

**JOSÉ M. SERRANO**  
SENATOR, 29th DISTRICT

**CHAIR, DEMOCRATIC CONFERENCE**

**RANKING MEMBER**  
CULTURAL AFFAIRS, TOURISM,  
LEISURE AND RECREATION

**COMMITTEES:**  
• CULTURE  
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**Testimony by New York State Senator Jose M. Serrano  
Before the New York City Council Subcommittee on Landmarks  
Regarding the Proposed West End-Collegiate Historic District Extension**

**September 16, 2013**

Thank you for providing me with the opportunity to testify before all of you here today. My name is Jose M. Serrano. I am the State Senator for the 29<sup>th</sup> Senate District which encompasses a part of the Upper West Side of Manhattan. In particular, my district represents a portion of the West End-Collegiate Historic District which is the subject of today's hearing.

Throughout my career in public office I have fought to preserve and enhance the cultural and artistic significance of our great city. The architectural wonders that we see in the buildings on the Upper West Side are part of our cultural fabric, and we owe it to the community, as well as future generations to preserve them. Therefore, I would like to express my full support of the Landmarks Preservation Commission's decision to extend the historic district on the Upper West Side, and I respectfully urge that decision be reaffirmed here today by the City Council's subcommittee.

As I am sure you are aware, the extension of the historic district has long been desired by preservationists, community advocates, community members and elected officials alike. A recent study of the area in question was conducted by Andrew Dolkart, a leading architectural historian and Director of Columbia University's Historic Preservation Program, Mr. Dolkart concluded that the area's buildings have unique architectural and historical merit. If we do not act to protect the Upper West Side, the unique architectural and historical merit will be lost to the real estate market which will seek to develop and completely alter the landscape of the area. In fact, we have already seen a significant amount of development in and around the area in question. For instance, Neo-Renaissance row houses at 732 and 734 West End Avenue have been demolished, and the site's owner has obtained a permit from the Department of Buildings to construct a large residential building that will alter the aesthetic character of the neighborhood. If such development is continually left unchecked, the entire character of the neighborhood will be transformed from its current historical state into something much different—and much less unique. We cannot allow this to happen, we must protect the cultural and historical significance that is so ingrained in the Upper West Side. Therefore, it is essential that the City Council act now and designate the West End-Collegiate Historic District Extension in its entirety. Thank you for your consideration of my comments.

BRAD HOYLMAN  
27TH SENATE DISTRICT

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THE SENATE  
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**COMMITTEES:**  
CODES  
CRIME VICTIMS, CRIME &  
CORRECTION  
CULTURAL AFFAIRS, TOURISM,  
PARKS & RECREATION  
JUDICIARY

**Testimony by New York State Senator Brad Hoylman  
Before the New York City Council Subcommittee on Landmarks  
Regarding the Proposed West End-Collegiate Historic District Extension**

**September 16, 2013**

My name is Brad Hoylman and I represent New York State's 27<sup>th</sup> Senate District, in which the southern tip of the proposed West End-Collegiate Historic District Extension (the "Extension") is located. Thank you for the opportunity to present testimony before the New York City Council Subcommittee on Landmarks regarding this remarkable concentration of historic buildings.

First, I would like to express my appreciation to LPC for its June 25, 2013 approval of the Extension, which is generally bounded by West 70<sup>th</sup> Street and West 79<sup>th</sup> Street along portions of West End Avenue, Riverside Drive and Broadway. As you know, the Extension is a crucial part of the larger stretch of West End Avenue, from West 70<sup>th</sup> Street to West 109<sup>th</sup> Street, for which preservationists, community advocates and elected officials have long sought the protections afforded by historic district designation. A study of this area conducted by Andrew Dolkart, a leading architectural historian and Director of Columbia University's Historic Preservation Program, found that its buildings have unique architectural and historical merit.

The proposed historic district captures a relatively short but significant window of time in late 19<sup>th</sup> Century and early 20<sup>th</sup> Century architecture. During this period, economic and social forces – largely a result of the introduction of service on the revolutionary Interborough Rapid Transit Subway line beneath Broadway in 1904 – contributed to the redevelopment of West End Avenue and Riverside Drive from low-rise row houses amidst rural landscapes to an enduring chain of grand apartment buildings. Designed by prominent architects like Rosario Candela, George & Edward Blum, Emery Roth and Lamb & Rich, these buildings are among the finest examples of New York City's early



20th Century multifamily dwellings and form a cohesive and uniquely “New York” model for upper-middle class living. As Dolkart describes, the buildings on the avenues create a tremendous sense of place, with consistent height, cladding materials, and buildout to the lot line. Nestled between these are the Neo-Flemish West End Collegiate Church and the superlative Apthorp apartment house. Dolkart’s findings make a compelling case for the Extension’s designation.

Unfortunately, the voracious New York real estate market, if left unchecked, poses a serious threat to this cohesive span of historic architecture. Already, Neo-Renaissance row houses at 732 and 734 West End Avenue – located in the proposed Riverside-West End Historic District Extension II – have been demolished, and the site’s owner has obtained a permit from the New York City Department of Buildings to construct a tall residential building there that likely will not conform to the area’s aesthetic character. This same owner had also sought permits to demolish row houses at 508 and 510 West End Avenue, located in the Riverside-West End Historic District Extension. These cases illustrate the risk of leaving critical portions of New York’s architectural history unprotected. It is essential that the City Council acts now and designates the West End-Collegiate Historic District Extension in its entirety.

Thank you for your consideration of my comments.

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THE SENATE  
STATE OF NEW YORK



ADRIANO ESPAILLAT  
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COMMITTEE MEMBER  
CODES  
ENVIRONMENTAL CONSERVATION  
HIGHER EDUCATION  
INSURANCE  
FINANCE  
JUDICIARY  
RULES

Testimony of State Senator Adriano Espallat Before New York City Council Subcommittee on  
Landmarks, Public Siting and Maritime Uses  
In Support of the West End-Collegiate Historic District Extension II

September 16, 2013

Good morning, and thank you for allowing me to testify before you today. As the State Senator for the 31st District, which includes most of West End Avenue, I am proud to support the extension of the West End - Collegiate Historic District, and I encourage the New York City Council Subcommittee on Landmarks, Public Siting and Maritime Uses to approve this extension.

I would like to thank the Landmarks Preservation Commission (LPC) for approving the proposed West End-Collegiate Historic District Extension, and organizations such as the West End Preservation Society, Landmark West!, and the Coalition for a Livable West Side for their advocacy on this issue. By supporting this extension, the LPC was recognizing that this portion of the Upper West Side has cultural, architectural, and historic significance.

Many of the buildings were constructed at the turn of the century, designed by renowned architects, and are greatly appreciated by New Yorkers. By granting approval of this extension, it will further ensure that the Upper West Side will retain its beauty. The neighborhood's unique charm, cherished livability, and community-oriented nature are qualities worth preserving.

I do understand the concerns over the expansion of this historic district during these economic times. While development opportunities will exist in the neighborhood, this extension will help maintain the aesthetic qualities that have made this community desirable and increased property value.

Today I join community leaders and residents in fully supporting the West End-Collegiate Historic District extension, and I encourage this committee to approve this project, as it is the responsible and course to take in protecting our city.



RESOLUTION

Date: June 4, 2013

Committee of Origin: Preservation

Re: St. Paul the Apostle Church (2-18 Columbus Ave, between 59th and 60th Streets.) Proposal to designate the structure as an individual landmark.

Full Board Vote: 30 In Favor 1 Against 2 Abstentions 0 Present

This resolution is based on the following facts:

The building was constructed during the period 1876-85, and is believed to be one of the first church buildings constructed on Manhattan's Upper West Side.

The design of the building is attributed both to architect Jeremiah O'Rourke and to Father George Deshon. While the interior of the church should not be considered as a basis for landmark designation, it is noteworthy that the building includes elements designed and constructed under Stanford White, John LaFarge, and St. Gaudens.

The exterior is faced with rusticated Tarrytown granite, using stones that were reportedly salvaged from the old Croton Aqueduct.

The structure is in the Gothic revival style, with matching carillon-like towers (reportedly unfinished) flanking the main entrance reached by a curving stone semi-circular stair rising from the sidewalk. The towers and an arcade linking them above the main entrance feature pointed arch openings, with lancet windows on the second story continuing around the West 60<sup>th</sup> Street elevation.

A 60-foot-wide horizontal bas-relief decoration appears above the exterior of the main entrance on Columbus Avenue, featuring figures in white Travertine marble set against a bold blue glass mosaic background. The bas-relief was designed by American muralist Lumen Martin Winter and fabricated at Pierotti Studios in Genoa, Italy, and was installed and dedicated in 1959.

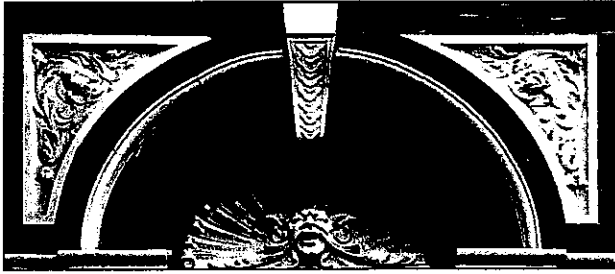
The excess development rights associated with the parcel on which the church stands were transferred to an adjoining lot on West 59<sup>th</sup> Street that is now occupied by a new building.

This building was included in *New York Landmarks: An Index of Architecturally Historic Structures in New York City*, compiled by the Municipal Art Society and the Society of Architectural Historians and published in 1957 (several years prior to the adoption of the current New York City Landmarks Preservation statutes).

The structure remains an intact example of Gothic Revival architecture, and a calming anchor at the seam between commercial midtown and the residential Upper West Side.

Now, Therefore, Community Board 7/Manhattan urges that the Landmarks Preservation Commission designate the Church of St. Paul the Apostle an individual landmark, and that the City Council confirm such designation.

Committee: 6-0-0-0. Non-Committee Board Members: 2-0-0-0.



## FRIENDS OF THE LOWER EAST SIDE

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### Testimony before the NYC Council Subcommittee on

### Landmarks, Public Siting and Maritime Uses,

September 16, 2013,

### Regarding landmark designation of the Seward Park Branch of the NYC Public Library

192 East Broadway, Manhattan

Good morning, Council Members. I am Joyce Mendelsohn representing Friends of the Lower East Side speaking in support of landmark designation for the Seward Park Library. An article in the New York Times, headlined EASTSIDE LEADS IN BOOK READING, published March 9, 1913, declares "The annual report [of the New York Public Library] states that 'to the east side the Public Library is its largest social factor, its greatest educational support, its staunchest friend in time of trouble....The Seward Park Branch of the library reads 425,571 books a year....as compared with.... 312,015 books from the Central Building, at Forty-second Street and Fifth Avenue.'"

Imagine how neighborhood people felt when this splendid building opened -- filled with books leading to endless opportunities. A quiet, comfortable refuge from dirty, noisy streets and overcrowded tenements. A place for study and contemplation, and perhaps for hushed, flirtatious conversations. And, let' not forget the children -- delighting them with stories and opening their eyes to a lifelong love of reading.

Here we are 100 years later, and the Library is still going strong as a place where ordinary people can come, free of charge, for knowledge, inspiration, instruction and enjoyment to be found on the printed page or online. The design of the Seward Park branch -- and all the Carnegie libraries -- was an expression of the City Beautiful movement, which believed in the idea of morally uplifting architecture. Advocates stressed that an aesthetically attractive urban environment, based on the great works of classical architecture, would foster social cohesiveness and pride

Friends of the Lower East Side urges the City Council to approve landmark designation of the Seward Park Library. Thank you for your consideration.

Joyce Mendelsohn, Founding Member

*Friends of the Lower East Side is a grassroots organization founded in 2011 dedicated to preserving the architectural and cultural heritage of this historic center of immigrant life.*



THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

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Statement of the Historic Districts Council  
Designation Hearing

September 16, 2013

LU 910

BOROUGH OF MANHATTAN

NEW YORK PUBLIC LIBRARY, SEWARD PARK BRANCH, 192 East Broadway

The Historic Districts Council is the advocate for New York City's designated historic districts, landmarks and buildings meriting preservation.

The day after Andrew Carnegie sold his corporation in 1901 to J.P. Morgan for \$500 million, Carnegie announced a \$5.2 million donation to New York City for the construction of public library buildings. 67 branches were constructed in New York City between 1902 and 1929, 26 of them in Manhattan. Today 57 Carnegies remain in the five boroughs, 22 of those in Manhattan. The majority of these buildings are not landmarked, and we risk losing these neighborhood branches whose handsome architecture reflect the importance of the activities that have gone on inside for generations. HDC is very happy to see steps being taken to protect the Seward Park Branch and fully support its landmarking.

While HDC would like to one day see all of the Carnegies landmarked, the Seward Park Branch is of particular note. The handsome Renaissance Revival style stone building was designed by Babb, Cook & Welch and opened in 1909. The Seward Park Branch is unique amongst the Manhattan branches. Rather than standing in the middle of a block like a townhouse, the large, free-standing library prominently anchors the eastern end of Seward Park. The branch is also rare in that it retain its roof garden, although this space is no longer in use.

The Seward Park Branch has long been an architectural and cultural landmark on the Lower East Side, and HDC joins other supporters in the belief that it is now time to make the library an official landmark.



THE CITY OF NEW YORK  
OFFICE OF THE PRESIDENT  
BOROUGH OF MANHATTAN

SCOTT M. STRINGER  
BOROUGH PRESIDENT

**Testimony of  
Manhattan Borough President Scott M. Stringer  
before the New York City Council  
Subcommittee on Landmarks, Public Siting and Maritime Uses**

**West End-Collegiate Historic District Extension  
MANHATTAN CB - 7 20145020 HKM (N 140005 HKM)**

**September 16, 2013**

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I would like to thank Chairperson Brad Lander and the New York City Council Subcommittee on Landmarks, Public Siting and Maritime Uses for the opportunity to testify today on the proposed West End-Collegiate Historic District Extension. I, along with the Upper West Side community, have stood before the Landmarks Preservation Commission and City Council in past years to express our support for the proposed Riverside-West End Historic District Extension I. Today, I maintain my support to preserve the physical environment and historic character of the Upper West Side neighborhood through this proposed landmark designation.

This is the second of three expansion areas, which will further expand the West End-Collegiate Historic District boundaries to include buildings that share similar architectural styles and materials. Akin to the buildings within the designated district, the ones in the proposed district represent the development and housing history of the Upper West Side. The proposed district is currently home to a collection of early row houses built in the late 19<sup>th</sup> Century in the Italian, French and Flemish Renaissance stylistic forms, as well as some of the finest examples of apartment buildings constructed in the early 20<sup>th</sup> Century in Manhattan. The evolution of built forms and the preservation of the variety of housing stock very much contribute to the great sense of neighborhood character that exists in the Upper West Side today. The elevation of apartment living has changed the way we live in the city – creating denser neighborhoods that help foster close-knit and engaged communities.

Therefore, I once again urge the committee to carry on its efforts to preserve this unique and historic neighborhood.

Thank you for giving me the opportunity to speak today.

**THE NEW YORK  
LANDMARKS  
CONSERVANCY**

September 16, 2013

**STATEMENT OF THE NEW YORK LANDMARKS CONSERVANCY BEFORE THE NEW YORK CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING, AND MARITIME USES REGARDING THE PROPOSED DESIGNATION OF THE WEST END -- COLLEGIATE HISTORIC DISTRICT EXTENSION**

Good day Chair Lander and Council Members. I am Andrea Goldwyn, speaking on behalf of the Landmarks Conservancy.

Thirty years ago, the Conservancy enthusiastically testified in favor of the West End Collegiate Historic District. We are very pleased to be here today, to support this designation. We've listened to the concerns of a few building owners, but believe that the Council should affirm the entire extension.

Like the original district, the extension is composed primarily of structures representing several phases of residential development, designed by prominent architects of 19th and 20th centuries. The extension offers a master class in masonry buildings from those years. It starts with brownstone and limestone row houses, continues in two major phases of apartment buildings in limestone and brick, and finds a post-War expression in the mid-century Schwab Building. The styles range from Romanesque and Renaissance revival, to Queen Anne and neo-Grec to streamlined modern. They are decorated with rustication, sculptural stone details, molded brick, and terra cotta. Across the District the asymmetrical massing and varied roof lines of the row houses form an attractive compliment to the stately symmetry of the classical apartment buildings. In total, this District conveys an intact and coherent sense of place.

Historic district designation stabilizes communities and improves property values. Just as designation has benefited the West End Collegiate District, this extension will enhance the neighborhood, ensuring that any alterations are guided by the Landmarks Law.

The Conservancy is pleased to join with neighbors, public officials, and preservationists in support of this designation. In particular we are grateful to the West End Preservation Society for initiating the effort to expand the District. And as always, we are happy to offer the assistance of our Historic Properties Fund, Sacred Sites Program, and Technical Services staff to the owners and users of buildings in the extension.

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

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF JAMAICA HIGH SCHOOL (NOW JAMAICA LEARNING CENTER) IN QUEENS.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Jamaica High School (now Jamaica Learning Center) in Queens.

On May 14, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a landmark of the Jamaica High School (now Jamaica Learning Center). There was one speaker in favor of designation, a representative of the Historic Districts Council, and there were letters in favor of designation from Council Member James Gennaro and a representative of the Queens Preservation Council. There were no speakers opposed to designation. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

The Dutch Revival style Jamaica High School was built in 1895-96, originally as a combined grammar and high school and named P.S. 47. The school was constructed for the growing Town of Jamaica in Queens County before Consolidation of the City of New York. The building replaced a much smaller, simpler school building located close to the center of the town, and was constructed in a rapidly developing area. Its large scale and more elaborate style expressed the town's optimism about its future development. By 1909 this building had become so crowded that the grammar school department was moved elsewhere and this structure, renamed Jamaica High School, was devoted to high school education. This site served the older students in the rapidly expanding borough until the current and much larger Jamaica High School was constructed on Gothic Drive in 1927 (designated). The Jamaica Board of Education hired renowned Brooklyn architect William B. Tubby who designed this three story building with red and tan brick with contrasting decorative details such as splayed lintels and a large, modified stepped gable. The tall, hipped roof is highlighted by unusual "witch's hat" dormers and high chimneys. Upon completion of the larger Jamaica High School in 1927, this building became a vocational school. It has served in several other capacities for the Board of Education since that time and is now an alternative high school called the Jamaica Learning Center. The school building continues to serve as a reminder of a much earlier period in the history of Jamaica, Queens.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION OF THE FOREST PARK CAROUSEL  
IN QUEENS.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Forest Park Carousel in Queens.

