

The Department of Housing Preservation and Development

L.U. No. 616

272 East 7th Street

February 12, 2020

{**Rivera**} **Land Use No. 616** consists of the proposed disposition of a City-owned multiple dwelling located at **Block 376, Lot 28** in Manhattan Council District 2, known as **272 East 7th Street**. The project is slated for disposition through HPD's Property Disposition and Finance Program.

Under this program, City-owned vacant and/or occupied multi-family residential buildings may be purchased by a designated sponsor in order to create affordable rental housing units with a range of affordability. HPD has designated UHAB HDFC as an eligible sponsor for this project.

272 East 7th Street contains 6 stories and is comprised of 19 units with a mixture of unit types, including fourteen (14) studios and five (5) two-bedroom apartments. The building is fully occupied and will be subject to rent stabilization upon conveyance.

Initial rents for existing residents will be set at 30% of the area median income (AMI). Estimated rents at 30% AMI are \$425 for a studio and \$662 for a two-bedroom. Upon vacancy, units will be rented at 50% of AMI and will be rented to families with household incomes at or below 60% of AMI.

Once conveyed to the new owner, UHAB will coordinate the development of a rehabilitation scope of work with the tenants.

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L. U. 616 also seeks approval of Article XI tax benefits. In this case, the exemption period will be 4 years only, at which time the UHAB will return to HPD for funds in order to implement the rehabilitation plan and an extension of tax benefits. Post rehabilitation, the property is expected to be converted to cooperative homeownership.

The cumulative value of the tax benefit totals approximately \$92,977 with a net present value of \$79,445.

February 12, 2020

Testimony before the New York City Council Subcommittee on Landmarks 47 West 28th Street, 49 West 28th Street, 51 West 28th Street, 53 West 28th Street and 55 West 28th Street Buildings, Tin Pan Alley.

Good Afternoon, Chair Adams and Councilmembers, I am Kate Lemos McHale, the Director of Research at the Landmarks Preservation Commission. Thank you for the opportunity to present the five landmarks designated in December 2019 associated with the significant history of Tin Pan Alley.

Between 1893 and about 1910, the block of West 28th Street between Broadway and Sixth Avenue was home to the most significant concentration of sheet music publishers in New York City. Here, composers, arrangers, lyricists, performers, and printers came together as collaborative firms, and from the cacophony of competing pianos within low-rise buildings lining the block, it came to be known as “Tin Pan Alley.”

Tin Pan Alley revolutionized the music industry’s practices for the production and promotion of popular music. It is often cited as the birthplace of American popular music, for making sheet music available to countless American households, for its role in popularizing ragtime as an American music form, and as the forebear of subsequent decades of popular music that became known as the “Great American Songbook.”

The five designated buildings all housed significant numbers of music publishers and related firms during the Tin Pan Alley era, and have good integrity to that period. They underwent lower floor conversions to accommodate two-story storefronts before or during the Tin Pan Alley era, and above these storefronts, they have undergone little change since then and retain much of their historic character and detail.

Among the landmarks are 47 West 28th Street, which was built in 1852 and its current iron facade was installed in 1892, prior to the Tin Pan Alley era. It was home to at least 10 musicians’ and publishers’ offices over the course of 11 years. It was also the office of the New York Clipper, the foremost music and entertainment magazine of its time, and one that Tin Pan Alley’s publishers relied on to advertise their latest hits. No. 49 West 28th Street was built in 1852 and its iron facade was installed in 1890, prior to the Tin Pan Alley era. It was home to at least eight musicians’ and publishers’ offices over the course of 12 years. No. 51 West 28th Street was built in 1852, and lower floors were altered for commercial use in 1904, during the Tin Pan Alley era. It was home to at least 26 musicians’ and publishers’ offices over 17 years. Both 49 and 51 West 28th Street were the offices of M. Witmark and sons, who pioneered a number of Tin Pan Alley’s marketing strategies and printed some of its biggest hits. No. 53 West 28th Street was built in 1859, and its lower floors were converted for retail use in 1889, at the beginning of the Tin Pan Alley era, it was home to at least 19 musicians’ and publishers’ offices for 13 years. No. 55 West

28th Street was built in 1859, and its lower floors were converted to retail use in 1902, during the Tin Pan Alley era. It was the office of at least ten musicians and publishers over 10 years.

The buildings were calendared for a public hearing in the spring of 2019 following extensive research and analysis, conversations with preservation advocates and historians, and outreach meetings with the property owners. At the Public Hearing on April 30, 2019 and in written testimony, the Commission received support for designation from 66 people and organizations, including representatives of Speaker of the New York City Council Corey Johnson, Manhattan Borough President Gale Brewer, New York State Assembly Member Richard Gottfried, Historic Districts Council, 29th Street Neighborhood Association, New York Landmarks Conservancy, Municipal Art Society; Society for the Architecture of the City, Village Preservation, Save Chelsea, the Bedford Stuyvesant Society for Historic Preservation, Hampson Foundation, the American Society of Composers, Authors and Publishers; Carnegie Hall; Museum of the City of New York; National Music Publishers' Association; Americana Music Productions; Audubon Park Alliance; Dumbo Neighborhood Alliance; Flower Tenants Association; Jujamcyn Theaters; Mabel Mercer Foundation; Musicians Foundation; and from 36 individuals including descendants of James Reese Europe, and J. Rosamond Johnson, African American composers whose work was published on West 28th Street in the era, and descendants of composers and bandleaders Noble Sissle and Duke Ellington. Four people, including three representatives of the owner and one individual, spoke in opposition to the designation. This presentation addresses the history of Tin Pan Alley, the concerns that were raised in testimony, and LPC's approach to these designations.

Built as brick- and brownstone-fronted row houses in the 1850s, the five landmarks found new lives as songwriters' and sheet music publishers' offices in the 1890s and early 1900s when the area around Madison Square became the City's entertainment district. Theaters, shown here with stars, department stores, and other entertainment venues clustered around Broadway north of Madison Square Park by the 1890s. West of Broadway, 28th Street was also in the heart of the Tenderloin, where "high" and "low" entertainment coexisted and where creative opportunities were available to a wider spectrum of the population than elsewhere. During the Tin Pan Alley era, music publishers consolidated for the first time as an industry on this block, where they could dispatch their latest sheet music to venues nearby.

The name "Tin Pan Alley" refers to the sonic experience of visiting the block around the turn of the 20th century. It was allegedly coined when a journalist visiting publisher Harry Von Tilzer complained that "the clamor of these cheap pianos made the whole street sound "like a tin pan alley." On the left, a cacophony of musical notes bombards passersby and speaks to this origin myth. Its accompanying article noted that "Tin Pan Alley is that part of Twenty-Eighth Street that lies between Broadway and Sixth Avenue. Here center the song publishing houses of New York ... Tin Pan Alley contains all the music publishing houses of note save four ..."

Despite the later application of the name Tin Pan Alley to the entire music business, much like Hollywood is used to refer to the movie industry; the original Tin Pan Alley was built around sheet music at the turn of the 20th century, played by orchestras and, on an increasingly wide scale, on pianos at

home. As shown on this timeline of music technology, this was still the time before radio, when recorded music was prohibitively expensive, of poor quality, and had only a niche market outside of the home at novelty venues like phonograph parlors. Tin Pan Alley represents the height of the sheet music era, as the vivid covers that were printed on this block illustrate. During this era, a song's popularity was determined by how many copies of sheet music it sold, and publishers aimed to expose their music to as many prospective buyers as possible.

