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NEWSLETTER

SPRING/SUMMER 2018

*Welcome to the 28<sup>th</sup> 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.*



Archive Project Founder and Chair Anthony C. Wood speaks at the annual Bard Birthday Breakfast Benefit | Courtesy of the Archive Project

# NYPAP Celebrates 20 Years!

*The New York Preservation Archive Project Reaches a Major Milestone*

*By Anthony C. Wood, Chair*

In January 1998 the New York Preservation Archive Project was officially incorporated in New York State. Truth be told, our origins go back another five years to when the J.M. Kaplan Fund provided seed funding to launch the Archive Project under the Historic Districts Council’s fiscal umbrella. The Archive Project was largely volunteer driven until 2001 when a paid Kress Fellow began to assist. In 2006, we graduated to a part-time administrator and finally, in 2014, we secured our first full-time executive director. We’ve built our board from the original “fearsome foursome” to 17

members, and our budget has grown from a few thousand dollars to over \$200,000. Thanks to your support, we’ve come a long way, baby.

Along that way, through a range of activities and programs, many of which are highlighted here, we have steadily advanced our mission of documenting, preserving, and celebrating the compelling story of preservation in New York City. We have saved preservation papers from dumpsters, conducted oral histories, commissioned original research, given grants to help preservation organizations preserve their archives, celebrated anniversaries of

key preservation history dates, and designed an award-winning website. We produce a semi-annual newsletter, bestow a preservation award, and offer programs ranging from the “unofficial” opening of the holiday season—the Bard Birthday Breakfast Benefit—to lectures, panel discussions, conferences, a film festival, and archival workshops across the boroughs. In short, we’ve been busy. Though we are proud of our accomplishments, we also believe the best is yet to come! ■

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# NYPAP Through the Years

*A Photographic Journey of the Organization's History*



Honoring veterans of the fight to save Penn Station event, 2003  
Courtesy of the Archive Project

The Archive Project has found numerous ways to protect and raise awareness of the narratives of New York City historic preservation for more than 20 years. Join us as we review a sampling of memorable events from along the way!



Celebrating the Landmarks Law's Golden Jubilee with Joan K. Davidson, Otis Pratt Pearsall, Deborah Schwartz, and Nancy Pearsall, 2006 | Courtesy of the Archive Project



"Sages and Stages" Panel Discussion Series features Ken Lustbader, Fred Papert, and Vicki Weiner, 2003  
Courtesy of the Archive Project



Saving the papers of the late Margot Gayle, 2008 | Courtesy of the Archive Project



Columns Club tours Donald Judd's 101 Spring Street in SoHo, 2016  
Courtesy of the Archive Project



2 Columbus Circle Documentation Project, 2000s  
Courtesy of Landmark West!



Film Festival Screening at Museum of the Moving Image in  
Queens, 2017 | Courtesy of the Archive Project



Oral Histories with former NYC Landmarks Preservation  
Commission Chairs | Courtesy of the Archive Project



Oral Histories in Sandy Ground, Staten Island, 2017  
Courtesy of Jeffe Fellow Dina Posner



Touring the Seventh Regiment Armory archives with the  
Stewardship Society, 2012 | Courtesy of the Archive Project



Celebrating at the Bard Birthday Breakfast Benefit with Joel L.  
Fleishman, Darren Walker, Barbaralee Diamonstein-Spielvogel,  
Anthony C. Wood, 2015 | Courtesy of the Archive Project

**We have enjoyed two decades of  
remarkable achievements!  
We hope you will join us for several more!**



Street co-naming ceremony for Dr. Joan Maynard, the founding executive director of the Weeksville Heritage Center, 2017 | Courtesy of the Office of State Senator Jesse Hamilton

## Chairman's Column Celebrating Our Own

*Finding Ways to Honor the Work of Historic Preservationists*

By *Anthony C. Wood, Founder & Chair*

Monuments matter. Clearly that is one lesson to be gleaned from the ongoing public debate about the appropriateness of certain statues and memorials. Commemorations of a physical nature, such as plaques and monuments, or intangible types, such as named positions or prizes, are very effective ways for keeping alive the memory of a person, and by extension, keeping in the public consciousness the actions that earned such distinction.

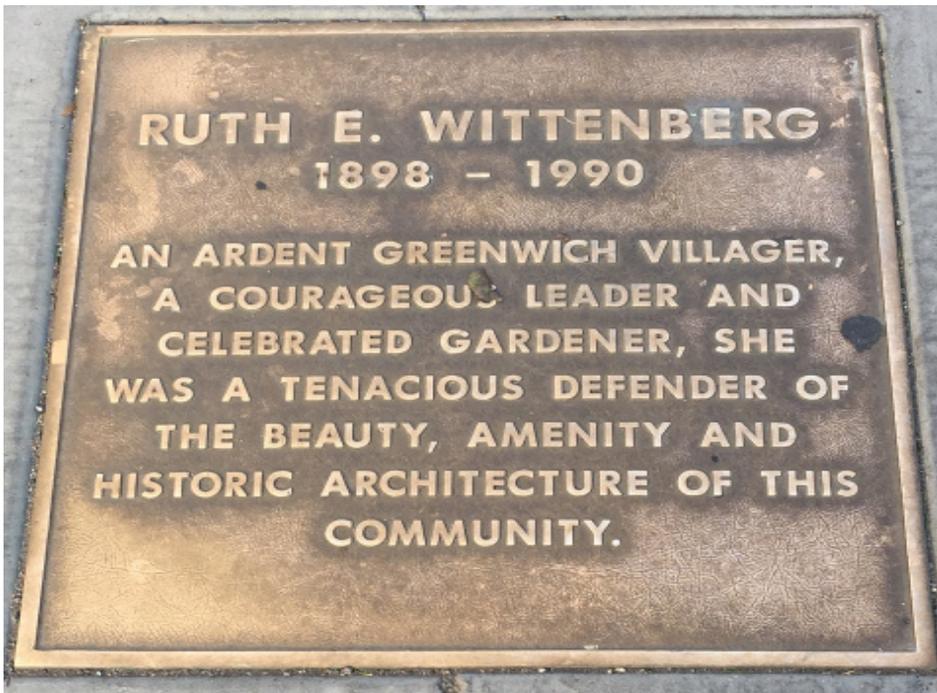
Knowing this, why have preservationists failed to more robustly employ such devices to keep alive the memory and the inspirational accomplishments of our forebearers and to lift up the cause of preservation? Yes, there is a Ruth Wittenberg Plaza in Greenwich Village, named after that great Village preservationist and civic leader. Sadly, a visit to the plaza does not increase a passerby's knowledge of who Wittenberg was and what

she did to earn a traffic island in her name. Yes, for years there was a Ralph Menapace Fellowship at the Municipal Art Society. It kept alive both the memory of that former MAS president and his legacy of providing exceptional pro-bono legal expertise to that organization, but it was abandoned years ago. Happily we hear that MAS plans to reinstate it.

Other commemorations have been more successful in keeping alive the memories of preservationists. The Margot Gayle Fund at the Victorian Society, created in honor of Margot's 95<sup>th</sup> birthday, is appropriately focused on preservation or conservation projects of Victorian material culture in New York City. The Willensky Fund honors the memory of Elliot Willensky, the co-author of the *A.I.A. Guide to New York City* and member and vice-chair of the New York City Landmarks Preservation Commission,

and focuses on projects advancing the principles of historic preservation and urbanism in New York City and its environs. Other stellar examples are the Historic District Council's Mickey Murphy Award for Lifetime Achievement saluting that feisty Brooklyn grassroots preservationist, the naming in 2017 of a street in Brooklyn after Joan Maynard, the force behind the preservation of Weeksville, and the cultural medallion honoring Albert Bard, the grandfather of New York City's landmarks law, at 25 Broad Street, the site of his legal office for over half a century.

