanding of this city and our nation's history.

Greenpoint Williamsburg Rezoning EIS-Other Potential Architectural Resources

Williamsburg Trust Company Building, 177 South 5th Street
Helmle, Huberty & Hudswell, 1906, "*now the Holy Trinity Church of Ukranian Autocephalic Orthodox Church in Exile. Opulent terra-cotta monument, constructed in 1906.*" Eligible for LPC and S/NR--adjacent to potential development 334 and 335. Now M1-1, FAR .75





The New York City Landmarks Preservation Commission
1 Centre Street, 9th Floor North NY NY 10007 Tel: 212-669-7700 Fax: 212-669-7960 TTY 212-669-7788
<http://nyc.gov/landmarks>



February 2, 2006

Mr. John Jurayj

Re: Williamsburg Buildings, Brooklyn

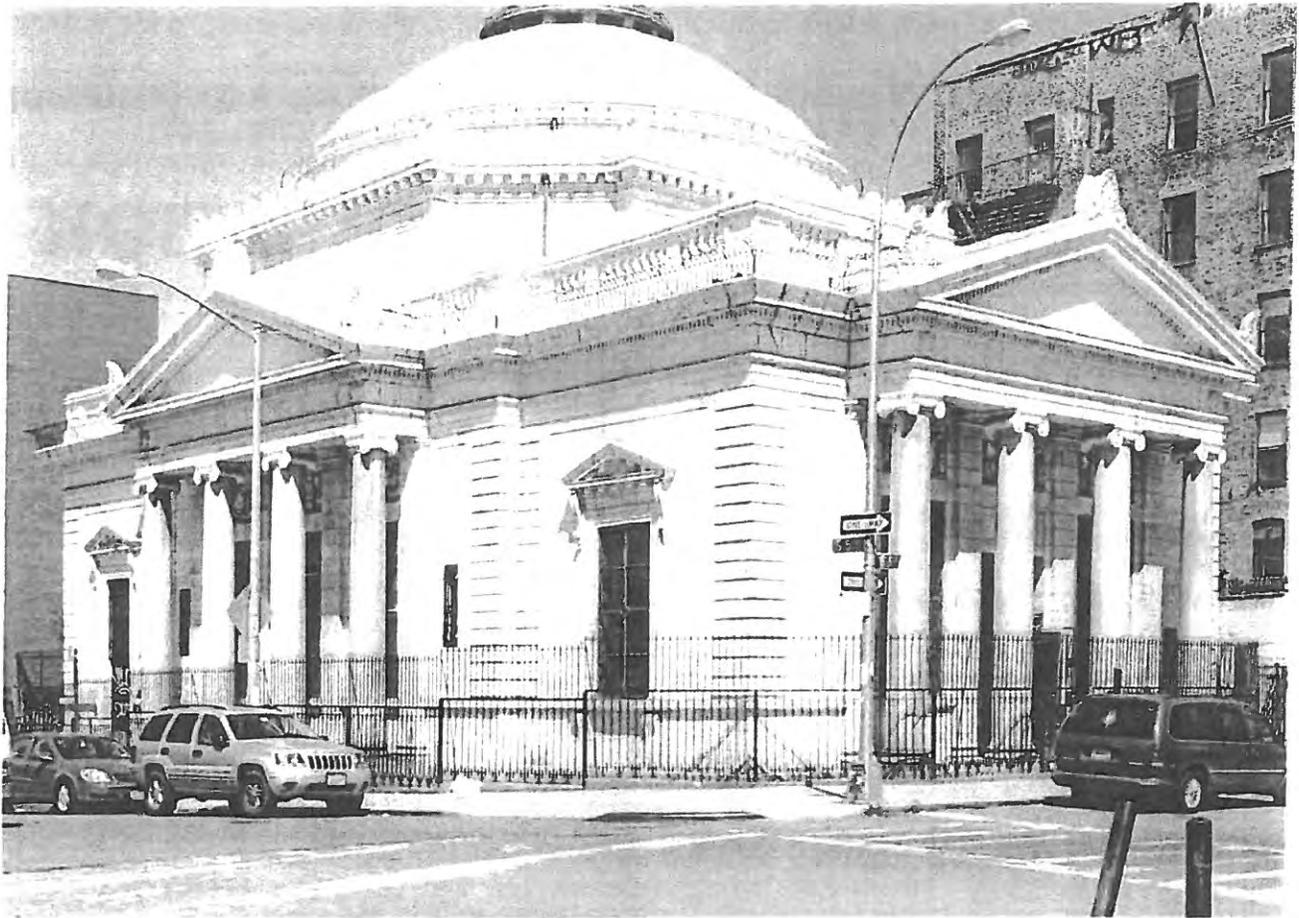
Dear Mr. Jurayj

Thank you for submitting a request for evaluation. Staff will review the material and keep you informed of the process. We appreciate your interest in historic preservation and in the work of the Landmarks Preservation Commission.

Sincerely,

A handwritten signature in cursive script that reads "Mary Beth Betts".

Mary Beth Betts
Director of Research





THE CITY OF NEW YORK LANDMARKS PRESERVATION COMMISSION
 1 CENTRE STREET, 9TH FLOOR, NEW YORK, NEW YORK, 10007
 TEL: (212) 669-7700 FAX: (212) 669-7960

REQUEST FOR EVALUATION

The Landmarks Preservation Commission is responsible for safeguarding the architectural, historical and cultural heritage of New York City.

The Commission's Research Department is pleased to accept requests from the public for the evaluation of the architectural, historical or cultural significance of properties throughout the five boroughs. If a property appears to meet the criteria for designation as a Landmark, the staff may recommend it for consideration by the Commission.

To request an evaluation, please fill out this form and return it to the address below. Please provide as much information about the property as you can and, if possible, include a photograph.

Thank you for your interest in the work of the Commission.

PLEASE TYPE OR PRINT

| | | | |
|---|-------|-----------------------|--|
| Your Name | | Daytime Telephone No. | |
| Williamsburg-Greenpoint Preservation Alliance | | | |
| Mailing Address | | Apartment | |
| 302 Bedford Avenue, #113 | | | |
| City | State | Zip code | |
| Brooklyn | NY | 11211 | |
| Today's Date | | | |
| 15 July 2008 | | | |

**PROPERTY
TO BE
EVALUATED**

177 South 5th Street, Brooklyn
 Address
 Williamsburg Trust Company Building
 Name (if any)
 Bank
 Building Type (Original Use)
 Helmle, Huberty & Hudswell
 Architect (if known)

ADDITIONAL INFORMATION PLEASE INDICATE BELOW ANY ADDITIONAL INFORMATION YOU MAY HAVE CONCERNING THE PROPERTY: HISTORY, SIGNIFICANCE, PRESENT CONDITIONS, CURRENT STATUS, CURRENT USE, etc.