On June 11, 2013, the Landmarks Preservation Commission held a hearing on the proposed designation as a Landmark of the Forest Park Carousel. Four people spoke in support of designation, including City Council Member Elizabeth Crowley, representatives of New York City Parks & Recreation, the Historic Districts Council, and the Society for the Preservation of the City. The Commission has also received numerous letters in support of designation. On June 25, 2013 the Commission voted to designate the carousel a New York City individual landmark.

The Forest Park Carousel is located within Forest Park, near Woodhaven Boulevard in central Queens. All but three of the carousel's wood figures are believed to have been carved by D. C. Muller & Brother in 1903 or 1910. A leading member of the Philadelphia school of carousel carving, this firm's highly realistic work is celebrated for its expressive anatomical detail and unusual attention to military fittings. Frederick Fried, a pioneering expert on American folk art and a co-founder of the National Carousel Association, described Muller's figures as "the best carved and most magnificent." Like many of their peers, Daniel and Alfred Muller immigrated to the United States from Germany, settling in Philadelphia in mid-1880s where they began working for Gustav Dentzel. Daniel Muller also trained at the Pennsylvania Academy of the Fine Arts, making him one of the few carousel carvers with an academic background. The Forest Park Carousel contains 46 wood horses and three menagerie animals, arranged in three rows at two levels. Two of the horses are attributed to the prolific Brooklyn carver Charles Carmel, and another, to William Dentzel, who employed the Mullers in their later years. Dedicated in November 1973, Muller's carousel welcomed riders until about 1985. Of the estimated 12 to 16 carousels produced by Daniel C. Muller & Brother, only two are known to remain in operation. The Forest Park Carousel is, consequently, one of this firm's last surviving works, as well as an exemplary example of American carousel carving and design.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION THE CATHERINA LIPSIUS HOUSE IN BROOKLYN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Catherina Lipsius House in Brooklyn.

On June 18, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Catherina Lipsius House (aka Dr. Frederick A. Cook House). There were two speakers in favor of designation including the owner and a representative of the Historic Districts Council. The Commission received a letter from Council Member Diana Reyna in support of designation. There were no speakers in opposition to designation. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

This impressive mansion in the American Round-Arched style was constructed for Catherina Lipsius and her family in 1889-90. They were the prosperous owners of the Claus Lipsius Brewing Company, one of the numerous German brewers in Bushwick, Brooklyn at the end of the 19th century. The German community thrived in the Eastern District of Brooklyn, during the second half of the century, bolstered by numerous immigrants fleeing the unsuccessful revolutions in Germany. This elaborate American Round-Arched style house was designed by prominent Brooklyn architect Theobald Engelhart, whose work was popular in this German immigrant community. Examples of his work include buildings for the William Ulmer Brewery complex in Bushwick (designated) as well as for the Eberhard Faber Pencil Company (now within the Eberhard Faber Pencil Company Historic District). This house, constructed of red brick with stone and terra-cotta trim, features a dramatic, rounded corner tower that is a defining feature of the building. The style combines elements from medieval and classical architecture. The Lipsius family sold the house in 1902 to Dr. Frederick A. Cook and his wife, a successful physician and later arctic explorer. Cook became well-known for his claim that he was the first man to reach the summit of Mount McKinley and his subsequent claim that he had reached the North Pole before Robert E. Peary in 1908-09. Despite some alterations over time, the house remains remarkably intact and serves as a rare surviving reminder of the late 19th century period when the German immigrant community flourished in Bushwick and the manufacture and consumption of beer was a major part of the lives of people in this community.

The Commission urges you to affirm this designation.



**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF THE ST. LOUIS HOTEL (now HOTEL GRAND UNION) IN MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the St. Louis Hotel (now Hotel Grand Union) in Manhattan.

On May 14, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the St. Louis Hotel (now Hotel Grand Union). There were three speakers in favor of designation, including two representatives of the owner and a representative of the Historic Districts Council. No one spoke in opposition to designation. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

The St. Louis Hotel, constructed in 1903-05 as part of the midtown hotel district, was built at a time of great expansion and development in midtown Manhattan. Close to shopping and entertainment districts, this area was also well-served by a variety of transit lines. In the early 20th century, the neighborhood was being redeveloped from single family homes to stores, institutions and lofts. Many hotels were built at this time, for transient guests as well as apartment hotels for residents of longer duration, all taking advantage of the convenience of this location. The designer of the St. Louis Hotel was Frederick C. Browne, a New York architect who designed numerous hotels and small apartment buildings in Manhattan. The facade of this distinctive Beaux-Arts style building is faced in red brick and limestone, with projecting bay windows in a lively arrangement that creates a striking facade on this narrow street. This distinguished building has been used as a hotel for more than 100 years and continues to be used as a hotel today.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION OF THE FOREST PARK CAROUSEL  
IN QUEENS.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Forest Park Carousel in Queens.

On June 11, 2013, the Landmarks Preservation Commission held a hearing on the proposed designation as a Landmark of the Forest Park Carousel. Four people spoke in support of designation, including City Council Member Elizabeth Crowley, representatives of New York City Parks & Recreation, the Historic Districts Council, and the Society for the Preservation of the City. The Commission has also received numerous letters in support of designation. On June 25, 2013 the Commission voted to designate the carousel a New York City individual landmark.

The Forest Park Carousel is located within Forest Park, near Woodhaven Boulevard in central Queens. All but three of the carousel's wood figures are believed to have been carved by D. C. Muller & Brother in 1903 or 1910. A leading member of the Philadelphia school of carousel carving, this firm's highly realistic work is celebrated for its expressive anatomical detail and unusual attention to military fittings. Frederick Fried, a pioneering expert on American folk art and a co-founder of the National Carousel Association, described Muller's figures as "the best carved and most magnificent." Like many of their peers, Daniel and Alfred Muller immigrated to the United States from Germany, settling in Philadelphia in mid-1880s where they began working for Gustav Dentzel. Daniel Muller also trained at the Pennsylvania Academy of the Fine Arts, making him one of the few carousel carvers with an academic background. The Forest Park Carousel contains 46 wood horses and three menagerie animals, arranged in three rows at two levels. Two of the horses are attributed to the prolific Brooklyn carver Charles Carmel, and another, to William Dentzel, who employed the Mullers in their later years. Dedicated in November 1973, Muller's carousel welcomed riders until about 1985. Of the estimated 12 to 16 carousels produced by Daniel C. Muller & Brother, only two are known to remain in operation. The Forest Park Carousel is, consequently, one of this firm's last surviving works, as well as an exemplary example of American carousel carving and design.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION THE BEAUMONT APARTMENTS IN  
MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Beaumont Apartments in Manhattan.

On June 18, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Beaumont Apartments. Seven witnesses spoke in favor of the designation, including representatives from the Society for the Architecture of the City, the Historic Districts Council, and several residents of the Beaumont. In addition, the Commission has received several letters in support of the designation and from Council Member Robert Jackson. A representative of the owner spoke in opposition to designation. Commission staff has continued outreach to the owners, including several discussions and site visits to provide technical assistance relating to ongoing façade restoration at the property. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

The Beaumont Apartments (1912-13), at Riverside Drive and West 150th Street, is a premiere example of the Arts & Crafts style architectural designs of the firm of George & Edward Blum. The Beaumont's "textile-like" facades feature patterned brickwork above a two-story limestone base, glazed art tiles, noteworthy iron balconies, foliate terracotta bandcourses, and unusual octagonal terra-cotta medallions with birds in high relief. The Beaumont's location at 150th Street and Riverside Drive in close proximity to Riverside Park as well as Audubon Park and Terrace, John James Audubon's former estate. The Beaumont's figurative and naturalistic decorations can be interpreted as a tribute to its surroundings. The Beaumont housed a number of famous tenants over the years, including U.S. Representative Jacob K. Javits; architect Alfred Fellheimer; legendary African-American contralto Marian Anderson; and African-American writer Ralph W. Ellison, author of *Invisible Man* (1952), who lived in the building for four decades until his death in 1994.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION OF 140 BROADWAY / MARINE  
MIDLAND BANK IN MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of 140 Broadway, originally the Marine Midland Bank Building.

On April 2, 2013, the Landmarks Preservation Commission held a hearing on the proposed designation as a landmark of 140 Broadway. Four people spoke in favor of designation, including representatives of Docomomo US/New York Tri-State, the Historic Districts Council, and the New York Landmarks Conservancy. A second hearing was held on May 13, 2013 (Item No. 1) in which three representatives of the owner spoke in support of designation. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

A critically-acclaimed example of mid-20<sup>th</sup> century modernism, the former Marine Midland Bank Building at 140 Broadway was completed in early 1968. Architect Gordon Bunshaft, of Skidmore, Owings & Merrill, was the partner in charge of the minimalist design – a matte black aluminum and bronze-tinted glass skyscraper that The New York Times architecture critic Ada Louise Huxtable later described as “not only one of [the] buildings I admire most in New York, but that I admire most anywhere.” Construction began in late 1964 and the principal tenants, such as the Marine Midland Grace Trust Company, started to occupy the structure three years later. The building's smooth mullion-less skin was singled out for its remarkable simplicity and color. In early 1968, in the spacious plaza that adjoins Broadway, “Cube,” a 28- foot-tall abstract sculpture by the celebrated Japanese-American artist Isamu Noguchi was installed near Liberty Street. Precariously balanced on one corner, the contrasting reddish cubic form animates the space and helps underscore the dark elegance of the elevations. Though renovations in 2000 brought significant changes to the plaza and public entrances along Cedar Street, 140 Broadway retains much of its original character, as well as a commanding presence in lower Manhattan.

The Commission urges you to affirm this designation.



THE ASSEMBLY  
STATE OF NEW YORK  
ALBANY

LINDA B. ROSENTHAL  
Assemblymember 67<sup>th</sup> District

CHAIR  
Commission on Science & Technology

CHAIR  
Subcommittee on Mitchell-Lama

COMMITTEES  
Agriculture  
Corporations, Authorities & Commissions  
Energy  
Health  
Housing  
Tourism, Parks, Arts & Sports

**TESTIMONY BY ASSEMBLYMEMBER LINDA B. ROSENTHAL BEFORE THE NEW YORK CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES PUBLIC HEARING ON THE PROPOSED WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION**

September 16, 2013

Good morning. Thank you for the opportunity to comment at today's hearing. As the Assemblymember for New York's 67th Assembly district, representing Manhattan's Upper West Side and parts of Hell's Kitchen/Clinton, a proud member of the West End Preservation Society (WEPS), and a lifetime resident of the neighborhood, I strongly support the proposed landmark designation of the West End-Collegiate Historic District Extension, the second of three proposed historic district extensions on West End Avenue. This proposal would expand the district to include major portions of West 70th Street up to West 79th Street, and from Riverside Drive to Broadway. I believe that approval of the proposal is crucial to preserving the aesthetic, charm and historic significance of this area.

I am proud to have been among the earliest supporters of the efforts of the West End Preservation Society (WEPS), which grew out of concern for the need to preserve the distinguished architecture on the Avenue, at a time when some of the structures were being threatened with demolition. It all began in July 2007, in the living room of one of WEPS' founders, Richard Emery with co-founder Erika Petersen, a neighborhood resident, and a handful of others. WEPS has since flourished into a force to be reckoned with in the preservation world. For several years, WEPS has worked to develop community and governmental support to have West End Avenue, the almost 40-block boulevard comprised of architecturally and historically significant buildings, designated a historic district. While some parts of West End Avenue are already protected, WEPS' founders realized that without official designation of the entire stretch from 70th to 107th Streets, the Avenue's charming pre-war buildings might not exist for future generations to enjoy. The New York City Landmarks Preservation Commission (LPC) wisely decided to augment the area documented by Andrew Dolkart of Columbia University for WEPS by studying the significance of buildings on side streets and then adding them as borders to the proposed historic district. I support including these additions in the district.

The proposed West End-Collegiate Historic District Extension contains numerous architecturally significant apartment buildings and brownstones dating from the late 19th and early 20th centuries. One of the unique qualities of the Avenue is its incredibly long stretch of pre-war buildings, unseen anywhere else in the City. The West End Avenue thoroughfare is renowned for its mostly unbroken street wall of apartment buildings, built in complementary architectural styles. The apartment buildings are unique in the City because of their composite structure. Although none date before the 19<sup>th</sup> Century, the buildings feature architectural

flourishes that recall the Italian Renaissance and the Second French Empire. West End Avenue and its side streets are home to historically significant styles of architecture, and this district would be a logical extension to other landmark districts farther uptown.

This proposal happens to include the block where my office building is located. The view from my windows affords a collage of beautiful terra-cotta bricked buildings with bay windows and dentil molding, backed by the majestic art deco residence at 253 West 73rd Street. Walking north from my office, one might pass by the sliver of a building at 249 West End Avenue. It is actually a holdout of what was once a row of Neo-Renaissance style houses. It is important that we protect these endangered species of buildings so that they do not become extinct on their own blocks, or in the City as a whole.

In an ever-changing city, the consistency of facades along West End Avenue, Riverside Drive, and Broadway warrant protection. If we do not preserve areas of historic value, we leave them open to projects that do not complement the neighborhood's character and charm. In recent years the cohesive appearance of the corridor has faced threats of new, inappropriate construction and development. These threats will no doubt become a reality for many buildings of the proposed extension unless it is approved in its entirety, leaving the area without the essential character of the neighborhood for which the Upper West Side, especially West End Avenue, is known.

As a lifelong Upper West Sider, I have seen our neighborhood change over time in many ways. As a little girl, I remember gazing up at the gargoyles and admiring the different textures and colors of masonry on the buildings along West End Avenue. I was awed by these pretty buildings, but of course did not understand their importance. Now, as an adult, I understand that I was looking at historically noteworthy and architecturally significant decoration, such as egg and dart molding and keystone detailing.

Looking above the unwavering street wall, my eye is drawn to the complex composition of mansard roofs, steeples, and projected cornices that provide me with a view our ancestors could have gazed upon. It would be an indignity to interrupt this vista with unsympathetic and incongruous sheets of glass and cement. I want future generations to feel the same sense of wonder and marvel that I had as a child, and still experience today when looking at West End Avenue and Riverside Drive.

A historic designation for this unique stretch of West End Avenue is a means by which to ensure smart and contextualized development here on the Upper West Side. Preserving the architectural integrity of this area for future generations will help to preserve the very things that attracted families here in the first place. Designating this stretch of West End Avenue as a historic district complements our greater vision for the City and will preserve the unique beauty of this area for years to come. I offer my complete support for the West End-Collegiate Historic District Extension, and I ask that the City Council approve the proposed blocks for landmark designation. Thank you.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF CHURCH OF ST. PAUL THE APOSTLE IN MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of Church of St. Paul the Apostle in Manhattan.

On June 11, 2013, the Landmarks Preservation Commission held a hearing on the proposed designation as a Landmark of the Church of St. Paul the Apostle. Five people spoke in support of designation, including representatives of New York State Senator Brad Hoylman, Community Board 7, the Historic Districts Council, Landmark West! and the Society for the Architecture of the City. One person, representing Father Gilbert Martinez, CSP, spoke in opposition to designation. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark. After subsequent discussion with the Archdiocese and church representatives, the Commission held a second public hearing to modify the boundaries of the landmark site. Two people testified in support of modification, including representatives of Community Board No. 7 and the Historic Districts Council. The Commission received letters from the New York Landmarks Conservancy and Father Gilbert Martinez, supporting the designation of the landmark site as modified. The Commissioners found that the former convent at 120 West 60<sup>th</sup> Street did not contribute to the architectural and historical character of the church and that this five-story yellow brick building should be excluded from the designation. On July 23, 2013 the Commission voted to modify the landmark site to exclude the non-contributing convent building.

The Church of St. Paul the Apostle, located at the southwest corner of Columbus Avenue and 60th Street in Manhattan, was built in 1875-85. Commissioned by the Missionary Society of St. Paul the Apostle, commonly called the Paulist Fathers, it is an austere and imposing Medieval Revival style design, loosely based on Gothic and Romanesque sources. The Paulists trace their origins to 1858 when Isaac Hecker traveled to Rome and received permission from Pope Pius IX to organize an American society of missionary priests. The following year, Archbishop John Hughes of New York asked Hecker's group to establish a parish on Manhattan's Upper West Side and a simple brick church was constructed. The new parish quickly outgrew this building and in the mid-1870s a new structure was planned by Jeremiah O'Rourke, a New Jersey architect with various Catholic churches to his credit. George Deshon, a Paulist priest who trained at

West Point as a military engineer, took over the project by the early 1880s and probably simplified O'Rourke's original design. The rock-faced grey granite stonework was salvaged from various structures in Manhattan, including sections of an embankment of the Croton Aqueduct that was originally on the Upper West side and the Croton Distributing Reservoir at 42nd Street, as well as Booth's Theater, which stood at Sixth Avenue and 23rd Street until 1883. When the church was dedicated in January 1885, however, it was far from complete. During the 1960s and 1970s, the parish struggled financially. With bankruptcy looming in 1973, a proposal to demolish the church and replace it with an apartment building was considered. In the mid-1980s, however, only the west portion of the site was sold, as well as various development rights in 1984 and 2000. At this time, a major restoration of the Church of St. Paul the Apostle was begun and has been ongoing.

The Commission urges you to affirm this designation.



**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION OF THE WEST END-COLLEGIATE  
HISTORIC DISTRICT EXTENSION IN MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the West End-Collegiate Historic District Extension.