Tin Pan Alley was an important cultural moment of intense music production and innovation. It produced such iconic songs as "Take Me Out to the Ball Game," but what was even more significant was the quick composition and massive publication of sheet music that made a long-term impact on popular music.

To boost sales of sheet music, a number of influential industry practices originated on Tin Pan Alley, including hiring musicians to play songs in publishers' offices and as "pluggers" to demonstrate songs in department stores and theaters, giving free "professional copies" to encourage orchestras to perform their new numbers; hiring "boomers" to masquerade as audience members and demand their songs from performers; and writing songs about current events to score national hits. M. Witmark and Sons, whose office was 49 and 51 West 28th Street (two of the designated landmarks), invented a number of these practices, which were essential to the era's boom in sheet music sales.

The intimate scale of Tin Pan Alley's row houses made it convenient for music publishers to advertise their work to theater crowds on 28th Street (illustrated on the right), allowed their music to be audible from the street, and made the offices accessible to creative hopefuls eager to capitalize on their talent.

Tin Pan Alley represents important milestones for the participation of African-American and Jewish artists in mainstream American music production. Ragtime music, originated by African-American composers, is often considered the first distinctly American form of music, and Tin Pan Alley's ragtime publications are an essential component of its significance to American culture. A number of Tin Pan Alley's ragtime publications became well-known hits, played in countless homes across the country and exported to Europe. The descendent firms of the first black-owned and black-operated music publishing businesses in the United States had offices on this block, and some of Tin Pan Alley's Jewish publishers printed ragtime music on behalf of black songwriters in addition to adapting ragtime's syncopation to create hits on their own.

This period also has challenging history; Tin Pan Alley arose during and reflects a post-Reconstruction context when racist policies, views and ideology were prevalent in New York City and throughout the country, and among other injustices were reflected in offensive caricatures and stereotypes spread through mass media, including sheet music produced on Tin Pan Alley. As descendants of musical forms that were popular in minstrel shows, certain songs were built on racist caricatures of African Americans from decades of blackface performance, and some sheet music covers and lyrics published on Tin Pan Alley contained offensive epithets and slurs common in entertainment of the time.

At the public hearing, representatives of the property owner raised concerns that designation would celebrate racist content and imagery of Tin Pan Alley sheet music. LPC also received a good deal of thoughtful testimony stating that shying away from this facet of a complicated history overlooks and delegitimizes the participation of black artists in the production of this music with full awareness of the pros and cons, and with a range of repercussions. To gloss over these aspects of history would be to overlook the experience of a significant portion of the population and, for us, to miss a chance to communicate that these difficult histories are New York City and American histories and potent reminders that the repercussions are still felt.

Some of Tin Pan Alley's most notable composers were African-American songwriters whose involvement in Tin Pan Alley was a milestone and a means for them to reclaim the epithets and stereotypes used against them. J. Rosamond Johnson (shown here with Bob Cole, Bert Williams and George Walker, and Ernest Hogan), later reflected that some "wanted to clean up the caricature" and made concerted efforts to produce sheet music which portrayed African American life without hurtful or offensive imagery, and presented formal images like these on sheet music covers.

It is a priority of Chair Carroll to represent the diversity of New York City through our landmarks, and to tell the story of all New Yorkers. LPC staff did extensive, rigorous research, drawing from important scholarship, insights and conversations with African American historians, to better understand the historical and cultural context for this moment in the creation of widely accessible American popular music. These designations recognize the significant achievements of African-American songwriters on Tin Pan Alley and acknowledge the adverse conditions that they faced at the turn of the 20th century.

Between 1901 and 1920, most American households began to own record players for the first time and sheet music sales began to decline. By 1910, most of the music publishers on Tin Pan Alley had followed the entertainment district to Herald and Times Squares, where larger, newer, and custom offices were able to accommodate their new in-house orchestras and recording spaces. By 1920 the street was part of the city's Flower District, about a decade after the last of songwriters moved uptown.

These five Italianate-style row houses from the 1850s retain much of their historic character and represent Tin Pan Alley's remarkable concentration of musicians and sheet music publishers, and its significant contributions to American culture. Together they preserve this history, and a sense of the historic streetscape as it appeared when a musical cacophony was part of the experience of the block.

The designation reports note and Commissioners discussed on the record that the goal of this designation is to preserve the historic fabric of buildings that represent the significant history of Tin Pan Alley as part of New York City's cultural heritage, so that we and future generations may experience and learn from them. I hope you will uphold the designation of 47, 49, 51, 53, and 55 West 28th Street Buildings as individual landmarks. Thank you very much. I am happy to answer any questions you may have.

47, 49, 51, 53, and 55 West 28th Street Buildings, Tin Pan Alley



47, 49, 51, 53, 55 West 28th Street Buildings, Tin Pan Alley

Address: 47-55 West 28th Street, New York

Borough of Manhattan
Tax Map Block 980, Lots 7, 8, 9, 10, 11

Built: c.1852 (47-51 West 28th Street);
c.1859 (53-55 West 28th Street)

Style: Italianate

Items Calendared: March 12, 2019
Public Hearing: April 30, 2019
Designated: December 10, 2019

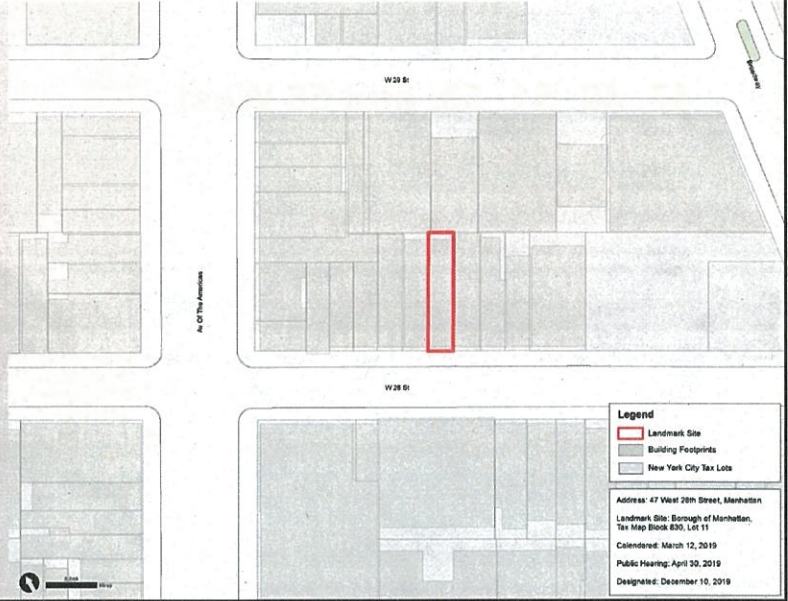


47 West 28th Street

Music Industry Affiliation: 1896-1906; 11 years (inclusive)

Built: c.1852, iron front 1892

Retail Conversion: Pre-1892



Legend
 Landmark Site
 Building Footprints
 New York City Tax Lots

Address: 47 West 28th Street, Manhattan
 Landmark Site Borough of Manhattan,
 Tax Map Block 630, Lot 11
 Calendar: March 12, 2019
 Public Hearing: April 30, 2019
 Designated: December 10, 2019

47 West 28th Street

Musicians and Music Publishers

- Walter C. Parker, 1896
- William C. Parker, 1896
- Carlton, Cavanagh & Co., 1896-1897
- Charles B. Ward, 1897
- William Pilling Music Publishing Co., 1898-1899
- Morse Music Co., 1900
- Peerless Publishing Co., 1902
- George J. Wetzel, 1902
- Whitney-Warner Publishing Co., 1903
- Falser Brothers, c.1903-1906