Wonderful as these examples are, why are there so few of them when there are so many powerful preservation legacies going unsung and falling out of the shared memory of the preservation movement? The other day I had to answer the question, "Who was Halina Rosenthal?" I imagine



A bronze plaque embedded in a traffic island near the Jefferson Market Courthouse Library honors Village preservationist Ruth Wittenberg | Courtesy of Anthony C. Wood

a good number of you reading this are asking the same question. Whether it be the legacy of the pre-Landmarks Law George McAneny (who saved Castle Clinton), or the accomplishments of Halina Rosenthal (the champion of preservation on Manhattan's Upper East Side), or Dorothy Miner (the legal eagle who shepherded and protected the Landmarks Law for 19 years as the New York City Landmark Preservation Commission's legal counsel), too many of our preservation heroes remain uncelebrated. As a movement, preservation has yet to take full advantage of the power of memorials: they educate the general public to the work of preservation, and they engage aspiring preservationists with David and Goliath success stories, and the heartfelt losses of those who have fought the good fight before them. Remember, if someone's name is on something, invariably others will ask who that person was and then his or her story gets retold.

How can we further such initiatives? Here are five low-cost and/or no-cost ideas on how to honor your favorite preservationist and keep his or her legacy alive:

1) **Use a Cultural Medallion.** The Cultural Medallion Program of the Historic Landmarks Preservation Center, created

by Barbaralee Diamonstein-Spielvogel, invites nominations for medallions. The medallions mark sites "which reflect significant individuals, or events, where people lived, or the events occurred, in still existing buildings..." Why not suggest that a medallion honoring the preservationist who led the campaign for your historic district be placed on the building where he or she lived?

2) **Name a Street.** Why not get a street named after your favorite preservationist? Start the process with a call to your Community Board.

3) **Name a position.** Why not elevate that intern position you already have by naming it in honor of your organization's founder? Why not name your executive director's position after a preservation champion? Perhaps you can even raise some money in the process. What better way to add some luster and gravitas to an existing position while at the same time keeping alive the name of a beloved leader of your organization?

4) **Rebrand an existing program.** Instead of just presenting a "preservation award," name it after one of your preservation favorites. Why not name your annual tour program after a distinguished preservationist?

5) **Website tributes.** Does your website have a comprehensive history of your own organization? Shouldn't it also feature an "in memoriam" section with mini-biographies of your departed preservation greats?

There are of course other more ambitious ways to lift up our preservation heroes and their legacies. If the founder of the New York Marathon can have a statue in Central Park, why not a statue of a preservation leader in his or her historic district? Why not commission a monograph on the founder of your preservation organization? Then perhaps as the ultimate honor, follow the lead of *The New York Times* where a October 22, 2017 editorial suggested a tickertape parade honoring Kent Barwick (his name appeared on a list of parade-worthy New Yorkers, immediately after First Responders and ahead of Lin-Manuel Miranda). If not a parade, the recent off-Broadway musical, *Bulldozer: The Ballad of Robert Moses* suggests another way to reach the broader public. Any investors reading this who want to back *Albert Bard: The Musical*, you know where to find me!

The good news is there are actions we can start taking today, without having to line up patrons for statues or backers for musicals, to honor preservationists and lift up their stories. With the passage of time it is inevitable that we will continue to lose preservation greats. But it is not inevitable that we also have to lose the memory of who they were and what they did for preservation and New York City! ■



Still from Gordon Hyatt's film "Our Vanishing Legacy" showing a Village resident climbing the Jefferson Market Courthouse to wind the clock before the building was saved by preservationists such as Margot Gayle and Ruth Wittenberg and converted into a public library in 1967  
Courtesy of Gordon Hyatt

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# 2017 Bard Birthday Breakfast Benefit

*A Look Back At Our Annual Event Honoring Preservation Supporters*

Janet S. Parks and the Durst Family received well-earned applause in the ballroom of New York City's landmarked Yale Club as they accepted Preservation Awards presented by the Archive Project at the 2017 Bard Birthday Breakfast Benefit.

Parks, former Curator of Drawings and Archives at Columbia University's Avery Architectural & Fine Arts Library, spent 36 years supporting preservation by assisting architects and preservationists. During her tenure, the Library made more than 650 acquisitions.

The Durst Family was honored for its support of the Seymour B. Durst Old York Library Collection at the Avery Architectural & Fine Arts Library and its support of the NYC Archaeological Repository.

The presentation of the awards served as the highlight of the annual celebration designed to commemorate the birth of Albert Sprague Bard, the chief force behind state authorizing legislation that permitted enactment of New York City's Landmarks Law.

A large crowd gathered on the morning of December 19, 2017 for the gala breakfast. The festivities opened with an introduction by Anthony C. Wood, Archive Project Chair, as well as a poem.

As the awards were presented, a number of familiar figures took to the stage including architect Robert

A.M. Stern. A previous recipient of the Preservation Award, Stern introduced Janet Parks. Amy Freitag, a member of the Archive Project's board of directors, introduced the Durst family.

Helena Durst spoke for the Durst family in accepting the award, and Parks spoke on her own behalf. The day's featured speaker, Kate Ascher, author of *The Works: Anatomy of a City*, highlighted the use of archives and archival research following an introduction



Guests mingle following the Bard Breakfast | Courtesy of the Archive Project

by Adrian Benepe.

Lisa Ackerman, secretary of the Archive Project, closed the morning's program by thanking outgoing executive director Matthew Coody for his years of fine service. Coody served with the Archive Project in a part-time capacity initially, later transitioning to a full-time executive director role. He has since joined the Historic House Trust as its director of development. Coody continues to advise the Archive Project, and he has agreed to join the board of the Archive Project, likely during the course of the summer of 2018. ■



Janet S. Parks receives the Archive Project's Preservation Award from Chair Anthony C. Wood after being introduced by Robert A.M. Stern. Janet Parks and the Durst Family received the 2017 Preservation Awards | Courtesy of the Archive Project

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The Archive Project would like to thank its generous Benefit Co-Chairs:

Lisa Ackerman, Dan Allen of CT Architects P.C., Anthony Badalamenti, Kent Diebolt of Vertical Access LLC, The Durst Organization, Andrea Henderson Fahnestock, Amy Freitag, The Green-Wood Cemetery, Elizabeth R. & Robert A. Jeffe, Anne Kriken Mann, Gina Pollara, Jack Taylor, Arete Warren, Duane A. Watson, Anthony C. Wood

## NYPAP Welcomes New Executive Director



We hope you have joined in welcoming the Archive Project's new executive director, Brad Vogel! Vogel joined us as executive director as of February 1, 2018 when our first full-time executive director, Matthew Coody, moved on to a new role at the Historic House Trust.

Mr. Vogel previously served on the Board of Directors of the Archive Project from 2012 until 2018, concurrent with most of the seven years that Mr. Coody served the organization. Vogel also served as vice-chair of the Archive Project. In 2014, Vogel and Coody were both instrumental in forming the Archive Project's Columns Club, which continues as a vital aspect of the organization.

Prior to joining the Archive Project, Vogel worked with the National Trust for Historic Preservation in post-Katrina New Orleans after earning his law degree at Tulane. His efforts won him the honor of 2011 Louisiana Preservationist of the Year. He subsequently worked as an attorney in two New York City firms, and he is personally active in preservation efforts to landmark Walt Whitman's house in Brooklyn, ongoing attempts to landmark key sites in Gowanus, and a push to designate 206 Bowery, an endangered Federal house along that historic thoroughfare.