Terra-cotta neo-Classical bank located prominently on the Williamsburg Bridge Plaza. Constructed in 1904 as the 5th District Magistrates Court, the building now houses the Holy Trinity Church of the Ukranian Autocephalic Church in Exile.

PLEASE RETURN THIS FORM TO:

Mary Beth Della, Director of Research
 Landmarks Preservation Commission
 1 Centre Street, 9th Floor, New York, N.Y. 10007

Rev. 9/99



THE CITY OF NEW YORK LANDMARKS PRESERVATION COMMISSION

1 CENTRE STREET, 9TH FLOOR, NEW YORK, NEW YORK, 10007

TEL: (212) 669-7700 FAX: (212) 669-7960

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Thank you for your interest in the work of the Commission.

PLEASE TYPE OR PRINT

| | | | |
|---|--------------------|-------------------------|--|
| Your Name Waterfront Preservation Alliance of Greenpoint & Williamsburg | | Daytime Telephone No. | |
| Mailing Address 302 Bedford Avenue, #113 | | Apartment | |
| City Brooklyn | State NY | Zipcode 11211 | |
| Today's Date 15 July 2008 | | | |

PROPERTY TO BE EVALUATED

177 South 5th Street, Brooklyn
Address

Williamsburg Trust Company Building
Name (if any)

Bank
Building Type (Original Use)

Helmle, Huberty & Hudswell
Architect (if known)

ADDITIONAL INFORMATION PLEASE INDICATE BELOW ANY ADDITIONAL INFORMATION YOU MAY HAVE CONCERNING THE PROPERTY: HISTORY, SIGNIFICANCE, PRESENT CONDITIONS, CURRENT STATUS, CURRENT USE, etc.

Terra-cotta neo-Classical bank located prominently on the Williamsburg Bridge Plaza. Constructed in 1904 as the 5th District Magistrates Court, the building now houses the Holy Trinity Church of the Ukranian Autocephalic Church in Exile.

PLEASE RETURN THIS FORM TO:

Mary Beth Betts, Director of Research
Landmarks Preservation Commission
1 Centre Street, 9th Floor, New York, N.Y. 10007

Rev. 9/99

WATERFRONT PRESERVATION ALLIANCE

5 September 2008

Ms. Mary Beth Betts
Director of Research
New York City Landmarks Preservation Commission
1 Centre Street
9th Floor North
New York, NY 10007

Dear Mary Beth:

As a follow-up to my earlier email, enclosed are hard copies of RFEs for the following properties in Williamsburg, Brooklyn:

- Matchett Candy Factory (390 Wythe Avenue)
- Weidmann Cooperage Building (75 North 11th Street)
- Williamsburg Trust Company Building (177 South 5th Street)
- Ainslie Street Station, MELC (34-52 Ainslie Street)
- St. Paul's Evangelical Lutheran Church (306 Rodney Street)
- 67 Metropolitan Avenue
- 55 Hope Street
- Gretsch Building #1 (119 South 5th Street)
- 454 Driggs Avenue
- New York Quinine and Chemical Works (111 North 11th Street)
- Northside Savings Bank (33-35 Grand Street)
- I. Rokeach and Sons Building (240 Wythe Avenue)

We are continuing to research these and other properties in Williamsburg and Greenpoint, and will forward you additional information as it becomes available.

Thank you for your continuing support for the rich history of our neighborhoods.

Best Regards,

Ward Dennis
WPA



The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North New York NY 10007 (212) 669-7801 Fax (212) 669-7818

<http://nyc.gov/landmarks>



Mary Beth Betts
Director of Research
mbetts@lpc.nyc.gov

September 3, 2008

Williamsburg-Greenpoint Preservation Alliance
c/o Mr. Ward Dennis
302 Bedford Avenue, #113
Brooklyn, NY 11211

Re: 177 South 5th Street (Williamsburg Trust Company Building), Brooklyn

Dear Mr. Dennis,

Thank you for submitting a request for evaluation. Staff will review the material and keep you informed of the process. We appreciate your interest in historic preservation and in the work of the Landmarks Preservation Commission.

Sincerely,

A handwritten signature in cursive script that reads "Mary Beth Betts".

Mary Beth Betts



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REQUEST FOR EVALUATION

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The Commission's Research Department is pleased to accept requests from the public for the evaluation of the architectural, historical or cultural significance of properties throughout the five boroughs. If a property appears to meet the criteria for designation as a Landmark, the staff may recommend it for consideration by the Commission.

To request an evaluation, please fill out this form and return it to the address below. Please provide as much information about the property as you can and, if possible, include a photograph.

Thank you for your interest in the work of the Commission.

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| Your Name Williamsburg-Greenpoint Preservation Alliance | | Daytime Telephone No. | |
| Mailing Address 302 Bedford Avenue, #113 | | Apartment | |
| City Brooklyn | State NY | Zip code 11211 | |
| Today's Date 15 July 2008 | | | |

**PROPERTY
TO BE
EVALUATED**

177 South 5th Street, Brooklyn
 Address
 Williamsburg Trust Company Building
 Name of Landmark
 Bank
 Building Type (Original Use)
 Helmle, Huberty & Hudswell
 Architect (if known)

ADDITIONAL INFORMATION PLEASE INDICATE BELOW ANY ADDITIONAL INFORMATION YOU MAY HAVE CONCERNING THE PROPERTY: HISTORY, SIGNIFICANCE, PRESENT CONDITIONS, CURRENT STATUS, CURRENT USE, etc.

Terra-cotta neo-Classical bank located prominently on the Williamsburg Bridge Plaza. Constructed in 1904 as the 5th District Magistrates Court, the building now houses the Holy Trinity Church of the Ukrainian Autocephalic Church in Exile.

PLEASE RETURN THIS FORM TO:

Mary Beth Bello, Director of Research
 Landmarks Preservation Commission
 1 Centre Street, 9th Floor, New York, N.Y. 10007

Rev. 9/99

~~Ukrainian Church in Erie~~

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LANDMARKS PRESERVATION COMMISSION

BUILDING Ukrainian Church in Erie L.P. NO. 0163

CALENDAR NO. 64

FOR DESIGNATION AS A LANDMARK Yes AGAINST DESIGNATION AS A LANDMARK _____

NAME Patricia Ryan Spealzin for Henry Hope Reed

ADDRESS _____

I REPRESENT Municipal Art Society

ADDRESS 115 S 40th St. Dyc

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LANDMARKS PRESERVATION COMMISSION

BUILDING 177-185 South 5-St, B'lyn 11, N.Y. L.P. NO. 0163

CALENDAR NO. 64

FOR DESIGNATION
AS A LANDMARK _____

AGAINST DESIGNATION
AS A LANDMARK _____

against

NAME Rev John Tkaczuk

ADDRESS 132 E, 7-St, New York 9, N.Y.

