



NEWSLETTER

FALL 2017

Welcome to the 27th edition of the newsletter of the New York Preservation Archive Project. The mission of the New York Preservation Archive Project is to protect and raise awareness of the narratives of historic preservation in New York. Through public programs, outreach, celebration, and the creation of public access to information, the Archive Project hopes to bring these stories to light.



Photograph of Jane Jacobs from Matt Tyrnauer's *Citizen Jane: Battle for the City*; Courtesy of IFC Films, A Sundance Selects Release

Searching for Jane

Director Matt Tyrnauer Delves into Archives to Bring Jane Jacobs to Life

By Elizabeth Rohn Jeffe, *Vice-Chair*

Director Matt Tyrnauer's new film, *Citizen Jane: Battle for the City*, is breathing new life into the story of preservation activist Jane Jacobs, best known for her battles in the 1950s and 1960s with public works builder Robert Moses. The documentary is a theatrical release, premiering at the Toronto International Film Festival and now being viewed at theaters, museums, and other venues worldwide. Aimed at a general audience, it is not intended to be a "niche" film for preservationists and urban planners, but rather a means to reintroduce Jacobs and her insights into the fabric of neighborhood

life and the need to preserve it. Her seminal 1961 work on this subject, *The Death and Life of Great American Cities*, has become a classic.

Tyrnauer, also a contributing editor for *Vanity Fair*, previously made the documentary *Valentino: The Last Emperor*, short-listed in 2010 for an Oscar nomination. In a recent interview with the New York Preservation Archive Project, Tyrnauer described how, although he had read Jacobs's *Death and Life* only about five years ago, he had been interested in preservation while growing up in Los Angeles. He feels that L.A.

2017 Bard Birthday Breakfast Benefit

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The benefit will also feature guest speaker **Kate Ascher**, author of *The Works: Anatomy of a City*.

December 19, 2017

8:30 - 10:00 a.m.

Tickets range from \$75-\$500

See pages 6-7 for more details.

commits “everyday transgressions” against its architectural past, with an “amnesiac” approach to its built environment. Tyrnauer recounted how he would pass a lovely Victorian house, see an ugly modern façade on the front, and then walk by the side of the home and see the historic exterior still in place. This tendency to thoughtless destruction of the old made him sensitive to the issue of preservation.

In creating *Citizen Jane*, Tyrnauer and his creative team faced a monumental amount of archival research, which is of particular interest to those dedicated to saving and using preservation archives. When asked about the importance of this type of research for what Tyrnauer describes as a “character-driven” documentary film (the characters being Jane Jacobs and Robert Moses), Tyrnauer spoke to the magnitude of the task at hand. One of the greatest challenges was finding filmed interviews with Jacobs herself (there is no shortage of available film on Moses). There were a few interviews of Jacobs from the 1960s, but unfortunately, most local radio and television interviews were not preserved. Matt Tyrnauer’s “big find” was a 1970s German documentary, *New York: Empire City*, featuring a three-hour interview with Jacobs conducted in Toronto, where Jacobs moved after leaving New York. The black-and-white footage of Jane Jacobs speaking that appears in *Citizen Jane* is footage from this film. Tyrnauer happened upon it while shopping around for imagery and contacted filmmaker Michael Blackwood, who had the master copy. It was actually preferable that it was a film recording, because in the 1970s

film could be preserved better than video could. For Tyrnauer, finding this filmed interview of Jacobs was critical because it could balance out the plethora of camera material featuring Robert Moses.

Originally part of the various Authorities that he chaired, such as the Port Authority and the Triborough Bridge Authority, the Moses archival materials became part of the Metropolitan Transportation Authority.

Its warehouse is a trove of research materials for those seeking to understand Moses and the battles in which he was engaged. Of great importance to the impact of *Citizen Jane* is the fact that these archives contain films that Moses himself made, so *Citizen Jane* most likely includes some footage never before seen publicly.

For Tyrnauer, the “rarest footage” in *Citizen Jane* relates to the three epic battles that Jacobs fought with Robert Moses: the fight against extending Fifth Avenue through Washington Square Park, saving the West Village from the destructive effects of urban renewal, and blocking the creation of the proposed Lower Manhattan Expressway that would have cut through SoHo and Little Italy. Tyrnauer wanted images of protests, public hearings, and the like on film, but these were difficult to source. The first of these battles was not widely covered by the media, and the second received more print attention than film focus, but the fight against the

Lower Manhattan Expressway had the most coverage. For that one, Tyrnauer found a local TV shoot of protests on Little Italy’s Broome Street that featured Jacobs and a neighborhood priest speaking out in favor of saving the endangered neighborhood. There is also footage of ordinary residents asking why their homes must be destroyed. As it appears in *Citizen Jane*, this segment is particularly effective and ends with footage



Poster for *Citizen Jane: Battle for the City*; Courtesy of IFC Films, A Sundance Selects Release

Tyrnauer noted that there are numerous other “wonderful” sources for archival research. Among them are the WPA Film Library and the Library of Congress, the resources of which are in the public domain, as well as the New York City Municipal Archives, which Tyrnauer described as “invaluable.” Interestingly, a great deal of material for the film was made possible by combing through the extensive archives of Robert Moses.

of Mayor Robert Wagner announcing that the Board of Estimate would not fund the project—a victory for Jacobs and the activists with whom she worked. Tyrnauer also found it challenging to locate visual images of the East Harlem area where a large housing project went up in the 1960s but did manage to do so, and this footage also appears in *Citizen Jane* to great effect.

When asked more specific questions about the making of the film itself, Tyrnauer offered many insights. One issue in making a “character-driven” documentary is how to deal fairly with both characters, in this case, how to create a balanced portrayal of Jacobs without making Moses one-sided. Tyrnauer’s response reflected what he considers to be Moses’s historical trajectory. Before World War II, Moses was a progressive in the classic mold, trying to create better lives for people by designing recreational areas for the masses to enjoy and other such projects. After the war, Moses emerged as a different man, with a different attitude, who became part of a large bureaucracy devoted to public works projects that often did not reflect the real needs of the people whose lives the projects would affect. Roads and public housing

projects, for example, however intrusive or destructive to the people in their path, were funded by the government, and aided real estate developers, labor unions, and the construction, automobile, and steel industries. Moses became part of an industrial complex that created its own economic engine for tearing down and building, with the genuine needs of citizens often disregarded.

As for choosing the actors to voice Jacobs and Moses, Tyrnauer said that Marisa Tomei approached him when he was making *Citizen Jane* because Tomei’s father had long been a Greenwich Village preservation activist and she wanted to help. Hence, she voices Jacobs’s part in the film in those segments where Jacobs herself is not appearing in an interview. As for Robert Moses, Tyrnauer wanted to find an actor who could speak with a “brooding darkness” and found the right actor in Vincent D’Onofrio. Another component of *Citizen Jane* is its interviewees, a roster that ranges from architectural critic Paul Goldberger to former Mayor Ed Koch. Tyrnauer said that he wanted everyone who spoke in the film about Jacobs to be well-qualified to do so, and as a result, those who appear on camera are activists, biographers, and scholars. The fact that Ed Koch began his career in the Village as an activist appealed to Tyrnauer. Fortunately, Tyrnauer was able to capture Koch’s comments in the last interview that he gave before his death in 2013.

When asked how long his research for *Citizen Jane* took, Tyrnauer replied, “Years!” He uses professional film archivists to assist him and commented that the archivists in the various repositories that he visited were all extremely helpful. Explaining that documentary film is a “pastiche” of archival materials intermixed with interviews, Tyrnauer noted that *Citizen Jane* is unusual in that a full 70% of the material



Director Matt Tyrnauer discussing *Citizen Jane* during the Archive Project’s “People Preserving Place” Film Festival in April 2017; Courtesy of the Archive Project

used is archival, a much higher percentage than usual.

Preservationists are applauding *Citizen Jane: Battle for the City*, and not surprisingly so. The Archive Project’s screening of the film in April with an ensuing discussion with Tyrnauer was a great success. As Tyrnauer put it, Jacobs spoke “power to truth,” and he wanted to create a documentary celebrating that idea. But for those involved in preservation battles today, the creation of the film also bears witness to the critical importance of preserving the story of preservation so that it can be celebrated and learned from. With regard to the importance of having key archival resources at hand in order to create *Citizen Jane*, Tyrnauer said, “The archival images of the lost city are full of pathos. How can you look at pre-war images of Penn Station, or the lively streets of Harlem or the South Bronx and not feel the tragic loss of these cityscapes? We need these images in order to understand the magnitude and beauty of what was lost. It’s one thing to read Jacobs’s powerful words about what she calls ‘the old city.’ No one wrote about what was needlessly destroyed more compellingly than she did. But we need the visuals, too, in order to bring us there, and help us make good decisions about cities of the future.” ■



Photograph of Robert Moses (right) and Mayor Wagner (left) from Matt Tyrnauer’s *Citizen Jane: Battle for the City*; Courtesy of Walter Albertin/IFC Films, A Sundance Selects Release



FDR Four Freedoms Park; Courtesy of Paul Warchol/FDR Four Freedoms Park

THIRTY-TWO

By Gina Pollara, Archive Project Board Member & “Accidental Archivist”

For years, in a variety of ways, I have used the **Chairman’s Column** to promote the idea that advancing the mission of the New York Preservation Archive Project—i.e., to document, preserve, and celebrate the history of preservation—is essential to the ongoing health and success of the preservation movement. In order to amplify that message and underscore the importance of preserving archives, particularly those archives that are preservation-related, from time to time I will be inviting others who share these beliefs to be guest writers for my column. I am delighted that in this, the second of these features, **Gina Pollara**, one of the Archive Project’s board members, shares her personal passion for archives. Read on and enjoy!