The Archive Project and friends welcomed Vogel with a reception held at the J.M. Kaplan Fund shortly after he assumed his new role. "It's been a pleasant whirlwind these first few months," Vogel said. "I'm truly enjoying the chance to get up each day and engage in work worth doing, work that's endlessly interesting to me." The Archive Project is grateful to the J.M. Kaplan Fund for hosting the reception.

Vogel's initial connection to the Archive Project came about in 2011 when he moved from New Orleans to New York. After urbanist Roberta Brandes Gratz met Vogel in the Crescent City, she introduced him to a number of preservationists upon his arrival in Manhattan. Anthony C. Wood of the Archive Project was present at the meeting, and the rest is history.

A published poet, Mr. Vogel also serves as Captain of the Gowanus Dredgers Canoe Club and an International Governor for the Circumnavigators Club.

"I'm excited to expand our ability to capture and share the stories of the preservation movement in New York City," Vogel said. "So many of the good things in this city were consciously saved by preservationists." ■



## NYPAP Nominated for Award

In March, the Archive Project was delighted to be nominated for a 2018 GANYC Apple Award!

GANYC is the Guides Association of New York City. The group comprises, in large part, tour guides from five boroughs and hands out a number of awards called "Apple Awards" each year. The Archive Project was nominated in the category of Outstanding Achievement in Support of NYC Preservation.

Ultimately, the Greenwich Village Society for Historic Preservation won the category and the Apple Award. The 2018 Lifetime Achievement Award Winner was "Mr. Apollo" himself, Billy Mitchell (who once guided an Archive Project Columns Club tour at the Apollo Theater).



The Archive Project team at the GANYC Awards: Executive Director Brad Vogel, Chairman Anthony C. Wood, and former Executive Director Matthew Coody | Courtesy of GANYC

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# NYC LGBT Historic Sites Project

## *Digging Into the Story of NYC's First LGBT Preservation Efforts*

By Brad Vogel, Executive Director

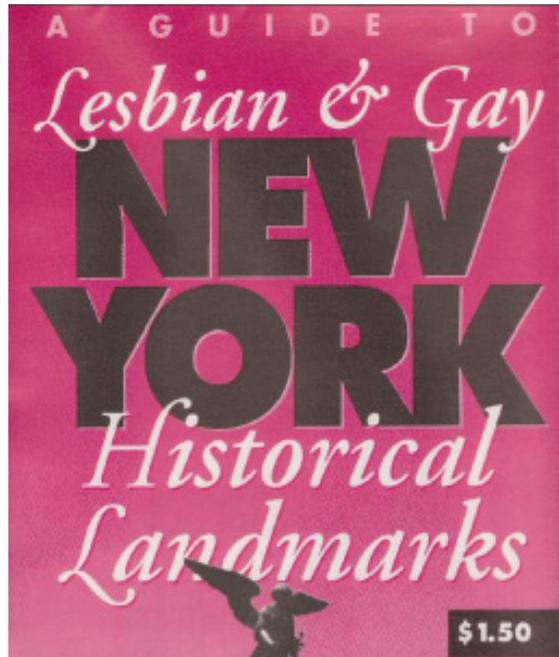
In 1994, the first U.S. state was still ten years away from legalizing gay marriage. Open homosexuality still led to discharge from the military under Don't Ask Don't Tell. And yet, in New York City, a nascent band of intrepid figures had already coalesced and begun the work of uncovering, documenting, and celebrating historic sites important to the LGBT community.

To celebrate the 25<sup>th</sup> anniversary of the pivotal Stonewall Riots that year, a group “decided to put together a map and guide of lesbian and gay sites in New York City, focusing on Greenwich Village, Midtown, and Harlem,” recalls Andrew Dolkart, adding, “Amazingly, this had never been done before! We believe that this was the first such map in the nation.”

These preservationists, operating as a sub-group of the Organization of Lesbian and Gay Architects + Designers (“OLGAD”), crafted a document called *A Guide to Lesbian & Gay New York Historical Landmarks*. Featuring an image of the famous *Angel of the Waters* statue in Bethesda Fountain in Central Park (sculpted by Emma Stebbins) on its cover, the guide sought to provide a map and context for historical sites of importance to the lesbian and gay movements.

“There were so many LGBT individuals in the architecture, design, historic preservation, and cultural heritage professions,” notes Jay Shockley. “Many of us were working to research, celebrate, and preserve other communities’ cultural heritage, but who was looking towards ours? It had to be done by the LGBT community itself.”

The guide’s map did not materialize suddenly from thin air, however. It represented



Cover of 1994 OLGAD sites guide  
Courtesy of the NYC LGBT Historic Sites Project

the fruits of an ongoing effort that had started earlier. “The map was a wonderful opportunity for the OLGAD preservation committee to put into practice what we had been discussing since 1992,” Ken Lustbader remembers. Lustbader joined the effort because he was busy at the time with his thesis—which explored the intersection of historic preservation and LGBT sites, using Greenwich Village as a case study. “I had felt pretty isolated working on my own, not knowing that there were a few others in New York City thinking about LGBT place-based history,” Lustbader said, noting that he was inspired by historian George Chauncey’s research on gay New York history.

Dolkart recalls that another group, the activist arts collective REPOhistory, designed plaques relating to lesbian and gay history and related sites in Greenwich Village. These were installed on lampposts for a few months at the time of the Stonewall 25<sup>th</sup>.

But the OLGAD map, being a little less ethereal, proved to be a quiet, continuing watershed of sorts. Action followed.

“Andrew Dolkart included several LGBT sites in the published guide to NYC Landmarks,” Shockley noted, “and Gale Harris and I began, tentatively at first, to incorporate LGBT history into official Landmarks Preservation Commission designation reports, in projects to which we were assigned, where appropriate.” As far as anyone can tell, this represented the first such effort at a local landmarks commission in the United States.

Over the remainder of the 1990s, the outgrowth of the OLGAD map kept the trio busy. As Dolkart recalls of the group’s desire to continue, “The first project that grew out of this was the successful completion of the National Register nomination and then the National Historic Landmark nomination for Stonewall [Inn] itself.”

The trio of Dolkart, Shockley, and Lustbader was part of a panel discussion at the National Trust 2011 conference in Buffalo and finally, in April 2014, “we met to discuss a more comprehensive project since the concept of LGBT cultural heritage had begun to take root in other cities,” recalls Lustbader. But Shockley noted that it took some time; even as the Landmarks Preservation Commission continued to amass LGBT history in landmark designation reports, the Commission didn’t designate an LGBT landmark specifically for LGBT reasons until after five other cities in the U.S. had done so.

“I was the first person to publicly, and internally, advocate for Stonewall to be designated,” Shockley recalls, “Stonewall was not designated a NYC Landmark until

2015, and is the only such LGBT-related Landmark.” The landscape remained a rather harrowing one.

Then, when the National Park Service introduced its grants for the study of under-represented communities, the trio jumped at the chance to apply. “Receiving the first grant set us off on establishing the NYC LGBT Historic Sites Project, something that we had long hoped to establish,” said Dolkart. Today, Dolkart, Shockley, and Lustbader, the three co-founders of the Project, all remain very active in the effort.

“One of the most important aspects of the Project is to raise public awareness of LGBT history through the documentation of these historic sites,” said Amanda Davis, Executive Director of the Project. “It’s virtually impossible to rally the public and elected officials around a campaign to protect sites from demolition/extensive alterations if most people are unaware that this history even exists.”

Beyond raising awareness and providing context, the Project has also pushed for official, legal recognition of LGBT sites. Those efforts at recognition have taken place at the city, state and federal levels. “To date, we have completed four landmark nominations—three new and one a revised nomination. The new nominations are Julius’ Bar, Caffe Cino, and Earl Hall at Columbia University; the revised nomination is for the Alice Austen House on Staten Island,” said Dolkart. “In addition, we have been highly supportive of the larger effort to have the Walt Whitman House in Brooklyn designated as an individual landmark.”