I REPRESENT Holy Trinity Cathedral Church

ADDRESS 177-185 South, 5-th Street, Brooklyn 11, N.Y.

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LANDMARKS PRESERVATION COMMISSION

BUILDING UKRANIAN CHURCH IN EXILE CALENDAR NO. 64

FOR DESIGNATION AS A LANDMARK AGAINST DESIGNATION AS A LANDMARK

NAME JAMES MCCORMICK

ADDRESS NEW YORK CITY

I REPRESENT N.Y. CHAPTER - A.I.A.

ADDRESS 115 EAST 40th ST - N.Y.C.

~~Ukrainian Church in Erie~~

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LANDMARKS PRESERVATION COMMISSION

BUILDING Ukrainian Church in Erie L.P. NO. 0163

CALENDAR NO. 64

FOR DESIGNATION
AS A LANDMARK

Yes

AGAINST DESIGNATION
AS A LANDMARK

NAME

Patricia Ryan Speatzi, Henry Hope Reed

ADDRESS

I REPRESENT

Municipal Art Society

ADDRESS

115 E 40th St. NYC

#64 McCormick

Ukrainian Church in Exile (Holy Trinity Cathedral.)

This building, formerly the Williamsberg Trust Company, is situated at the top of a gentle hill, surrounded by park and open area. It is in good repair and combines the richness of carved detail, Ionic columns, pediment and frieze in perfect proportion.

Of glazed terra cotta, granite and limestone, it is a visual delight to the observer.

Its interior is every bit as good as the exterior and we most certainly recommend designating this building as a landmark.

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LANDMARKS PRESERVATION COMMISSION

BUILDING 177-185 South 5-St, B'lyn 11, N.Y. L.P. NO. 0163

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... this building as

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LANDMARKS PRESERVATION COMMISSION

BUILDING Ukrainian Church of Siles CALENDAR NO. 64

FOR DESIGNATION AS A LANDMARK _____ AGAINST DESIGNATION AS A LANDMARK

NAME JOHN P VERGOTH

ADDRESS 232 MADISON AVE

I REPRESENT Ukrainian Church of Siles

ADDRESS 117-185 S. 7th St.oklyn

PERSONAL HISTORY | FEBRUARY 11, 2013 ISSUE

STREET LIFE

Becoming part of the city.

BY JOSEPH MITCHELL

Mitchell in front of Sloppy Louie's seafood restaurant, on South Street, in the mid-nineteen-fifties. He wrote a Profile of the restaurant and its owner, Louis Morino, in 1952.

PHOTOGRAPH BY THERESE MITCHELL / COURTESY NORA MITCHELL SANBORN



Joseph Mitchell was on the staff of this magazine from 1938 until his death, in 1996. Born in 1908 into a prosperous family of North Carolina cotton and tobacco growers, he came to New York City at the age of twenty-one, to pursue a career as a writer. Arriving just as the Depression set in, he heeded the advice of one of his first editors, at the *Herald Tribune*: walk the city; get to know every side street and quirk and character. He did this, obsessively, for the rest of his life. Mitchell profiled the Mohawk steelworkers who erected many of Manhattan's skyscrapers; and McSorley's Old Ale House, the city's most venerable tavern; and George Hunter, the caretaker of a ramshackle African-American cemetery on Staten Island; and Lady Olga, the bearded lady in countless circus sideshows. What follows here is the initial chapter of a planned memoir that Mitchell started in the late sixties and early seventies but, as with other writings after 1964, never completed.

"I, was it Manet or Monet who had syphilis?"

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In my time, I have visited and poked around in every one of the hundreds of neighborhoods of which this city is made up, and by the city I mean the whole city—Manhattan, Brooklyn, the Bronx, Queens, and Richmond. I have gone to some of these neighborhoods only once or twice, but I have gone to others—or to certain streets in them—over and over and over again, sometimes

for reasons that I clearly understand and sometimes for reasons that I dimly understand and sometimes for reasons that I don't understand at all. Certain streets haunt me and certain blocks of certain streets haunt me and certain buildings on certain blocks of certain streets haunt me. At any hour of the day or night, I can shut my eyes and visualize in a swarm of detail what is happening on scores of streets, some well known and some obscure, from one end of the city to the other—on the upper part of Webster Avenue, up in the upper Bronx, for example, which has a history as a dumping-out place for underworld figures who have been taken for a ride, and which I go to every now and then because I sometimes find a weed or a wildflower or a moss or a fern or a vine that is new to me growing along its edges or in the cracks in its pavements, and also because there are pleasant views of the Bronx River and of the Central and the New Haven railroad tracks

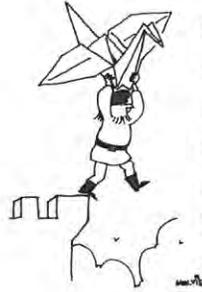
on one side of it and pleasant views of Woodlawn Cemetery on the other side of it, or on North Moore Street, down on the lower West Side of Manhattan, which used to be lined with spice warehouses and spice-grinding mills and still has enough of them left on it to make it the most aromatic street in the city (on ordinary days, it is so aromatic it is mildly and tantalizingly and elusively exciting; on windy days, particularly on warm, damp, windy days, it is so aromatic it is exhilarating), or on Birmingham Street, which is a tunnel-like alley that runs for one block alongside the Manhattan end of the Manhattan Bridge and is used by bums of the kind that Bellevue psychiatrists call loner winos as a place in which to sit in comparative seclusion and drink and doze and by drug addicts and drug pushers as a place in which to come into contact with each other and by old-timers in the neighborhood as a shortcut between Henry Street and the streets to the south, or on Emmons Avenue, which is the principal street of Sheepshead Bay, in Brooklyn, and along one side of which the party boats and charter boats and bait boats of the Sheepshead Bay fishing fleet tie up, or on Beach 116th Street, which, although only two blocks long, is the principal street of Rockaway Park, in Queens, and from one end of which there is a stirring view of the ocean and from the other end of which there is a stirring view of Jamaica Bay, or on Bloomingdale Road, which is the principal street of a quiet old settlement of Negroes called Sandy Ground down in the rural part of Staten Island, the southernmost part of the city.