- **Anthony C. Wood**, Founder & Chair

A mere 32 architectural sheets measuring 36-inches by 48-inches: that is the sum total of construction drawings that exist for the Franklin D. Roosevelt Memorial, a masterwork designed by the renowned architect Louis I. Kahn for the southern tip of Roosevelt Island. In 2005, I co-curated an exhibition about this project at my alma mater, The Cooper Union, which led to a renewed (and ultimately successful) effort to build the memorial, now called FDR Four Freedoms Park.

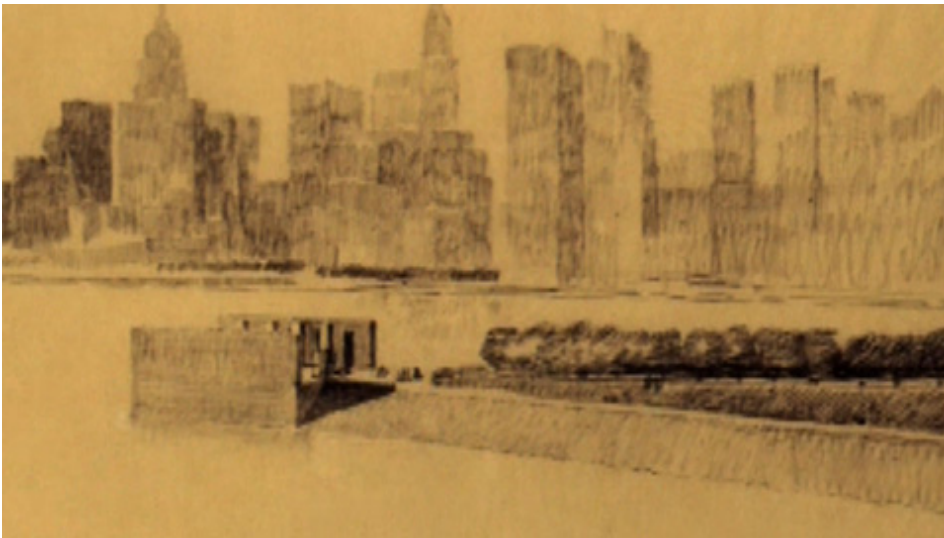
The small team behind this endeavor set itself a mandate at the outset: the project would be built according to the set of construction drawings produced in 1974-75, with whatever changes were required by current codes and regulations. That

seemingly straightforward (and, in hindsight, perhaps naïve) dictate obscured what would become, at times, an intensely laborious process, but ensuring that the final built form remained true to Kahn’s vision and ethos was paramount. Since a fully detailed set of construction drawings existed, it initially seemed there was a well-defined road map to completion. But, as we dug in, it became clear that some of the truly essential elements—ones at the very heart of the design—remained unresolved.

In the late 1960s to early 1970s, New York City undertook to redevelop what was then called Welfare Island, and Kahn was retained to design a memorial commemorating President Roosevelt for its south end. When Kahn died unexpectedly in 1974, the

design had been completed and approved. The set of construction documents were finished posthumously by the remaining associates in his Philadelphia office working in conjunction with the firm, Mitchell Giurgola, but the city’s fiscal crisis in 1975 stopped the project altogether.

Kahn died deeply in debt, and his assets were to be sold and likely dispersed to satisfy his obligations. A dedicated group of his friends and colleagues understood the importance of keeping the collection together, and they brokered a deal whereby the Commonwealth of Pennsylvania would acquire the contents of Kahn’s office and place the materials on permanent loan in an archive at the University of Pennsylvania, his alma mater and long-time employer. The Louis I. Kahn



A Louis Kahn sketch of FDR Four Freedoms Park, ca. 1973; Courtesy of the University of Pennsylvania and the Pennsylvania Historical and Museum Commission

Collection contains a trove of drawings, models, photographs, correspondence, and project files that make substantive research into Kahn's design process possible. The existence of these materials is an incredible boon, but having access to them did not diminish the enormous and very real challenges of construction. Nor did they always help make decisions about key design elements easy. But part of the challenge (and the excitement) of building something posthumously is the detective work required, the unrelenting search for answers that is demanded—and it is only the existence of archival records that makes this possible.

The drawings themselves gave insight into how to interpret Kahn's thinking about the project. The plan of the memorial with its triangular lawn bordered by two allées of Littleleaf Linden trees is essentially a one-point perspective drawing in the landscape with a large portrait of Roosevelt as its focal point. This is a central feature of the design and must be visible from a great distance, and yet the construction drawings are silent as to the size and support of the head itself. In fact, the final drawings do not include this element at all, which is the only representation of FDR in the entire memorial. As it is delineated, the sculpture niche is empty. Piecing together various historic records—in this case, examining a wooden model made in 1973 as well as photographs and sketches on yellow trace paper of earlier iterations of the design—enabled us to establish that the head was meant to be of a colossal scale and modeled

after the sculpture made in 1934 by the artist Jo Davidson. A old photograph found online shows Jo Davidson in his studio with a colossal plaster head of FDR, though it could not be determined if Kahn ever saw or was aware of this image. Even with this documentation, the final size and support had to be determined through a series of full-scale mock-ups on site and at the foundry. It would have been impossible to even begin this process without the existence of key records that helped to guide it. There were several other critical elements of the design, such as the inscription that appears on the north wall of the "room," that required this same meticulous sleuthing, extrapolation, and ingenuity. In the end, however, the final built form is unmistakably a work of Kahn's,

a testament to the invaluable role of historic records and yet another reason to argue for their preservation.

It is ironic that I first learned of Kahn's design when I became involved in an exhibition of historic materials produced by the Department of Docks, the old agency that oversaw all the city's piers and pier structures. That show, which also included more recent proposals for the waterfront like the FDR Memorial, and the subsequent publication called *The New York Waterfront*, is what sparked my part-time occupation as an accidental archivist. Though I had often used historic documents as an architect, I became much more aware of the important obligation we all have to actively steward the conservation of archival records. Happily, there are organizations such as the New York Preservation Archive Project, the core mission of which is to protect and promote the records of the preservation movement in New York City. But the Archive Project also understands it can help lead other organizations in their archival efforts. It has been inspiring and fulfilling to serve on the Archive Project board and especially on the Archival Assistance Fund Committee, which has just awarded its third round of grants to support the archival work of other diligent groups (see pages 10-12).

Kahn's papers survive intact because of the tenacity and foresight of his friends. Without them, the memorial could not have been built. It is a lesson worth sharing. ■



Bust of FDR at the FDR Four Freedoms Park; Courtesy of Diane Bondereff/FDR Four Freedoms Park

2017 Bard Birthday Breakfast Benefit

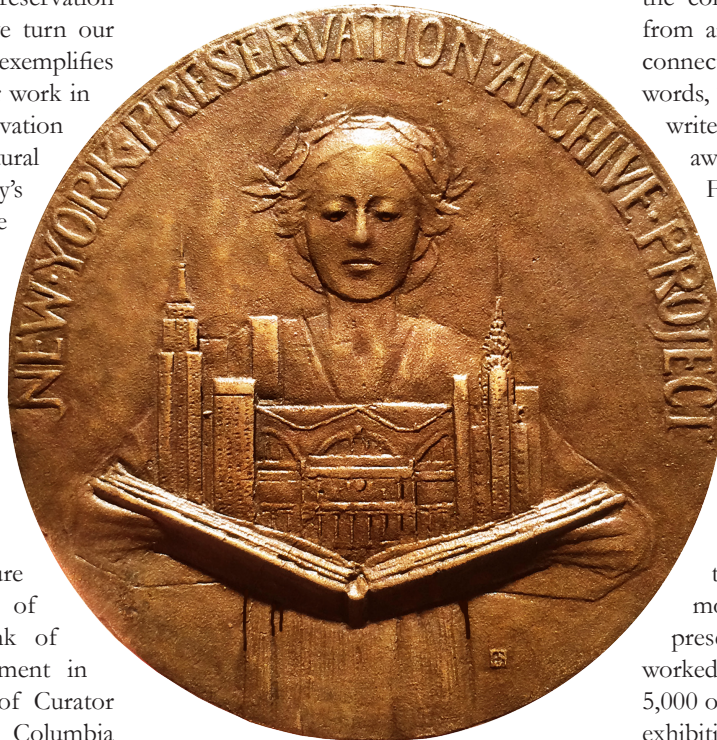
Archive Project Presents Preservation Award to Avery Library Curator Janet Parks in Honor of 36 Years of Archival Stewardship; Featured Speaker is Kate Ascher, Author of The Works: Anatomy of a City

Since its creation two years ago, the Archive Project's Preservation Award has honored outstanding contributions to the documentation, preservation, and celebration of the history of preservation in New York City. This year we turn our attention to a New Yorker who exemplifies archival stewardship through her work in preserving the history of preservation and New York City's architectural past. Archives hold our city's stories, and without our honoree much of this history would be lost, moldering in dumpsters or forgotten to the public. At this year's Bard Birthday Breakfast Benefit, join us in celebrating the work of **Janet Parks**, whose efforts have allowed New Yorkers to tell the built history of our city in perpetuity.