The groundbreaking work of OLGAD in the early 1990s continues to resonate in new ways in a changed societal landscape. The Project’s work moves forward with a strong sense of mission. “We’re hoping to educate the public on what defines LGBT cultural heritage beyond the obvious Stonewall history and showcase the sites that reflect the community influence on American culture,” Lustbader emphasized. ■

*View the NYC LGBT Historic Sites Project’s work at [www.nyclgbtsites.org](http://www.nyclgbtsites.org)*



The NYC LGBT Historic Sites Project with Dick Leitsch and Randy Wicker, participants in the 1966 Sip-In; From left: Jay Shockley, Dick Leitsch, Randy Wicker, Amanda Davis, Andrew Dolkart, and Ken Lustbader  
Courtesy of the NYC LGBT Historic Sites Project

## Introducing Jeffe Fellow Dina Posner

*Dina joined the Archive Project as a Jeffe Fellow in 2017. She updates us here.*

Originally from the Washington, D.C. area, I moved to New York in 2017 to start the two-year Master of Science in Historic Preservation at Pratt Institute. Prior to applying for graduate school, I graduated in 2015 from the University of Wisconsin-Madison with a degree in interior design.



Jeffe Fellow Dina Posner  
Courtesy of Dina Posner

It was while working after graduation in an architecture firm in Washington, D.C. that I found myself eager to engage more fully with historic architecture.

My time thus far with the New York Preservation Archive Project has been invaluable as both a connection to my studies at Pratt and as a networking opportunity. While planning and attending events like the Bard Birthday Breakfast Benefit and the “People Preserving Place” Film Festival, I have met people I learned about in my classes at Pratt, especially in and around the fight for a New York City Landmarks Law. NYPAP events have also brought me into some beautiful interior spaces, such as the United Palace Theater, the Yale Club ballroom, and The Episcopal Church of the Heavenly Rest.

My time with NYPAP has also been a valuable networking experience as I work towards finding my niche in the preservation field. Because New York City’s preservation field is a small, tight-knit community, I have found that everyone has a connection to everyone. I know this will prove helpful as I move to write my thesis in the spring of 2019.

I would like to thank Elizabeth and Robert Jeffe, Anthony Wood, Matthew Coody, and Brad Vogel for allowing me to be a part of NYPAP and for engaging me with so many interesting tasks, including event planning, preservation database organization, and attending a diverse array of preservation-related events citywide.

*The Jeffe Fellowship is made possible by the Robert A. and Elizabeth R. Jeffe Foundation.*

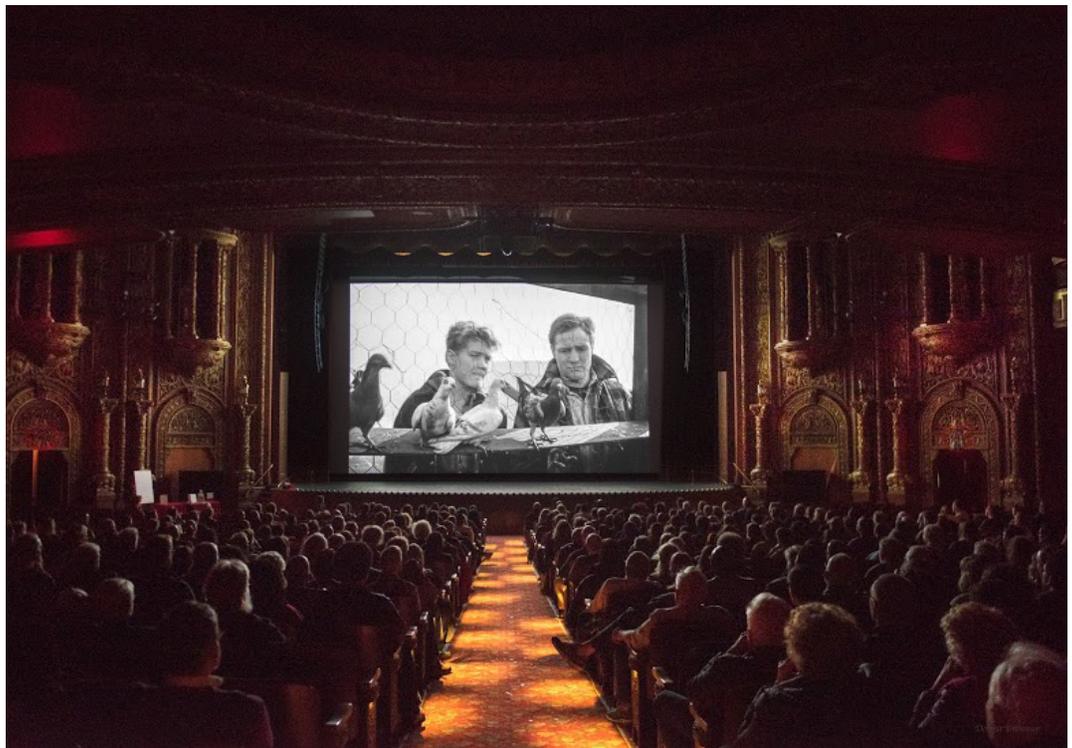
# 2018 Film Festival

*Second Annual "People Preserving Place" Film Festival a Hit*

Over 500 people came out for the grand finale of the Archive Project's Second Annual Film Festival, **People Preserving Place!** The last feature, a screening of the classic 1954 film *On the Waterfront*, along with a variety of accompanying events, was set amidst the opulent splendor of the United Palace of Cultural Arts, a former Lowe's Wonder Theater dating from 1930.

This year, the festival increased its number of overall screenings and attendance, and it enjoyed the support of a number of new sponsors. It also presented its first event in the Bronx. But that didn't mean it failed to hold a number of tried and true favorite events like *Preservation, She Wrote* with host Susan De Vries along the Bowery.

A slew of talented individuals shared their time discussing films and talking about how preservation themes appeared in various films. In Harlem, Jessica Green at Maysles Documentary Center rolled out the 16 mm film projector for a double-header, focused on Hamilton Heights's brownstone revival (*A Sense of Pride*) and the obliteration of the former San Juan Hill neighborhood (*The Case*



Over 500 people turned out for the grand finale of the Archive Project's Preservation Film Festival at United Palace of Cultural Arts, a screening of *On the Waterfront* | Courtesy of Donna Brennan

*Against Lincoln Center*). Archive Project board member and Harlem resident John Reddick led a discussion with George Calderaro from Save Tin Pan Alley and Yuien Chin from Harlem One Stop. In the Bronx, Archive Project board member and Bronx resident Paul Onyx Lozito introduced the film *Lost Rondout: A Story of Urban Removal*

at BronxArtSpace. Filmmaker Lynn Woods led a discussion focused on urban renewal following the screening.

Preservation advocacy documentaries ruled the night at the J.M. Kaplan Center in Manhattan. Archive Project board member and Manhattan resident Gina Pollara introduced films touching on four subjects: the World's Fair Pavilion in Flushing Meadows, Queens; the Domino Sugar Factory in Williamsburg, Brooklyn; Little Syria in Lower Manhattan; and tall buildings on Manhattan's Upper East Side. Matthew Silva spoke about his film *Modern Ruin*, Daniel Phelps and Brian Paul reviewed their efforts in *The Domino Effect*, and Mary Ann Dinapoli of Friends of the Lower West Side provided an eloquent backdrop to the story of endeavors to landmark the physical remnants reflecting the cultural story of Little Syria, once a flourishing corner of Lower Manhattan.