What I really like to do is wander aimlessly in the city. I like to walk the streets by day and by night. It is more than a liking, a simple liking—it is an aberration. Every so often, for example, around nine in the morning, I climb out of the subway and head toward the office building in midtown Manhattan in which I work, but on the way a change takes place in me—in effect, I lose my sense of responsibility—and when I reach the entrance to the building I walk right on past it, as if I had never seen it before. I keep on walking, sometimes for only a couple of hours but sometimes until deep in the afternoon, and I often wind up a considerable distance away from midtown Manhattan—up in the Bronx Terminal Market maybe, or over on some tumbledown old sugar dock on the Brooklyn riverfront, or out in the weediest part of some weedy old cemetery in Queens. It is never very hard for me to think up an excuse that justifies me in behaving this way (I have a great deal of experience in justifying myself to myself)—a headache that won't let up is a good enough excuse, and an unusually bleak and overcast day is as good an excuse as an unusually balmy and springlike day. Or it might be some horrifying or unnerving or humiliating thought that came into my mind while I was lying awake in the middle of the night and that keeps coming back—some thought about the swiftness of time in its flight, for example, or about old age itself, or about death in general and death in particular, or about the possibility (which is far more horrifying to me than the possibility of a nuclear war) that after death many of us may find out (and quite rudely, too, as a friend of mine who was lying on his deathbed in a hospital at the time once remarked) that the eternal and everlasting flames of Hell actually exist.

Another thing I like to do is to get on a subway train picked at random and stay on it for a while and go upstairs to the street and get on the first bus that shows up going in any direction and sit on the cross seat in back beside a window and ride along and look out the window at the people and at the flowing backdrop of buildings. There is no better vantage point from which to look at the common, ordinary city—not the lofty, noble silvery vertical city but the vast, spread-out, sooty-gray and sooty-brown and sooty-red and sooty-pink horizontal city, the snarled-up and smoldering city, the old, polluted,

betrayed, and sure-to-be-torn-down-any-time-now city. I frequently spend an entire day riding on New York City buses, getting off at junction points and changing from one line to another as the notion strikes me and gradually crisscrossing whatever part of the city I happen to be in. I might ride in a dozen or fifteen or twenty different buses during the day.

BUY THE PRINT »



Ever since I came here, I have been fascinated by the ornamentation of the older buildings of the city. The variety of it fascinates me, and also the ubiquity of it, the overwhelming ubiquity of it, the almost comical ubiquity of it. In thousands upon thousands of blocks, on just about any building you look at, sometimes in the most unexpected and out-of-the-way places, there it is. Sometimes it is almost hidden under layers of paint that took generations to accumulate and sometimes it is all beaten and banged and

mutilated, but there it is. The eye that searches for it is almost always able to find it. I never get tired of gazing from the back seats of buses at the stone eagles and the stone owls and the stone dolphins and the stone lions' heads and the stone bulls' heads and the stone rams' heads and the stone urns and the stone tassels and the stone laurel wreaths and the stone scallop shells and the cast-iron stars and the cast-iron rosettes and the cast-iron medallions and the clusters of cast-iron acanthus leaves bolted to the capitals of cast-iron Corinthian columns and the festoons of cast-iron flowers and the swags of cast-iron fruit and the zinc brackets in the shape of oak leaves propping up the zinc cornices of brownstone houses and the scroll-sawed bargeboards framing the dormers of decaying old mansard-roofed mansions and the terra-cotta cherubs and nymphs and satyrs and sibyls and sphinxes and Atlases and Dianas and Medusas serving as keystones in arches over the doorways and windows of tenement houses.

There are some remarkably silly-looking things among these ornaments, but they are silly-looking things that have lasted for a hundred years or more in the dirtiest and most corrosive air in the world, the equivalent of a thousand years in an olive grove in Greece, and there is something triumphant about them—they have triumphed over time and ice and frost and heat and humidity and wind and rain and brutally abrupt temperature fluctuations and rust and pigeon droppings and smoke and soot and sulfuric acid, not to speak of the perpetual nail-loosening and timber-weakening and stone-cracking and mortar-crumbling vibration from the traffic down below. Furthermore, they have triumphed over profound changes in architectural styles. I revere them. To me, they are sacred objects. The sight of a capricious bit of carpentry or brickmasonry or stonemasonry or blacksmithery or tinsmithery or tile setting high up on the façade of a building, executed long ago by some forgotten workingman, will lift my spirits for hours.

Every so often, riding along, I see an old building that I feel drawn to—it exerts a kind of psychic pull on me—and I get off the bus at the next stop and go back and take a closer look at it. I stand around and look at it and try to figure out why I feel drawn to it. If it is a public building or a commercial building and if it is open and if I am allowed to, I go inside and wander around in it. I am strongly drawn to old churches and especially to old churches that have undergone a metamorphosis—a side-street Methodist church in the Greek Revival style that has become a Byzantine-rite Ukrainian Catholic church and has

had the top of its white wooden bell tower replaced by an onion-shaped copper dome, or a Moorish-looking synagogue that has become a Greek Orthodox church, or a sober brick-and-brownstone Dutch Reformed church that has become a synagogue. I am also strongly drawn to old buildings that are no longer used for whatever it was they were built to be used for and have been turned into churches.

Under the Brooklyn side of the Brooklyn Bridge; looking down Pine Street; lower Manhattan seen from Brooklyn.

CLOCKWISE FROM TOP LEFT: ERICH HARTMANN / MAGNUM; LEONARD FREED / MAGNUM; HENRI CARTIER-BRESSON / MAGNUM



There are two of these not very far from each other out in the Williamsburg neighborhood of Brooklyn that I find myself standing in front of and looking up at several times a year—I have never been able to figure out why. One is on South Fifth Place, in the heart of Williamsburg. It is an edifice, a genuine edifice, a handsome, Roman Revival, white terra-cotta edifice, and it isn't really very old; it was put up during the upsurge of architectural grandiosity in Brooklyn in the early nineteen-hundreds. It is freestanding, on a corner lot; all of its sides, even its back, which look out on an alley and the back of a factory, are faced with terra-cotta; it has a terra-cotta balustrade around its roof; it has a terra-cotta chimney; and it has an ample, moundlike bosomy terra-cotta dome. On its front, which looks out on an old plaza—Washington Plaza—that has been slowly and inexorably transformed into a noisy, greasy, stinking open-air municipal bus terminal, is a terra-cotta portico supported by four polished-granite columns, and on its south side, which looks out on the Williamsburg Bridge, is a terra-cotta gate, also supported by four polished-granite columns. It was built to be a bank but was used as one for only a few years and then it stood vacant for a while and became a pigeon roost, the grandest pigeon roost in Brooklyn, and then the city took over and cleaned it up and used it as a Magistrate's Court for a good many years and then it stood vacant again for a while and then it became a church. In fact, it became a cathedral—Holy Trinity Cathedral of the Ukrainian Autocephalic Orthodox Church in Exile. A large Russian Orthodox cross—a three-barred cross with the bottom bar set aslant—has been erected on the summit of the dome. The cross casts a Slavic aura over South Fifth Place. At dusk, in the summer, it transforms South Fifth Place and environs, including the municipal bus terminal, into the quarter of St. Petersburg in which Raskolnikov killed the old moneylender woman and her half sister.