When members of the architecture and preservation fields think of archival stewardship, they think of Janet Parks. Before her retirement in June 2017, Parks held the role of Curator of Drawings & Archives at Columbia University's Avery Architectural & Fine Arts Library for 36 years. Under her curatorial direction, the department made more than 650 acquisitions, including the Frank Lloyd Wright Foundation Archive (co-owned with the Museum of Modern Art). She has also curated exhibitions on such topics as Ely Jacques Kahn, Max Abramovitz, and the Guastavino Fireproof Construction Company. She has lectured and published on Avery's materials and has worked with researchers from around the world.

About 95 percent of Avery Library's more than two million archival items were

acquired under Parks's tenure, up from 50,000 items when she began. These include architectural drawings and archival photographs, correspondence, documents,



and, increasingly, collections with a digital component. An architectural archive is subject to many internal and external factors, from the care the architect gave to the material, to the time between the archive's creation and its acquisition, and the number of players involved. Working with architects, firms, and family donors, Parks selected collections for Avery that shape an archive with research and preservation impact.

Her most memorable and challenging acquisition feat was moving the Frank Lloyd Wright Foundation Archive 3,000 miles

from Arizona to New York. Between 2013 and 2016 Parks spent a total of six weeks in Arizona packing the archive, which filled the equivalent of six tractor trailers. Soon after the collection made it to Avery, inquiries from around the world began to pour in, connecting the Library staff to, in Parks's words, "an immediate fan club that wants to write to you every day." In 2017 she was awarded a Wright Spirit Award by the Frank Lloyd Wright Conservancy for her role in moving the collection to Columbia. She was also a guest curator of *Frank Lloyd Wright at 150: Unpacking the Archive*, an exhibition at the Museum of Modern Art that ran through October 2017.

Avery Library's archives reflect New York City's rich architectural history, going beyond the canon of practicing architects to include the work of renderers, mosaicists, model makers, photographers, and preservationists. During her tenure, Parks worked with museum curators on loans of 5,000 objects to more than 270 architectural exhibitions, and she directed researchers to materials that were the archival foundation of many publications. Particularly satisfying was connecting building owners to the original drawings in the Avery collections, notably Ely Jacques Kahn, Frank Lloyd Wright, Thomas W. Lamb, and most recently the Philip Johnson drawings for the Schlumberger headquarters in Connecticut.

Summarizing such a vast collection is impossible, but two items are memorable for the role that these archival objects play in capturing the past. One of Parks's favorite objects is a series of photographs of cast-iron buildings in SoHo, taken by

Giorgio Cavaglieri and his office in 1968. Commissioned by Robert Moses and the Lower Manhattan Expressway Project with the purpose of demolishing the buildings, this survey actually served to help convince the public that this area should be designated as an historic district to block the destructive effects of the expressway.

Another favorite are the drawings of Thomas W. Lamb, a leading early 20th-century theater architect, which were retrieved from a fifth-floor dressing room at the Lyric Theater on West 42nd Street. Numbering more than 20,000 drawings, the collection contained more than just the documentary evidence of a bygone era of New York City history. Parks remembers prying open a tightly-sealed metal tube that held a set of drawings: "The smell of cologne and pipe tobacco wafted out. It had been trapped inside. We all stood around it and we were back in the 1920s."

Throughout the years the archive's mission has been to develop a complete cross section of the world of architecture and a comprehensive record of the architectural process, one which would have, in the words of Talbot Hamlin, Avery Librarian in the 1930s-40s, "a permanence that actual buildings do not always achieve." As Parks observed, "That is so true in any place, but in New York especially."

The Archive Project is thrilled to continue the archival theme of the 2017 Bard Birthday Breakfast Benefit with a special lecture by **Kate Ascher** on the archival research done for her writings, the most widely-known of which is *The Works: Anatomy of a City*. Ascher is a Principal and leads the United States practice of Happold Consulting, the urban development subsidiary of the British engineering firm Buro Happold. Prior to joining Happold, Kate held positions at Vornado Realty Trust and the New York City Economic Development Corporation. She is also a faculty member at Columbia's Graduate School of Architecture, Planning and Preservation, where she serves as the Milstein Professor of Urban Development and teaches courses in the Real Estate Development program. Her areas of expertise include waterfront planning and development, privatization and municipal services, and infrastructure planning—including transportation, parks, and energy.

In addition to her professional experience, Kate has published a number of books about cities, including *The Politics of Privatization*, *The Heights: Anatomy of a Skyscraper*, and *The Works: Anatomy of a City*, which explores the invisible infrastructure that supports life in New York City. She is currently acting as editor, alongside Tim Mellins, for *New York Rising*, which tells the story of the evolution of New York City's built environment through items from Seymour Durst's Old York Library Collection. Each chapter features contributions by well-known academics who have selected items from the collection to comment on events or trends particular to the period from which the item dates.

It was during Janet Parks's tenure as Curator of Drawings & Archives that the Durst family, one of New York City's most respected real estate families, donated Seymour Durst's Old York Library Collection to Columbia University's Avery Architectural & Fine Arts Library. This collection comprises 40,000 objects that were collected by Mr. Durst throughout his lifetime including historic photographs, maps, pamphlets, postcards, books, and New York City memorabilia from the 18th century to the 1980s, as well as architectural documentation, including renderings, plans, and photographs from the Durst Organization Archives.

"The Old York's collection was fueled by my father's passion for New York City, especially its history, buildings, and architecture," said Wendy Durst Kreeger, President of the Old York Foundation. Along with this gift to Avery Library, the Durst Organization also announced an unprecedented \$4 million gift to catalog and house the collection, create innovative new cross-disciplinary programming at Columbia University, and create a digital Old York library to ensure broad access to the materials by researchers such as Ms. Ascher.

Our honoree and speaker are therefore inextricably linked through archives, making this year's benefit a celebration of the archival bonds that tie our fields together. Join us on December 19th at The Yale Club of New York City to learn from esteemed author Kate Ascher and honor the archival work of 2017 Preservation Award recipient Janet Parks!■



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The Yale Club

50 Vanderbilt Avenue

Tickets:

Benefit Co-Chair: \$500

Benefit Committee: \$300

Benefit Tickets: \$150

Student Tickets: \$75

To purchase tickets, or if you have any questions about the event, please visit our website (www.nypap.org) or contact Archive Project Executive Director Matthew Coody at mcoody@nypap.org or 212-988-8379.

Your support of the 2017 Bard Birthday Breakfast Benefit will enable the Archive Project to continue its efforts to celebrate, preserve, and document the history of the preservation movement in New York City. We are very excited about our honoree and speaker and sincerely hope you will join us on December 19th!