On June 28, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation of the West End-Collegiate Historic District Extension. Twenty-two witnesses spoke in favor of the designation as proposed, including Council Member Gale Brewer and State Senator Adriano Espaillat, and representatives of Manhattan Borough President Scott M. Stringer, State Senator Thomas K. Duane, State Senator Bill Perkins, Manhattan Community Board 7, Historic Districts Council, New York Landmarks Conservancy, West End Preservation Society, Coalition for the Upper West Side, Landmarks West, Committee for Environmentally Sound Development, and the Collegiate School, as well as residents and neighbors. Fifteen witnesses spoke in opposition to the designation including a representative of the Real Estate Board of New York, owners and/or representatives of the owners who were opposed to including their specific properties (11 Riverside Drive, 214 West 72nd Street, and Rutgers Presbyterian Church) in the proposed extension, representatives of the owner of 300 West 72nd Street who requested that the building be deemed a no style building, and the owners of properties (255 West 70th Street, 255- 269 West 71st Street and 235 West 76th Street) who thought the extension was too large. The Commission received two letters, a petition submitted by the West 80s Neighborhood Association with 43 signatures, and ten emails in support of the proposed designation. The Commission received two letters from owners who were opposed to including their specific properties (231 and 233 West 74th Street and 228 and 230 West 75th Street) in the proposed extension, and two emails, including one from an owner who was opposed to including their specific property (246 West 71st Street) in the proposed extension, in opposition to the designation. On June 25, 2013 the Commission voted to designate the West End-Collegiate Historic District Extension.

The West End-Collegiate Historic District Extension consists of approximately 220 residential and institutional buildings and is located west of Broadway between West 70th and 79th Streets. The boundaries of the extension encompass and extend the boundaries of the West End-Collegiate Historic District, which was designated by the Landmarks Preservation Commission in 1984, and more than doubles the size of the

existing historic district. The buildings in the extension were built primarily between the mid-1880s and the late 1920s, and were designed by some of the city's most prominent architects such as Clarence True, George F. Pelham, C. P. H. Gilbert, Henry J. Hardenburgh, Lamb & Rich and Thom & Wilson for single-family row houses and town houses. Elegant apartment buildings, particularly along West End Avenue, were designed by such architects as Schwartz & Gross, Gaetan Ajello, Rosario Candela, Emery Roth and George F. Pelham. As the West End-Collegiate Historic District Extension developed, schools, houses of worship, and clubs were erected to serve the needs of the growing population.

In its broad array of row houses, town houses, flats, high-rise apartment buildings, schools, and churches buildings, the West End-Collegiate Historic District Extension represents, in microcosm, the development of the Upper West Side of New York since the mid-1880s. Designed by some of the city's most prominent architects and executed in the dominant styles of their eras, these buildings form a distinct section of the city that complements the previously designated West End-Collegiate, West 71<sup>st</sup> Street, Riverside-West End Extension I, and Riverside Drive-West 80<sup>th</sup>-81<sup>st</sup> Street Historic Districts.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE  
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND  
MARITIME USES ON THE DESIGNATION OF CHURCH OF ST. PAUL THE  
APOSTLE IN MANHATTAN.**

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West Point as a military engineer, took over the project by the early 1880s and probably simplified O'Rourke's original design. The rock-faced grey granite stonework was salvaged from various structures in Manhattan, including sections of an embankment of the Croton Aqueduct that was originally on the Upper West side and the Croton Distributing Reservoir at 42nd Street, as well as Booth's Theater, which stood at Sixth Avenue and 23rd Street until 1883. When the church was dedicated in January 1885, however, it was far from complete. During the 1960s and 1970s, the parish struggled financially. With bankruptcy looming in 1973, a proposal to demolish the church and replace it with an apartment building was considered. In the mid-1980s, however, only the west portion of the site was sold, as well as various development rights in 1984 and 2000. At this time, a major restoration of the Church of St. Paul the Apostle was begun and has been ongoing.

The Commission urges you to affirm this designation.

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF NEW YORK PUBLIC LIBRARY, SEWARD PARK BRANCH IN MANHATTAN.**

**September 16, 2013**

Good morning Council Members. My name is Jenny Fernández, Director of Intergovernmental and Community Relations for the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the New York Public Library, Seward Park Branch in Manhattan.

On April 2, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the New York Public Library. A total of 13 witnesses, including representatives of the New York Landmarks Conservancy, the Bowery Alliance of Neighbors, the Friends of the Lower East Side, the Historic Districts Council, the Seward Park Coop Preservation & History Club, and the Society for the Architecture of the City, spoke in favor of the designation. There were no speakers in opposition to the designation. The Commission has received three letters of support for the designation, including a letter from Anthony W. Marx, President and CEO of the New York Public Library. On June 25, 2013 the Commission voted to designate the building a New York City individual landmark.

The Seward Park Branch of the New York Public Library has served the immigrant community of the Lower East Side since it opened its doors on November 11, 1909. This building was one of 20 branch libraries in Manhattan and one of a total of 67 in the five boroughs funded by steel magnate Andrew Carnegie's donation of 5.2 million dollars to the New York Public Library in 1901. It was built as a permanent home for the growing needs of the branch, which had originally been the downtown branch of the Aguilar Library (established 1886) and was located across the street in the Educational Alliance Building. The Seward Park library was designed by the firm of Babb, Cook & Welch, a leading architectural firm of the day and one of a handful of firms chosen to carry out designs for the Carnegie libraries. The three-story brick and limestone-trimmed Italian Renaissance Revival style building features a rusticated limestone base, among other features, and a copper railing between the piers that supported a canvas awning for an "open-air" reading room on the roof. It is the only surviving roof-top reading room in active use as a library out of five such rooms constructed on branch library buildings in the early 1900s.

The Seward Park Branch housed book collections for adults, young adults, and children, as well as foreign-language collections, including an extensive Yiddish language collection. It offered classes in English for

immigrants and worked in conjunction with the Educational Alliance, the Henry Street Settlement, the leading Yiddish-language newspapers and cultural organizations to provide programs that made it one of the most heavily used of the branches within the New York Public Library system and a major cultural force in the Lower East Side. Long after the Jewish population of the Lower East Side began to disperse, the library's collections of Hebrew and Yiddish literature, lectures by leading Jewish intellectuals, and groups like the Yiddish Mothers Club, which met at the library for almost 50 years, made it a center for Jewish intellectual life, drawing participants from throughout the city. By the 1960s, the ethnic character of neighborhood had shifted and the Seward Park Branch was serving an expanding population of Puerto Ricans, African-Americans, and Chinese and Asian immigrants and young artists. Responding to these changes, the library became a center for Civil Rights and anti-poverty programs, added materials in Chinese, Spanish, and other languages, and began hosting a Lower East Side film festival. Renovated in 2002-2004, the Seward Park Branch continues to serve a diverse population and is a significant reminder of the Lower East Side's rich heritage.

The Commission urges you to affirm this designation.

**Pedro Marcal**  
**260 West End Ave**  
**New York, NY 10023**

Hon. Brad S. Lander, Chairman  
Subcommittee on Landmarks, Public Siting and Maritime Uses  
New York City Council

Hon. Leroy G Comrie,  
Chairman of the Committee on Land Use  
New York City Council

September 15, 2013

Subject: West End Historic District Extension

Dear Honorable Council Members Lander and Comrie:

My name is Pedro Marcal. My family and I live at 260 West End Avenue, which is within the proposed historic district extension and immediately adjacent to the proposed redevelopment at southwest corner of West End Avenue and 72<sup>nd</sup> Street. There is no reason why the proposed redevelopment merits a carve out as compared to any other. The granting of the carve out would set a troubling precedent for the historic district and impact the character of the neighborhood at exactly time when the City is to preserve it. The construction of the proposed redevelopment would also result in a unique, personal hardship to my family. I urge you to support the historic district extension and to oppose the proposed carve out.

My family and I recently purchased our home at West End Avenue and 72<sup>nd</sup> Street. I was raised on the West Coast and lived in San Diego for significant period of time. More recently, we lived in a modern building on Riverside Boulevard. One of the reasons that we moved to this part of the Upper West Side is its historical, old New York, neighborhood character. This part of the Upper West Side is a mature, built-out neighborhood. It has offered residents a unique neighborhood and architectural experience for decades. Most of the buildings are pre-war and blend together seamlessly. They offer the kind of neighborhood in which we have chosen to raise our family. Other parts of historically industrial Manhattan which have new or existing transportation infrastructure are growing, and we support that. But, the construction of a new, taller building in this already transportation impacted, historic neighborhood would degrade the character and quality of life of our community.

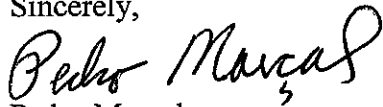
My family, in particular, would be deeply affected by the proposed carve out. In addition to treasuring the character of the neighborhood, my 2 1/2 year old son has leukemia. He receives chemo-therapy on a regular basis. Demolition of the existing building and construction of the new building would create noise and vibrations that that would be disruptive of his highly

programmed sleep and potentially impact his health. Granting a carve out, and allowing construction of the proposed building, would effectively serve an eviction notice on my family.

We strongly urge you, as our elected representatives, to approve the extension of the West End Historic District Extension without a carve out for the demolition and construction of the building at the corner of West End Avenue and 72nd Street. There is no justification for granting the carve out. The issuance of a carve out for the proposed redevelopment would create a terrible precedent and as a severe burden to my family, in particular.

Thank you for your consideration.

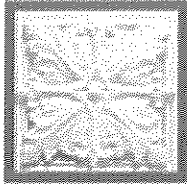
Sincerely,

A handwritten signature in cursive script that reads "Pedro Marcal". The signature is written in black ink and is positioned above the printed name.

Pedro Marcal

Cc: Council Member Gale A Brewer





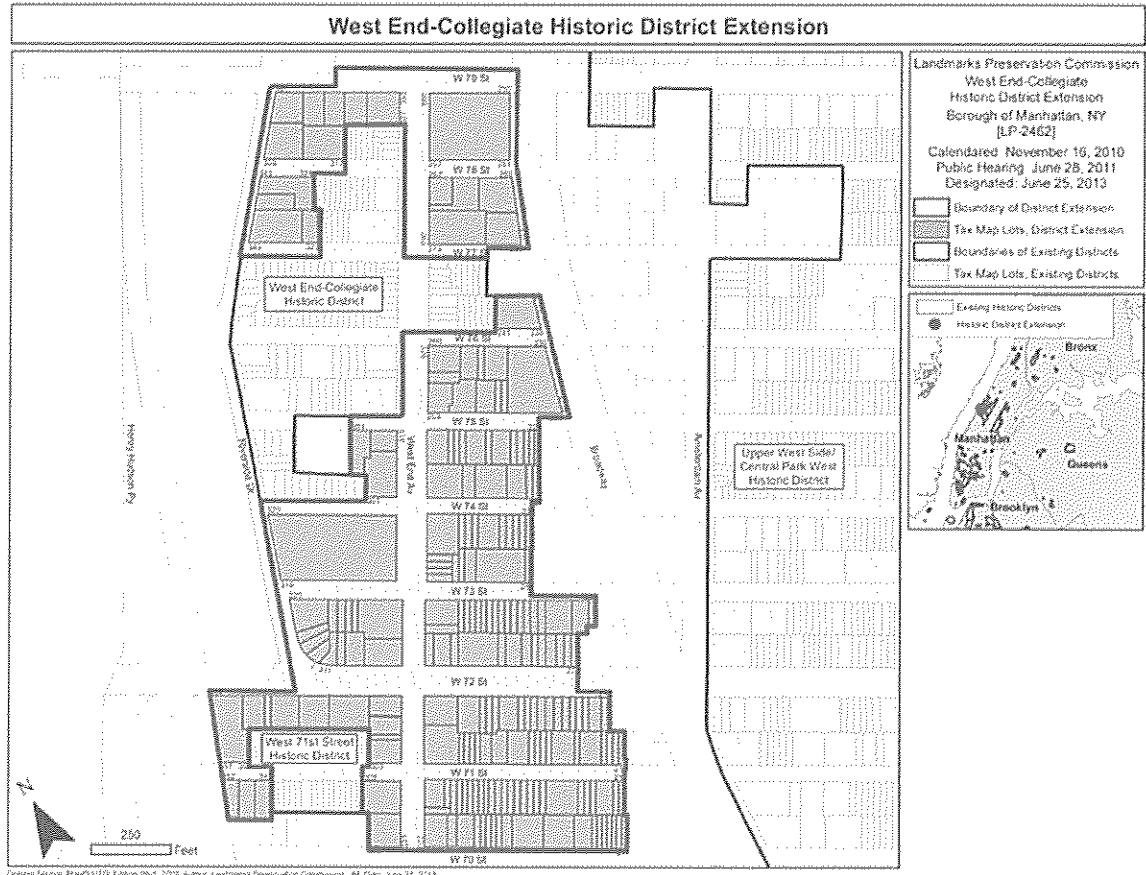
WEST END PRESERVATION SOCIETY



## Looking To The Future By Preserving The Past: West End-Collegiate Historic District Extension

514 West End Ave Suite 15 B New York NY 10024  
[www.westendpreservation.org](http://www.westendpreservation.org)

# Working To Protect:



Landmarks Preservation Commission Designated June 25, 2013

LPC Public Hearing: June 28, 2011

# The Two Major Development Phases of West End Ave Are Described in the Architectural Landscape Of The Avenue:

## 1) Row Houses

**First wave of residential development**, lasting from the late 1880s to the turn of the century; originally single family.

Developers and property owners hired some of the city's most prominent residential architects, at the time: Clarence True, C. P. H. Gilbert, Lamb & Rich among others.

Originally assumed to be a commercial avenue, speculative developers purchased large plots on West End Avenue and, in many cases, formulated covenants that restricted lots to single-family homes for a certain number of years; some restrictions apparently lasted for twenty or thirty years while others were designed to run in perpetuity.

Thus the avenue became a prestigious residential street for the upper middle class, with its wide sidewalks lined with trees and grass plots that were maintained by the Department of Parks, and its well-paved street bed limited only to private vehicles, with commercial vehicles prohibited.

*Andrew Dolkart- West End Avenue Survey*

Within the rows of houses a rhythmic pattern was often established by the application of elements such as bow fronts, bay and oriel windows, dormers, gables, and balconies.

*-Landmarks Preservation Commission*

Many of these architectural elements survive to this day, in this extension.



## 2) Apartment Buildings:

As the next step up to building bigger, developers in the historic district extension began constructing flats offering prospective middle- and upper-class residents an alternative to the single-family row house, which was becoming increasingly expensive to build and maintain.

The Upper West Side suddenly became more accessible to the city's growing population with the opening of the Broadway subway line in 1904. Upper West Side land values rose so sharply that row-house development was rendered infeasible.

-Landmarks Preservation Commission



photo by Brett Dorfman

Legislation such as the 1901 Tenement House Act, the 1916 Zoning Resolution, and the 1929 Multiple Dwelling Law paved the way for the grand apartment buildings that are prominent on West End Avenue.

310 West End Avenue at 75th St

The rapid transformation of West End Avenue and the surrounding neighborhoods, in which high-end dwellings less than thirty years old were demolished and re-developed with more technologically and stylistically up-to-date apartment buildings in a very short period of time, represents a rare development pattern in the history of the city, one easily seen as you meander through these streets.

The landmarks law states that a historic district must have a ‘sense of place.’

More than perhaps any other residential street in New York City, West End Avenue has this sense of place—a unified group of buildings:

- all built to the lot line
- most rising to a consistent height
- all clad in similar materials
- almost all built within a few decades of one another
- largely by a small group of architects.



**West End Avenue is one of the streets that define residential New York.**

*-Andrew Dolkart West End Ave Survey*

West End Preservation Society seeks to preserve this unique area of New York City. We want our homes cared for and protected - not just as an architectural feast but as the very backbone of daily life on the Upper West Side.



We have been confronted with the reality of demolitions, eradication and modification of architectural details while previously we could only stand and watch our beloved boulevard bleed from the wounds inflicted.

No longer, designation offers protection and guidance. The character, “sense of place” of our neighborhoods will forever remain intact while our communities continue to thrive and grow.



This historic district extension contains individual landmarks many consider jewels of the Upper West Side.



## The Apthorp

Designated in 1969, this Italian Renaissance Revival style building encompasses an entire city block.

Designed by Clinton & Russell in 1906 and built for William Waldorf Astor the apartments surround a large inner courtyard and feature monumental arched courtyard entrances flanked by paired Corinthian pilasters and capped by statues at Broadway and West End Avenue.

390 West End Avenue, 78th -79th Sts



## The Chatsworth

340-344 West 72nd St

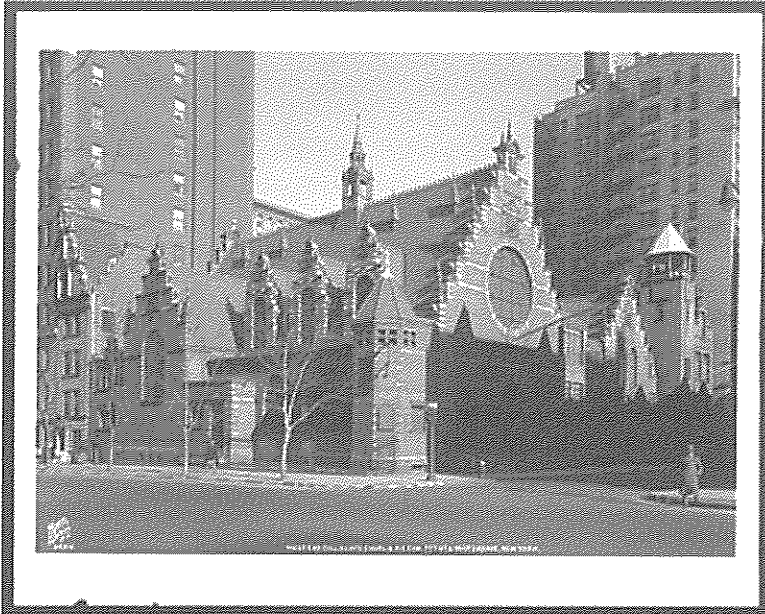


The Chatsworth Apartment complex, 1902-1904, was designed by John E. Scharsmith, in the Beaux Arts style.

Tripartite vertical configuration; heavily rusticated limestone at basement capped by a heavy molded cornice; brick with limestone bands at second and third stories; window openings set into molded surrounds crowned with segmental-arched pediments at mansard roof.



photo courtesy of Chatsworth.com



## West End Collegiate Church and School

photo courtesy of Museum Of The City Of New York  
Wurtz Bros. (New York, N.Y.) 1946

The West End Collegiate Church and Collegiate School have been located at the northeast corner of West End Avenue and West 77th Street since 1892.