MaryAnn Di Napoli of Friends of the Lower West Side explains Little Syria as she introduces *The Sacred*. | Courtesy of Jeffe Fellow Dina Posner



“People Preserving Place” screens *On the Corner of Third and Third* in the Gowanus Dredgers Canoe Club Boathouse in Brooklyn | Courtesy of Jeffe Fellow Dina Posner

Brooklyn’s moment in the spotlight came on a Sunday evening as the Archive Project screened *At the Corner of Third & Third*, a documentary by Max Kutner about the historic Coignet Stone Building in Gowanus, as well as neighborhood change in the areas surrounding the Gowanus Canal. The screening took place in the Gowanus Dredgers Canoe Club boathouse, and attendees were able to sit in canoes for the show. A short called *The Waterfront* preceded the main attraction, and a robust discussion about landmarking and rezoning followed the presentation.

The film festival’s penultimate event unfurled amidst the Deco-Gothic stonework of the Episcopal Church of the Heavenly Rest on the Upper East Side. Local neighborhood organization Carnegie Hill Neighbors partnered with the Archive Project to bring two 1960s documentary films by filmmaker Gordon Hyatt to the screen in the church’s undercroft following a tour of the church.

Hyatt was onhand to introduce both films: *La Vie Elegante* and *A Fantasy of Forgotten Corners*. From glimpses inside the long-demolished Brokaw Mansions that helped spur passage of the NYC Landmarks Law

to encounters with the castiron streetscapes of what is now SoHo, the films left those in attendance grateful for Hyatt’s film efforts decades ago.

When the festival concluded with the screening of *On the Waterfront* at United Palace of Cultural Arts, a number of events accompanied the final film itself. The Historic Districts Council facilitated a pre-show tour of the ornate movie palace. Mike Fitelson of the United Palace of Cultural Arts led the tour and welcomed attendees from the steps of the glittering lobby. As audiences filed in, the Archive Project’s executive director, Brad Vogel, moderated a panel on preservation and the New York waterfront. Panelists included Captain Jonathan Boulware of the South Street Seaport Museum, independent historian Eric K. Washington, and S.S. Columbia Project

Board Member Elizabeth “Liz” McEnaney. At the conclusion of the screening, Tommy Hanley, the actor who had long ago played the boy “Tommy” beside Marlon Brando on the pigeon-filled rooftops of Hoboken, engaged in a Q&A with Tom Meyers of the Fort Lee Film Commission onstage.

The Archive Project is already looking forward to next year’s preservation film festival. Please let us know if you have any ideas for preservation-related films, panelists or potential venues. ■

The Archive Project would like to thank its sponsors of the 2018 People Preserving Place Film Festival:

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Molly Pickering Grose from The Episcopal Church of the Heavenly Rest points out fire damage before the evening’s screenings of Gordon Hyatt films presented with Carnegie Hill Neighbors | Courtesy of the Archive Project

# Six to Celebrate

## Citywide Cultural Landmarks

This year, the Historic Districts Council (HDC) selected “Cultural Landmarks” as one of its *Six to Celebrate*, seeking to focus attention on the increasing desire to protect and designate cultural landmarks in New York City.

The Archive Project is honored to partner with HDC on this effort, working to bring an historical sense of the many efforts over the decades to realize the potential of the Landmarks Law to designate sites of cultural importance.

Earlier efforts surrounding cultural landmarks grew out of several controversies: the battles over the Audubon Ballroom, the African-American Burial Ground, the Dvorak House, and Pier 54. In response to these and other issues, the Municipal Art Society (MAS) put an advisory group together and in 1996 issued the report “History Happened Here.” These efforts led to the Place Matters Project, a joint project of Citi Lore and MAS.

Working in partnership with the Archive Project and the NYC LGBT Historic Sites Project, HDC will undertake a campaign across all five boroughs. In recent years, the Landmarks Preservation Commission has designated several landmarks based largely on their cultural impact and has expressed that such designations are a priority for the agency. Through the formation of a diverse coalition of stakeholders, HDC hopes to broaden the conversation about preservation tools for culturally significant sites and to create an action plan for their proper stewardship.



Ryan Knowles (Street Musician), Molly Pope (Jane Jacobs), and Wayne Wilcox (Nelson Rockefeller) in *BULLDOZER* | Courtesy of Michael Blase

## Review

### *BULLDOZER: The Ballad of Robert Moses*

Robert Moses the musical? Could it really have been Jane Jacobs, Robert Moses, and Nelson Rockefeller dancing and singing up a storm on the Off-Broadway stage? Yes, for a limited engagement, they certainly were. Presented in an *Evita* rock musical format (there is a street musician who carries the narrative forward), *BULLDOZER* brought to the theatre-going public issues usually not put to music: neighborhood preservation, transportation planning, government excess, and people power. Those who saw the show and know the Moses/Jacobs story probably spent much of their time searching their memories to fact-check the script against reality. At least one Jane Jacobs expert did approve of the show’s portrayal of Jane. As great as it was to see our preservation issues on stage, the image of Jane Jacobs singing and dancing is still a bit novel; then again if Avenue Q brought puppet sex to Broadway, *BULLDOZER* can usher in the age of singing civic antagonists. ■



Rockefeller and Moses, as portrayed by Wane Wilcox and Constantine Maroulis | Courtesy of Michael Blase

## Saving Papers

### *One of the Archive Project’s Most Important Tasks*

One of the Archive Project’s primary missions is to save important archives relating to the history of the preservation movement in New York City. In 2018, the Archive Project has stepped in several times to safeguard key papers.

In February, the Archive Project began discussions with architect Lee Harris Pomeroy regarding his materials from the fight in the early 1980s to save the historic Broadway theaters. Sadly, Pomeroy passed away a few weeks later. However, because the process was underway, Pomeroy’s firm knew of his intention to find a permanent



Executive Director Brad Vogel retrieved important files from the offices of the late architect Lee Harris Pomeroy. | Courtesy of Liz H. Strong

archival home. The Archive Project has secured a permanent depository for the Pomeroy archive: the New-York Historical Society. The materials include designs by Pomeroy that would have saved the historic Helen Hayes and Morosco theaters; press clippings regarding protests to stop the demolitions; and studies supported by the J.M. Kaplan Fund.

The Archive Project also worked with longtime preservationist Jack Taylor to find a home for his archive relating to saving Tammany Hall, which stands at the northeast corner of Union Square (now subject to a glass dome addition on top). The New-York Historical Society has agreed to make the papers available to researchers as a part of its collection. ■

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# A Poem from the Bard Breakfast

*A Subtle Yet Powerful Call to Arms for Preservationists*

As requested by several attendees, shared here is the full text of the poem recited at the Bard Birthday Breakfast Benefit:

## This City Amnesiac

by Brad Vogel

She said to meet her on Bowery  
But as one final stainless mixer  
Absconded at dusk  
She did not show

No dormers  
She said later  
Explaining herself  
Not a fire escape in sight  
Nothing to orient  
No gambrels  
No Mission  
Just a shadow of myself  
Imprisoned in glass  
Endless walls of glass  
Sleek, inhuman  
Nothing to grasp

I couldn't find you  
She admitted  
— I couldn't find myself

She said to meet up near Broadway  
A place they called the Alley  
But I didn't hear pianos plank  
All silicon and no tin pans  
No cornices  
She said later  
Apologizing  
No cast iron  
No columns to be seen  
A block without a tune  
Just a tarnished  
Muffled blur that was  
Ostensibly me  
Faintly reflected  
Trapped in steel  
Tedious, generic  
Even an epitaph  
Would be ornament

Too far  
I failed you, I couldn't find my way  
She wept  
I don't seem to recall

She said to meet now along Broad  
But even I could not find the plaque  
That once graced a grand portal  
— she never showed

No circle  
No stone  
No gate  
She said when I saw her last  
A bit later  
Endlessly drifting in the ferry lines  
Her eyes downcast  
An alien at island's end  
Wondering if her castle  
Had been but a dream  
Wondering if the Nightingale  
Had ever sung at all  
There is nothing left  
She intoned  
The canyons of my memories  
Are empty

- But wait I said  
As she swirled away  
Was there not a Bard  
Long ago  
Who set forth the meter  
Who standardized the lines  
Who crafted the verse  
To keep your memories true  
That kept you you?