(Right) New York Public Library
Lloyd L. Acker Collection, c.1955

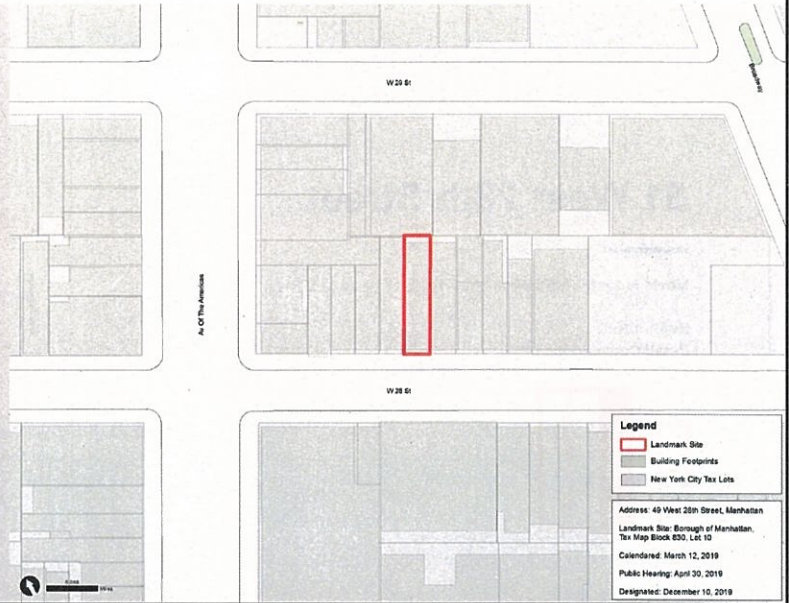


49 West 28th Street

Music Industry Affiliation: c.1894-1905; 12 years (inclusive)

Built: c.1852, iron front 1890

Retail Conversion: 1890



49 West 28th Street

Musicians and Music Publishers

- Central Publishing Co., c. 1894-1896
- William C. Parker, 1895
- Witmark & Sons, 1896-1897
- William C. Dunn and Co. (Orphean Music Co.), 1898-1899
- L. G. Warford & Co., 1899
- Maurice Shapiro, 1899
- Doty & Brill, 1900
- Leighton & Leighton, 1905

(Right) New York Public Library
Lloyd L. Acker Collection, c.1955



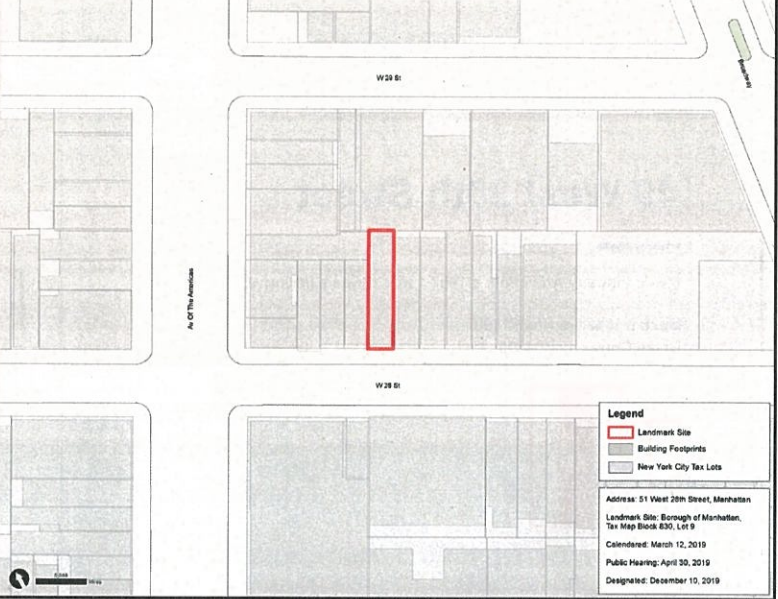
NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

51 West 28th Street

Music Industry Affiliation: 1893-1909; 17 years (inclusive)

Built: c.1852
Retail Conversion: 1904

Legend

- Landmark Site
- Building Footprints
- New York City Tax Lots

Address: 51 West 28th Street, Manhattan
Landmark Site: Borough of Manhattan, Tax Map Block 630, Lot 9
Calendar: March 12, 2019
Public Hearing: April 30, 2019
Designated: December 10, 2019

NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

51 West 28th Street

Musicians and Music Publishers

<p>M. Witmark & Sons, 1893-1897 Harrie Harris, 1896 Garrett J. Couchois, 1898 Maurice Levi, 1898 William C. Dunn and Co., 1898-1899 Charles K. Harris, 1899-1902 Doty & Brill, 1900 William H. Anstead, 1902-1903 William Pilling Music Publishing Co., 1903 T. Mayo Geary Publishing Co., 1904 Joseph J. Kaiser, 1904-1906</p> <p>(Right) New York Public Library Lloyd L. Acker Collection, 1937</p>	<p>Mine Publishing Co., 1904-1905 Paul Dresser Publishing Co., 1905-1907 Old Dominion Music Co., 1904-1907 Levee Music Publishing Co., 1905-1907 Conn & Fischer, 1906 Harry Ennis Music Co., 1906 Manhattan Music Co., 1906 Mooney & Callan, 1907 Mozart Music Co., 1907 W. R. Haskins Co., 1907-1908 Elite Music Supply Co., 1908 Joseph C. Kaiser Music Co., 1908 Archer & Lemorier, 1907-1908 Victoria Music Co., 1908-1909 James H. Elliott, 1908-1909</p>
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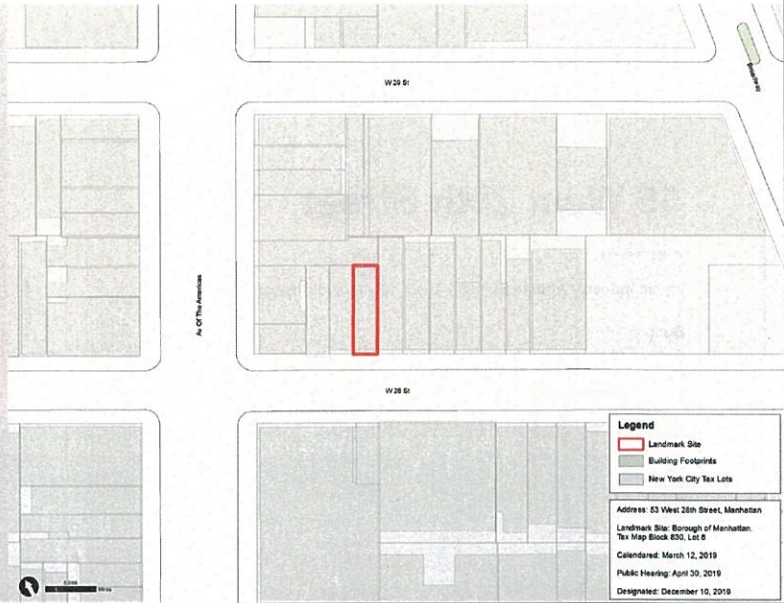


53 West 28th Street

Music Industry Affiliation: 1897-1909; 13 years (inclusive)