The complex was designed by Robert W. Gibson in the Dutch and Flemish Renaissance Revival styles. The large elaborate stepped gable on the front facade of the church is repeated in a smaller gable and dormers on the West End Avenue church facade, and on the chapel, and on an even smaller gable on the school building.

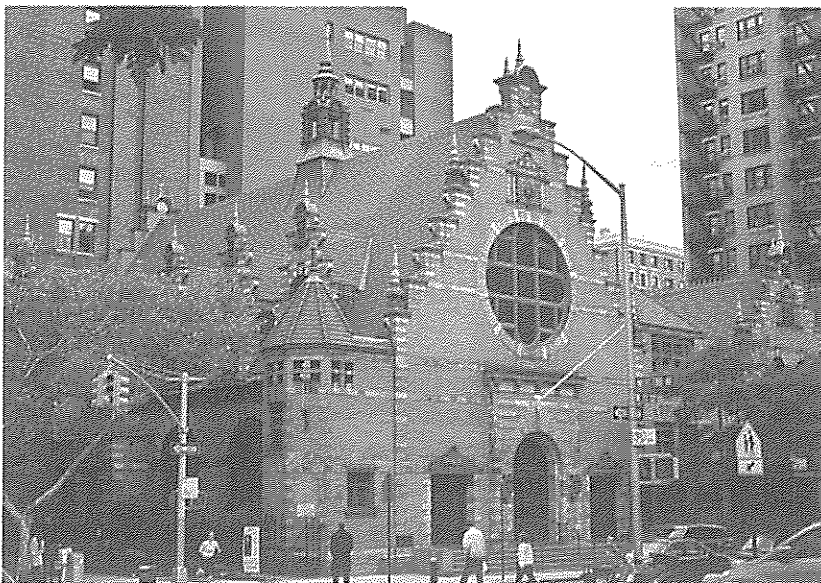


photo courtesy of Christopher Walters  
takeitohandle.com





**300 W 72nd Street**

Designed by H. Herbert Lilien in the early '40's, this is one of the later buildings on the Avenue.

It is characteristic of the smaller-scale development that occurred along West End Avenue immediately prior to World War II, as developers and architects responded to a general housing shortage and a rising demand for modern yet affordable housing.

Lilien's use of light-colored brick, minimal geometric details in stone and brick, and curvilinear fire escapes this building a good example of the Moderne style.

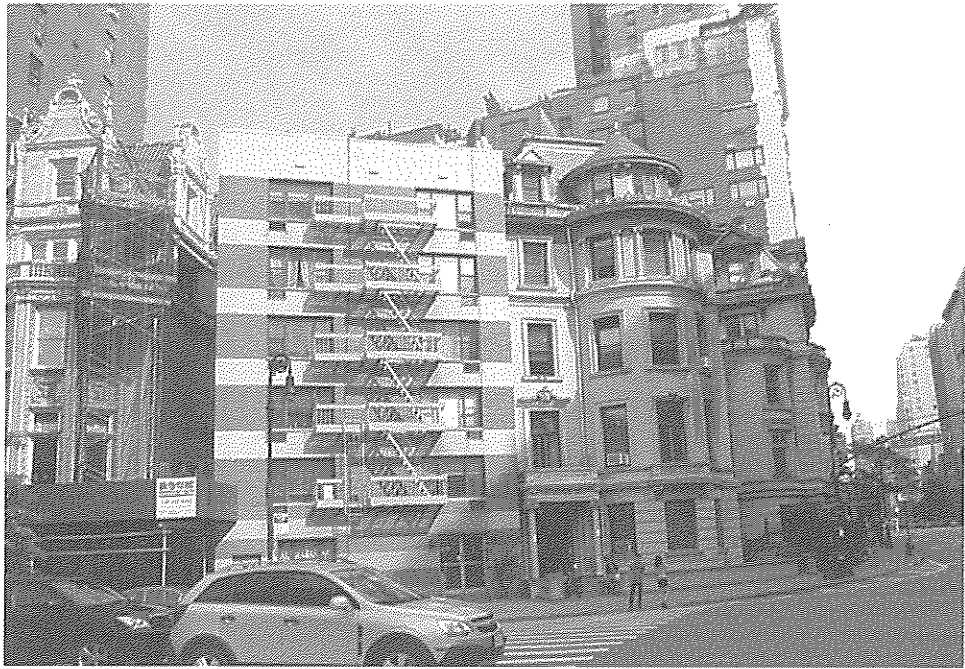
**DEMOLITION PLANNED IN FUTURE**

**DEMOLITION PLANNED IN FUTURE**



**214 W 72nd Street**

Built in 1890 by William H. Boylan, this building marks the beginning of the extension on W72nd St, near Broadway. Reported to be a childhood home of Dorothy Parker, this altered Queen Anne features rusticated stone banding at third and fourth stories and rope molding above fourth story; bay windows at third through fifth stories; incised lintels at fourth- and fifth-story window openings; bracketed limestone cornice with anthemion cresting at roofline.



Throughout there remains a mix of harmonious apartment buildings standing tall alongside remaining townhouses.

Along with the historic, cultural and aesthetic reasons historic districts offer developers and owners economic security and stability. Through landmark protections, owners are safe in the knowledge that their significant investment will not be jeopardized by a lack of concern or actual defacement by their neighbors.



# Historic Districts Make Sense

*sense of place*

*sense of history*

*sense of community*

*sense of economic stability*

*sense of cultural heritage*

*sense of environmental responsibility*

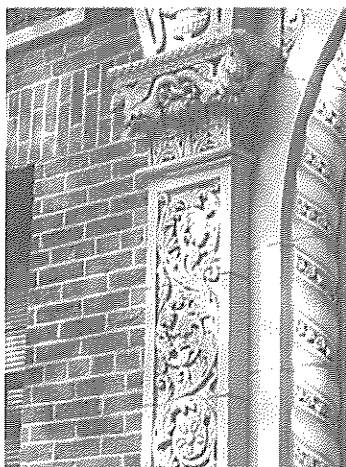
Real estate property values are never dependent on a single home or building but are evaluated in context with the adjoining buildings and neighborhoods. Owners will know their neighborhood will continue to exhibit the same standards that attracted them to the area, in the first place.

Studies have shown property values in historic districts appreciate at faster rates than non-designated neighborhoods.

The New York City Independent Budget Office in 2003, independent studies of local historic districts in New Jersey, Texas, Indiana, Georgia, Colorado, Maryland, North and South Carolina, Kentucky, and Virginia showed that this economic effect of local designation is typical across the country.



**Reinvesting in our older buildings is essential to the sustainable future of this city.**



According to *The Economics Of Historic Preservation*, new construction costs are divided in a 50-50 split for labor and materials.

In renovations and re-use, however, approximately 60-70% of total cost are for labor. The labor for these projects is local labor, local artisans and sourcing materials locally. This means putting more money back into our local economy while conserving skills in vanishing trades like stone carvers, ornamental plasterers and stained glass.

Renovation and re-use is better for the environment as it is the ultimate in recycling.



**West End Avenue and its surrounding streets meet the criteria set forth by the NYC Landmarks Preservation Commission for a historic district.**

We continue to choose designation as a path to encourage vital, vibrant and thriving communities. Everything is at stake, for us, in the ongoing success of our communities. We live here; these are our homes, renters and owners alike.

Our memories are rooted among these streets. We shop in local businesses, our children go to school and play in our parks. We hope to grow old gracefully, here. Now, we also share an enhanced common goal: the **West End-Collegiate Historic District Extension**.

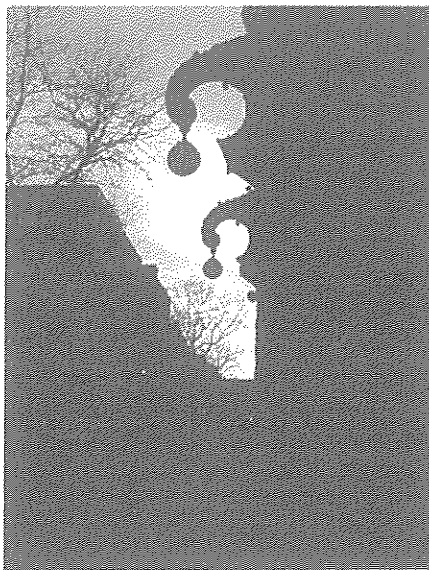
We are the guardians for future generations. As our neighborhoods grow and change, as they inevitably will, we look for the guidance, experience and resources the Landmarks Preservation Commission can provide to retain the essence and character of West End Avenue and all of this district extension in perpetuity.



Walking on West End Avenue there is no mistaking this wide, tree-lined, now intentionally commercial free avenue for any other. Its buildings are historically and architecturally significant transcending mere bricks and mortar.

This area has been one of the most desirable places to live since its inception. It has nurtured artists, musicians, writers for more than a century: Enrico Caruso, Arturo Toscanini, Ezio Pinza, Moss Hart, Sergei Rachmaninoff, Babe Ruth, Jack Dempsey Al Pacino, Cyndi Lauper, Nora Ephron, Lena Horne, Florenz Ziegfeld, Elmer Rice, W.L. Stodard and Theodore Dreiser among a much longer list.

We are proud to count our members among the notable Upper West Siders.



These streets form the warp and weft that weave together an astounding tapestry of life on the upper west side, from 1880 until today. Allow us to care for each piece of our tapestry and not lose the bigger picture.

Designation is good for our neighborhoods and good for New York City.

**What has been lost can never be restored. Let us protect and preserve for the future.**

All photos courtesy of ©Christopher C Dunlop unless otherwise noted

Building history and descriptions courtesy of *West End Avenue Survey* by Andrew S Dolkart and LPC Designation Reports



514 West End Ave Suite 15 B New York NY 10024  
[www.westendpreservation.org](http://www.westendpreservation.org)





**EXCLUSION FROM PROPOSED  
WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION  
ULURP No. N14000HKM**

**214 WEST 72<sup>ND</sup> STREET**



**Subcommittee on Landmarks, Public Siting and Maritime Uses  
Meeting on September 16, 2013**

*prepared by Sheldon Lobel P.C.*

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EXHIBIT A.....LAND USE AND ZONING MAP

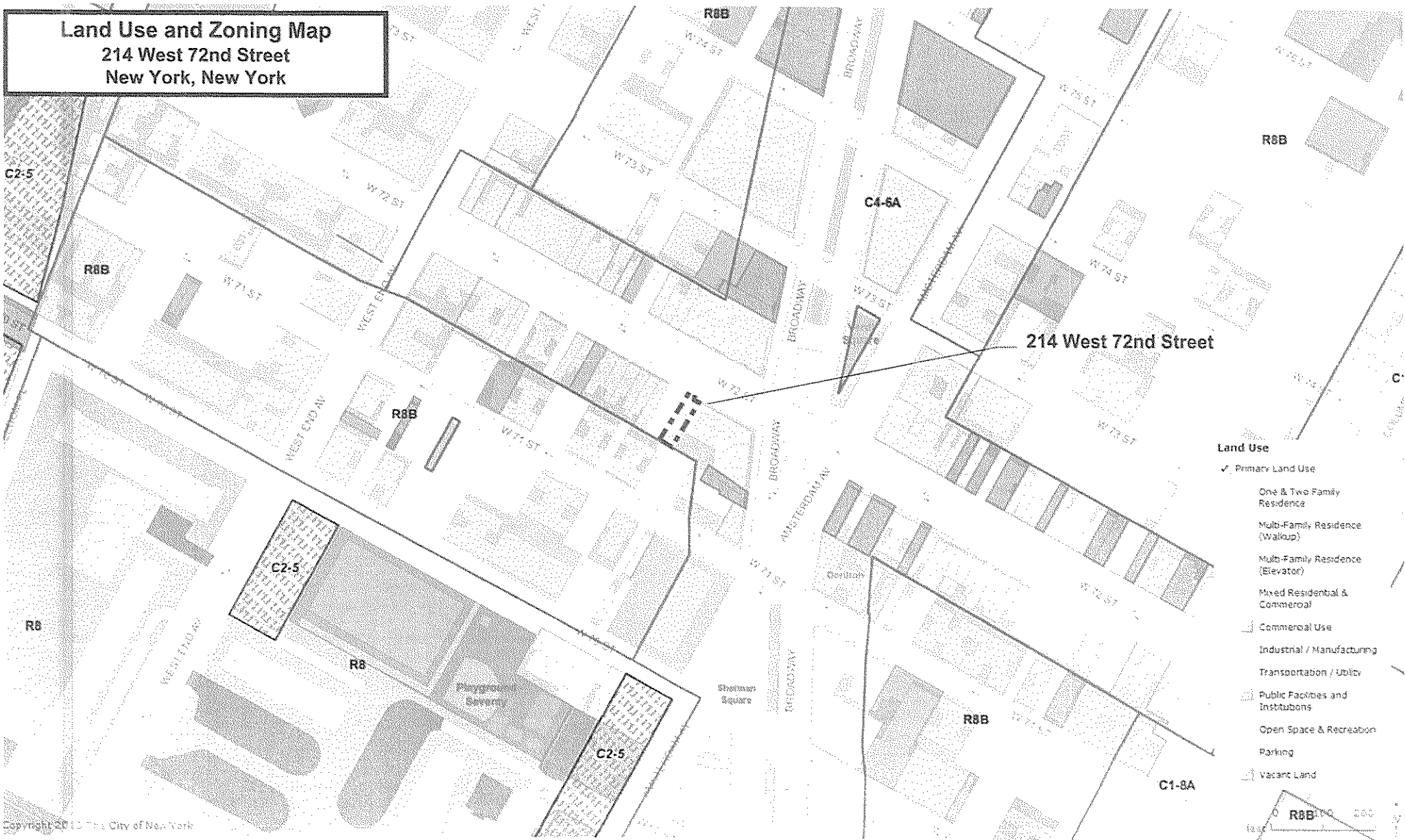
EXHIBIT B.....PROPOSED HISTORIC DISTRICT MAP

EXHIBIT C.....COMMUNITY BOARD 7 RESOLUTION, DATED DECEMBER 6, 2011

EXHIBIT D.....ENGINEER'S REPORT

**EXHIBIT A**  
**LAND USE AND ZONING MAP**

**Land Use and Zoning Map**  
**214 West 72nd Street**  
**New York, New York**



- Land Use**
- ✓ Primary Land Use
  - One & Two Family Residence
  - Multi-Family Residence (Walkup)
  - Multi-Family Residence (Elevator)
  - Mixed Residential & Commercial
  - Commercial Use
  - Industrial / Manufacturing
  - Transportation / Utility
  - Public Facilities and Institutions
  - Open Space & Recreation
  - Parking
  - Vacant Land








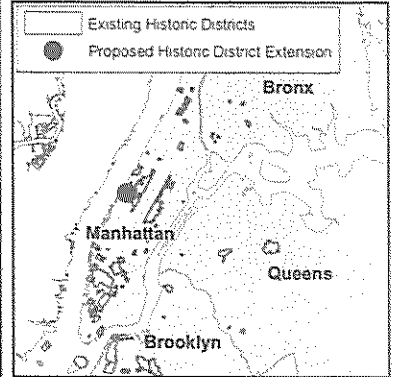
**EXHIBIT B**  
**PROPOSED HISTORIC DISTRICT MAP**

# Proposed West End-Collegiate Historic District Extension

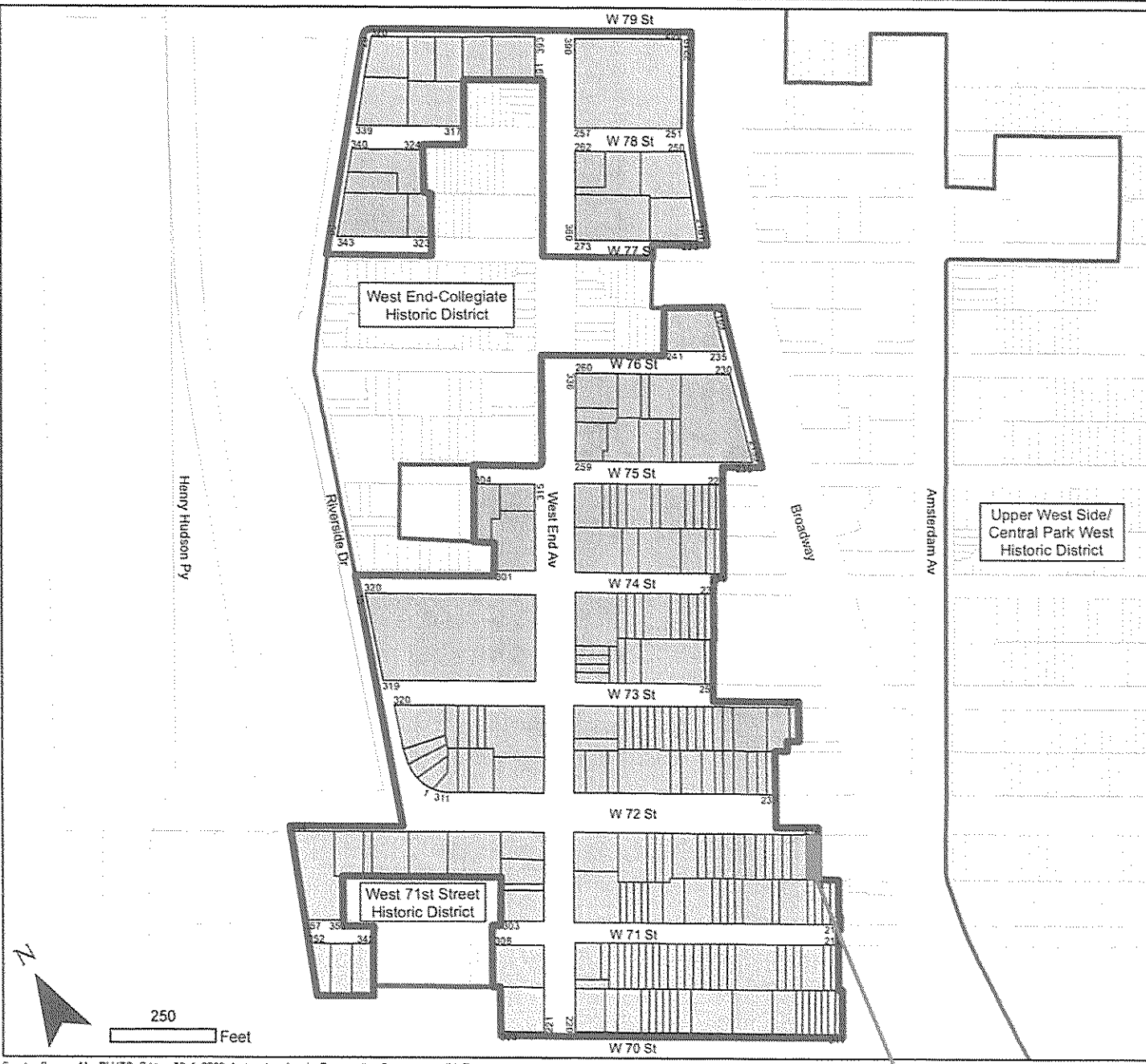
[PROPOSED]  
West End-Collegiate  
Historic District Extension  
Borough of Manhattan, NY  
Landmarks Preservation Commission

Calendared: November 16, 2010

-  Boundary of Proposed Extension
-  Boundaries of Existing Districts
-  Tax Map Lots in Prop. Extension



**NYC**  
Landmarks Preservation  
Commission



PREMISES

Graphic Source: MapPLUTO, Edition 09v1, 2009. Author: Landmarks Preservation Commission, J.M. Date: November 16, 2010.

