

**TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE
THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING
AND MARITIME USES ON THE DESIGNATION OF THE STEINWAY & SONS
RECEPTION ROOM AND HALLWAY IN MANHATTAN.**

November 21, 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 Steinway and Sons Reception Room and Hallway in Manhattan.

On July 23, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Steinway & Sons Reception Room and Hallway. Three people spoke in support of designation, including the owner and representatives of the Historic Districts Council and the Society for the Architecture of the City. On September 10, 2013, the Commission voted to designate the building a New York City interior landmark.

Commissioned by the prominent New York City piano manufacturer Steinway & Sons in 1924-25, the Steinway & Sons Reception Room and Hallway is one of New York City's most impressive neo-Renaissance style interiors. Located in Steinway Hall, a designated New York City Landmark, on the north side of West 57th Street, between Sixth and Seventh Avenues, the primary space is a double-height octagonal rotunda where visitors, musicians, and potential customers meet store representatives before entering various piano showrooms. Visible from the street through a large display window and from the adjoining hallway that leads to the building's elevator lobby; this lavishly-decorated room has a shallow domed ceiling with allegorical murals in the 18th century style of the celebrated Swiss-Austrian painter Angelika Kauffman, as well as a crystal chandelier. Walter L. Hopkins, of the architectural firm Warren & Wetmore, co-designers of Grand Central Terminal, planned the building and interiors, working with the decorative painters Paul Arndt and Cooper & Gentiluomo. Visitors enter from 57th street, passing through a small foyer that mirrors the adjacent hallway. Each side of the rotunda features a white marble arch that rests on fluted Ionic columns, flanked by green marble pilasters. Though a glass door and glazed infill separates the rotunda from the hallway, these spaces read as one due to the use of similar architectural elements and materials. At the time of the building's completion, the Reception Room garnered considerable attention in the press, appearing in the pages of the *Architectural Record*, *Architecture & Building* magazine, and *The Music Trade Review*. A seemingly timeless monument to classical music and architecture, as well as Steinway & Sons, this well-preserved interior remains one of the handsomest retail spaces in New York City.

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 HOLLAND PLAZA
BUILDING IN MANHATTAN.**

November 21, 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 Holland Plaza building in Manhattan.

On June 11, 2013 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Holland Plaza Building (now One Hudson Square). There were two speakers in favor of designation including the owner and a representative of the Historic District Council. On September 24, 2013, the Commission voted to designate the building a New York City individual landmark.

The Holland Plaza Building is a large, modern-classical style manufacturing structure, constructed on an irregularly-shaped lot facing the entrance to the Holland Tunnel in 1929-30. The building location was chosen to take advantage of the new transportation hub then developing at the entrance to the newly-constructed tunnel linking New York and New Jersey. One of the most significant buildings by celebrated architect Ely Jacques Kahn, the Holland Plaza building displays a modern, functional architectural vocabulary influenced by the contemporary expressionist brick buildings of Germany and Holland. Kahn popularized this style in his numerous remarkable, commercial buildings built throughout New York City.

Positioned on a prominent site, the Holland Plaza Building displays a dramatic style that emphasizes the structural grid without applied ornament. The building's developer was Abe Adelson, one of the garment manufacturers who took part in the creation of the original Garment Center Capital Building in 1920-21 and later became one of Kahn's most consistent and supportive employers. As an immigrant and entrepreneur, Adelson did not have preconceived ideas about classical architecture and encouraged the development of Kahn's creativity in the service of good buildings that attracted many commercial clients. In the Holland Plaza Building, the combined requirements of client and architect resulted one of Kahn's great masterpieces.

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 LONG ISLAND
BUSINESS COLLEGE IN BROOKLYN.**

November 21, 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 Long Island Business College in Brooklyn.

On June 25, 2013 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Long Island Business College. Two people spoke in favor of designation, including representatives of Councilmember Diana Reyna and of the Historic Districts Council. The Commission also received a letter in favor of designation from the Victorian Society of New York. There were no speakers in opposition to designation. On September 17, 2013, the Commission voted to designate the building a New York City individual landmark.

Designed by William H. Gaylor, the Long Island Business College was built by Henry C. Wright, who founded Wright's Business College in Williamsburg in 1873. Like other such colleges of the time, Wright trained clerical workers, primarily young men and women, for careers with the many large banks, insurance companies, and industrial concerns that were proliferating throughout Brooklyn and the then separate city of New York. Enrollment in Wright's college boomed, and in 1890, he purchased the lot at 143-149 South 8th Street for a grand new home for the school, which would be renamed the Long Island Business College. Gaylor based the school's design on Brooklyn's recent public schools. The \$90,000 building opened with a reception attended by Brooklyn's mayor. Wright called it "perhaps the only [building] in the country erected and devoted solely to the work of business education."

In 1920, the college itself was sold and moved to a different Brooklyn location, and in 1922, the building reopened as Public School 166. In 1943, it became an early home of the Beth Jacob Teachers Seminary of America and after World War II, the building became a magnet for hundreds of young Holocaust survivors who sought to further their studies. The Long Island Business College building combines the Romanesque Revival and Second Empire styles and remains as a rich cultural, historical and architectural commanding presence in South Williamsburg.

The Commission urges you to affirm this designation.

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Jenny Fernandez

Address: 1 Centre Street 9th Floor

I represent: LPC

Address: S/A/A

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