Built: c.1859

Retail Conversion: Between 1889-1899



53 West 28th Street

Musicians and Music Publishers

- Alanson M. Hall, 1897-1900
- Orphean Music Co., 1898
- Petrie Music Co., 1896-1897
- Roger Harding, 1900
- International Music Co., 1899-1900
- Lazarus Baiut, 1900
- Richard A. Saalfield, 1900-1901
- Justus Ringleben, 1904
- Cosmopolitan Music Co., 1904-1906
- Harvey & Haines, 1904-1909
- Maurice A. Strothoffe, 1905

- Levee Publishing Co., 1905
- Entre Nous Publishing Co. 1905-1907
- Limbach & Bishop, 1907
- William H. Nelson, 1907
- Alfred Murphy, 1907
- Edward Rogers Publishing Co. 1906-1907
- Selig Music Publishing Co., 1907-1908
- Charles Greinert, 1909

(Right) Department of Finance,
Tax Photograph, c.1940



NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

55 West 28th Street

Music Industry Affiliation: 1904-1913; 10 years (inclusive)

Built: c. 1859
Retail Conversion: 1902




Legend

- Landmark Site
- Building Footprints
- New York City Tax Lots

Address: 55 West 28th Street, Manhattan
Landmark Site: Borough of Manhattan, Tax Map Block 830, Lot 7
Calandered: March 12, 2019
Public Hearing: April 30, 2019
Designated: December 10, 2019

NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

55 West 28th Street

Musicians and Music Publishers

- Ring Music Company, 1904
- Arthur M. Cohen, 1905
- Harry Ennis, 1905
- Golding Music Co., 1905
- Austin Walsh, 1905-1906
- Shepard N. Edmonds 1906-1907
- Melville Music Publishing Co., 1906-1907
- Albert S. Keller, 1907
- Nathan Bivins Publishing Co., 1907-1908
- Harry S. Harvey, 1910-1913

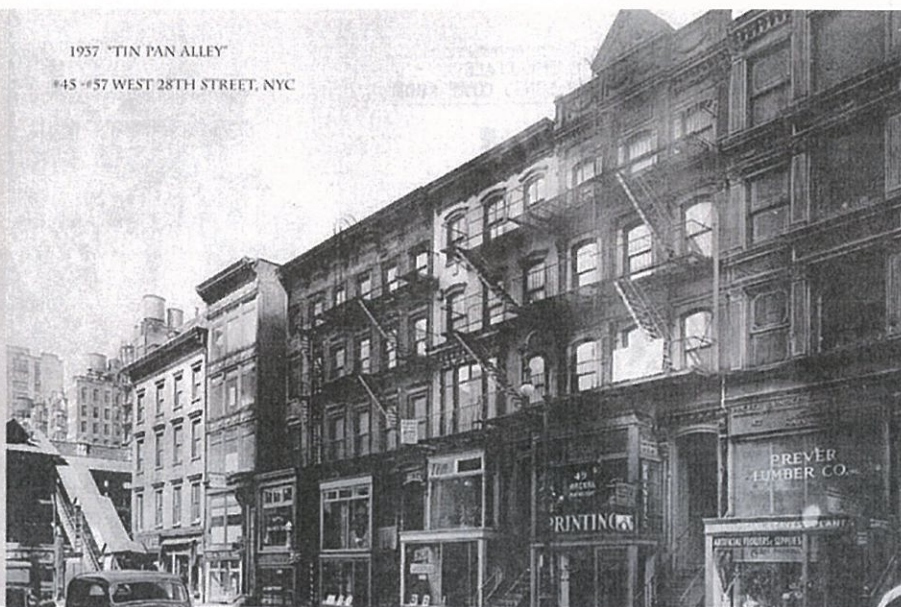
(Right) Department of Finance,
Tax Photograph, c.1940




1937 "TIN PAN ALLEY"
#45-#57 WEST 28TH STREET, NYC

Tin Pan Alley Testimony

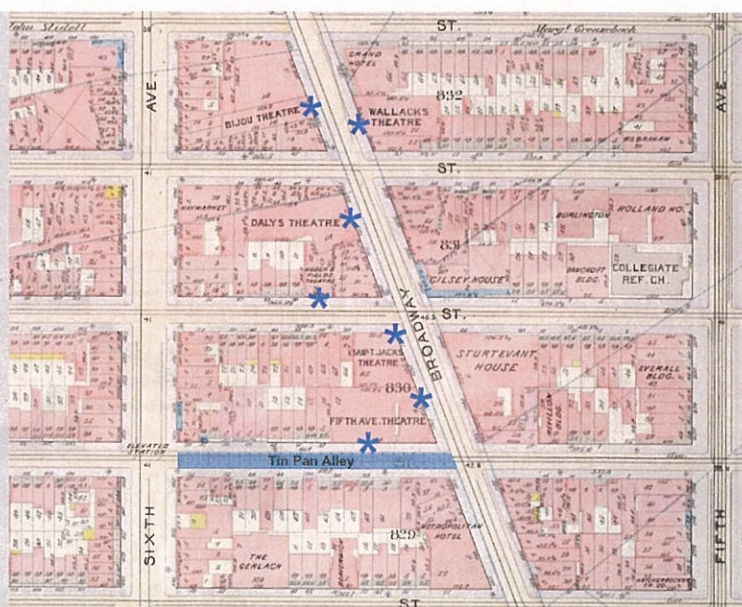
New York Public Library
Lloyd L. Acker Collection, 1937