The other building is about a dozen blocks away, on Powers Street. It is much plainer. It is a steep-roofed, clapboard-sided, two-story building with tall wooden doors and tall, colored-glass windows. Except for one appendage, it closely resembles a New England town hall. It was built in 1885, and for many years it was in fact a public hall. Its first story was the clubhouse of the Democratic Club of the Thirteenth Assembly District and its second story was a hall that was rented out for dances, parties, and wedding receptions, and for lodge and labor-union meetings. In the early thirties, a group of Muslims from all over the city got together and bought the building and turned it into a mosque. The only outward sign of this is a minaret that has been constructed on the roof, straddling the ridgepole. It is a dummy minaret; no muezzin ever climbed up in it and cried out the call to prayers; it is wholly symbolic. It is a wooden minaret, it is octangular, it is louvred, and it is surmounted by an iron rod holding aloft a wooden crescent painted

gold. In front of the building, in a narrow little dooryard, is a glass-fronted signbox containing a faded sign in which lines in Arabic and lines in English alternate. The lines in English read: "God Is the Master of All. Muslim Mosque, Inc. There Is No Other God But God. Muhammad Is a Messenger of God." The Muslims are Russians who came here from several parts of Russia and from Poland and Lithuania. Some are Tatars. Among themselves, they speak Russian, but they use Arabic in their services. People in the neighborhood call them "the Turks." Just as the three-barred cross casts a Slavic aura over South Fifth Place, the golden crescent on the minaret up on the ridgepole of the mosque casts an Islamic aura, a Baghdadian aura, over the factories and wooden tenements and one- and two-family houses and vacant lots of Powers Street. One spring day several years ago, during Lent, I was on the Driggs Avenue bus riding through Williamsburg and I remembered reading in a newspaper that in this particular year Lent, both Roman and Eastern Orthodox, and Ramadan as well would all come around the same time, and I got off the bus and walked over a couple of blocks and looked in Holy Trinity and, just as I had hoped, a Lenten Mass or Liturgy was going on and I went in and attended it, and then I walked over to the mosque on Powers Street and looked in there and, just as I had hoped, a Ramadan service of some kind was going on and I took off my shoes and went in and attended it.

A wedding at the Church of the Most Precious Blood, in Little Italy; the day's menu at the Pioneer Restaurant.

LEFT: LEONARD FREED / MAGNUM; RIGHT: THERESE MITCHELL / COURTESY NORA MITCHELL SANBORN



I often attend services in the old churches to which I am drawn. I am not a Catholic, but as it happens I attend services most often in Catholic churches.

A number of years ago, in connection with a book on architecture that I was reading, a history of architecture, I used to go into St. Patrick's Cathedral every chance I got and seek out some architectural detail or other and study it. One afternoon, while wandering around in the ambulatory of the cathedral, I came to a gate in the back, part of the sanctuary—one of a pair of gates near the marble stairs that lead down to the sacristies and to the tombs of the Archbishops of New York—and I leaned over the velvet rope that was stretched across the gate and put my head inside the sanctuary and peered upward, trying for once to get an unobstructed view of the red hats of Cardinals McCloskey, Farley, and Hayes that hang suspended from the ceiling of the cathedral seventy feet or so above their tombs and will hang there until they disintegrate particle by particle and disappear. (This was long before Cardinal Spellman died; there are four hats up there now. And it was long before the interior of the Cathedral was cleaned.) I got a good look at the hats—three apparitional red wheels far up in the semidarkness—and was about to withdraw my head when an elderly Irish priest standing talking to one of the cathedral scrubwomen who was down on her knees scrubbing the marble stairs with Old Dutch Cleanser noticed me and came over and unhooked the velvet rope and invited me to step inside if I wanted to. I stepped inside and looked up at the hats once more, and then I asked the priest some questions about the architecture of the cathedral. At that time, my knowledge of the Catholic Church in general and of the Mass in particular was superficial and the priest soon became aware of this, and after we had talked for a little while, and were parting he remarked rather sharply that he didn't think it was possible for anyone to really understand church architecture without first having some understanding of the

Mass. "After all," he said, "as far as I as a priest am concerned, a church is simply four walls and a floor and a roof inside of which the Mass is celebrated. Never mind the ins and outs of the architecture." I saw the logic of his remark and took it to heart and later in the day I returned to St. Patrick's and went to the five-thirty Mass and almost at once became intensely interested in the ceremony.

Some days later, I went to another Mass in St. Patrick's. Some days later, I went to still another. Pretty soon my obsessive curiosity began to dominate me, and I went to a succession of Masses in St. Patrick's that encompassed seven Sundays, the Easter-cycle Masses; and then I went to Masses in some representative Eastern Catholic churches that are in union with Rome, Syrian-rite churches and Byzantine-rite churches and Armenian-rite churches; and then I went to Masses or Liturgies in some Orthodox churches, Greek Orthodox churches and Russian Orthodox churches and Carpatho-Russian Orthodox churches and Ukrainian Orthodox churches and Albanian Orthodox churches and Bulgarian Orthodox churches and Serbian Orthodox churches and Romanian Orthodox churches; and then I went to Liturgies in two so-called Old Catholic churches, one that I found in a Polish neighborhood in Manhattan and another that I found in a Polish neighborhood in Brooklyn. As I watched the priests and their attendants and became familiar with the invariable and variable parts of the great variety of Masses that are celebrated in these churches, some forgotten observations and speculations on the Mass that I had read through the years in books on archeology and anthropology and related subjects began to return to my mind. One dimly remembered observation about the ancientness of the Mass—that it and its antecedents very likely go farther back into the human past than any other existing ceremony—began to haunt me. I began to feel that the Mass gave me a living connection with my ancestors in England and Scotland before the Reformation and with other ancestors thousands of years earlier than that in the woods and in the caves and on the mudflats of Europe. It put me in communion, so to speak, with these ancestors, no matter how ghostly and hypothetical they might be. This was deeply satisfying to me—it was like finding an aperture through which I could look into my unconscious, a tiny crack in a wall that all my adult life I had been striving to see through or over or around—and I began to develop a respect for the Mass that has little or nothing to do with how I may happen to feel one way or the other about organized religion.

After a while, of course, I found, as I was bound to find, that a great many Masses are, to say the least, tedious, but that some Masses celebrated by some priests in some churches before some congregations are far more purging than anything in the theatre. To me, anyway. I am thinking of spectacular Masses, such as a pontifical midnight Christmas Mass in St. Patrick's or a concelebrated Mass in St. James Pro-Cathedral or one of the other big Irish churches in Brooklyn on the anniversary of the death of some high Church dignitary, and I am also thinking of a routine funeral Mass (it was of "an old woman," the priest said later, "an old woman in the neighborhood—a mother, a grandmother, a sister, an aunt, a mother-in-law, a sister-in-law, a widow, the keeper of a small store, a diabetic, an arthritic") that I once attended by chance in the Church of the Holy Agony, a small, poor Spanish church on East 101st Street, in Spanish Harlem, and that somehow in its course became intensely elevated and intensely sorrowful, and of a routine but strangely joyous Palm Sunday Mass that I once attended in the Church of the Most Precious Blood, an Italian church on Baxter Street, on the Lower East Side, and of a routine but for some reason highly charged Sunday-morning Liturgy that I once attended in the

Cathedral of the Transfiguration, a five-domed Russian Orthodox church on the corner of North Twelfth Street and Driggs Avenue, in the Greenpoint neighborhood of Brooklyn.