Urban Archive Enriches NYC Walking Experience

New App Uses NYC's Historic Photograph Collections to Provide Immersive Experience

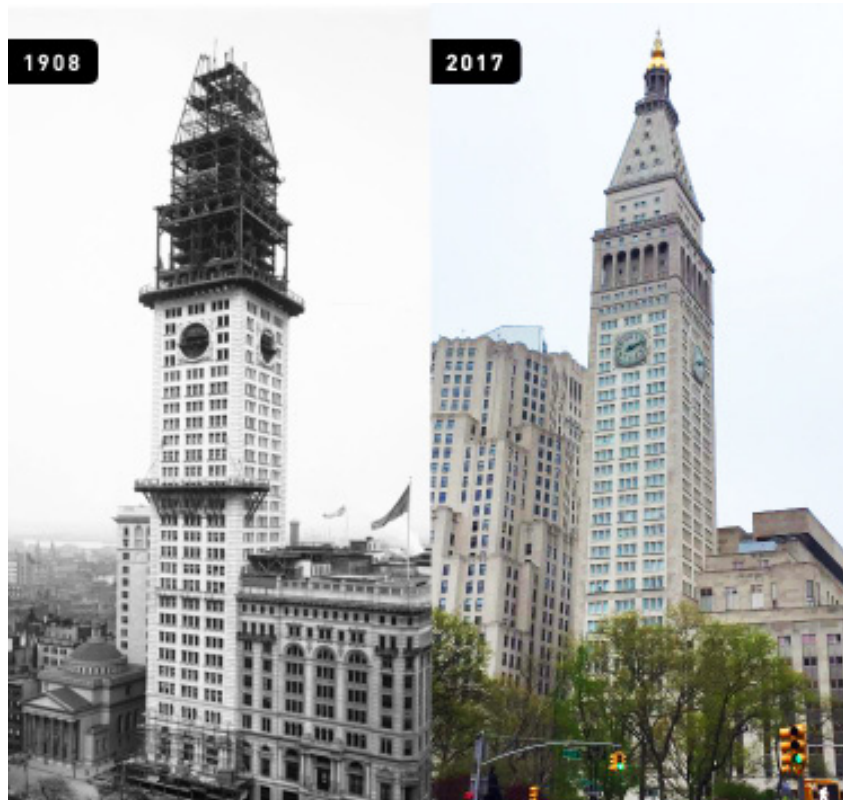
By Elizabeth Rohn Jeffe, Vice-Chair

A stroll down the streets of New York City is now just an app away from being an immersive experience in preservation history, thanks to **Urban Archive**, a unique new iPhone app that uses geolocation to display images of historic buildings and sites as the user walks by them. A system of “alerts” keeps the user in sync as he or she proceeds through a neighborhood.

Ben Smyth, a multimedia designer who has worked on institutional projects, and Tim Bradley, a board member of the Brooklyn Historical Society (BHS), developed the app together. When they met through a project at BHS, Tim mentioned that he wanted to create an app that would fill a hole in the history sector, and the result is **Urban Archive** (UA). Together, Ben and Tim worked with three major institutions—the Museum of the City of New York (MCNY), the Brooklyn Historical Society, and the New York Public Library (NYPL), all of which have sizable online collection portals with images of and narratives about thousands of buildings. UA takes metadata from these three institutions and adds its own information. The platform is location-specific; the UA content management system uses block and lot information and attaches UA assets. MCNY, BHS, and NYPL all see their participation in UA as a means not only to share their collections, but also as a way to draw users into their institutions as visitors. At present,

there are over 7,000 images on **Urban Archive** and thousands more will be added. Many provide comparison photographs of a building's current appearance alongside a photo of how it looked years ago. Right now, the costs of creating the app have limited its use to an iPhone iOS 10 or later operating system, but in the near future, all smart phones will have access.

make the Society's historical images and narratives available to the public. Other groups such as the New York Transit Museum, the Prospect Park Alliance, the Greenwich Village Society for Historic Preservation, and the NYC LGBT Historic Sites Project can tell their stories related to historic places through the collections of larger institutions via **Urban Archive**.



Side-by-side comparisons of New York City architecture that are possible through the Urban Archive app; Courtesy of Jon Vachon/Urban Archive

Ben also spoke of the great promise that UA holds for accumulating important information on the human history behind buildings featured on the app. Currently, there are 2,500 unique location stories on UA; Ben would like to increase these significantly as the project gains speed. He explained how, as a resident of the Lower East Side, he passes so many tenement buildings that hold wonderful stories of the lives of their inhabitants, stories that need to be captured to bring history alive on a level that transcends the limited narratives now in existence. With this concept in mind, Ben and Tim are looking to build out new features on UA, including a two-way

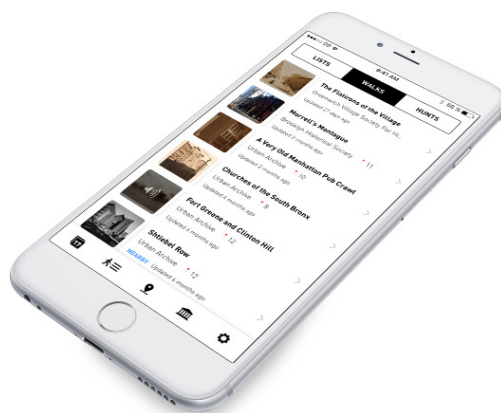
dialogue with users to capture these stories.

As part of its initiative to enrich the meaning of the images on the app, UA is developing historic profiles that will relate historic figures to specific locations. For example, Boss Tweed is tied to City Hall, but he is also tied to The Green-Wood Cemetery, where he is buried. (Ben noted that Green-

Wood is an outstanding example of a springboard for numerous “tie-ins.” There are a half-million people buried there, many of whom have connections elsewhere in New York City.) Another figure in New York history from a later era, Barbra Streisand, attended Erasmus Hall High School in Brooklyn and is also tied to Broadway. The list could go on and on. Smyth is hoping to make it possible for UA users to one day find thousands of profile connections like these with just “one click.”

Urban Archive has already created a number of walking tours, and Ben and Tim have confidence that the app will become an important educational tool as well. Ben suggested that someday users could create their own lists of buildings to be viewed for various purposes. For example, a high school teacher in a Brooklyn photography class is using UA to have students use images to tell a story of their own making. Recently, BHS and UA sponsored scavenger hunts in Brooklyn Heights and Dumbo using the app. Participants were given a clue and then tasked with finding the associated site. The response was gratifying; 62 teenagers were among those who signed up for one hunt.

Because UA is still in the developmental stage, Ben and Tim do not have solid metrics yet on user profiles, but they have a strong sense that the largest audience comprises young people—a promising trend for the preservation field. Once UA is more fully developed, Ben and Tim will launch a public relations campaign to elicit general press



Sample features of the Urban Archive app that would allow pedestrians to learn more about the history of their surroundings, including a list of walking tours (left) and a sample push notification (right); Courtesy of Urban Archive

coverage. At this time, about 2,000 people are testing the app. And while the majority of the images are of locations in Manhattan and Brooklyn, given the nature of the collections of the participating institutions, Ben fully expects that in time, all five boroughs will be amply represented.

Urban Archive is a new and timely addition to the resources of historians and preservationists. It is a technological marriage of smart phones with historical images and narratives that shows great promise in creating a new generation of “walkers in the city” who can appreciate, block by block, the buildings that they are passing, and the stories behind those structures. ■

The Urban Archive app is free. Urban Archive is accessible online at <http://urbanarchive.nyc>, on Twitter at @urbanarchiveny, and on Facebook.

NYPAP Provides Content to Urban Archive

The Archive Project is excited to be collaborating with **Urban Archive** to populate the app with preservation-related content.

This partnership includes using our online Preservation History Database to provide the preservation history of buildings and sites that are already featured in the app’s collection of photographs.

For example, the descriptions that accompany the **Urban Archive**’s historic photographs of Carnegie Hall, a cultural institution that is significant in many ways, now include a brief description of how the Hall was saved from demolition in the 1950s and 1960s through concerted preservation efforts.

Additionally, these sites are tagged as being significant to preservation history so they can be linked to form a preservation-themed walking tour of New York City. The Archive Project is looking forward to working with the Urban Archive team as the app evolves and helping to develop new methods of adding significant layers to the history this new tool can share.



Participants in one of the Urban Archive’s scavenger hunts; Courtesy of Jon Vachon/Urban Archive

Archival Assistance Fund

Archive Project Announces Third Round of Grants to Protect Archives

The Archive Project recently announced the third set of grants from its Archival Assistance Fund, established to help not-for-profit organizations identify and maintain archival resources and organizational documents related to the historic preservation movement. This funding program is an example of outreach initiatives on the part of the Archive Project to provide technical assistance to the preservation community while also instilling a lasting archival mindset in these New York City institutions and organizations.

This year the competition was considerable, with double the number of proposals than in previous grant cycles. This increase in applicants is a promising sign that archival-focused projects are becoming more vital to the preservation community and that this community recognizes that the Archive Project is there to help. Given the Archive Project's mission to safeguard and share the story of preservation in New York City, each organization was required in its application to state how its archival collections are significant to the history of historic preservation. The varied responses reveal that despite their unique missions and the diversity of their archival holdings, every recipient institution boasts a record of activism in preservation and a demonstrated commitment to safeguarding the story of those preservation efforts.

After the Archive Project evaluated the various proposals carefully, it provided funding to six applicants. Each organization cited special needs for archival assistance, ranging from basic archival supplies and the complete re-housing of collections to digitization projects and consultant expertise on digital file management. (For a list of the

specific projects being funded through the Archival Assistance Fund, please see the sidebar on page 12.)