**EXHIBIT C**  
**COMMUNITY BOARD 7 RESOLUTION, DATED DECEMBER 6, 2011**

RESOLUTION

**Date: December 6, 2011**

**Committee of Origin: Preservation**

**Re: 214 West 72<sup>nd</sup> Street (Broadway.) Request to exclude existing building from the proposed West End Avenue Historic District and proposal to develop a new 12-story residential building with ground floor commercial use. The proposal would include demolition of an existing building with significant structural damage.**

**Full Board Vote: 36 In favor 0 Against 2 Abstentions 0 Present**

The following facts and concerns were taken into account in arriving at our conclusions:

- When Community Board 7 passed its resolution supporting the creation of a West End Avenue Historic District in October 2010, the boundaries of the District as proposed by the West End Preservation Society and as endorsed by CB7 did not extend east along 72<sup>nd</sup> street, so this building was not part of the original District boundaries.
- The 214 West 72<sup>nd</sup> Street building ("214") has suffered significant structural damage as a result of the construction of the new high-rise building to the east (the "Corner Building"), including the undermining of the east wall of the building (which had previously been a party wall with a twin building removed in the construction of the Corner Building), the puncture of the east wall by construction equipment, and related damage.
- While 214 is not currently uninhabitable, the structure is listing to the east, gaps are appearing between its internal stairs and structural walls, and its condition continues to deteriorate.
- The costs to repair the existing structure are prohibitive, and the owners do not appear to have any access to redress from the owners or developers of the Corner Building.
- 214 is the last building on the east end of West 72<sup>nd</sup> Street included in the West End Avenue Historic District as proposed by the Landmarks Preservation Commission.
- But for its inclusion in the proposed West End Avenue Historic District, zoning appears to permit as-of-right a 12-story building with the same approximate footprint of 214 at that site.
- The owners have represented that they do not anticipate being able to secure construction financing for, or to be able to defray and repay the costs associated with, a substitute building of less than the as-of-right floor area and dimensions.
- Preliminary structural engineering recommendations have been proposed for both demolition and new construction in order to minimize the potential risk of damaging the neighboring building at 216 West 72<sup>nd</sup> Street (immediately to the west). These recommendations include:
  - Careful demolition of the existing building using only hand demolition methods.
  - Retaining the lowest floor of the existing lot line wall at 214 West 72<sup>nd</sup> Street. There are two separate lot line walls between 214 and 216 West 72<sup>nd</sup> street, not a single shared party wall.
  - No underpinning of the lot-line wall at 216 West 72<sup>nd</sup> Street or of any columns used in construction of the new building.

- 
- Structuring the new 12-story building using a rigid steel frame set on 3' x 4' concrete strap footings spanning east-west at 12 foot intervals, bearing on new concrete foundation walls.
  - The owners have agreed to file and record a restrictive declaration tying the proposed demolition and construction methods to the property, subject only to the exclusion of the 214 property from the final designated West End Avenue Historic District.
  - No affordable housing units would be lost by demolishing the existing 214 structure and constructing a new 12-story residential building, as the current tenants of the residential units are the owners themselves, and friends of the owners who rent on a month-to-month basis.
  - Because the 214 property is situated at the end of the row of existing rowhouses along the south side of West 72<sup>nd</sup> Street, and because the Corner Building is 20 stories tall, a new 12-story building erected in place of the existing 5-story building will help mediate between the heights and scales of the Corner Building and the rowhouses included in the proposed Historic District.

Community Board 7/ Manhattan believes that these unique factors and conditions support the decision to exclude the existing damaged building from the proposed Historic District, permitting its demolition and the construction of a new 12-story building on the site.

THEREFORE, BE IT RESOLVED THAT Community Board 7/ Manhattan, provided that the owners file and record a restrictive declaration binding the current and all future owners of the property to the demolition and construction methods outlined above, approves the exclusion of the building at 214 West 72nd Street from the proposed West End Avenue Historic District.

*Committee: 5-1-0 0. Board Member: 1-0-0-0.*

**EXHIBIT D**  
**ENGINEER'S REPORT**



April 29, 2011

Ms. Peggy Ma  
214 W 72<sup>nd</sup> Street  
New York, NY 10023

Reference: 214 W 72<sup>nd</sup> Street, New York, NY

Dear Ms. Ma:

As per your request, I visited your building at the referenced address for the purpose of evaluating the conditions and damages created as a result of the demolition and construction on the adjacent property. In addition, I have reviewed the pictures and information collected during the demolition and construction of the adjacent high-rise.

Based on my observation during the visit and review of the information provided, I have the following comments:

First, the buildings at 212 and 214 appear to be designed and built as one. Structurally, the buildings shared a load bearing party wall in the middle with floor joists pocketed into the wall on each side. The party wall was braced from both sides for its stability. When the half structure at 212 on the east was demolished, the party wall lost the lateral bracing from one side, and the load on the 214 side started to push it eastward. As a result, the remaining structure at 214 started tilting to the east. The vertical crack between 214 and 216 on the west and the floor slopping eastward are clear indications of the tilting. The cracks observed inside of the building, cracks on the front façade wall and twisted window frames on the front and back also indicate there is a differential movement between the party wall on the east and the independent lot line wall on the west.

Second, as required by the Building Code, the new building was designed and constructed with a seismic separation of at least 2 inches from the adjacent structure. Such separation means that the existing party wall is still free standing and will continue to move eastward until the forces within the structure at 214 reach equilibrium or it moves 2 inches and the new structure prevents any further movement. The new cracks and continuous widening of the existing cracks on the interior are indicative that the party wall has not stopped moving eastward.

Third, as result of the differential movement between the party wall on the east and lot line wall on the west, the floor joists are most likely being pulled out of their pockets. From what I observed, it appears that the joists at the upper floors could be ¾ inches out of pocket at

the worst locations. If this movement doesn't stop, the joist can be pulled out further. Typically, this type of building was built with no more than 4 inches bearing for the joists. Considering the age and condition of the building, it is very likely that the bearing has been reduced to 3 inches prior to the demolition and the differential movement of the walls. The bearing of the joists in the wall can become a very serious concern as the building continues to lean to the east. Joists out of their pockets will be safety hazards for the occupants on the affected floors if it is not corrected.

Fourth, it is my opinion that, given the condition of the brick party wall and no access from the other side of the wall, it is almost impossible to construct a system from 214 side alone to prevent the party wall from continuing its movement.

Fifth, the continuous efforts to repair the cracks on the interiors would be fruitless since the movement has not stopped and cracks will continue to widen and new cracks would emerge.

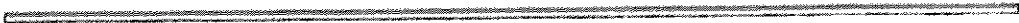
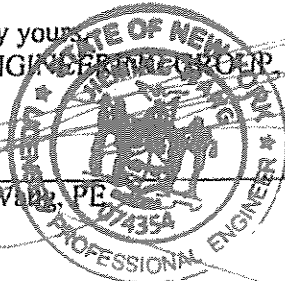
In conclusion, it is my professional opinion that demolition of the half of structure at 212 has destabilized the party wall, and not re-establishing the bracing after the demolition has made and will continue to make this condition worse.

Obviously, construction of a new building as outlined in Exhibit G would present a far safer alternative to both building residents and surrounding community than retaining and repairing the existing deteriorating building at the premises.

If we can be of any further assistance to you with regards to this matter, please feel free to call our office.

Very truly yours,  
LMW ENGINEERING GROUP, LLC

Jiemin Wang, PE



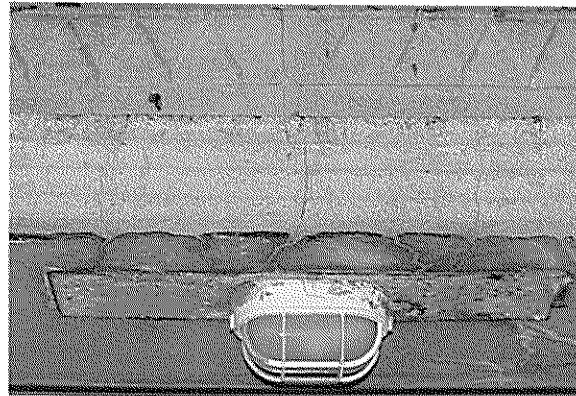
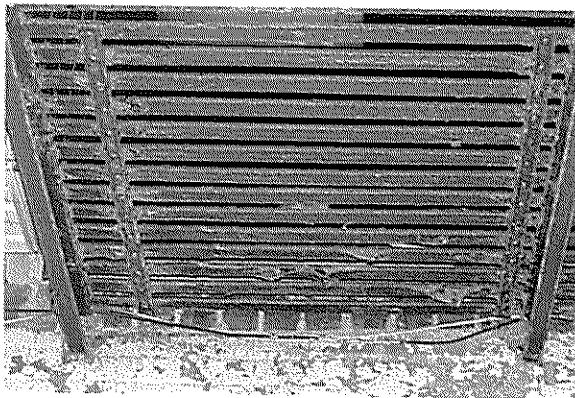
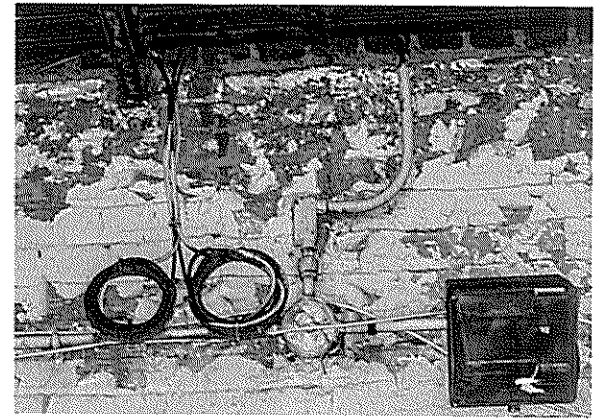
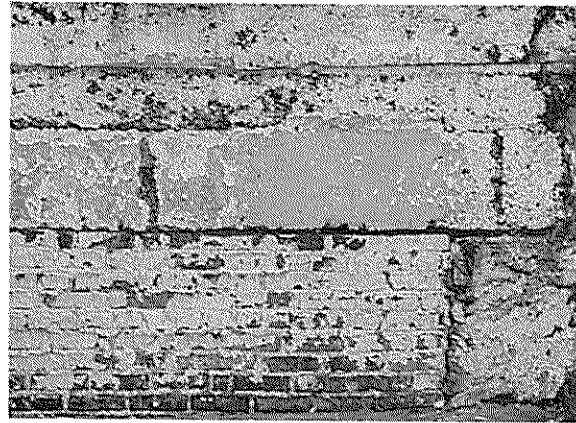
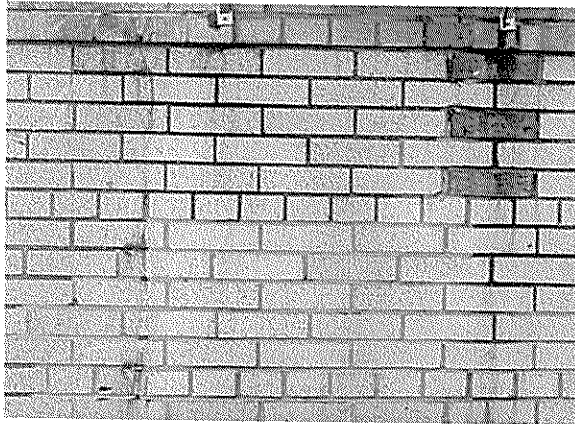
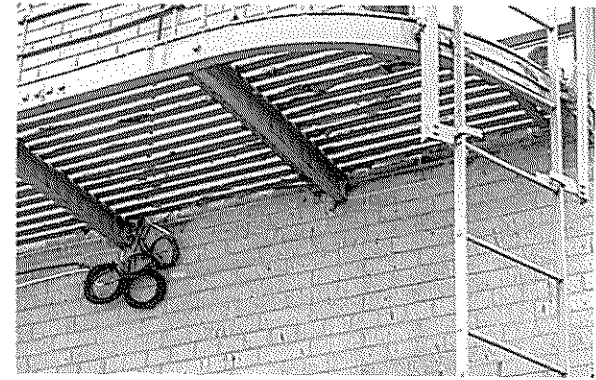
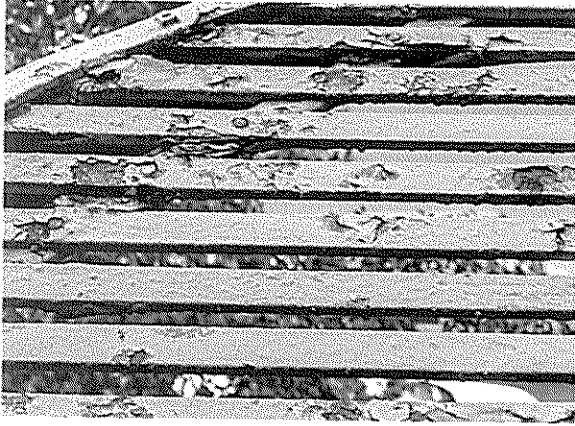




300 WEST 72nd Street



300 WEST 72nd Street





ANALYSIS in SUPPORT of the PROPOSITION that  
**300 West 72nd Street** is a **NO-STYLE BUILDING**  
that is NON-CONTRIBUTING to the  
PROPOSED HISTORIC DISTRICT EXTENSION



ANDREW ALPERN

28 June 2011

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Andrew Alpern is an architectural historian who has specialized in the study of New York City's buildings for fifty years. Five of his nine books tell the stories of some of New York's architectural assets and the people behind them. He has also written many articles and analytical reports about particular buildings. He testifies as an expert witness, and lectures in diverse venues as an historian. Andrew Alpern is also a registered architect and a practicing attorney.

## What is an “architectural style” and what is it *not*?

Doctoral dissertations have been written on the various styles of architecture, the antecedents that spawned them, and the elements that define them. Entire libraries can be assembled containing nothing but books that illustrate, define, and discuss the various style families, exemplars of each, style subsets, hybrid combinations of styles, offshoots, and variants. With very few exceptions that refer primarily to the traditional historical styles in their pure original forms, there is no single, simple, foolproof, check-list method for categorizing a particular building and fitting it into a predefined style pigeon-hole.

A pointed arch doesn't make a building Gothic, any more than a rounded one makes it Romanesque. Square corners don't serve as a Bauhaus label and a geometric design doesn't cry out Art Deco. Grecian, Neo-Grec, Greek Revival are three distinguishable styles; Gothic, Venetian Gothic, Gothik, and Carpenter Gothic, are readily distinguishable. Roman, Romanesque, Renaissance, and Neo-Renaissance all employ columns, capitals, and moldings, but if a building merely has those elements, that doesn't suffice for one of those labels to be hung on it.

The style of a building, distinct from the style of a decorative element, is the outgrowth of the *tout-ensemble* of many factors. It is not enough that there be two Doric columns and three triglyphs on building for it to be labeled Greek. One must consider material, function, structural system, roof, doors, windows, shape, proportions, and all the details taken together, with the entire agglomeration compared to other examples. Only then may a particular label be appropriate to

affix. Obviously, a plain brick box of a warehouse doesn't become a precious piece of Greek architecture merely because there are two Ionic columns flanking the entrance door. Even if a precast classical terra-cotta lintel surmounts each window, the style of the building is still not defined. The entire building must be considered, and the cohort of other warehouses of the period compared. Perhaps then a label might be appropriate. Or perhaps not, if there is nothing else on that brick box other than those two decorative elements. Procrustean force-fitting a building into a style cubby-hole on the basis of one or two isolated elements is scholarly sophistry that can produce only architectural anarchy.

The proposed extension of the West End-Collegiate Historic District includes buildings of many different styles, including this building at 315 West End Avenue, which can reasonably be called Moderne. This style is a drastically simplified form of Art Deco. It commonly features wrap-around corner windows, and wide, small-pane steel casement windows throughout.



Because it was an outgrowth of the reduced economic circumstances of the Great Depression, the available budget for decorative embellishment was devoted almost exclusively to the building's entrance, where the architect would attempt to

create an impressive visual draw for the building's potential tenants. A Moderne entrance tries to make a big splash with only a little money.



The entry to 315 West End Avenue is a good example. Here, the front door is visually expanded by a surface treatment to

include the flanking windows, embellished with vertical flutes in the stonework.