"We used to make things in this country—like license plates."

BUY THE PRINT »



I am not an Episcopalian, either, but I sometimes go to Holy Communion in an Episcopal church. I particularly like to go to Communion in one of the beautiful old Episcopal churches downtown in the financial district or a little farther up, in Greenwich Village or on its outskirts—Trinity or St. Paul's or Grace or Ascension or St. Mark's or St. Luke's. And I especially like to go to one of these churches on a sunny Sunday morning in

midsummer when the streets in the neighborhood are practically deserted and everything is peaceful and serene and far more birds than on weekdays it seems are moving around in the trees and bushes and ivy in the churchyard and the stained glass is blazing and the doors have been set ajar and the lower windows have been raised a little and somewhere or other an electric fan is whirring and prayer books and hymnals when opened in the warm air release the vinegary pungence of old books that have been handled a lot and only a sprinkling of people are present, a sprinkling of old reliables, among whom are always a few bony, stiff-backed, self-assured old women with Old New York sticking out all over them.

As I said, I am strongly drawn to old churches. I am also strongly drawn to old hotels. I am also strongly drawn to old restaurants, old saloons, old tenement houses, old police stations, old courthouses, old newspaper plants, old banks, and old skyscrapers. I am also strongly drawn to old piers and old ferryhouses and to the waterfront in general. I am also strongly drawn to old markets and most strongly to Fulton Fish Market. I am also strongly drawn to a dozen or so old buildings, most of them on lower Broadway or on Fifth and Sixth Avenues in the Twenties and Thirties, that once were department-store buildings and then became loft buildings or warehouses when the stores, some famous and greatly respected and even loved in their time and now almost completely forgotten, either went out of business or moved into new buildings farther uptown.

I am also strongly drawn to certain kinds of places that people aren't ordinarily allowed to "visit or enter upon," as the warning signs say, "unless employed herein or hereon"—excavations, for example, and buildings and other structures that are under construction, and buildings or other structures that are being demolished. I know a number of people in the construction business and I also know a number of people in the demolition business; I know people in several real-estate-management concerns; I have friends in City Hall and in several city departments, including the Police Department and the Department of Buildings; I am acquainted with the lawyers for several old New York estates; and through the years, with the help of these people, I have been able to visit a great many such places. I have been up in scores of buildings of a wide variety of types while they were being demolished (I have a passion for climbing up on scaffolding), and I have been up in dozens of skyscrapers while they were under construction, and I have been out on half a dozen bridges while they were under construction, and I have been down in three tunnels while they were under construction—the Queens Midtown Tunnel, the Lincoln Tunnel, and the Brooklyn-Battery Tunnel—and watched the

sandhogs forcing their way inch by inch through the riverbed. I am also strongly drawn to certain kinds of subterranean places and to certain kinds of towers. I have been down in the vaults under Trinity Church and I have been down in the vaults under the Federal Reserve Bank and I have been down in the dungeony old disused warehouse vaults in the red brick arches under the Manhattan end of the Brooklyn Bridge, which still smell mustily but pleasantly of some of the products that used to be stored in them—wine in casks, hides and skins from the wholesale-leather district known as the Swamp and now demolished that once lay adjacent to the bridge, and surplus fish held in cold storage for higher prices by fishmongers from Fulton Market, which is nearby. I have been up in the cupola of City Hall and I have been up in the tower of the Municipal Building and I have been up in the dome of the old Police Headquarters and I have been up in both steeples of St. Patrick's Cathedral and I have climbed the unnervingly steep ladder inside the uplifted arm of the Statue of Liberty and stepped out (but only for a few moments) on the narrow little balcony that runs around the torch and I have been up in the attics and out on the roofs of dozens of old, condemned, and boarded-up buildings all over the city.

And now I must get to the point.

"It keeps me from looking at my phone every two seconds."

BUY THE PRINT »



Because of all this sort of thing, and because of other and perhaps far more interesting things that I will mention later, I used to feel very much at home in New York City. I wasn't born here, I wasn't a native, but I might as well have been: I belonged here. Several years ago, however, I began to be oppressed by a feeling that New York City had gone past me and that I

didn't belong here anymore. I sometimes went on from that to a feeling that I never had belonged here, and that could be especially painful. At first, these feelings were vague and sporadic, but they gradually became more definite and quite frequent. Ever since I came to New York City, I have been going back to North Carolina for a visit once or twice a year, and now I began going back more often and staying longer. At one point, after a visit of a month and a half, I had about made up my mind to stay down there for good, and then I began to be oppressed by a feeling that things had gone past me in North Carolina also, and that I didn't belong down there anymore, either. I began to feel painfully out of place wherever I was. When I was in New York City, I was often homesick for North Carolina; when I was in North Carolina, I was often homesick for New York City. Then, one Saturday afternoon, while I was walking around in the ruins of Washington Market, something happened to me that led me, step by step, out of my depression. A change took place in me. And that is what I want to tell about. ♦

Joseph Mitchell, who died in 1996, began writing for the magazine in 1933.



Landmarks Preservation
Commission

COPY

Robert B. Tierney
Chair

April 20, 2010

1 Centre Street
9th Floor North
New York, NY 10007

Council Member Diana Reyna
217 Havemeyer Street, 2nd floor
Brooklyn, NY 11211

212-669-7888 tel
212 669 7955 fax

Dear Council Member Reyna:

Thank you for meeting with us on March 8th. As per your request at the meeting, the following is an update on the list of items you've submitted to the Commission for consideration.

1. 195 Broadway, Forman Building – This building was heard at a previous public hearing, but not designated. The owner is opposed
2. 109 South 6th Street (former) Bedford Avenue Theater – This buildings has been too altered over time and does not meet the criteria for individual landmark designation.
3. 117-185 South 5th Street, Holy Trinity Church (former Williamsburg Trust Company – May merit designation, will be reviewed in light of LPC priorities.
4. St. Paul's Lutheran Church, South 5th Street & Rodney Street – Will calendar on March 23, 2010 for a public hearing on June 22, 2010. ✓
5. 134-136 Broadway (former Nassau Trust Company) – Not a priority at this time, may be reconsidered at a later date.
6. 135 Broadway, Kings County Savings Bank (interior) – A site visit to the interior revealed that the teller's cages (a prominent feature of a bank interior) have been disassembled and stored, and the remaining features do not rise to the level of a NYC interior landmark.
7. 396 Berry Street – This building has been too altered and does not meet the criteria for individual landmark designation.
8. Church of the Annunciation and Rectory, North 5th Street – Not a priority at this time, could be reconsidered at a later date.
9. Convent and School of the Order of St. Dominic, 56-64 Havemeyer Street – This property may merit designation and will be further considered in the context of the criteria for designation contained in the Landmarks Law and the Commission's overall priorities for the city.