The **Weeksville Heritage Center** (WHC) was founded in 1968 to document, preserve, and interpret the history of free African-American communities in Weeksville, Brooklyn, and beyond. The organization



Joan Maynard with students in front of the Hunterfly Road Houses;
Courtesy of Weeksville Heritage Center

was founded by Joan Maynard after the discovery of four wood-framed houses that were the vestiges of a free black community formed in the 1830s by James Weeks, a former slave. Although Weeksville had once been an independent, prosperous community, by the time of these houses' rediscovery that past had been largely forgotten and the houses were hidden from street view (they faced an old Native American trail, Hunterfly Road). In fact, the houses were spotted from a plane by Pratt

Institute professor James Hurley and pilot Joseph Haynes while doing an aerial survey of Bedford-Stuyvesant for a neighborhood workshop in 1968. The community realized that these historic gems were threatened by slum clearance and acted quickly to restore, protect, and convert the houses into an interactive black history museum. By 1972 the Hunterfly Road Houses were designated New York City landmarks and listed on the National Register of Historic Places.

WHC's institutional records document the story of this community-led preservation effort, conveying how the communities of Bedford-Stuyvesant and Crown Heights worked to preserve this rediscovered history through political engagement, archaeological digs, preservation of the historic houses, the creation of oral histories, and educational programming. These materials also document the evolving nature of the museum, reflected through interpretive plans, records of exhibitions, and reference and research materials on the history of Weeksville. WHC's larger archival collection includes historic manuscripts, photographs, and archaeological artifacts.

The **Docomomo-New York/Tri-State** chapter of the larger international organization of the same name (which stands for the “documentation and conservation of buildings, sites, and neighborhoods of the Modern Movement”), was founded in 1995. The organization's mission is to stimulate interest in and educate the public about significant examples of the Modernist Movement; identify and focus attention on situations where important works of Modern architecture and design are in danger of demolition; document structures of this type in the area; and

exchange knowledge and ideas about these buildings, sites, neighborhoods, and landscapes. Docomomo's collection includes the first correspondence and legal documents that initiated the organization, audio recordings of special events and panel discussions, architectural surveys, documentation and research on historic buildings, flyers from walking tours, and correspondence on advocacy issues with city agencies and other preservation groups.

These materials trace the history of this relatively new organization and document the preservation history of significant Modern architecture in New York City. Docomomo's story is one of passionate advocates of Modernism fighting numerous uphill battles to convince officials and the general public that these buildings should be recognized as significant to the area's cultural heritage. The collection is therefore a treasure trove of "lessons to be learned" for future preservationists, shown in the losses and successes associated with Docomomo's preservation efforts, with the fate of some of the region's most fascinating architecture hanging in the balance.

Located in Queens, the **Douglaston and Little Neck Historical Society (DLNHS)** publicizes, preserves, and protects the historic significance of the towns of Douglaston and Little Neck through the collection, research, and dissemination of information to the public. DLNHS's archive documents the history of the two communities, their architectural evolution, and the day-to-day activities of residents throughout the years. Because of the communities' distinctiveness, residents have worked to ensure that the area's aesthetic charm is not altered by insensitive development. To that end, they worked to have areas designated as historic districts by the New York City Landmarks Preservation Commission and began compiling a dossier of materials related to the history of the community. It was through this work that the DLNHS archive was formed.

The collection includes historic maps; printed ephemera; historic plans of local homes; complete documentation of efforts to designate local historic districts (including



The Reformed Church on Staten Island;
Courtesy of the Historic Port Richmond Association

reports, letters, research, supplemental documents, local support, and meeting minutes); historic architectural drawings and contemporary plans that document new buildings, alterations, and additions made to homes since they were first built in the area in 1907; and over 1,200 historic and contemporary photographs. These photographs document the homes and business structures of these two communities via overall views, architectural details, interior views, and pre- and post-renovation images. These resources are a remarkable resource for those researching the architectural evolution of the area, the best preservation practices, and building changes by previous owners.

The mission of the **Historic Port Richmond Preservation Association (HPRPA)** is to provide support for the preservation of the landmark-designated buildings and cemetery of the Reformed Protestant Dutch Church on Staten Island (now known as The Reformed Church on Staten Island), in use by the same denomination for over 350 years. Its archival collection, which dates back to 1696, includes original hand-written birth records, manuscripts, operational records, deeds and contracts, architectural diagrams, studies of the cemetery (one of the 10 oldest in New York City), correspondence, newspaper clippings, photographs, and books.

HPRPA's materials are a rich source of original documents covering the origins of New York City and its role in the American Revolution, a history of the founding of Sailors' Snug Harbor (a site that became important in the historic preservation movement), and genealogy of significant New York families such as the Vanderbilts. Archives relating to preservation include materials on the efforts to protect the Church—listed on the National Register of Historic Places in 2005 and designated a New York City landmark in 2010—as well as the surrounding community of Port Richmond and other sites on Staten Island such as the Seguire House, a Greek Revival mansion built in 1838 and designated a New York City landmark in 1967. The Church's history is also intertwined with that

of the Preservation League of Staten Island, which has been headquartered there since 1977.

The **St. Mark's Historic Landmark Fund** is dedicated to the preservation and arts programming of St. Mark's Church In-the-Bowery, the sponsorship of the Neighborhood Preservation Center, and the maintenance of the historic Rectory that houses the Center. Their collection consists of papers, visual and audio materials, and objects related to the St. Mark's Historic Landmark Fund and the efforts that resulted in the creation of the organization. Before the incorporation of the St. Mark's Historic Landmark Fund in 1979, the Friends of St. Mark's was started by a group of neighbors who were inspired by and wanted to support the Preservation Youth Project. This project, unfolding at the Church in the 1970s, was a youth training program for low-income residents focused on restoration and the building arts. The Friends would become the Citizens Committee to Save St. Mark's after a fire devastated the church in 1978, necessitating the need to raise funds towards restoration and rebuilding. Then in 1979, the St. Mark's Historic Landmark Fund was formally incorporated as a non-profit organization with the mission of preserving and interpreting the landmarked St. Mark's Church In-the-Bowery site. Since 1999, the Landmark Fund's major program has been

2017 Archival Assistance Fund Grants

This year the Archive Project awarded over \$10,000 to projects that help not-for-profit organizations identify and maintain archival resources and organizational documents related to the historic preservation movement.

The **Weeksville Heritage Center** was awarded a grant to hire a records management consultant to develop a strategy for addressing the management and organization of its active and semi-active digital records, ensuring the proper documentation of the Center's work.

Docomomo New York/Tri-State will use its grant to consolidate and organize its collection, which is currently scattered among diverse locations.

Douglaston and Little Neck Historical Society will use its funding to digitize the historic photographs in its collection in partnership with the Queens Public Library, where the photographs will eventually be transferred.

Historic Port Richmond Preservation Association was awarded a grant to help organize its collection and undertake a formal archival needs assessment.

St. Mark's Historic Landmark Fund will use its awarded funding to continue organizing its collection, including conducting a file level assessment, fully developing a finding aid, creating an archival policy, and addressing accessibility and the future of the collection.

King Manor Museum will use its grant to relocate, consolidate, rehouse, organize, and inventory all documents in its collection according to approved archival standards.

the sponsorship of the Neighborhood Preservation Center, which supports and houses numerous organizations concerned with the City's multifaceted environment.

The collection of the St. Mark's Historic Landmark Fund, along with the projects and citizens' committees from which the organization grew, document the preservation of this significant landmark site and provide insight into the efforts to engage the community in the life of the church through art and preservation. The archive also provides details about the two innovative solutions (each among the first of their kind) developed to preserve and maintain the historic fabric of the site, namely the Preservation Youth Project and the Neighborhood Preservation Center. Finally, the collection illustrates the impact one small group of individuals, using preservation as a tool, can have on a site, neighborhood, and city.

Started in 1900 by the club women of the King Manor Association of Long Island, **King Manor Museum** is the second-longest extant historic house museum in New York City and the first historic house to be preserved as a museum in Queens. The museum's mission is to preserve and interpret the home and legacy of Rufus King through an innovative presentation of King Manor and its collection in the context of life in Jamaica, Queens, in the early 19th century. King Manor serves a largely minority and immigrant community and engages its audiences through historic site tours, interactive exhibitions, lectures, public programs, and community outreach. Through its interpretive programs, King Manor is currently focusing on the role of Rufus King and his sons as national figures in the early anti-slavery movement. In recognition of its architectural and historical significance, the New York City Landmarks Preservation Commission designated King Manor as a landmark in 1966, with portions of the interior designated in 1976. King Manor was added to the National Register of Historic Places in 1974.

King Manor's archival collection speaks to the pioneering efforts of women to preserve history at a time before they had the right to vote and before landmarks preservation laws were enacted. The archive records not only the ways in which the organization operated and transformed King Manor into a museum, but also the struggles involved in doing so. The collection is comprised primarily of paper materials relating to the operations of the King Manor Association of Long Island from 1900 to the present, as well as maps and manuscripts.