*A New  
Apartment House in the Modern Manner*

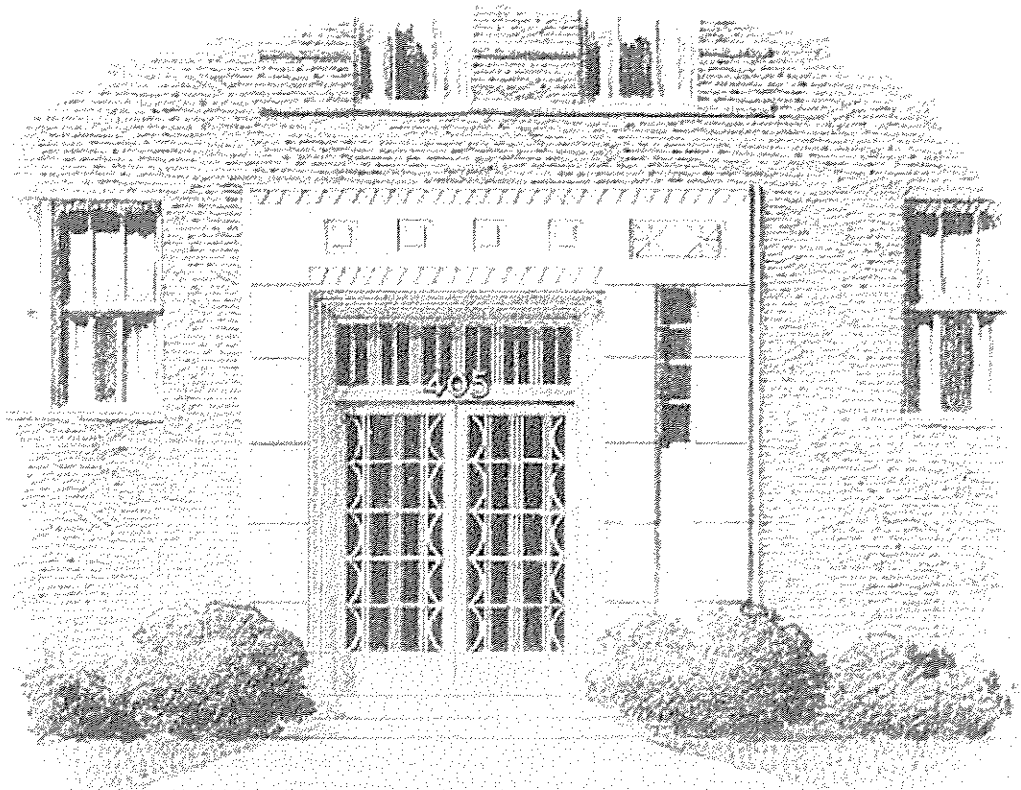


Architect H. Herbert Lilien used the same technique for the entrance to 305 West 52 Street.

Embellishing the entrance with some

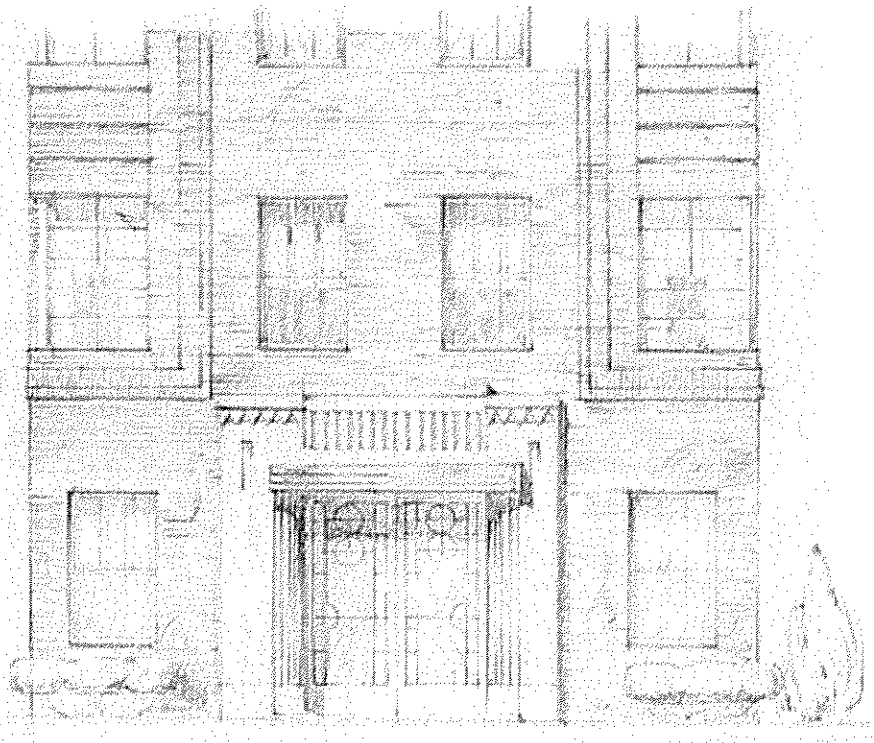
sort of decorative enframement is an essential element of a Moderne building.

This was done by Lilien at 405 West 57 Street, where the entry was enlarged and made more important by the inclusion of a small window. Typically, the doors and the



transom above were decoratively treated and customarily made of stainless steel.

Often the embellishment was mainly above the door if there were no transom, as here at 245 East 180 Street by Herbert Lilien.







Within the existing West End-Collegiate Historic District is 320 West 74 Street, designed by H. Herbert Lilien. Here he used the design

elements characteristic of Moderne buildings: repeating circles (in the fence and above the windows), vertical grooves, and long horizontal flutes.

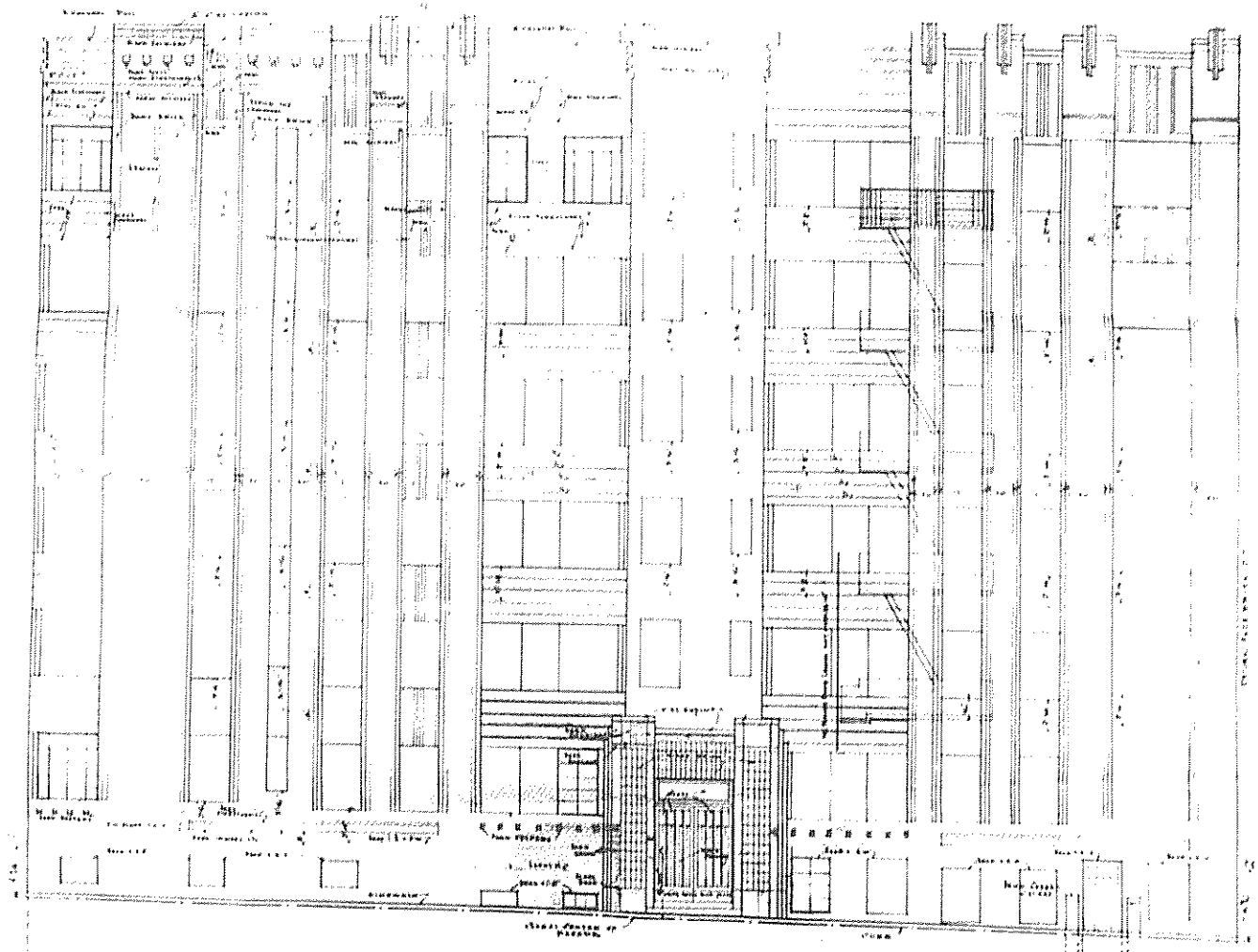


With an evident larger budget, he used fluted stone bands at the base of the Moderne 10 West 74 Street, a building within a nearby historic district.

The original steel

casement windows were replaced and the original marquee is being rebuilt.





This is a construction elevation for a building on Bainbridge Avenue, the Bronx, that was designed by H. Herbert Lilien. It shows the full panoply of a six-story semi-fireproof Moderne building. To increase its apparent height, vertical bands of brick are employed, with extensions going beyond the parapet, almost like capitals on columns. There are horizontally striated spandrels below the windows, and the entrance is emphasized with significant embellishment.

Lilien was a prolific architect who specialized in relatively small apartment houses. He was born in 1898, with his practice flourishing in the late 1930s and 1940s, and extending into the early 1960s. His earlier work was primarily in the Bronx and Upper Manhattan, and generally in the Moderne style, with the build-

ings with the lowest budgets having so little beyond the basic brick box with standard stock wood windows that they can be said to have no style at all.

300 West 72nd Street was a low-budget building of no style.

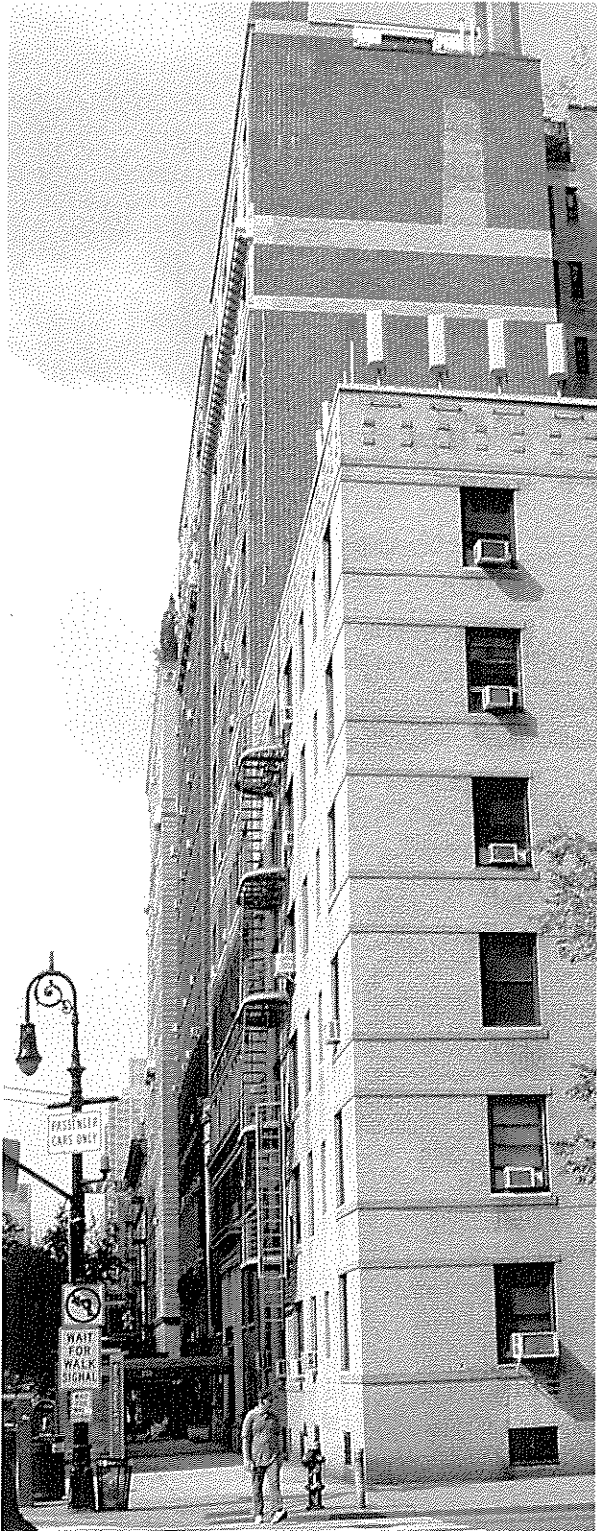
The building application filed for 300 West 72nd Street in October 1941 listed the total cost of construction as \$100,000. This a small fraction of the cost of the taller buildings on either side of it, made possible by using wood floor and roof joists, having only a single elevator and a single internal stair, with external fire escapes accessible to each of its six small apartments on each floor, and limiting the height to six stories. And of course by expending almost no money at all on architectural embellishment.

The only visual relief from the bland beige brick box of a building is brick courses that protrude a mere fraction of an inch at the



corners and at the parapet, along with very plain cast concrete blocks surrounding the plain brass entry doors. The awning was a later addition. This was the lost-cost "affordable" housing of its day. A plain brick box with no style.

300 West 72nd Street is an anomalous structure that is out of place and non-contributing to the historic district extension



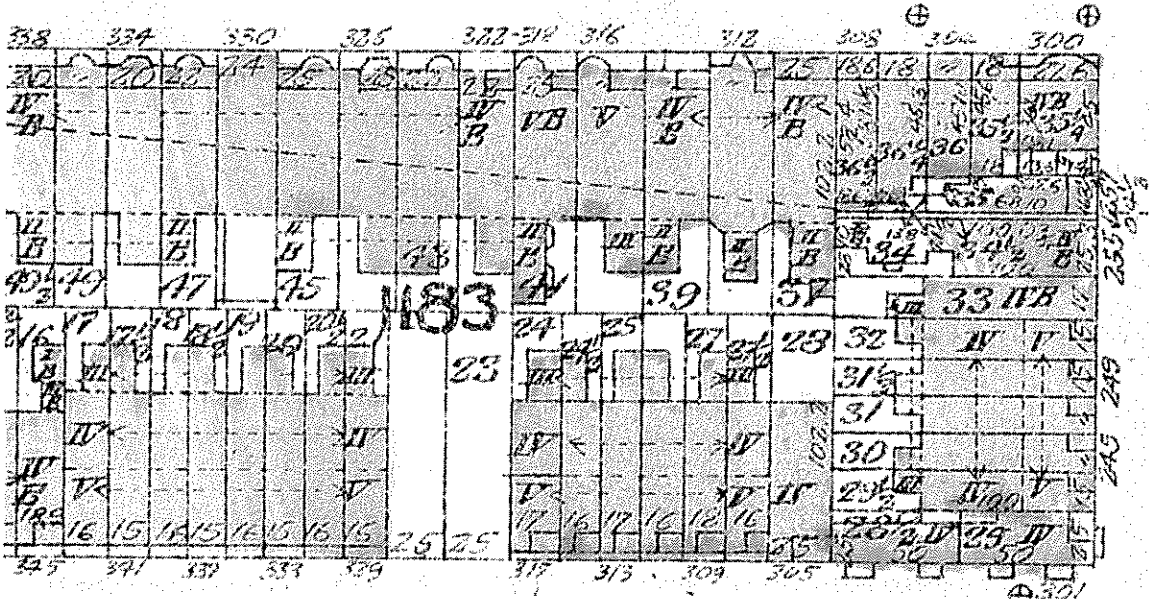
The existing historic district and its proposed extension are comprised essentially of only two types of buildings -- low-rise row-houses and high-rise apartment houses. The apartment houses are generally 14 or 15 stories high, while the row houses are four and five stories in height. This is particularly evident along West End Avenue and the extra-wide 72nd Street. Yet at the southwest corner where those broad boulevards intersect, where a majestic tower with special architectural distinction would be expected, comparable to the towering presence at the opposite corner . . . there is naught but a modest and almost-apologetic mid-rise nothingness. A plain no-style box that seems to have wandered down from the Bronx or the outer reaches of Queens. An anomaly that contributes nothing to the elegant and delightfully varied over-all ambiance of the neighborhood.

Would that the prior buildings on the site still existed.  
Here is what used to be. The LPC came 30 years too late.

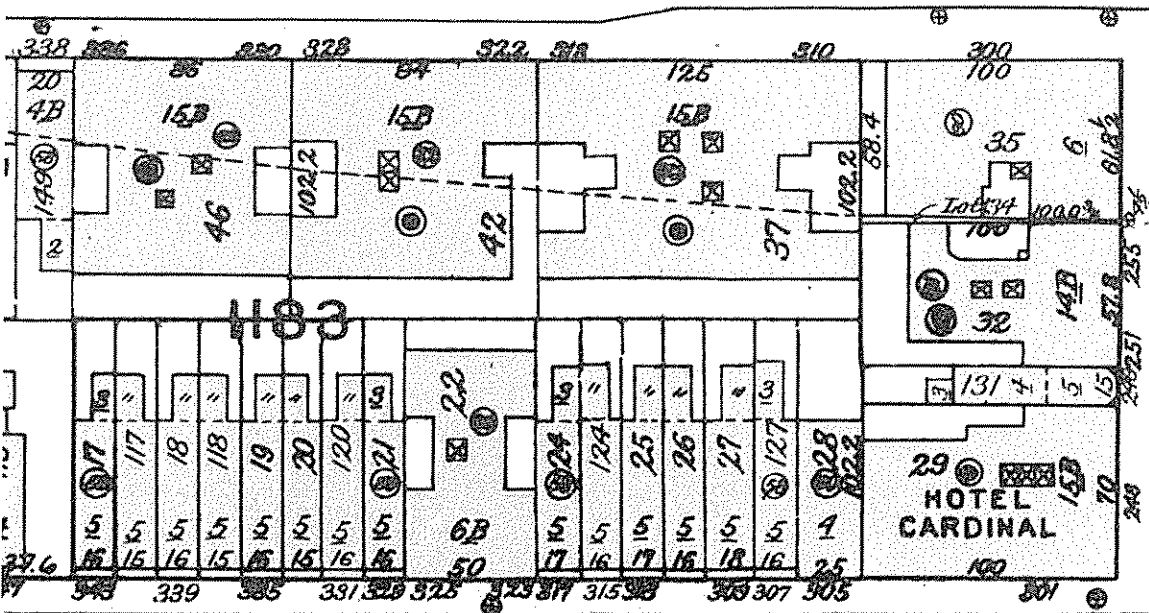


The circa-1895 photograph on the prior page was taken looking southwest.