Yes  
She said.

He tried to keep me  
From ever forgetting  
Who I was  
As old as I am  
And I'd say I won't ever forget it  
But I have forgotten your name  
I have forgotten myself

And I find  
She wheezed  
Only one thing remains  
Buzzing in my thoughts like  
A fly in winter:

A Bard wrote the verse  
Yes, she said  
But after a time  
They did not recite it  
Many forgot  
They did not show

Who I asked?

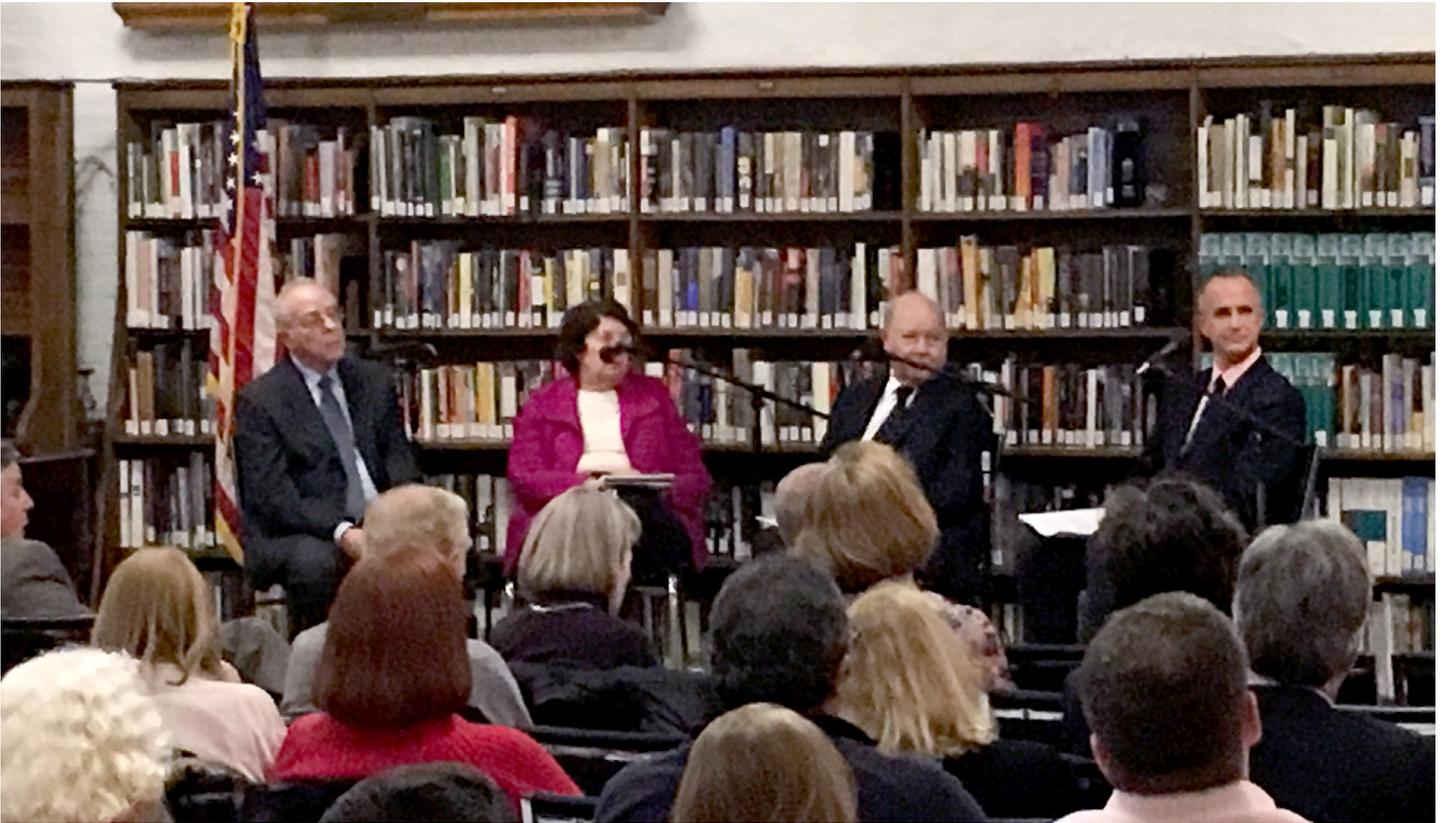
All of you  
She whispered  
All of you  
But especially those  
Who knew ■

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*What medium can you use to bring life to your own unique perspective on the value of historic preservation?*



Richard J. Koke in the main gate of Castle Clinton in the 1940s  
Courtesy of National Park Service



NYPAP's "Through the Legal Lens" panel: Leonard Koerner, Virginia Waters, Michael Gruen, and Archive Project Vice-Chair William J. Cook  
 Courtesy of the Archive Project

# NYPAP Events

*Our Public Programs Celebrate, Educate, & Inspire*

The Archive Project has been busy finding new ways to document and celebrate the value of historic preservation in New York City. Partnering with a variety of organizations, the Archive Project has mounted a number of events in recent months.

In late 2017, the Archive Project presented **Through the Legal Lens: Lawyers Who Shaped NYC's Landmarks Law**, a panel discussion exploring the past, present, and future of the Landmarks Law. Held at the General Society of Mechanics and Tradesmen, the panel consisting of Leonard Koerner, Virginia Waters, and Michael Gruen shared their insights with Archive Project Vice-Chair William J. Cook as to how the Landmarks Law came to be shaped in practice by various legal crises. The evening provided an excellent opportunity for discussion and served as a helpful followup to the oral histories that the Archive Project has recorded with each of the panelists. The

oral histories are available online at: [www.nypap.org/oral-history](http://www.nypap.org/oral-history).

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In February the Archive Project hosted the **NYCLandmarks 50+ Alliance** meeting at the Theodore Roosevelt Birthplace National Historic Site. An outgrowth of the 50<sup>th</sup> anniversary of the NYC Landmarks Law, the Alliance continues to meet and serve as a clearinghouse for historic preservation-related information.

Attendees were treated to piano music on the Site's historic Steinway courtesy of Save Tin Pan Alley. For more information or to join the Alliance on behalf of an organization in the historic preservation field, please contact: [nyclandmarks50@gmail.com](mailto:nyclandmarks50@gmail.com)

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For the first time earlier this spring, the Archive Project co-sponsored an event

with the Historical Society of the New York Courts. The event, **History of Foley Square: NY Legal Landmarks and Civic Reform**, featured Professor Charles Stark as a panelist. Stark, whose preservation-related research has been supported at times by the Archive Project, spoke about the influence of George McAneny, a prominent New Yorker who is known, among other things, for helping to save Castle Clinton from demolition by Robert Moses. McAneny was also a key driver in the move to create what is today a civic center around Foley Square.

\*\*\*

The Archive Project also teamed up with the app Urban Archive, along with the NYC LGBT Historic Sites Project, Turnstile Tours, 6sqft and Historic Districts Council for **Preservation Trivia Night**. A fun evening was had by all on Crosby Street in SoHo. One never knows when a random



A visit to one of our Archival Assistance Fund grant recipients, Weeksville Heritage Center, home to the 1830s Hunterfly Road Houses | Courtesy of the Archive Project

trivia tidbit might be the key to a future preservation conundrum.