The variety and depth of these archival collections, which cover nearly 350 years of New York City history, remind us of the significance of the materials that can be found throughout New York City, and how important these collections are as valuable sources of information for scholars and activists. The Archival Assistance Fund has been especially satisfying for the Archive Project because it addresses our mission of making collections more accessible and engenders interaction with organizations seeking to improve the condition and organization of their archives. Helping to make this work possible, even on a modest scale, makes this effort beneficial for all those concerned. ■



Flyer from a fundraiser for the Citizens Committee to Save St. Mark's; Courtesy of the St. Mark's Historic Landmark Fund

Notes from the Board

Anthony W. Robins

The following is an installment in a series highlighting the interests of members of our Board of Directors

I'm a born and bred New Yorker, as was my father before me—in fact, one of my great-great-grandfathers lived on the Lower East Side. Even as a youngster, I found history fascinating, particularly the history of my neighborhood, Riverdale in the Bronx. But the city's physical environment was something I just didn't see, which I think was true of most New Yorkers in the 1950s and early 1960s. In the mid-1970s, as an art history graduate student in London, I took a course on English architecture just to understand that city a little better. It didn't really take at first. But then, one day, while riding on the upper level of a double-decker bus, looking out the window as we passed a group of not-terribly-distinguished Victorian row houses, I started to notice their details—in particular the windows with little columns on either side we learned about in class. It was an extraordinary sensation; I felt as though a third eye had opened in my forehead, an eye that saw architecture.

Coming home to New York for winter break, I spent my vacation charging around the city looking at everything I could. I distinctly remember standing in front of Carnegie Hall and thinking, "So that's what it looks like!" And then, one day, having spotted an ad in *The New York Times* for a tour of "pre-Civil War cast-iron architecture in Tribeca" sponsored by the Friends of Cast Iron Architecture, I found my way down to that then-obscure neighborhood, took a tour led by famed architectural historian and guide Barry Lewis, and before long became a volunteer for the legendary Margot Gayle. It was Margot who recommended me to

the New York City Landmarks Preservation Commission when a position opened up in 1979, shortly after Ed Koch became mayor, and just a few months after the Supreme Court had handed down its groundbreaking decision on Grand Central Terminal. Tony



Anthony W. Robins; Courtesy of Anthony W. Robins

Wood, the fearless chair of the Archive Project, was there too, assistant to the chairman at the time, Kent Barwick. I figured I'd stay in the job for a couple of years, get some experience, meet some people, and then go out on my own. Twenty years, three mayors, and five chairmen later—after stints as Deputy Director of Research and then Director of Survey—I finally left, but not before serving as point person for two sets of landmark designations of which I am most proud: the Broadway theaters and the landmarks of the Financial District.

Even during my time at the Commission, and very much since then, I've focused on opening architectural third eyes for other people. In the early 1980s I joined the Art Deco Society of New York, and using

skills honed with Margot Gayle, created the Society's walking tour program. Since then, I've taught at NYU and Columbia; directed a seminar (still running) at the Municipal Art Society on how to research New York City buildings; led hundreds—or more likely thousands—of walking tours all over the city, and in the past few years published books about the original World Trade Center, the art and architecture of the subway, Grand Central Terminal, and, most recently, a walking tour guidebook: *New York Art Deco: A Guide to Gotham's Jazz Age Architecture*.

After attending the Archive Project's legendary Bard Birthday Breakfast Benefit for several years, I volunteered to Tony Wood that should there ever be an opening on the board I might be interested in joining. Yes, be careful what you wish for...soon enough I was drafted into service.

Since then it has been a pleasure to be associated with the Project, and to work with such a devoted group of people towards the important mission of documenting, preserving, and celebrating the history of the preservation movement. I have volunteered my time planning and leading walking tours for the organization and acting as interviewer for their oral history program, among other things. It is a worthwhile effort that I feel is lifting up the work of the Margot Gayles of our city. ■

Author, lecturer, and tour leader, Anthony W. Robins has been guiding natives and visitors to New York City's architectural wonders for 25 years. If you would like to join one of his tours, please visit the calendar of events on his website: www.anthonynwrobins.com.



Screening of *Citizen Jane* at the Museum of the Moving Image during the “People Preserving Place” Film Festival; Courtesy of the Archive Project

NYPAP Events

Our Public Programs Continue to Celebrate, Educate, & Inspire

Throughout the month of April the Archive Project presented the ambitious **People Preserving Place: A Film Festival** in celebration of NYC Landmarks50+ Alliance’s “Preservation Month.” Bringing together documentaries, pop culture films, and iconic television shows that chronicle New York City under the common theme of preservation, these five screenings spread over three boroughs explored how the movement has been characterized and celebrated on the screen. From preservation-related hijinks and extraterrestrial restorers in screenings of *Murder, She Wrote* and Steven Spielberg’s **batteries not included*, to exploring the legacy of preservationist extraordinaire James Marston Fitch at Brooklyn’s Pratt Institute, the film festival was a mix of the scholarly and the lighthearted, attracting new audiences to preservation.

Over 200 attendees came out to a screening of *Citizen Jane: Battle for the City* before the

documentary’s theatrical release, with commentary by director Matt Tyrnauer (see our in-depth interview on pages 1-3) and an introduction by Archive Project Board Member Gina Pollara. Hosted at Astoria’s Museum of the Moving Image, the critically-lauded film focuses on Jacobs’s dramatic struggles with New York City’s power broker Robert Moses in the 1960s, determining whether some of the city’s most historic neighborhoods would stay intact or be split apart by expressways and urban-renewal projects.

Similarly popular was a sold-out screening of *I Remember Harlem* at the Museum of the City of New York, co-presented by the Maysles Documentary Center. This epic, four-hour film lovingly renders the diverse, 350-year history of Harlem as both a living, breathing neighborhood and the cultural hub of African-American life in New York City. Despite the film’s lengthy run-time,

the audience remained captivated, perhaps facilitated by complimentary candy and beer from the Brooklyn Brewery. The screening included an introduction by Archive Project Board Member John T. Reddick and a conversation with the film’s producer and director of photography.

Due to the film festival’s great success, the Archive Project plans to host another series of screenings during “Preservation Month” in April 2018. Send us the names of your favorite preservation-themed films to include in our lineup and let us know if you are interested in co-sponsoring a screening!

This past spring the Archive Project teamed up with the Crown Heights North Association to present **Celebrating Preservation in Crown Heights North**. In commemoration of ongoing preservation campaigns and oral history projects to save the architecture, character, and stories of Crown Heights, Brooklyn, this program brought together an evening of speakers who have contributed to that lasting legacy. The event, which gathered over 100 neighborhood residents and other interested New Yorkers, showcased current work to



Panelists Gabriel Solis, Tia Powell Harris, and Suzanne Spellman at an event celebrating preservation and oral history in Crown Heights; Courtesy of Steven Zeswitz

preserve the Crow Hill neighborhood, as well as the exemplary efforts by the Weeksville Heritage Center to preserve the Hunterfly Road Houses, establish an African-American history museum at the site, and document essential stories of communities in Crown Heights. Speakers included Tia Powell Harris, President and Executive Director of the Weeksville Heritage Center; Suzanne Spellman, writer, architectural historian, and contributor to *Brownstoner*; Gabriel Solis, a Brooklyn College student who is conducting oral histories and photo surveys in Crow Hill to assist the preservation campaign; and Deborah Young, co-founder of the Crown Heights North Association. Attendees left with a greater understanding of the extensive preservation history of Crown Heights and a motivation to protect more of their neighborhood and capture the stories of those fighting to protect it. The Archive Project thanks Humanities New York and the New York Community Trust for supporting this program.

In July the Archive Project partnered with the Sandy Ground Historical Society and the New York Public Library (NYPL) to present **Stories from Sandy Ground: An Oral History Workshop**. This partnership, which is helping to capture oral history interviews with community members of Staten Island's Sandy Ground, was inspired by the Archive Project's oral history with Yvonne Taylor, co-founder of the Sandy Ground Historical Society. Completed in 2015, this interview is part of the *Saving Preservation Stories: Diversity & the Outer Boroughs* project, an ongoing initiative that is capturing previously

underrepresented stories associated with campaigns to preserve sites significant to minority populations.

The workshop trained volunteers from the community to conduct and record oral histories through the guidance of relevant oral history models, lists of sample interview questions, and inspirational audio and video clips. After the training session, volunteers checked out an "oral history kit," which includes recording equipment, from the Sandy Ground Historical Society to document

the reminiscences of neighbors, friends, family, and significant community members before such stories are lost.

These oral histories will preserve the memories of people who have lived and worked in Sandy Ground, a community that



Children running through Sandy Ground, Staten Island, before suburban development encroached on the community; Courtesy of the Sandy Ground Historical Society

has undergone radical change. This project is part of the NYPL's Community Oral History Project, an initiative taking place throughout the library system that aims to document, celebrate, and make accessible the rich history of the city's unique neighborhoods by collecting the stories of people who have experienced it firsthand.