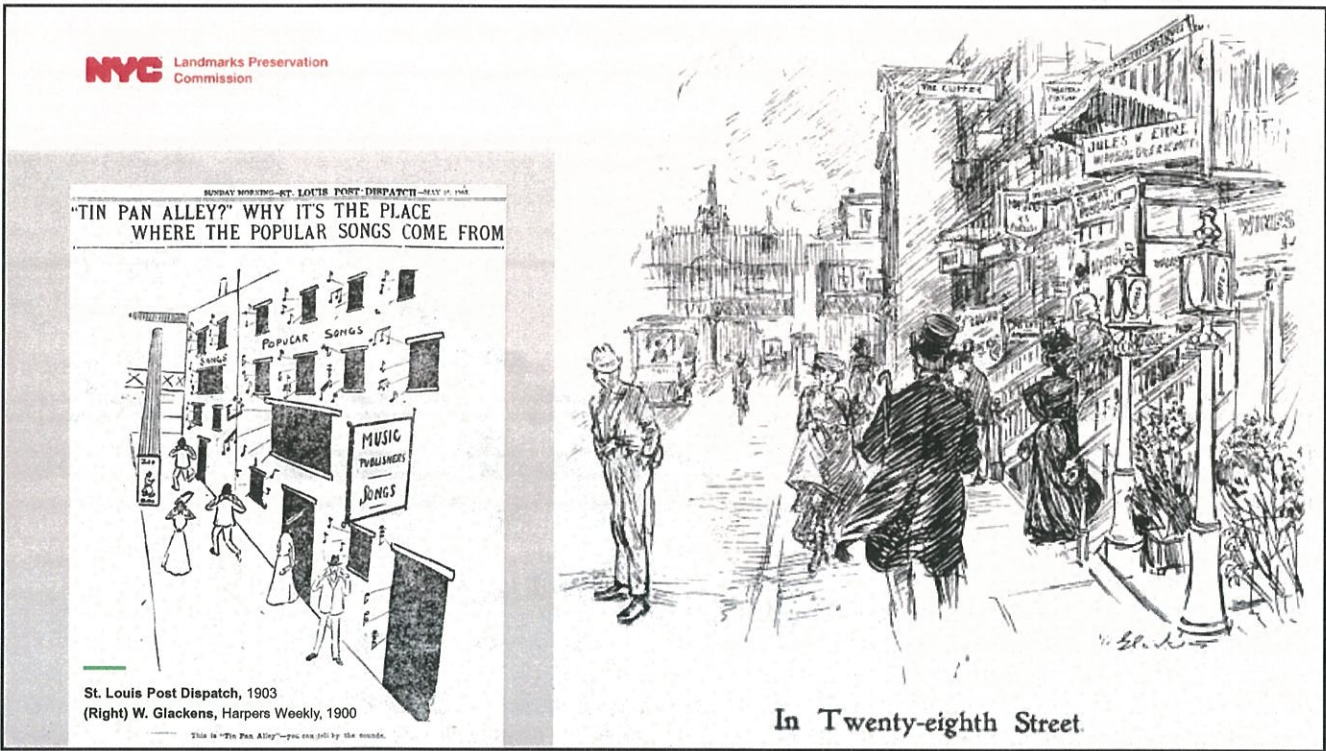


History of Tin Pan Alley

* Theater

Atlas of the city of New York, G. W. Bromley and Co., 1899






NYC Landmarks Preservation Commission


Tin Pan Alley Era

1855 1860 1865 1870 1875 1880 1885 1890 1895 1900 1905 1910 1915 1920


Phonautograph
 Edouard-Léon Scott de Martinville
 Transcribes waves on paper or glass




Gramophone
 Emile Berliner
 Plays recordings on coated flat disc




Edison Disc Phonograph
 Thomas Edison
 Plays recordings on coated flat disc




Paleophone
 Charles Cros
 Plays recordings on embossed metal disc




Automatic Phonograph Parlors
 play recorded comedy novels, brass bands
Records appear in most households




First AM radio station




Phonograph
 Thomas Edison
 Plays recordings on kirkal-covered wax cylinder (vertical groove)



Player Piano



Acoustic Recording
 poor fidelity for strings, high fidelity for brass



Sheet Music



"Tin Pan Alley"



W. Glackens, "Whence the Song," Theodore Dreiser, Harpers Weekly, 1900

The Evening World, November 11, 1905

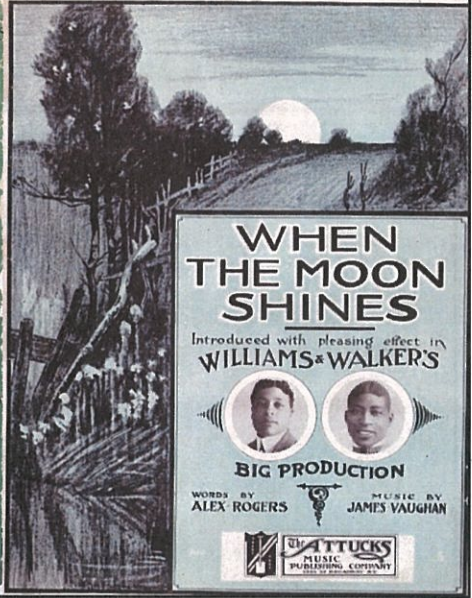
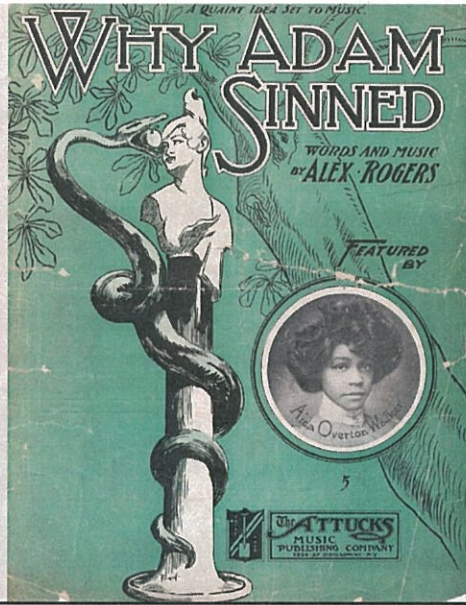


"THEY FLOCK FROM TIN PAN ALLEY."

NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

Tin Pan Alley Songwriters



NYC Landmarks Preservation Commission

Tin Pan Alley
Designated December 10, 2019

Tin Pan Alley Songwriters



(Left) Bob Cole and J. Rosamond Johnson, c.1890; (Center) Bert Williams and George Walker, c.1900; (Right) Ernest Hogan, 1908, New York Public Library Collection

Tin Pan Alley after 1910

West 28th Street in 1920, unknown source



47, 49, 51, 53, and 55 West 28th Street Buildings, Tin Pan Alley

47 West 28th Street
Built: c.1852, iron front 1892
Retail Conversion: Pre-1892

49 West 28th Street
Built: c.1852, iron front 1890
Retail Conversion: 1890

51 West 28th Street
Built: c.1852
Retail Conversion: 1904

53 West 28th Street
Built: c.1859
Retail Conversion: Between 1889-1899

55 West 28th Street
Built: c. 1859
Retail Conversion: 1902





NEW YORK CITY COUNCIL

Lease Agreement

NYC Health + Hospitals/Seaview

and

Camelot of Staten Island, Inc.

Public Hearing

Subcommittee on Landmarks, Public Siting, and Maritime Uses

February 12, 2020

Good afternoon members of the NYC Council Subcommittee on Landmarks, Public Siting, and Maritime Uses. NYC Health + Hospitals ("Health + Hospitals") is requesting the approval for leasing of approximately 24,080 square feet of land including the 20,000 square feet Administration Building on the campus of NYC Health + Hospitals/Seaview (Seaview) on Staten Island. The lease will be between the New York City Health + Hospitals Corporation as "landlord" and Camelot of Staten Island, Inc. ("Camelot") as "tenant." Camelot will pay Health + Hospitals an annual rent of \$250,000 or \$12.50 per square foot to be escalated by 2.5% per year for 50 years, with Camelot holding an option to extend such term for ten additional years. The total rent payable over the proposed 50-year term will be \$24,371,087.

Camelot is a not-for-profit formed in 1971, licensed under Article 32 of the NYS Mental Hygiene Law to operate outpatient and intensive residential rehabilitation programs. Camelot operates two intensive residential programs – one for adolescent males, and one for adult males. It also operates 5 outpatient programs – one on Staten Island and 4¹ out-patient clinics located in Homes for the Homeless, Inc. Tier II Family Shelters in Queens and the Bronx.

Since 2012, Camelot has operated a 35-bed adult male residential program on the Seaview campus in the Camelot-rehabilitated "Group Building." The proposed 25-bed residential substance use disorder program (SUD) will treat women only, because research indicates that gender responsive rehabilitation is more effective, and there are no residential SUD programs for women on Staten Island. It will be housed in the now vacant Administration Building, which will be updated and renovated by Camelot with funding provided by the NYS Office of Alcohol and Substance Abuse Services (OASAS) to accommodate the patient population Camelot serves. The improvements made to the

¹ In February 2020, Camelot opened (1) additional outpatient program in the Bronx in Home for the Homeless, Inc. Tier II Family Shelters.

building will be of no cost to Health + Hospitals, but will further improve this dilapidated building on Seaview's campus.

According to the NYS Department of Health, SUD is found on Staten Island at rates higher than the rest of New York City. Individuals with SUD represent approximately 33% of the Medicaid beneficiaries on Staten Island, and 32% of these are hospitalized at least once each year, which is twice the rate of those without SUD; and roughly 30% of these are women. As previously mentioned, there are no residential treatment programs on Staten Island for women with SUD.