\*\*\*

As spring finally arrived, the Archive Project had an opportunity to visit one of its 2017 Archival Assistance Grant recipients, **Weeksville Heritage Center**. The team at Weeksville was awarded a grant to hire a records management consultant to assist with management and organization of its digital records. The Center, formed around a nucleus of 1830s houses of free blacks along the former Hunterfly Road, celebrates 50 years since its “rediscovery” this year. New executive director Rob Fields welcomed a number of supporting organizations. The sentiment shared by Weeksville staff, and a number of other Archival Assistance Grants: we wish NYPAP gave out a round of grants every year!

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Invited by Archive Project Secretary Lisa Ackerman, the Archive Project participated in a **Young Preservationists Dinner** at the World Monuments Fund offices in

the Empire State Building. Students from Ackerman’s historic preservation course at Pratt Institute listened to advice and strategic insights from a variety of New York City preservationists and raised



Preservation Trivia Night image | Courtesy of Urban Archive

questions of their own for consideration. Overall, it proved an edifying evening of camaraderie and professional development.

\*\*\*

The Archive Project is currently working with filmmaker **Gordon Hyatt** to find

new ways to disseminate his classic 1960s CBS documentaries focused on planning and preservation, including two of his films shown during the People Preserving Place Film Festival. The Archive Project previously made Mr. Hyatt’s documentary *Our Vanishing Legacy* available online via YouTube. Each film serves as a type of time capsule. Even where a given film’s direct focus is not preservation per se, the film captures aspects of the built environment in the City in the 1960s and, accordingly, provides for valuable preservation insights.

## Future Projects

As you know, the Archive Project has conducted a variety of oral histories with key preservation figures to capture the story of historic preservation in New York City. To grow the existing collection (available on our website), the Archive Project is currently formulating two new prospective series of oral histories.

One of the themes being explored is capturing the story of efforts at historic vessel preservation in the City. Prompted by a supporter, the Archive Project is currently assessing feasibility and funding options, given the long and extensive role of maritime preservationists in the overall preservation landscape.

The other potential oral history theme is the realm of LGBT historic sites preservation. While this is a relatively new emphasis within the broader preservation field, the Archive Project continues to see the increasing importance of this overlooked aspect of historic preservation as one worth exploring.

This summer, the Archive Project looks forward to engaging in a **strategic planning session** as it reviews its efforts and looks forward to future growth and undertakings.

# Touring with NYPAP's Donor Societies



Carol Willis, founder, director, and curator of the Skyscraper Museum, walks members of the Archive Project's Stewardship Society through a model of Battery Park City | Courtesy of the Archive Project

As historian William Roka of the **South Street Seaport Museum** raised his hands and voice in the shadowy space, it felt almost as if the writer Joseph Mitchell were present, preparing to go...Up in the Old Hotel. The **Columns Club** certainly enjoyed Roka's after-hours tour of the upper stories of historic Schermerhorn Row, home to the Museum, in November of 2017. The Row, dating to 1811-12, connects New York City to its origins as a city centered on maritime commerce. Following the tour, the group retired to the historic Paris Cafe nearby for refreshments.

This spring the Columns Club climbed to the top of the clocktower of the landmark 1870s **Jefferson Market Library**, the elaborate Victorian Gothic triumph that only narrowly escaped demolition in the 1950s and 1960s due to the efforts of preservationists like Margot Gayle. Originally a courthouse, the building was converted into a public library, which it remains to this day. The building was landmarked in 1969 as part of the designation of the Greenwich Village Historic District. Frank Collierus, librarian, led our tour to the top!

The Columns Club is currently discussing its next outing, a June 28<sup>th</sup> summer visit to **The**

**Brooklyn Museum.** Stay tuned!

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

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In April, members of the Archive Project's **Stewardship Society** were treated to a delightful behind-the-scenes look at the **Skyscraper Museum**, courtesy of founder, director and curator Carol Willis. Archive Project board members **Tony Robins** and

**Amy Freitag** provided background on the Museum's efforts, in connection with the **J.M. Kaplan Fund**, to digitize the Heritage Trails New York signs that once lined the streets of lower Manhattan.

Located in Battery Park City, the Museum settled in its current location after occupying a number of locations in the Financial District. Its collections examine the historical forces and individuals that have shaped the city's successive skylines. Following the tour, the group enjoyed a visit to Blacktail, the cocktail bar that now resides in the second story of historic, renovated Pier A along the Battery.

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

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This coming Fall, the Archive Project looks

forward to hosting its third installment in a series of special events for its **Chairman's Circle**. Held at the J.M. Kaplan Fund, the evening will feature a member of the Archive Project's board of directors in conversation with a prominent figure in the historic preservation realm. The most recent figure to join us was urbanist and author **Roberta Brandes Gratz**.

Watch for more details this summer as details of the upcoming program are announced.

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

## A New Way to Support Our Work!

The Archive Project is now on **Venmo**. If you have a smartphone and are looking for a quick way to send financial support for our efforts, feel free to Venmo the Archive Project at "Albert Bard," as a number of supporters already have, and the Archive Project team will work with you to arrange for a letter confirming the donation.

The Archive Project also accepts electronic donations via PayPal at [info@nypap.org](mailto:info@nypap.org). ■



The Columns Club prepares to climb the clocktower of the Jefferson Market Library with librarian Frank Collierus. Margot Gayle used the image in the photo at public meetings | Courtesy of the Archive Project

# Preservation History in Quotes

By Anthony C. Wood,  
Chairman and Founder

*“The whole thing is being railroaded through in an outrageous manner. Information is withheld and inquiries are obstructed. Even hearings have not been fairly conducted...Can feeble little folk like me save the city from a serious blunder? I don't know. It is certainly uphill work.”*

It is June of 1939. Albert Bard (civic activist), George McAneny (president of the Regional Plan Association), Stanley Isaacs (Manhattan Borough President) and C.C. Burlingham (nicknamed “New York's First Citizen” because of his lifetime of civic involvements) are deep in the trenches fending off a Robert Moses blitzkrieg. The all-powerful Moses is ramrodding through the permit approvals needed for his Brooklyn-Battery Bridge.

Convinced that the bridge and its various access ramps would wreak havoc on the historic built fabric and iconic scenic view of historic lower Manhattan, this civic foursome is leading the resistance.

In a June 1, 1939 letter to Felix Frankfurter, Bard's friend and newly minted Supreme Court Justice, Bard expresses the feelings that many preservationists have felt over the decades as they engaged in seemingly uphill battles to save some treasured piece of New York City. Does it sound familiar?

*“The whole thing is being railroaded through in an outrageous manner. Information is withheld and inquiries are obstructed. Even hearings have not been fairly conducted...Can feeble little folk like me save the city from a serious blunder? I don't*



Castle Clinton in the 1940s | Courtesy of Frank W Kroha

*know. It is certainly uphill work.”*

Fortunately for New York City, Bard and his compatriots enlisted in their cause the one person in the country arguably more powerful than Robert Moses, President Franklin D. Roosevelt. FDR's War Department denied the essential final permit needed for the construction of the bridge after considering matters of defense in times of war.

In this case, as in many others, the “feeble little folk” did save a part of their city. Their reward would be spending the next decade battling Moses' revenge: his efforts to unnecessarily destroy Castle Clinton. And again, the “little folk” claimed victory. Despite the odds, we can triumph. ■

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What specific historic preservation quotes are most inspiring to you? Contact us and let us know!