Oral history interviews will be archived at the NYPL and published online at www.oralhistory.nypl.org. The oral histories will also be available to the public at the Sandy Ground Historical Society and the Archive Project's website. Stay tuned for an event later this fall celebrating Sandy Ground's

historic sites and showcasing the oral histories that have been collected! Thank you once again to Humanities New York and the New York Community Trust for supporting this program.

Join us on November 9th at 6:30 p.m. at the General Society of Mechanics & Tradesmen of the City of New York (20 West 44th Street) for **Through the Legal Lens: Lawyers Who Shaped NYC's Landmarks Law Explore its Past, Present & Future**. This panel discussion will explore the history and future of New York City's Landmarks Law through the perspectives of the lawyers who have shaped, defended, and strengthened this nationally-significant piece of legislation, enacted over 50 years ago.

Panelists include Leonard Koerner, the former Chief Assistant Corporation Counsel and Chief of the Appeals Division of the Law Department of the City of New York, who notably argued for the city in *Penn Central Transportation Co. v. The City of New York* (1978); Virginia Waters, Assistant Corporation Counsel of the Law Department of the City of New York, who was involved with 25 landmark cases including the 1989 case which upheld the preservation of 22 Broadway theaters; and Michael Gruen, who worked on many landmark cases throughout his career and helped draft the 1973 amendments to the Landmarks Law.

The Archive Project has recorded oral histories with each of the evening's panelists, as well as others, in an effort to capture the legal history of New York City's preservation movement. This panel is an opportunity for these legal figures to share their unique perspective on this history directly with preservationists who rely on the Landmarks Law in their work. The panel will be moderated by William J. Cook, Archive Project board member and Associate General Counsel at the National Trust for Historic Preservation, who is conducting these legal oral histories. The recordings are available online at www.nypap.org/oral-history. Thank you to the American Society for Legal History for making this program possible. ■

Join the Many Distinctive Events in Honor of Our Donors

Already this year the **Columns Club** has had extraordinary outings, with more adventures to come! This spring the Columns Club hunted for the remnants of historic **Pennsylvania Station**, many of which are hidden in plain sight around the present-day transportation hub. Amtrak officially acknowledges only one physical remnant, but on this tour, participants were able to see, touch, and experience over a dozen remaining pieces of the grand station.

This fall the Columns Club toured the fabulous rooms of the **Harkness House**, one of the best surviving examples of New York City's Gilded Age mansions. Of the few Fifth Avenue residences that escaped the wrecking ball, the Harkness House and its interiors remain uniquely unchanged since its completion in 1908, retaining more ambiance than better known examples such as the Frick Collection. Paul W. Engel, Director and Curator of the Harkness House, led our tour of the home from basement to rooftop, and everything in between!

The Columns Club consists of supporters ages 21-40 who donate \$75 or more annually.

In May members of the Archive Project's **Stewardship Society** explored the unearthed past of New York City with a visit to the **NYC Archaeological Repository** at the Nan A. Rothschild Research Center. This repository houses hundreds of thousands of artifacts from over 31 sites throughout New York City, ranging from 17th-century



The Columns Club outside Pennsylvania Station; Courtesy of the Archive Project



Amanda Sutphin, Director of Archaeology at the LPC, leads the Stewardship Society through highlights from the NYC Archaeological Repository; Courtesy of the Archive Project

New Amsterdam wine bottles to 19th-century passenger pigeon bones. Opened in 2014, but still little known to the wider public, the repository is a project of the Archaeology Department of the New York City Landmarks Preservation Commission (LPC), with the mission of safeguarding the city's collections and making them accessible. Amanda Sutphin, Director of Archaeology at the LPC, pulled some of her favorite items, explaining their fascinating stories and how they relate to New York City's buried and often forgotten history.

On November 21st the Stewardship Society will visit another singular city repository, the **Morgan Library & Museum**. Set amidst the hustle and bustle of midtown Manhattan, this oasis is dedicated to the pursuit of knowledge and the appreciation of beauty. The Morgan is a complex of buildings, including the original library of financier J. P. Morgan, bridged by a Renzo Piano addition completed in 2006. The Library houses a remarkable collection that includes Gutenberg Bibles, music by Mozart, the only surviving manuscript of John Milton's *Paradise Lost*, and North America's largest collection of Rembrandt prints.

Led by Brian Regan, former Deputy Director of the Morgan and current Architectural

Advisor, this special tour will highlight the various buildings, the Renzo Piano expansion (which Mr. Regan was instrumental in completing), as well as current and planned conservation and restoration projects.

The Stewardship Society consists of benefactors who donate \$500 or more annually.

This September the Archive Project hosted its second installment in a series of special events for its **Chairman's Circle**. Held at the J.M. Kaplan Fund, the evening featured former historic preservation fellow for the National Trust for Historic Preservation, Louisiana Preservationist of the Year, and Archive Project Vice-Chair **Bradley J. Vogel** in conversation with award-winning journalist, urban critic, and author **Roberta Brandes Gratz**. Sadly, the theme of the evening's conversation could not be more timely as the discussion centered on the rebuilding of cities after natural disasters, how urban survivors such as New Orleans can provide preservation insights locally, and how preservation has the power to shape the future of these cities.

The Chairman's Circle consists of benefactors who contribute \$1,000 or more annually.



The Chairman's Circle gathers for a conversation between Bradley J. Vogel and Roberta Brandes Gratz; Courtesy of the Archive Project

We hope that you will consider joining one of our donor societies! To inquire about membership, please contact Matthew Coody at mcoody@nypap.org or 212-988-8379, or just note the donor society level on your check, credit card, or online donation. ■



First Lady Jacqueline Kennedy views a scale model of the historic preservation and redevelopment plans for Lafayette Square in Washington, D.C., with the architect of the project, John Carl Warnecke, ca. 1962; Courtesy of Robert Knudsen/John F. Kennedy Presidential Library and Museum

Preservation History in Quotes: Words to Remember from the First Lady of Historic Preservation

By *Anthony C. Wood, Founder & Chair*

“Is it not cruel to let our city die by degrees, stripped of all her proud monuments, until there will be nothing left of all her history and beauty to inspire our children. If they are not inspired by the past of our city, where will they find the strength to fight for her future?”

So wrote Jacqueline Kennedy Onassis to Mayor Abraham Beame in a February 24, 1975 letter supporting the Municipal Art Society’s campaign to save Grand Central Terminal when it was threatened by a skyscraper proposal. These words are immortalized on a plaque in the Terminal’s 42nd Street and Park Avenue entrance foyer, now named in her honor. Her efforts in this campaign went well beyond letter writing. She rolled up her sleeves and joined the battle, even boarding the special “Landmark Express” train to Washington, D.C., to draw attention to the Supreme Court hearing that would ultimately save Grand Central Terminal and uphold New York City’s Landmarks Law. Due in large part to her involvement, this campaign received national attention. Hundreds of press stories from Banger, Maine, to Waco, Texas, and from Spokane, Washington, to Homestead, Florida, propelled preservation and the battle to save Grand Central into the national consciousness.

Mrs. Onassis was indeed the First Lady of Historic Preservation. She played a key role in Washington, D.C., preservation efforts when she served as First Lady of the United States from 1961-63. She was instrumental in saving the buildings surrounding Lafayette Square as well as helping preserve the Old Executive Office Building and the Renwick Gallery. Mrs. Kennedy moved to New York City in 1964 and became involved in local preservation issues there as well. In addition to Grand Central, she would join efforts to save St. Bartholomew’s Church and Lever House. These campaigns included travelling to Albany to help successfully beat back the Flynn-Walsh Bill, a piece of legislation that would have gutted New York City’s Landmarks Law by excluding religiously-owned properties from landmark protection.

As preservationists continue to battle the powerful forces often aligned against their efforts, the frequently-asked question is “Where is today’s Jackie O.?” Though it is unlikely we will ever see the likes of such an icon again, her words and actions live on. The next time you are rushing through Grand Central, stop for a moment in the Jacqueline Kennedy Onassis Foyer, read her words, and then head off to the next public hearing, community meeting, or preservation rally, renewed, reinvigorated, and re-inspired. ■

NYPAP News

Congratulations to Archive Project Board Member Anthony W. Robins for the publication of his new book *New York Art Deco: A Guide to Gotham’s Jazz Age Architecture*. In this guidebook, Robins, New York City’s best known Art Deco guide, includes walking tours and surveys of Art Deco sites across all five boroughs, distilling 30 years’ worth of experience.

The Archive Project’s growing oral history program was recently profiled in the *Oral History Review*. Published by the Oral History Association, this is the journal of record for the theory and practice of oral history.