The site maps below are oriented with north at the top.



The block from 71st to 72nd and West End Avenue (at the right) in 1912. The site of 300 West 72nd Street was the six very small houses in the upper right corner.



The same block in 1955. While nearly all the row-houses remain on 71st Street, on 72nd Street at the left and on West End Avenue in the middle are two holdout row-houses. All the others along those two block-fronts have been replaced by high-rises

300 WEST 72<sup>ND</sup> STREET OWNERS CORP.  
300 WEST 72 STREET  
NEW YORK, NEW YORK 10023

May 23, 2013

Landmarks Preservation Commission  
1 Centre Street  
9<sup>th</sup> Floor  
New York, New York 10007

Attn: Kate Daly

Re: 300 West 72 Street  
aka 300-308 West 72 St.  
257-259 West End Avenue  
Block 1183 Lot 35

Dear Ms. Daly,

I am writing in response to your letter dated May 15, 2013 to 300 West 72nd Street Owners Corp. and the enclosed draft entry for our property within the designation report for the proposed West-End-Collegiate Historic District Extension.

As you may remember I am the President of the building's Board of Directors. I met with you in the LPC conference room in the Municipal Building with our retained Landmarks attorney, Carrie Harris, Esq., prior to the initial June 28, 2011 public hearing on the proposed extension of the West-End-Collegiate Historic District.

At that meeting and at the public hearing on June 28, 2011, the Board of Directors and the shareholders went on record that we were then fully against the classification of the building as "Moderne" and hence worthy of preservation. We remain just as opposed today, with even more reason because of the deteriorating physical and financial condition of our building. We would like to re-emphasize our argument in this letter.

I testified at the June 28, 2011 public hearing along with the co-op's retained Architectural Historian, Andrew Alpern, who prepared and submitted a Report supporting our objection with detailed testimony and photographic evidence. He demonstrated the position that our building, designed by Herbert Lillian, is not significant compared to Lillian's designs in upper Manhattan and on the Grand Concourse in the Bronx. Mr. Alpern found that our building had extremely



few Moderne characteristics, and that it should be classified as "no style."

This is part of the record made that day.

Additional documentary evidence which is part of the record in this matter are the following items submitted to the Commission:

1. May 15, 2012 letter to the Commission from tenant shareholder Rajeev H. Dehejia.
2. Letter from tenant-shareholder Alice Hogan.
3. Letter from tenant-shareholder Melissa Conti.
4. My letter of June 28, 2011 to Commissioner Tierney and you.

The merits of a building's design can be viewed differently by different people, but the actual physical appearance of the building belies the generous description in the most recent evaluation. The lintels and sills cited as one factor in the designation are leaky and corroding. Our fire escapes, described as "eye catching" in the latest report, are indeed eye-catching – fading, chipped eyesores that are discordant with the more elegant surrounding buildings. Rather than fit in, our edifice stands out as an example of a building in distress, and because we have so few financial resources, that condition is certain to get worse.

The reasons for this were described in detail in Mr. Dehejia's letter. Our building is facing obsolescence in the face of ever-increasing expenses and pressures on the underlying financials of the building. Unlike larger buildings in the neighborhood that have healthier capital reserves and more tenants to bear expenses, we have a base of only 34 units. The current maintenance is extremely high relative to other buildings in the neighborhood, and we face a host of impending repairs that will require hefty assessments, both of which have inhibited sales of our units on the open market. This has also caused a great degree of financial distress to shareholders, some of whom may not be able to handle assessments or escalating maintenance fees. These factors put the financial viability of our corporation at risk.

The coop has been negotiating with a well-known respected developer who proposes razing the building and submitting a plan for LPC and NYC Buildings Dept. approval for an elegant, tasteful and taller new structure that will fit in with the streetscape far better than ours, which sits between two towering and architecturally significant structures. The appraisal done for our building states that our air rights are worth \$6.5 million and it is the fiduciary duty of the Board to preserve these rights for the future of the coop corporation. The designation/classification which would preclude exterior alteration and/or razing would result in the loss of these air rights to the financial detriment of the corporation.

The co-op has reached an agreement in principal with the developer after months of negotiations and the proposed transaction will be presented to the shareholders in the next

week or two. We know that the vast majority of tenant-shareholders are in favor of the proposed development, based on prior canvassing.

The developer has agreed to make a presentation to LPC at their expense delineating their plans and vision for the future of the southwest corner of West 72nd Street and West End Avenue which will be appropriate and worthy of the location.

The Board and shareholders respect the mission of the Landmark Commission. We love our building and our neighborhood. But it has minimal distinguishing characteristics and very little promise to ever contribute to an enhanced neighborhood environment – in fact, it is almost certain to detract from it as time goes on. For this reason, we ask that our designation be reconsidered, and that the developer be provided the opportunity to present to LPC its plans for a better option.

Thank you and respectfully submitted,

Paul Milbauer, President  
300 West 72nd Street Owners Corp.

cc: [mowen@lpc.nyc.gov](mailto:mowen@lpc.nyc.gov)



ANDREW ALPERN, JD, AIA  
ATTORNEY AT LAW  
AND ARCHITECT

315 EIGHTH AVENUE, 17-H  
NEW YORK, NY 10001-4882

VOICE 212-242-0975  
FAX 212-924-5378  
andrew.alpern@arkitny.com

10 June 2013

Dear Landmarks Preservation Commissioners:

**300 West 72nd Street is a No-style building, not a Moderne-style one.**

- The minimalistic whispered deviations from totally-plain brickwork on 300 West 72 are nowhere near the characteristic Moderne-style features evident on other such buildings of the period.
- Curving the corner of a piece of painted steel on a fire-escape (emphatically not bronze as you claim; it has rusted) doesn't change it from ordinary ironwork to Moderne-style.
- You claim the light fixtures and handrails are "possibly" original. The landmarks law doesn't allow you to rely on speculations but only on facts. The facts do not make them Moderne-style.
- There is no assurance that the entrance enframing is original (doubtful, as the doors are clearly replacements) and its design is a merely simplicity, not Moderne-style.
- The real issue is whether (if listed as Moderne-style) this building will be there forever, or (if listed as No-style) it can be replaced with a more suitable building that far more appropriately and harmoniously blends with the neighboring buildings.
- With a No-style designation, a new building can be erected on the site to a design that will be completely within the control of the LPC. Even before any preliminary plans are drawn, the commissioners can instruct the developer and his architect on what sort of building they want on that important corner. Its bulk, shape, height, materials, and every detail of its visible design and final appearance will be in accordance with the wishes of the Commission.
- If 300 West 72 is designated as No-style, it will in fact contribute more to the distinctive character of the district because its replacement will be controlled by the LPC to ensure that its appearance is in keeping with the findings of the Commission that caused the district to be designated.

Yours sincerely,



Date: June 18, 2013

From: 300 West 72<sup>nd</sup> St. Owners Corporation

To: Landmark Preservation Commissioners

Subject: Designation of 300 W. 72<sup>nd</sup> St. as “No-Style” and not “Moderne”

The intent of this letter is to briefly summarize for the Commissioners our objections to the classification of our building as “Moderne” and therefore worthy of preservation.

- The primary arguments in your report supporting a designation of “Moderne” are its brickwork and curved fire escapes. According to noted architectural historian Andrew Alpern in his letter to you dated June 10, 2013 and in his extensive report and testimony before the Commission on June 28, 2011, these features are not sufficient to justify this designation:
  - The brick-work deviations are nowhere near the features evident on Moderne style buildings.
  - The fire escapes are painted steel and rusting, not bronze as claimed in your report, and their curve doesn’t make them Moderne.
- Your report also cites “possibly” historic or original handrails, primary door and light fixture at the main entry. According to Mr. Alpern, there is no evidence that the entrance enframing is original, the doors are clearly replacements, and the light fixtures and handrails date to the installation of the non-original doors.
- While not part of your report, we feel it is significant that the building is only 6 stories – less than half as high as surrounding buildings – and therefore interrupts the skyline rather than enhances it. Again according to Mr. Alpern, Moderne buildings on West End Ave. are typically at least 8 stories and blend in better with the streetscape. The building was built in 1942 and while it is “pre-war”, it has never fit in with the turn-of-the century buildings surrounding it. In fact, our hypothesis is that the original plans called for a taller building (our air rights allow for an additional six stories) but that economic hardship forced the developer to scale back.

We are strong proponents of the mission of the LPC and the establishment of the West-End-Collegiate Historic District, but believe that our building hardly lives up to architectural significance of the rest of the neighborhood, and is being treated unfairly due its location. We urge the Commissioners to review the full file with additional submissions from shareholders, the Board of Directors and Mr. Alpern.

Respectfully,

Board of Directors, 300 West 72<sup>nd</sup> Street Owners Corporation

*Rajeev K. Dehejia*  
*300 West 72<sup>nd</sup> Street, No. 2E*  
*New York, New York 10023*

May 15, 2012

The Honorable Robert Tierney, Chair,  
The Honorable Pablo Vengoechea, Vice Chair,  
and Honorable Commissioners  
Landmarks Preservation Commission

Re: Proposed West End-Collegiate Historic District Extension

Dear Commissioners:

I am writing with great concern about the proposed extension of the West End-Collegiate Historic District to include our building at 300 West 72<sup>nd</sup> Street.

I have lived in the Upper West Side for more than a dozen years, and have always loved the unique urban fabric of our neighborhood. Both when I was a professor at Columbia, and when I began to consult and travel, I maintained my residence on the Upper West Side out of love for, and belief in, the singular beauty and charm of this swath of Manhattan wedged between Riverside Park and Central Park.

Over the years I have greatly admired and supported the work of the Landmarks Preservation Commission in protecting our historic urban fabric from ill-conceived development. I have admired how you have achieved a balance between preservation and the necessity for the city to continue to grow and develop. It is precisely for this reason that I believe that the West End-Collegiate Historic District Extension should exclude our building, 300 West 72<sup>nd</sup> Street.

**While the architectural merits of our building can be debated, it is incongruity with our neighbors, more than anything else, which I would argue renders our building not worthy of preservation.** The uniform skyline along West End creates a majestic effect, with our building standing out like an unbloomed flower. The fire escapes, a feature that gives charm in the buildings of SoHo, don't fit in with the neighborhood and give the façade a cluttered appearance. Neighboring buildings are fronted with gracious red brick and decorative elements, while our façade is an unadorned, nondescript, undistinguished off-white brick. As residents, we view the exterior as a necessary evil in exchange for the gracious interior spaces.

**The economic implications of landmark status for the building only reinforce this view.** The owners of 300 West 72<sup>nd</sup> Street have been in a continual crisis mode for the last several years. Our problem is a simple one: relative to our tax and maintenance obligations we have a very small number of units (35). Our tax is assessed based on the neighborhood, which is comprised mainly of larger, more prestigious buildings that offer many more amenities and consequently command much higher values. Other costs of maintenance, such as the superintendent and boiler replacement are disproportionately high in a small building: we in essence pay the same costs that could and would normally be spread over a much larger building.

As a result many of the shareholders are in financial distress and unable to pay even minimal assessments (of a few hundred dollars a month) to cover essential repairs. For example, our elevator had to be updated because it was no longer up to code, the assessment for which led several shareholders to seek financial relief from the board and a couple to take on roommates (one in a studio, another one in a one bedroom apartment). The building has many more repairs that will be needed to maintain essential services (the boiler, the roof, water pipes, electricity, fire

escapes, windows), and the sad truth is that many residents cannot afford to pay their share of current, let alone projected, maintenance and repairs.

**The status quo for us means a downward spiral that we are already beginning to see.**

Owners are having to sell their units at a discount because they cannot afford assessments. This drives prices down and further erodes the equity of already financially struggling shareholders. Essential and urgent repairs are being postponed, further driving down the value of our units. Even more financially stable residents (indeed three current and former board members) have put their apartments on the market, because they did not see the financial viability of the building.

While I am aware that this is a very negative scenario, I would like to make two further points. First, my assessment of the economic situation of our building is not based on rash panic. As an economist (my Ph.D. is from Harvard, and I have taught at Columbia, Harvard, NYU, and Princeton), I am trained not only to study the numbers but also to understand where the trends are pointing. Painfully for us as residents, the trend is not good.

Second, the negative consequences of the status quo will be borne not only by shareholders of 300 West 72<sup>nd</sup> Street, but also by the entire neighborhood. An undervalued, poorly maintained building is a weight that drags down the entire neighborhood.

Let me conclude this letter with another story from our neighborhood. When the stately old mansion at 200 West 72<sup>nd</sup> Street (The Colonial Club dating from 1892, on the corner of West End and Amsterdam) was up for demolition, I was one of the worried neighborhood residents. The building was an old-world presence, and we all appreciated the bodega on the corner. But the truth be told, The Colonial Club, though old and stately, was in a poor state of repair, and was bringing down that entire block. As the stores began to close, we all worried about what was to follow, and as everyone does we grumbled during the construction. But now that the new building is in place, I can see what a plus it has been for the neighborhood. What had been a seedy corner now has visual flair with the new building, a lively street presence, and a new set of shops and merchants who have joined our neighborhood.

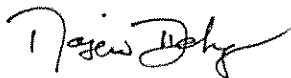
As much as I love our building – no, correction, *because* I love it – I believe we at 300 West 72<sup>nd</sup> Street are in the same situation. Our building is already an architectural dull spot in an otherwise splendid block, and increasingly with our inability to maintain the building we are in a downward spiral of physical and economic health.

**In this context, the opportunity to sell our building to a developer and have it replaced with a tasteful, elegant structure will strengthen the proposed historic district, not weaken it.**

Architecturally we have seen many recent examples in New York where new buildings enhance, rather than detract from, their historic neighbors. Its size and profile would also be more homogenous with the neighboring structures. Whereas our current structure is energy inefficient, if a new building were built, it could meet or exceed current environmental standards. A green building would help not only residents, but also the neighborhood and city. And finally a larger building would have the necessary base of residents to maintain itself, and become an asset rather than a drag on the neighborhood.

While it is my personal opinion that the status quo is not a desirable option architecturally, it is a harsh reality that the status quo is not a viable option economically. I urge the Landmarks Preservation Commission to exclude 300 West 72<sup>nd</sup> Street from the Historic District.

Sincerely,



**PAUL MILBAUER**  
Attorney at Law  
90 John Street - Suite 304  
New York, N.Y. 10038  
212-227-8007  
Fax (212)-227-2948

June 28, 2011

By Hand

The Honorable Robert Tierney, Chairman  
New York City Landmarks Preservation Commission  
One Centre Street  
New York, NY 10007

**Re: 300 West 72<sup>nd</sup> Street**  
New York, NY  
**WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION, Manhattan**  
**LP-2462**

Dear Chairman Tierney:

300 West 72<sup>nd</sup> Street Corp. owns the residential building on the south west corner of West End Avenue and 72<sup>nd</sup> Street. The shareholders of this cooperative include long-time residents of the Upper West Side and relative newcomers to our neighborhood. We like the Upper West Side's distinctive ambiance, particularly the prevalence of the classic 15-story plus a penthouse, 150-165 foot tall "pre-war" buildings on West End Avenue and on 72<sup>nd</sup> Street near our building. (The uniform height of the buildings was dictated by the 1 ½ height zoning district that allowed buildings' height to be 1 ½ times the width of the street.) Therefore, the shareholders support the proposed WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION, Manhattan, LP-2462.

Our building is not like the classic pre-war West End Avenue buildings. It is merely 6 stories (67') tall. Its most noticeable feature is its fire escapes. It has mundane windows and no distinctive style whatsoever. We prefer that our building not be identified as one with a "style" as we do not believe it is exemplary of any distinctive style, does not contribute to the proposed West End-Collegiate Historic District and is not worthy of preservation. Mr. Andrew Alpern, a distinguished architectural historian with particular expertise relating to the Upper West Side, comes to the same conclusion regarding the absence of architectural merit of our building. A copy of his report is enclosed.

We do believe that the enhancement of the proposed WEST END-COLLEGIATE HISTORIC EXTENSION would be better served by not noting our building as having a style. Then, any future alterations, enlargement or redevelopment of the property would need to be harmonious with the district, and not chained to consistency with a purported style for this dull building.

We appreciate your consideration of our request and look forward to your response.

SINCERELY,

A handwritten signature in black ink, appearing to read "Paul Milbauer", written in a cursive style.

PAUL MILBAUER, President  
300 West 72<sup>nd</sup> Street Corp.

PM\td

cc: Mrs. Kate Daly



PROFESSIONAL REAL ESTATE SERVICES

June 2, 2011

Mr. Chris Ficarra  
Vice President  
300 WEST 72<sup>ND</sup> STREET COOPERATIVE BOARD  
300 West 72<sup>nd</sup> Street  
New York, New York 10023-2660

RE: Appraisal of a residential cooperative apartment building:  
300 West 72nd Street  
(a/k/a 257 West End Avenue)  
New York, New York 10023  
OGLLC File No.: A11-111

Dear Mr. Ficarra:

At your request and authorization, *Originators Group, LLC* has prepared a Self-Contained Appraisal report of the above-referenced real property under the following scenario(s):

- The current market value of the subject property's fee simple estate in "as is" condition under a rental fallback scenario; and,
- The current market value of the subject property's fee simple estate in "as is" condition under a gross sellout scenario.

The subject of this report is a 6-story residential cooperative building situated in the Upper West Side neighborhood of Manhattan, New York. The building, also known as 257 West End Avenue, was originally constructed in 1942, converted to cooperatives in 1981, and is comprised of 31 residential cooperative apartments and four professional units for a total of 35 units. The building contains 32,940± square feet of gross building area. Net rentable area is estimated at 28,015± square feet. The building was 100% occupied and was in good condition as of the inspection date. The building is situated on a 6,000± square foot (0.1380± acre) irregular shaped site in the Upper West Side section of Manhattan, New York. The assessor's tax identification number is Block: 1183, Lot: 35. The subject is more fully described, legally and physically within the enclosed report.

**Extraordinary Assumptions<sup>1</sup>:** We note that this appraisal is made with the following current and historical information. Requested information includes a detailed rent roll, historical and pro-forma operating statements, floor plans, site plan, tax bills, commercial leases, internal unit sales, Schedule A share allocation roster, and building specifications (only financial statements for 2007 through 2010, a maintenance roll, and internal sales roster were submitted). *Originators Group, LLC* assumes that all of the historical information that was requested and provided by the Client is factual information.