Camelot maintains that acute detoxification services either alone or in combination with short-term 21-day inpatient rehabilitation is effective for less than 25% of patients and ongoing outpatient treatment is also effective for only a limited percentage of patients. Thus, longer duration programs are necessary. Women entering the Camelot program will remain as long nine months.

The Camelot facility will accept referrals from Health + Hospitals and from a range of health and social services agencies on Staten Island including members of the Staten Island Delivery System Reform Incentive Payment (DSRIP) PPS. Each Camelot patient will have a primary counselor and will receive treatment for SUD – including methadone and buprenorphine-based treatment, mental health issues, trauma-related experiences, and post-discharge planning with respect to employment and housing. Each resident will receive a medical and psychiatric evaluation and medications will be prescribed for any chronic conditions. Camelot projects that 80% of its patients will achieve recovery.

We look forward to a favorable review and approval of the lease agreement Health + Hospitals and Camelot.

February 12, 2020

**Testimony before the New York City Council Subcommittee on the Rescission of
Landmark Designation for Public School 31, 425 Grand Concourse, Bronx**

Good Afternoon, Chair Adams and Councilmembers, I am Kate Lemos McHale, the Director of Research at the Landmarks Preservation Commission. I'm here to present the rescission of the Landmark designation for Public School 31, on December 10, 2019.

PS 31 was located at 425 Grand Concourse in the Bronx and was designated an individual landmark in 1986. It was designed by Superintendent of Schools C. B. J. Snyder built in 1897-99. To date, LPC has designated 26 public schools designed by CBJ Snyder (including PS31), 21 as individual landmarks and others in historic districts.

In 2013, the Department of Buildings determined that the building posed a threat to public safety and issued an Emergency Declaration for full demolition.

The image on the left is an aerial view of the vacant landmark site lot once occupied by the school. On the right the former landmark site is shown in red, on the west side of Grand Concourse at East 144th Street.

On December 17, 2013, the Landmarks Preservation Commission approved an Advisory Report on the demolition of PS31, acknowledging the Department of Building's Emergency Declaration, the building's poor structural condition, and multiple efforts over many years to rehabilitate the structure. The building was demolished soon after.

As was presented to LPC in 2013, serious issues were discovered after designation which led to multiple efforts by a variety of firms to rehabilitate the building. Because of its poor condition, however, the school was eventually vacated in 1997 and temporary shoring and bracing was installed.

In 2012 after Superstorm Sandy, a damage assessment found that its condition had further deteriorated beyond repair as a result of the storm, including damage to the shoring and bracing. This slide shows an image of the landmark shortly after Super storm Sandy.

In 2013, the Department of Buildings determined that the building posed a threat to public safety and issued an Emergency Declaration for full demolition.

At the Public Hearing on the rescission of the Landmark Site on December 10, 2019, the Commission received testimony from a representative of the Historic Districts Council, who did not support or oppose the rescission but urged better maintenance and upkeep of public buildings.

The Commission voted to rescind the landmark designation, because the designated school building has been demolished, and nothing of architectural, historic, or cultural significance remains on the Landmark Site. LPC recommends that you uphold this action. Thank you, I am happy to take any questions.

**425 Grand Concourse
Public School No. 31**



Public School No. 31 (LP-1435)

Address: 425 Grand Concourse

Borough of Bronx
Tax Map Block 2346, Lot 001

Built: 1897-1899
Architect: C.B.J. Snyder
Style: Collegiate Gothic
Designated: July 15, 1986

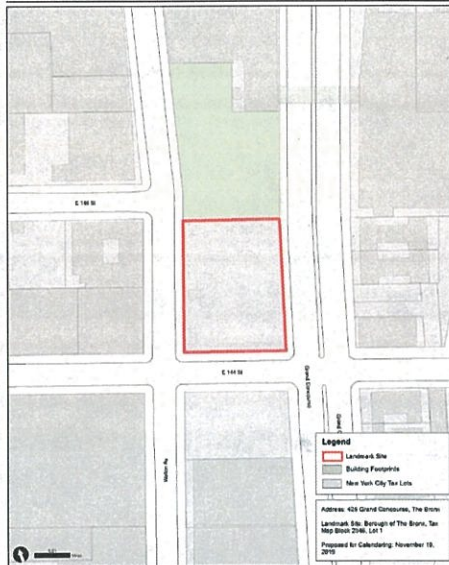
Item Calendared: for Rescission: November 19, 2019
Public Hearing: December 10, 2019
Designation Rescinded: December 10, 2019



Former Landmark Site



(Proposed Site Rescinded) Public School 31 | LP-1435



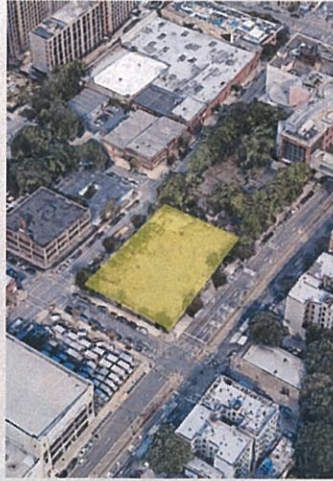
Above: Current Aerial View, Google Earth, 2019
Right: Map of Former Site of Public School No. 31, LPC

Background



Above: Public School No. 31 Exterior, LPC, Unknown Date

**Rescission
of Landmark
Site**



Above: Current Aerial View, 2019, Google Earth
Right: Former Site of PS 31, August 2019, Cyclomedia



THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

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

Statement of the Historic Districts Council
City Council Subcommittee on Landmarks, Public Siting and Maritime Uses
February 12, 2020

47 - 55 West 28th Street Buildings, Tin Pan Alley

Manhattan - Block 830 - Lot II, I0, 9, 8, 7

Five Italianate row houses built c. 1852 (47, 49 and 51) and c. 1859 (53 and 55) with later commercial alterations to house music publishers at the turn of the 20th century, part of a block known as "Tin Pan Alley."

The Historic Districts Council is the advocate for New York City's designated historic districts, landmarks and buildings meriting preservation. We are delighted to support this ~~proposed~~ designation by the Landmarks Preservation Commission, having been strong advocates for preserving Tin Pan Alley since 2008, when the buildings were threatened with demolition to make way for a skyscraper. At the time, we were stunned by the remarkable, international support our campaign elicited. HDC received calls and messages from Great Britain, Germany and Australia wanting to help save the buildings where the American songbook was born. We got to know musicians, artists, collectors and historians from across the country who all felt a deep connection with this site - it was truly unlike any preservation campaign we've worked on. We mention this only to hint at the broad and meaningful public appeal this designation has.

Tin Pan Alley is more than this collection of buildings, it is a symbol of an earlier America, where the bonds of unity seemingly reigned supreme because everyone was singing the same songs. This is, of course, a reductive and skewed image. The artists who wrote the songs which were the soundtrack to America in the early years of the 20th Century were just as much outsiders as artists always are. They were African-Americans trying to make their way in a culture which barely recognized them but still was an improvement from the post-Reconstruction South. They were recent immigrants from Europe, fleeing successive waves of war, economic hardship and ingrained prejudice. Together, these groups of outsiders, working for colorful and aggressive publishers, transformed how music was shared and experienced in our country and around the world. The roots of popular culture can be found in Tin Pan Alley; the New York Clipper, an early sporting periodical, reinvented itself as a solely theatrical journal by 1894, and was located at 47 West 28th Street during the height of the music publishing era on the street. Similarly, the renowned William Morris Agency was housed at 43 West 28th Street, unfortunately not under consideration at this current time. This is more than where music flourished - it is where the business of entertainment was born.