Researchers continue to use our online resources and contact us with inquiries. From *Mysteries at the Museum*, a Travel Channel television program which features museum artifacts of unusual origins, to *Wingspan*, an in-flight magazine for Japan’s largest airline, research requests from across the world have found the Archive Project to be an invaluable source of information and archival material.

Interest in our work is expanding.

The Archive Project hosted an oral history workshop at the 2017 Statewide Preservation Conference in Rochester, NY, and presented our work at the Oral History in the Mid-Atlantic Region’s conference at Columbia University. We were also recently invited to join a panel discussion entitled “Filling the Gaps: Issues & Opportunities in Capturing Underrepresented Voices,” at the 2018 National Council on Public History’s Annual Meeting in Las Vegas, Nevada.

Hope to see you there!

In Memoriam



Hugh Hardy in the Rainbow Room during its renovation in 1987; Courtesy of Deborah Feingold/Corbis

I was sorry to hear the sad news of **Hugh Hardy's** passing. I had a chance to work with him and his firm in the design development for the Harlem Gateway at 110th Street and Frederick Douglass Circle projects. He always had gifted insights and was delightful to be with. As it turned out, his firm was also involved in several other Harlem projects, including the studios for Dance Theatre of Harlem, where he set an image of its founder Arthur Mitchell as an ever-dancing weathervane on its roof. On 125th Street he designed the Marshall's store building, where he thoughtfully worked an African fabric pattern into the façade's brickwork. Even today it remains, in solo, the most thoughtful edifice in the wave of speculator-driven commercial development on 125th Street.

Decades earlier however, his interest in theater and the "happenings" of the 1960s brought his design talents to Harlem for the rehabilitation of a theater space in the old Renaissance Casino complex for the innovative New Lafayette Theatre group. These African-American playwrights and actors of the 1960s and '70s were in the forefront of the era's radical Black theater movement. Hardy designed for them a great space decades before his talents brought

similar expression and an appreciation of designing on a limited budget to the renovation of the Joyce Theater in Chelsea. Hardy would go on to reshape New York's cultural landscape through design during his 50-year career, with work recognized for an enlightened spirit and a sensitive response to context. He was involved with projects for the Brooklyn Academy of Music and the renovation of Radio City Music Hall. His restorations of the New Victory and New Amsterdam theaters, among other projects along 42nd Street, were pivotal in the revitalization of New York City's Theater Row.

In this way, Hugh's theatrical personality will live on, not just in our memory, but in that of future generations who experience his mastery of the drama in architecture and its support and enhancement of the theatrical experience. In that spirit he gave every New York community where he was called to serve a full and equal measure of his talents. For that, we owe Hugh many thanks.

Above contributed by John Reddick, Archive Project board member and Harlem historian

Learning of the death of **Oliver Allen** in April 2017 at the age of 94 was sad confirmation that time races by far faster than most of us would like. Oliver was a key player in early efforts to save Tribeca, a role he played with tireless dedication and a spirit of community volunteerism that was truly outstanding. In our work together under the guidance of Tribeca Community Association leader Carole DeSaram, Oliver and his wife Deborah also blessed us with a warm friendship. His death is a reminder that other friends who worked decades ago to save our Tribeca neighborhood are no longer here; in the past year we also lost playwright Edward Albee and artist Jim Rosenquist. Pioneers all, their contributions helped preserve a community created by the adaptive re-use of historic mercantile buildings.

In the early 1970s, when there was almost no hint of residential activity

in lower Manhattan's quiet streets, the old Washington Market food halls sat as ghostlike reminders of days past. By 1984, as the area grew in popularity and the pace of loft conversions accelerated, inappropriate rooftop additions, cornice removals, and other alterations increasingly jeopardized the area's historic fabric and character. Oliver was a vital force in helping form The Committee for the Washington Market Historic District,



Oliver Allen in his beloved Duane Park in Tribeca; Courtesy of the Tribeca Citizens

the goal of which was to foster recognition of the area's importance in New York history by preserving the buildings and blocks that formed the old Washington Market. The committee enlisted the support of area residents, including Albee, Rosenquist, and actor Robert De Niro to lobby the New York City Landmarks Preservation Commission (LPC) to designate the area as an historic district.

Oliver Allen worked tirelessly to create a photographic record of the streetscapes and buildings that would document the area as it existed at that moment in time. Oliver understood that saving their historic character required sensitive attention to detail if the area were to retain its distinctive sense of place. His dedication led to his purchase of a special parallax-correcting lens that would eliminate distortion of a building façade, and his exemplary efforts became an invaluable resource for the LPC.

With his professional expertise in the print world, Oliver worked closely with noted architectural historian Andrew Dolkart and graphic designer Connie Baldwin to publish *The Texture of Tribeca*, an award-winning book that documents the area's history and architecture. It traces life in Lower Manhattan from the time when "no one of any social consequence lived north of Chambers Street" to the food market's demolition in the urban renewal of the 1960s.

Oliver was justifiably proud of the result; in response to the committee's advocacy efforts, the LPC designated the Tribeca West Historic District in 1991, followed in 1993 by Tribeca North, South, and East. These districts have helped to preserve one of America's most historically important urban mercantile centers, containing an unprecedented collection of 19th century commercial architecture. Oliver and his wife Deborah were dedicated neighbors whose focus, energy, and enthusiasm helped to guide our neighborhood's renaissance. That Tribeca has become a national model of successful adaptive re-use in an urban center is due in no small way to Oliver's love of history and his beloved community.

Above contributed by Hal Bromm, architect, gallery owner, and preservationist



Ann Walker Gaffney and Bronson Binger aboard the John J. Harvey fireboat during an outing with the Historic Districts Council; Courtesy of Elizabeth Gaffney

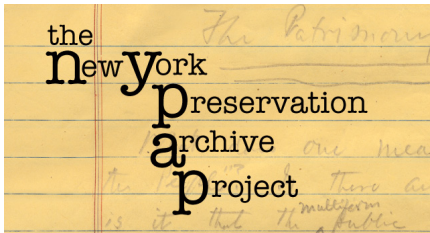
The Archive Project conducted an oral history with Oliver Allen in 2010. Completed in partnership with Pratt Institute's Historic Preservation Program, this interview documents Allen's considerable knowledge of Tribeca's history and his role in helping to protect the area. The transcript can be accessed at www.nypap.org.

Ann Walker Gaffney, commercial graphic designer, artist, and preservationist who was instrumental in turning Brooklyn Heights into a vibrant community over the past half-century, passed away in August at the age of 79. Although she was born in Washington, D.C., Gaffney adopted Brooklyn as her home and always considered herself a New Yorker. She moved to Brooklyn in the mid-1960s, where she quickly became active in community organizations and institutions, including the Brooklyn Heights Garden Club, the Brooklyn Heights Association, and The Green-Wood Cemetery. "Ann loved to talk about art, and to make the neighborhood and community come alive," recalled Sam Sifton, a longtime family friend and currently food editor for *The New York Times*. Gaffney was part of "an early generation of Heights pioneers. Ann and [her husband] Richard were absolutely in the thick of that. She certainly helped in her way to build an incredibly vital neighborhood—very different from the one she moved into when she arrived," said Sifton.

In the years after her husband's death, Gaffney's love of architecture and historic preservation nurtured a relationship with fellow Grace Church parishioner Bronson Binger. An architect by profession, Binger is known for his efforts to preserve Manhattan's Carnegie Hill, the "old" Metropolitan Opera House, Union Square, and Central Park. They were companions until Binger's death in 2013. In 2011 the Historic Districts Council honored Gaffney and Binger with its Mickey Murphy Award, named for the community activist who was a moving force in the preservation of New York's waterfront neighborhoods.

Above adapted from the Brooklyn Daily Eagle's obituary by Francesca N. Tate

Just as this newsletter was going to press, the Archive Project learned of the passing of publicist and activist **Joyce Matz**. Matz represented civic groups seeking to preserve iconic New York City landmarks such as St. Bartholomew's Church and the Lever House. But she also took on more local concerns, such as campaigns to grant landmark status to the interior of the Town Hall (a Theater District auditorium), and to City & Suburban Homes, a complex of model tenements on the Upper East Side. An in-depth piece on Matz's significant preservation work will be featured in our spring 2018 newsletter. ■



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The Archive Project would like to thank the American Society for Legal History, the Arthur F. & Alice E. Adams Charitable Foundation, Humanities New York, the Irene Ritter Foundation, the J.M. Kaplan Fund, the Kress Foundation, the New York Community Trust, the New York State Council on the Arts, the Robert A. & Elizabeth R. Jeffe Foundation, and the Windie Knowe Fund for their generous support. Our work could not be accomplished without their—and your—contributions.

We hope you will consider making a donation to support the documentation and celebration of the history of preservation in New York City. Donations can be made in the form of checks mailed to our office via the enclosed remittance envelope, securely online via PayPal on our website (www.nypap.org), or by credit card over the phone at 212-988-8379.

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