Landmarks Preservation
Commission

10. South Third Street Methodist Church, 411 South 3rd Street – At this time, the property does not appear to meet the criteria for designation *in terms of its architectural significance* and will not be recommended to the full Commission for further consideration as New York City landmark.

Many thanks for your interest and cooperation in historic preservation issues. I look forward to continuing to work with you in these efforts.

Sincerely,

A handwritten signature in black ink, appearing to read "Bob Tierney". The signature is written in a cursive style and extends downwards with a long, thin stroke.

Robert B. Tierney



NYC Digital Tax Map

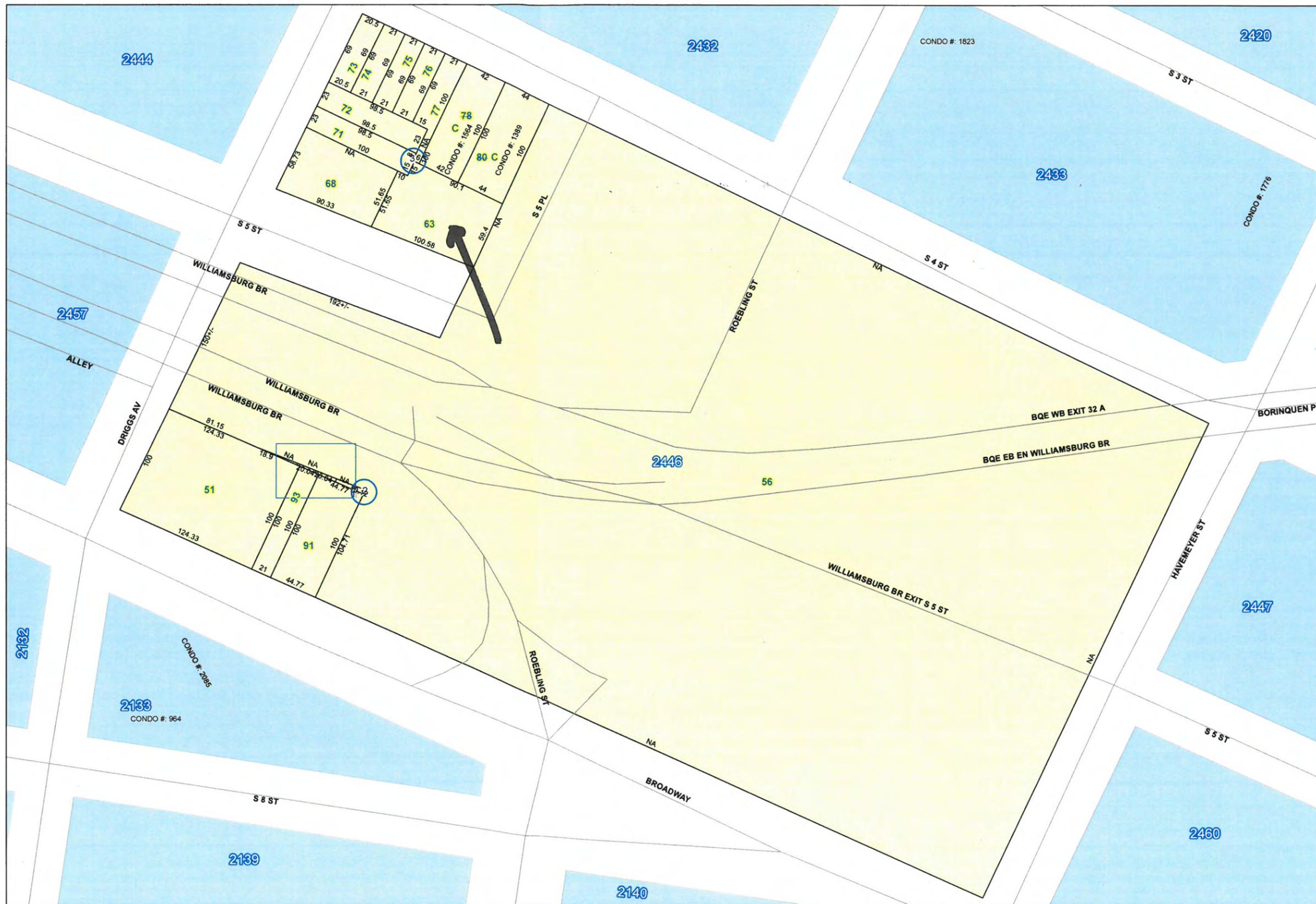
Effective Date : 12-05-2008 13:19:17

End Date : Current

Brooklyn Block: 2446

Legend

- Streets
- Miscellaneous Text
- ↓ Possession Hooks
- - - Boundary Lines
- ↓ Lot Face Possession Hooks
- Regular
- - - Underwater
- Yellow Tax Lot Polygon
- Blue Condo Number
- Light Blue Tax Block Polygon