Public records indicate that the subject's gross building area is 32,940± square feet, while our estimate of net rentable area is 28,015± square feet (based on an estimated 15% loss to common areas). We have assumed these figures to be correct and true within the context of our analysis.

We were only afforded access to three apartments at the subject property. The units as well as the common hallways appear to be in good condition. We have assumed that the entirety of the

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<sup>1</sup> The definition of Extraordinary Assumption is taken from: *The Dictionary of Real Estate Appraisal, Fourth Edition, 2002*. Extraordinary Assumption is defined as "An assumption, directly related to a specific assignment, which, if found to be false, could alter the appraiser's opinions or conclusions. Extraordinary assumptions presume as fact otherwise uncertain information about physical, legal or economic characteristics of the subject property, or about conditions external to the property, such as market conditions or trends; or about the integrity of data used in an analysis."



subject's units reflect the same good condition.

OGLLC also makes the following extraordinary assumption(s) with the context of this report:

- The subject building contains a total of 35 cooperative units allocated to 31 residential units and four professional units. Reportedly, one of the residential apartments is a sponsor-held apartment that is currently rented under New York City rent stabilization regulations. OGLLC queried management as to the identity of this apartment and its current rent-stabilized rent; however, this information was not provided to OGLLC.

However, the submitted 2010 financial statement indicates that the sponsor currently holds one apartment containing 436 shares. Based on the submitted maintenance roll, this unit would be identified as apartment 2D, a 937 SF one-bedroom apartment.

Therefore, OGLCC has made the extraordinary assumption that 30 residential units and four (4) professional units are considered to be market rate units, and one (1) unit (2D) is subject to rent-stabilization regulations. Consequently, market rate rents and terms have been applied to 30 residential units and four professional units, while one rent-stabilized rent was estimated for the sponsor-held regulated apartment. OGLLC further assumes that the rent-stabilized unit is a one-bedroom apartment identified as 2D within the context of this analysis.

- The subject building currently contains approximately 27,060 square feet of excess development rights, or approximately 45.10% of the subject site's maximum development area.

However, a proposal to expand the Upper West Side's Collegiate Historic District has been put forward by local West Side community groups. While this historic district does not currently contain the subject property, the proposed expanded district would include the subject property. Three public hearings being held by the New York City Landmarks Preservation Commission, one of which was conducted on March 22, 2011, are slated to end with the last hearing calendared for October 25, 2011. Based on anecdotal evidence as of the effective date of appraisal, it appears likely that the district expansion will be approved. On this basis, OGLLC believes that the concluded value for the subject's currently existing air rights contained herein would be severely diminished if not outright mitigated.

Therefore, OGLLC makes the extraordinary assumption that the subject site currently contains 27,060 SF of excess development rights, and has valued these excess rights accordingly. Furthermore, OGLLC reserves the right to amend its value conclusion contained herein upon any final determination issued by the Landmarks Commission relative to the subject building's inclusion within the proposed historic district expansion.

**Hypothetical Conditions<sup>2</sup>:** *Originators Group, LLC* makes the following hypothetical condition(s) within the context of this analysis:

- The subject property was valued as if operating as a multi-family rental investment property where any previously sold apartment is presumed leased at its current market rent. This use is in accordance with the subject property's Highest and Best Use as a multi-family apartment facility.

<sup>2</sup> The definition of Hypothetical Condition is taken from: The Dictionary of Real Estate Appraisal, Fourth Edition, 2002. Hypothetical Condition is defined as "That which is contrary to what exists but is supposed for the purpose of analysis. Hypothetical conditions assume conditions contrary to known facts about physical, legal, or economic characteristics of the subject property; or about conditions external to the property, such as market conditions or trends, or about the integrity of data used in an analysis."



ZONING

The subject is zoned R10A – “General Residence District”. The R10A zoning requirements are detailed below:

<b>ZONING SUMMARY</b>	
<b>Current zoning:</b>	R10A - "General Residence District"
<b>Legally conforming:</b>	No This residential district was designed to allow the highest residential density. This district is found on major avenues and crosstown streets in Manhattan and Brooklyn central business districts. This was designed to specifically promote mid to high-rise multi-family buildings.
<b>Uses permitted:</b>	
<b>Zoning change</b>	Not likely
<b>Category</b>	<b>Zoning Requirement</b>
<b>Minimum Lot Size:</b>	1,700 square feet
<b>Minimum Lot Width:</b>	18 feet
<b>Maximum FAR:*</b>	10.00
<b>Minimum Lot Area Per Room:</b>	30 to 24.9 square feet
<b>Maximum Rooms Per Acre:</b>	1,452 to 1,749
<b>Minimum Front Yard</b>	None
<b>Minimum Side Yard</b>	8 feet each or 16 feet total
<b>Minimum Rear Yard</b>	30 feet
<b>Height Limit:</b>	85 feet or 6 stories
<b>Parking Limit:</b>	1 space per 2.5 units (40% of units)
<b>Current Site Size:</b>	6,000
<b>Maximum FAR:</b>	<u>10.00</u>
<b>Maximum Developable Area:</b>	60,000
<b>Current Building Area:</b> 5.49	<u>32,940</u>
<b>Excess Developable Rights:</b>	27,060
* Floor Area ratio (FAR) is the total floor area on a zoning lot divided by the area of that zoning lot. Each zoning district classification contains an FAR control which, when multiplied by the lot area of the zoning lot, produces the maximum floor area allowable on such lot.	

Source: New York City Zoning Resolution  
 Compiled By: **Originators Resource Group, Inc.**

**Zoning Analysis and Conclusions**

The site has a maximum buildable area of 60,000 square feet as of right based on current zoning (residential use). The subject property, as improved, has a total gross building area of 32,940 square feet, or an FAR of 5.49x the site size. At 32,940 square feet of gross building area, we conclude that the subject site has 27,060 excess developable area as of right as it pertains to the current zoning statutes. Consequently, the subject conforms to zoning with respect to *bulk* requirements. However, the subject is non-conforming with respect to parking requirements. Therefore, the subject is considered to be a non-conforming use with respect to the current zoning statutes.

We know of no deed restrictions, private or public, that limit the subject property's use. The research required to determine whether or not such restrictions exist, however, is beyond the scope of this appraisal assignment. Deed restrictions are a legal matter and only a title examination by an attorney or a title company can usually uncover such restrictive covenants. Thus, we recommend a title search to determine if any such restrictions do exist.

Mr. Ficarra  
Vice President  
June 2, 2011



Accordingly, if new information is submitted at a later date contradicting the information used for the appraisal analysis contained herein and proven to be factual, *Originators Group, LLC* reserves the right to amend the appraisal conclusions reported herein.

Based on research and analysis contained in this report, it is estimated that the current market values of the fee simple estate in the subject property, in "as is" condition, as of the respective effective dates of appraisal, under our respective scenarios, is:

VALUE CONCLUSIONS				
<i>Valuation</i>	<i>Effective Date of Value</i>	<i>Value Estimate</i>	<i>Value per Unit</i>	<i>Value per Sq. Ft.</i>
Rental Fallback	May 19, 2011	\$10,900,000	\$311,429/Unit	\$330.90/SF GBA
Gross Sellout	May 19, 2011	\$20,700,000	\$591,429/Unit	\$738.89/SF NRA
Excess Air Rights	May 19, 2011	\$6,500,000	N/A	\$240.21/SF FAR
<i>Originators Group, LLC</i>				

The following appraisal sets forth the most pertinent data gathered, the techniques employed, and the reasoning leading to the opinion of value. The analyses, opinions and conclusions were developed based on, and this report has been prepared in conformance with, our interpretation of the guidelines and recommendations set forth in the Uniform Standards of Professional Appraisal Practice (USPAP), the requirements of the Code of Professional Ethics and Standards of Professional Appraisal Practice of the Appraisal Institute, and The Financial Institutions Reform, Recovery, and Enforcement Act of 1989 (FIRREA), Title XI Regulations.

Data, information, and calculations leading to the value conclusion are incorporated in the report following this letter. The report, in its entirety, including all assumptions and limiting conditions, is an integral part of and is inseparable from this letter.

It has been a pleasure to assist you in this assignment. If you have any questions concerning the analysis, or if *Originators Group, LLC* can be of further service, please do not hesitate to contact us.

Respectfully submitted,

**ORIGINATORS GROUP, LLC**

By:

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ne, MAI

Certification No. 46-7944

\_\_\_\_\_  
Andrei Teddone  
Associate Appraiser

New York Certification No. 45-13677

**ORIGINATORS GROUP, LLC**

435 The Esplanade, 3rd Floor, Pelham Manor, New York 10803  
Phone: (212) 949-8800 FAX: (212) 949-4997

1871 Park Avenue  
New York, New York  
10035



Tel: 212.534.5110  
Fax: 212.534.6799  
clarkandwilkins.com

IRONWORK • MASONRY • WATERPROOFING  
GENERAL CONTRACTING • SINCE 1870

April 16, 2012

Rudd Realty  
641 Lexington Ave.  
New York, N.Y. 10022

Job loc: 300 West 72<sup>nd</sup> Street

**ATTN: Faith Brenner**

As per our site inspections and discussions, we propose to furnish all labor, materials, equipment and insurance required to complete the following work:

**Option 1 Fire escape pressure testing and repairs:**

We will pressure test fire escape baskets, steps and ladders for any deteriorated or weak spots in the metal on all three sides of the building fire escapes. Once the test has been completed we will do all the necessary minor repairs as needed to the fire escapes that are none structural.  
Cost: \$ 1,650.00

**Option 2 Fire escape painting and front gate and railing:**

We will protect and cover all exposed areas that are not to be painted. We will then scrape, prime, and paint the all fire escapes baskets and ladders on all three sides of the building and the service entrance front gate and railing. We will use wire brushes and hand held scrapers to remove all loose paint and rust on the fire escapes. Afterwards we will then prime the fire escapes using a rust inhibitive primer and then paint the fire escapes with one coat of exterior oil based paint.  
Cost: \$ 11,940.00

All costs are plus sales tax or Capital Improvement, or tax exempt certificate to be provided.  
All work fully covered for workmen's compensation and comprehensive general liability insurance in the amount of one million dollars.

If contract is acceptable, please initial next to the option of work to be performed, sign and return (1) one copy with purchase order and 1/2 deposit. Balance due upon completion.

Prices are valid for 90 days from date of estimate.  
AGREED,

Rudd Realty

  
Gregg Freid, Clark & Wilkins

(12617-1)

1871 Park Avenue  
New York, New York  
10035



Tel: 212.534.5110  
Fax: 212.534.6799  
clarkandwilkins.com

IRONWORK • MASONRY • WATERPROOFING  
GENERAL CONTRACTING • SINCE 1870

April 16, 2012

Rudd Realty  
641 Lexington Ave.  
New York, N.Y. 10022

Job loc: 300 West 72<sup>nd</sup> Street

**ATTN: Faith Brenner**

As per our site inspections and discussions, we propose to furnish all labor, materials, equipment and insurance required to complete the following work:

**New Fire escapes:**

- 1) Demo and remove all existing fire escapes
- 2) Fabricate and install on all three sides of the building new 3' wide x 12' long fire escape baskets with metal stair case and hand rails leading from top floor to the first floor. Lastly, at the first floor we will fabricate and install a 14' long drop ladder
- 3) Fabricate and install new metal support brackets for all the fire escapes, to the side of the block and brick face wall of the building. The support brackets will be through bolted with 12"x 12" backup plates to the interior of the wall.
- 4) The fire escapes will be primed with rust inhibitive primer and painted black. Any close-up patching of interior wall not included. Permits and stamped drawings included in the total cost of this proposal

**Cost: \$ 112,000.00**

All costs are plus sales tax or Capital Improvement, or tax exempt certificate to be provided.  
All work fully covered for workmen's compensation and comprehensive general liability insurance in the amount of one million dollars.

If contract is acceptable, please sign and return one (1) one copy with purchase order and 50% deposit. Balance due upon completion.

Prices are valid for 30 days from date of estimate.

Rudd Realty

Gregg Freid, Clark & Wilkins

(13617-1)

**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: Daniela Lucchetto

Address: 260 West End Ave 11B

I represent: NY

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

918

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/2013

(PLEASE PRINT)

Name: PEDRO MARCAL

Address: 260 WEST END AVE SA NY, NY 10023

I represent: \_\_\_\_\_

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: Andrea Goldwyn

Address: \_\_\_\_\_

I represent: NY Landmarks Conservancy

Address: 1 Whitehall St NYC 10004

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. 918 - Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: NEAL McILVAINE

Address: 260 WESTEND AVE #11B NYC NY  
10023

I represent: \_\_\_\_\_

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. LU-098-2013

in favor  in opposition

Date: 9/16/2013

(PLEASE PRINT)

Name: Paul Sawyer

Address: 230 West 72<sup>nd</sup> Street, #2F

I represent: Assembly member Linda B. Rosenthal

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: 9/16/13

(PLEASE PRINT)

Name: MARK DILLER

Address: 171 W 75<sup>th</sup> M

I represent: COMMUNITY BOARD 7/M

Address: 250 W 97<sup>th</sup>

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. ALL

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: SIMEON BENNETT

Address: \_\_\_\_\_

I represent: Historic Districts Council

Address: 232 E 11 St NY 10003

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. 918-2013

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: MARK DILLER

Address: 171 W 79 St

I represent: COMMUNITY BOARD 7 / M

Address: 250 W 87 St

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 4-18-2013 Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/2013

(PLEASE PRINT)

Name: David Bailly

Address: 200 E 33rd

I represent: NYS Sen Espallat

Address: 5030 Broadway

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

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: FAITH STEINBERG

Address: W 75<sup>th</sup> St.

I represent: \_\_\_\_\_

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/43

(PLEASE PRINT)

Name: KENNETH HARRIS

Address: 641 Orange Ave N.Y.C. 10022

I represent: ALCANTARA PROPERTIES INC

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 910 Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: Linda Jones

Address: 212 E Bwy 10002

I represent: Seward Park Pres & Hist Club

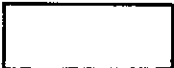
Address: PO Box 100 10002

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. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: Rebecca Godlewicz

Address: 1 Center St.

I represent: Manhattan Borough President Scott Stringer

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: Brian Hargrove

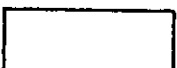
Address: 260 W 9th St PHB NY NY

I represent: ~~PHB~~ myself

Address: ~~PHB~~

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card



I intend to appear and speak on Int. No. 918 Res. No. \_\_\_\_\_

in favor  in opposition to building design

Date: 9/16/13 by LPC

(PLEASE PRINT)

Name: Susan Starshower

Address: 300 W. 72nd St.

I represent: 300 W. 72nd St. Owner's Corp

Address: 300 W. 72nd St

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: JUDITH LOVE

Address: 322 WEST 72 ST.

I represent: West End Preservation

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

WEST-END COLLEGIATE

SO TOGETHER

Appearance Card

918

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: PEGGY MA

Address: 214 WEST 72<sup>ND</sup> ST

I represent: MYSELF

Address: 214 WEST 72<sup>ND</sup> ST

**THE COUNCIL  
THE CITY OF NEW YORK**

WEST-END COLLEGIATE

SO TOGETHER

Appearance Card

918

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9-16-13

(PLEASE PRINT)

Name: RICHARD LOBEL

Address: 40 SHELDON LOBEL PC

I represent: PEGGY MA

Address: 214 WEST 72<sup>ND</sup> ST

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

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 918 Res. No. \_\_\_\_\_  
 in favor  in opposition *to building design*  
Date: 9/16/13 *my life*

(PLEASE PRINT)  
Name: PAUL MILBAUER  
Address: 300 West 72 St #6F  
I represent: 300 West 72 St. Owners Corp. (COOP)  
Address: 300 W 72 St, NY, NY 10023

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_  
 in favor  in opposition  
*in favor of landmarking, as it stands.* Date: 9/16/13

(PLEASE PRINT)  
Name: Martha B. Tack  
Address: \_\_\_\_\_  
I represent: myself  
Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

910

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_  
 in favor  in opposition  
Date: 9/16/13

(PLEASE PRINT)  
Name: JOYCE MENDELSON  
Address: 155 E 34th St NYC 10016  
I represent: Friends of the Lower East Side  
Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: Senator Jose Serrano

Address: 157 East 104th Street

I represent: New York State Senate - 29th District

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: 9/16/2013

(PLEASE PRINT)

Name: Kelly Carroll

Address: 45 West 67th St. N.Y. NY 10023

I represent: LANDMARK WEST

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: Laura Goldenberg

Address: 2100 West End Ave

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. \_\_\_\_\_ Res. No. \_\_\_\_\_  
 in favor  in opposition

Date: \_\_\_\_\_

Name: Michael Melzer (PLEASE PRINT)  
Address: 255 West End Ave  
I represent: Self  
Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. 918  
 in favor  in opposition

Date: Sept 16, 2013

Name: Joy Wyatt (PLEASE PRINT)  
Address: 263 West End Ave, 20A  
I represent: PTC  
Address: 263 WEA

**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: 9/16/13

Name: MARCELINE MOREZ (PLEASE PRINT)  
Address: 263 WEST END AVE, 21A  
I represent: 263 WEST END AVE, 21A  
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. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: Susan Catry

Address: 563 West End, 19B

I represent: Riverside Towers

Address: 263 West End

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: LORI Malloy

Address: 270 WEST END AVE NY NY

I represent: \_\_\_\_\_

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. 918

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: Richard Emery

Address: 54 WEST END AVE 10024

I represent: West End Preservation Society

Address: 54 West 15B 10024

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. 918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/15/13

(PLEASE PRINT)

Name: Eric Schaffner

Address: \_\_\_\_\_

I represent: 257 West End Ave

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

918

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

in favor  in opposition

Date: 9/16/13

(PLEASE PRINT)

Name: HOIS MEREDITH

Address: 260 WEST END AVE 10023

I represent: \_\_\_\_\_

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. 20918 Res. No. \_\_\_\_\_

in favor  in opposition

Date: \_\_\_\_\_

(PLEASE PRINT)

Name: BATYA LEVITON

Address: 315 W 86 St

I represent: COALITION FOR A LIVABLE

Address: PO BX 230078 WEST 86

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