It is sometimes difficult for people to understand what is being preserved when landmark designation is proposed for sites of historic significance. Comments such as "these buildings have been altered, they look nothing like they did Back When!" or "music isn't made there anymore - why do you want to save these?" miss the point. History is the communal memory of a shared culture. It depends on artifacts to transmit knowledge across time, so that future generations can share in the same knowledge and form their own memories. The easiest form of transmitting knowledge are words but they can also be the least impactful. Reading a fact in about a place is nothing compared to the experience of visiting the place yourself.



HISTORIC DISTRICTS COUNCIL



THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

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One's understanding of the actual events which happened on Tin Pan Alley; the jangle of dozens of pianos, the random encounters of artists as they would rush in and out of offices jammed together, the camaraderie and competition caused by such a close proximity, the hustle of the place; is so much easier to comprehend standing before these buildings. These buildings, with the appropriate learned knowledge, open up the early days of the 20th century in a way that even a great documentary can't. That they are still here a century after their heyday is a gift. To lose them at this point would be a tragedy.

WORLD

This was published 11 years ago

Bid to change tune on Tin Pan Alley's future

November 12, 2008 – 12.00am



The birthplace of the modern music industry is under threat, Ed Pilkington reports.

A ROW of four-storey buildings with classic New York iron fire escapes and elaborate plasterwork has been put up for sale for \$US44 million (\$A64 million).



Building preservation advocate Simeon Bankoff (left) and tenant Leland Bobbe outside the buildings they hope to save on New York's Tin Pan Alley. AP

It is probably about to be razed and replaced with an office block. Now a battle to save the buildings, where the modern popular music industry was created, has begun.

Judged by their facades alone, the 19th-century houses on West 28th Street just off Broadway in Manhattan would have little to detain the passerby. They are painted a sickly shade of green and front an array of shops selling cheap jewellery and imitation perfumes.

But to initiates in the history of music, they are a temple of musical largesse to be revered and protected. The row's nickname □ Tin Pan Alley □ came to represent the entire popular music industry.

Tenants living in the apartments, as well as music lovers and architectural conservationists, are trying to fend off the sale.

They are pressing for permanent landmark status for the buildings.

"That these buildings, where the sheet-music business began, still exist is wonderful," says Simeon Bankoff, executive director of New York preservation body the Historic Districts Council.

"We don't need another faceless office tower."

The historic links of the block date back to 1893, when music publishers moved there. On their coat-tails came songwriters, performers, agents and managers.

David Freeland, who has written a book about the city's disappearing cultural spots, says the street was "filled with the cacophony of upright pianos being hammered day and night by songwriters demonstrating their latest creations, looking for the next hit. It was a place of noise, activity and competition."

The row's nickname is probably an unflattering allusion to clashing pans.

Between the 1890s and 1930s, some of the great names in American music set up shop there: George and Ira Gershwin, Irving Berlin, Scott Joplin and Cole Porter. Out of the cramped premises, some of the best known songs also emerged, including Berlin's unofficial US anthem, *God Bless America*.

By its peak, this short strip had become to music what the Model T Ford factory was to car production.

"It was here popular music grew up into a mass force, and was marketed just like any other factory product," Freeland says.

GUARDIAN

**Testimony to City Council on Proposed New PS Facility on
6740 3rd Avenue Property, Brooklyn**

Good morning Chairperson Adams and Councilmembers,

My name is Gayle Mandaro and I am Senior Director and Senior Attorney in the New York City School Construction Authority's Real Estate Services Department. Also with me is Tamar Smith, a Community Relations Manager for the SCA.

The New York City School Construction Authority has undertaken the site selection process for a new, approximately 322-seat Primary School facility on Block 5853, Lot 45, in the Borough of Brooklyn. The site contains a total of approximately 17,000 square feet of lot area (0.39 acres) and is located on the corner of 3rd Avenue, between 68th Street and Senator Street on the block bounded by Senator Street to the north, 68th Street to the south, Ridge Boulevard to the west and 3rd Avenue to the east. The site is comprised of 1 privately owned lot in the Bay Ridge section of Brooklyn and is improved by a 1-story (with basement) medical diagnostic imaging center and paved parking area. The site is located within Brooklyn Community District No. 10 and Community School District No. 20. Under the

proposed project, the SCA would acquire the site and construct a new, approximately 322-seat primary school facility.

The Notice of Filing for the Site Plan was published in the New York Post and City Record on November 12, 2019, at which time Community Education Council No. 20, Brooklyn Community Board No. 10 and the City Planning Commission were also notified of the Site Plan. The CEC and Community Board were asked to hold public hearings on the proposed site plan. Brooklyn Community Board 10 held a public hearing on November 12, 2019. CEC 20 held a public hearing on January 8, 2020. Written comments were not received from the Community Board, CEC and the City Planning Commission.

The SCA has considered all comments received on the proposed Site Plan and affirms the Site Plan pursuant to Section 1731 of New York Public Authorities Law. In accordance with Section 1732 of the PAL, the SCA submitted the proposed Site Plan to the Mayor and City Council by letter dated February 10, 2020.

We look forward to your subcommittee's favorable consideration of the proposed Site Plan and are prepared to answer questions from the committee.



THE INITIATIVE FOR A SUSTAINABLE MIDTOWN

NY City Council Subcommittee on Landmarks

I am George Calderaro, Project Director of the Save Tin Pan Alley Initiative of the 29th Street Neighborhood Association.

I am writing to urge you to support the landmark designation these five Tin Pan Alley buildings on West 28th Street between Broadway and 6th Avenue based on their incontrovertible cultural significance in New York and American history.

For at least two decades musicians, cultural historians and preservationists have sought landmark protection for Tin Pan Alley, known globally as the birthplace of American popular music. Over the past several years, I have led the effort to finally protect this intact, irreplaceable part of American culture.

During that time I have been grateful to receive endorsements from: **Performers** including Michael Feinstein, founder of the Great American Songbook Foundation; **Music Organizations** including the National Music Council (representing 1 million members) ASCAP-American Society of Composers, Authors and Performers (representing 700,000 members) and the National Music Publishers Association, the largest music publishing trade association in the country; **Cultural Organizations** including the Museum of the City of New York and City Center; **community representatives including Community Board 5 and all elected officials** as well as support from varied cultural and preservation organizations and more than 20,000 members of the public who have signed our petition asking for landmark protection and today's hearing.

Among the most compelling testimonials we have received came from Professor Robert Slayton, Professor of American Values and Traditions at

Chapman University, who cites Tin Pan Alley as one of two phenomena that made New York City the cultural capital of the country and the major proponent of American culture globally (the other factor was New York City newspapers). And I quote:

"Before any other mass media, New York music became a national force, influencing Americans in every region. With movies still in their infancy, and radio a distant dream, sheet music from Gotham introduced folk from all over to our city's culture and made us a top presence in the arts, from Broadway to Peoria, to San Diego, and all points in between.

With Tin Pan Alley, New York art *became* American art, for the very first time. If you had proposed this [designation] a century ago the nation would have stood up and cheered a resounding affirmation. It makes sense to finally recognize this incredible contribution."

I implore you to consider this and thousands of sincere requests over the obvious, self-serving race-baiting by the criminal, avaricious owner of these buildings who has the too-rare, ignominious distinction among New York City building owners of being prohibited from conducting real estate deals in New York State. This owner and his representatives' mendacity and deception with regard to the history and import of Tin Pan Alley on display for you today will hopefully fail here as they have in other halls of government.