TWENTY EXCHANGE PLACE

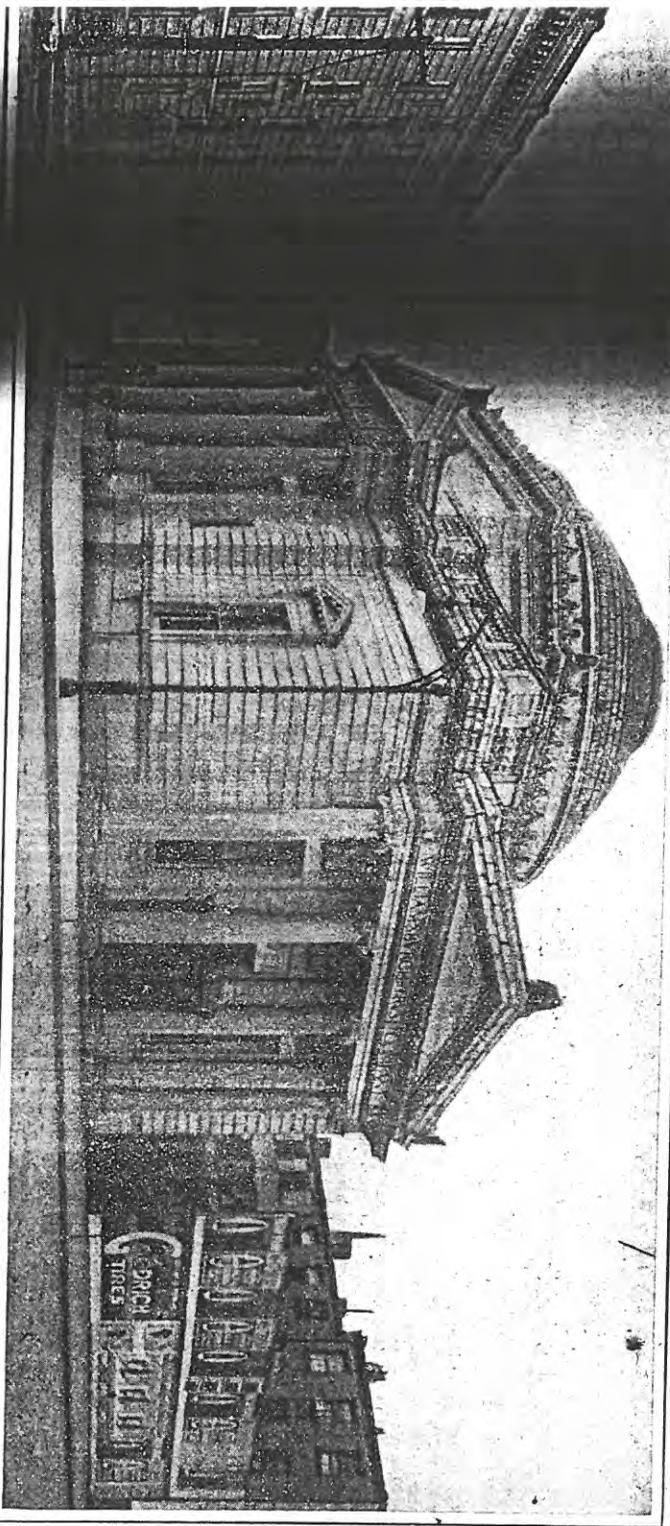
NEW YORK 5, N.Y.

Mon cher traité,

1905 is most famous as the year Helms and Subuty's plan for the Mitchell Prospect Paul Baethgen was approved. So significant was the plan that the Mayor personally signed the document bearing the Paul Commission's imprimatur.

Among Helms' lesser works of that same year is, or more accurately was,

MAY 18, 1912



After speaking
er uses.
about the

OF A MISPLACED AND UNSUCCESSFUL BANK BUILDING, WILLIAMSBURGH BRIDGE PLAZA, BROOKLYN, N. Y.
of traffic, under the mistaken assumption that a fine building would attract business. Assessed value, 1912, \$115,000.
Offered to City of New York for \$72,450, or without the vault, \$69,000.

in residence property the excess value of the first floor accommodation, the proportion of the property becomes of a higher class.

SECTIONS OF CHANGING CHARACTER.
"TAXPAYERS."

character of a section changes, buildings easily convertible to meet the new demand may have to be practically reconstructed or removed. Thus one sometimes sees churches, schools from which their congregations have been removed for business purposes. It is well not to make alterations in buildings located in sections of changing character until the nature of these sections is fully understood; for where several different sections are competing for a given section, it may take some time to determine which will eventually secure the section.

common in growing cities, where there is a constant change in the ultimate character of a section, buildings suited to changing conditions would be of little value for it, to erect what are known as "business" buildings which will earn a sufficient return on their cost of erection during their useful life, and something over to meet the taxes on the land as on the buildings. In some cases the buildings show a larger net return than neighboring buildings.

BUILDINGS FOR PARTICULAR USES.

for which there is a great demand, buildings suited to the needs of and within the neighborhood. The average house buyer, apartment and tenement house, is not too large size, office buildings of a different character, are apt to approach nearest in value to their cost to erect. Buildings for which the demand is limited, frequently the cost of reproduction, especially where the buildings are converted them to other uses for which the demand is high. This is especially the case with buildings suitable for occupancy by one family, which are difficult to subdivide. Thus, a building in a section where the demand for office space is limited, if vacated by its tenants, will be hard to rent, and if offered for sale will find no market except at a great reduction in price.

of loss sustained in a building erected in a section where the demand is high may be cited the Germania Club Building, 111 West 42nd Street, Brooklyn, which cost to erect in 1892, \$1,300,000, and was sold in 1912 for \$400,000, or in 15 years a loss of 69 per cent. In this case the character of the section about the same during this time as in 1892, was sold to another club, who could not get a better price for the property than it

would have brought if converted to other uses, in which case the loss would have been considerably greater.

MISPLACED BUILDINGS CAUSE OF DESTRUCTION OF CAPITAL.

Loss of capital in building investments occurs more frequently through misplaced buildings than from any other cause. A misplaced building is one which is out of harmony with its surroundings or unsuited to them; either it is of a wrong class, such as a factory situated in the midst of a residential section, or it may be too costly for the neighborhood, such as a large and expensive dwelling amongst others much smaller and of cheaper character.

Buildings are frequently misplaced through being erected in advance of the requirements of a neighborhood, though, if they are in the line of growth, they may become in time the proper type. Thus a four or five story brick tenement in a neighborhood of small frame tenements, where the demand for increased accommodation is urgent, may be justified, whereas a similar building erected in a section where the demand is for cheap detached residences would be out of place.

Buildings misplaced at the time of erection generally consist of single structures or of small groups, and the more unsuited they are to their surroundings the greater the loss of capital they are apt to cause; mistakes of location are more important in growing cities, on account of the competition of new buildings, than in smaller settlements, where the competition is less keen. Where the growth is slow tenants will make the best of existing conditions, as there is nothing else likely to be offered, but where new buildings are constantly being erected, they compete for the tenants of older buildings, offering them better facilities and more modern improvements and tending to attract the best and most active class of tenants who are able and willing to pay for the best accommodation.

Changes in the character of a section are liable to render all the buildings in the section unsuitable; they will then gradually be replaced by others more in keeping with new requirements.

The cheaper the improvements, the more readily a section will adapt itself to changed conditions by wholesale reconstruction. Thus in a neighborhood built up with small frame houses, where pressure of population creates a demand for more accommodation, the oldest and cheapest will be removed first and those in the best condition last. If the section is built up with a more expensive and better class of house, the change will be slower, and greater resistance to reconstruction will be offered, which may even result in forcing the erection of superior accommodation in less desirable locations.

Instances of this are frequently seen where in high class residential sections the buildings are too good to be removed and they become utilized for boarding houses and tenements, their former occupants moving to locations where they can secure a more modern class of improvements.



the Williamsburg Trust Company building.

To confirm all this, and testifying
an old man, telephone his son, now
seventy, retired, and living on North
Manorsing Island, but be tactful about
terra cotta and the ravages of time.

A copy of my letter to enlighten
the New York Times is enclosed. This,
of course, is the sort of thing that you,



Williamsburg Trust Co.
now Urbanon
Cathedral

8/31/70