Designation is not intended to celebrate every individual song published during the era but the birthplace of the business that gave us the sound of American popular music for the entire first half of the 20th Century. To understand and learn from our history we must confront even the most difficult aspects of our past and honor those who overcame and rose above it.

Assuming that you will affirm this designation, at the December LPC designation meeting I was impressed with the commissioners' discussion about raising awareness of Tin Pan Alley and its legacy. Please know that we are already meeting to discuss the creation and promotion of a Tin Pan Alley American Song District ideally including the Grammy Museum, performance spaces and a cabaret! We hope to engage the Mayor's Office of Media and Entertainment, NYCGO and EDC in its planning and

development. We will certainly reach out to the Landmarks Preservation Foundation for a partnership as suggested. And we look forward to working with you and the Council to celebrate our history and built heritage.

Thank you for your prompt, affirmative consideration of this long-anticipated landmark designation for Tin Pan Alley.

George Calderaro

29th Street Neighborhood Association,
Board Member/Save Tin Pan Alley, Project Head
gc2212@columbia.edu, 917-566-3016

272 East 7th Sunrise Group
272 E 7th Street
New York, NY 10009

FOR THE RECORD

6 November 2017

Dear HPD:

Enclosed please find our petition for UHAB to sponsor and develop our building, 272 East 7th Street, as an HDFC, limited equity housing, cooperative.

Our building became City owned in 1978; since then, we have taken responsibility for fixing and preserving it. As you know, 272 East 7th Street did not join the other eleven Lower East Side "squatter" buildings when they were acquired by UHAB in 2002.

With the election of new leadership in our resident association in 2016, we began inquiring with both UHAB and HPD about our building becoming an HDFC, limited equity housing, cooperative like the other eleven squatter buildings and hundreds of other HDFCs that have played an important role in rebuilding our neighborhood and preserving affordable housing in the Lower East Side.

Over the past decades, our resident association has continued to repair, maintain, and operate our building: collecting monthly dues from each of our members, keeping books and records, and holding regular meetings and elections. In the face of the rapid gentrification of the LES we are anxious to preserve our homes.

We fully understand that our building will be subject to a regulatory agreement with resale restrictions and other requirements. Our resident association is well organized, meets regularly, and is highly motivated to work alongside partners at UHAB and HPD to move this process forward. To that end, please find a petition signed by the residents at 272 East 7th Street enclosed.

Please let us and our partners at UHAB know what, if any, additional information is needed. We look forward to hearing from you.

Sincerely,
Residents of 272 East 7th Street

TENANT PETITION

Address: 272 E 7th St, NY, NY 10009

Number of Apartments (not including Superintendent unit) --- TOTAL: 19 OCCUPIED: 19

Sponsor: UHAB

Sponsor Contact Name, Address and Phone Number: Celeste Hornbach, 120 Wall Street, 20th floor
New York, NY 10005, (212) 479-3390

- We, the undersigned tenants living in the building located at the address indicated above, are in support of the not-for-profit organization listed above as "Sponsor." We request that that City of New York transfer the building to this organization.
- We understand that if the Sponsor is selected by the Department of Housing Preservation and Development ("HPD") to redevelop the property, the Sponsor will acquire, manage, and rehabilitate the building with the intention of sponsoring a tenant organization to eventually own this property at a future date after rehabilitation.
- We understand that, as a prerequisite for being selected by HPD, the Sponsor must be qualified through HPD's Request for Qualifications process and must participate in an HPD training class on the sponsorship of tenant petition buildings, to be offered in the coming months.
- We understand that any tenant ownership of this building will take the form of a limited-equity cooperative, which means that both the purchase prices and subsequent sales prices of the apartments will be limited.
- We understand that the conversion of the building to a limited-equity cooperative will be subject to the approval of HPD, the New York State Attorney General, and any private lender with an outstanding mortgage on the building. During and/or after the completion of construction, these parties will consider, among other factors, whether the tenants have formed an active Tenant's Association and held new elections, complied to the tenant petition milestones identified by HPD and/or the Sponsor, have been actively participating in trainings offered by HPD and/or the Sponsor, maintained a high level of rent payment and demonstrated a continued commitment to purchasing their apartments.
- We understand that the building income generated by post-rehabilitation rents and/or maintenance fees must be sufficient to cover the building expenses.

<u>Tenant Name</u>	<u>Apt. #</u>	<u>Telephone #</u>	<u>Signature</u>	<u>Date</u>
<u>Prem Krishnamurthy</u>	<u>2D</u>	<u>917 496 9072</u>	<u>[Signature]</u>	<u>2/26/17</u>
<u>Maraluna Rivas</u>	<u>6B</u>	<u>(917) 238 986</u>	<u>[Signature]</u>	<u>2/26/17</u>
<u>Maurice RAMOS</u>	<u>6A</u>	<u>646 295-7352</u>	<u>[Signature]</u>	<u>2/26/17</u>
<u>Ramona Rendon</u>	<u>4B5B</u>	<u>212 598 4235</u>	<u>[Signature]</u>	<u>2/26/17</u>
<u>Leonida Bae</u> <u>Marcareisa Bae</u>	<u>2BA</u>	<u>646 522 4997</u>	<u>[Signature]</u>	<u>2/2/17</u>
<u>Aimee Mayle</u>	<u>2C</u>	<u>347-407-1441</u>	<u>[Signature]</u>	<u>2-26-17</u>

THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 2/12/2020

(PLEASE PRINT)

Name: Matthew Shetty

Address: 30-30 Thomson Ave

I represent: NYC Health + Hospitals

Address: 30-30 Thomson Ave.

THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

I intend to appear and speak on Int. No. 618-622 Res. No. _____

in favor in opposition

Date: 1/12/20

(PLEASE PRINT)

Name: GEORGE CALDERARO

Address: 140 E. 28 10016

I represent: 29 L.R. New York Local Assoc.

Address: 339 5th Ave, #501

THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Simon Bank

Address: _____

I represent: HPC

Address: 232 E 11 Street

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2.12.20

(PLEASE PRINT)

Name: Luke Nasta

Address: _____

I represent: Camelot of Staten Island

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2/12/20

(PLEASE PRINT)

Name: Jeremy Berman

Address: _____

I represent: New York City Health + Hospitals

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2/12/20

(PLEASE PRINT)

Name: Kate Lemos Mattale

Address: _____

I represent: LPC

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2/12/20

(PLEASE PRINT)

Name: Timothy Frye

Address: _____

I represent: LPC

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2/12/2020

(PLEASE PRINT)

Name: Tamar Smith

Address: 30-30 Thomson Ave

I represent: NYC SCA

Address: 30-30 Thomson Ave.

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 2/12/2020

(PLEASE PRINT)

Name: Gayle Mandeno

Address: 30-30 Thomson Ave 4th Fl

I represent: LIC NYC SCA

Address: 30-30 Thomson Ave 4th Fl

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 621 Res. No. _____

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: MARLO MESSINIA

Address: _____

I represent: _____

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 6110 Res. No. _____

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Lacey Tauber

Address: _____

I represent: HPD

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: LUKE NASTA

Address: 4442 ARTHUR KILL RD SINY 10309

I represent: _____

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 606 Res. No. _____

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Anya Irons

Address: _____

I represent: UHAB + IDK

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 606 Res. No. _____

in favor in opposition

Date: 2/12/2020

(PLEASE PRINT)

Name: Christine O'Connell

Address: HPD

I represent: _____

Address: _____

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