## NYPAP News

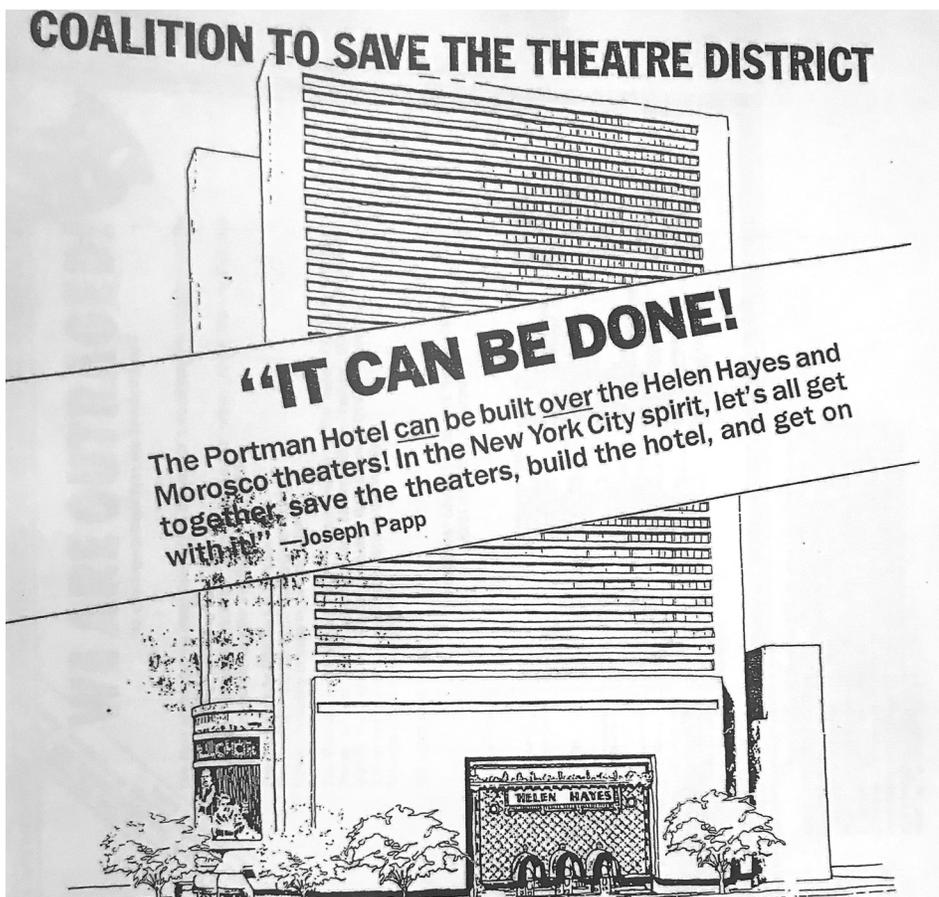
Congratulations to Archive Project Board Member Anthony W. Robins for winning an award for his new book *New York Art Deco: A Guide to Gotham's Jazz Age Architecture*. The book was one of a handful of books to win a 2017-2018 New York City Book Award.

Researchers continue to use our online resources and contact us with inquiries. From *Harper's Magazine* to research requests relating to the Edgar Allan Poe House, Carnegie Hall and collections in the Bronx, the Archive Project remains an invaluable source of information and archival material.

Interest in our work continues to expand. The Archive Project recently made a presentation as part of a discussion entitled “Filling the Gaps: Issues & Opportunities in Capturing Underrepresented Voices” at the 2018 National Council on Public History's Annual Meeting held in Las Vegas, Nevada.

The Archive Project worked with the State Archives earlier this spring to connect potential grantee organizations with grant funds available from the State Archives' Documentary Heritage & Preservation Services (DHPSNY) program.

# In Memoriam



Poster touting Pomeroy's plan to save the Helen Hayes and the Morosco | Courtesy of the Pomeroy Archive

**Lee Harris Pomeroy**, architect, designer, and preservationist, was instrumental in saving historic Broadway theaters during the early 1980s. As preservationist Roberta Brandes Gratz recalled, Pomeroy was “the only architect with the guts to stand with those of us trying to save the incomparable, historic Morosco and Helen Hayes theaters.” When the demolition of historic Broadway theaters was advanced to make room for a new Marriott Hotel in Times Square, Lee collaborated with preservation groups, going on to help draft the plan to establish the Historic Broadway Theatre District.

Pomeroy was born in Brooklyn in 1932, and studied architecture at Rensselaer Polytechnic Institute, later earning a master's degree in architecture from Yale University as well. He was recognized for the restoration of New York landmarks such as the Plaza Hotel, St. James and Trinity Churches, and Grand Central Terminal, as well as many of

the city's early-20th-century subway stations. His firm continues to take on projects in the New York City area.

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**Joyce Matz**, publicist and activist whom *The New York Times* called a “fervid preservationist” in its obituary in fall 2017, represented civic groups seeking to preserve iconic New York City landmarks such as St. Bartholomew's Church and the modernist Lever House, enlisting the help of Jacqueline Onassis.

But Matz 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 grant landmark status to City & Suburban Homes, a

complex of model tenements on the Upper East Side. Matz also sought a long-term preservation solution for Our Lady Queen of Angels Church on East 113<sup>th</sup> Street.

Inspired initially to swim in preservation waters by a *National Geographic* piece on a sinking Venice, Matz was chairwoman of the Landmarks Committee of Community Board 5, and, by her own admission, “loved a good fight.” One of her fights in the early 1990s involved efforts to thwart proposed developments by Donald Trump.

The Archive Project was happy to assist in arranging for Matz's papers to be donated in 2017 to the New-York Historical Society.

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**Christiane Collins**, an historian of urban planning who defied a bulldozer in 1968 to keep two acres of Morningside Park from turning into a Columbia University gymnasium. Collins led a coalition of black community groups and Columbia students in this effort.

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The Archive Project notes the passing of well-known writer and preservationist **Tom Wolfe** as this newsletter goes to press. Wolfe was a critic of the New York City Landmarks Preservation Commission and an ardent opponent of unsympathetic alterations to Edward Durell Stone's 2 Columbus Circle. Wolfe donned his trademark white suit and took up his pen in various efforts in the 2000s that sought to preserve what many knew as “The Lollipop Building.” ■



Preservationist Joyce Matz with Anthony C. Wood and Jeffrey Kroessler | Courtesy of Steven Tucker

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# New York City's Landmark Tree

*Magnolia Grandiflora*  
in Bedford-Stuyvesant

By Michelle Young, co-founder of Untapped Cities (untappedcities.com) and co-author of *Secret Brooklyn: An Unusual Guide*

*We provide this piece as a Preservation Background feature. The aim is to provide insight into the scope and nature of the landmarking power under New York City's Landmarks Law. — ed.*

When you think of landmarks, you probably think of some of New York City's oldest buildings or its stunning skyscrapers. But the breadth of landmarking has increased since the New York City law was passed just over 50 years ago and amidst the over 1600 landmarks in New York City are a fair share of lesser-known examples, including trees, amusement rides, a ruin, a fence, historic clocks, and more.

A magnolia tree on Lafayette Avenue, between Marcy and Tompkins Avenues in Bedford-Stuyvesant, is one of only two trees that have been designated as New York City landmarks—and this doesn't include what is believed to be the oldest and tallest tree in New York City, located in Alley Pond Park, Queens. This tree, of the species *magnolia grandiflora*, was planted in 1885 by a William Lemken from a seedling brought back from North Carolina. Placed in front of his townhouse, the evergreen tree releases white lemon-scented flowers. The magnolia grandiflora hails from North Carolina, and was one of the first exotic trees to be exported to Europe. It can grow up to 70 feet, but rarely survives north of Philadelphia.

It was designated a New York City landmark on February 3, 1970 by a unanimous vote. In a public hearing however, opinions were more mixed—9 spoke in favor, 8 were opposed. Regardless, the Landmarks Preservation Commission clearly felt passionate about the tree, writing in the designation report,



The Magnolia Grandiflora, New York City's only living individually-designated landmark tree. Hattie Carthan, "The Tree Lady", is visible on the mural | Courtesy of Jim Henderson via Wikimedia Commons

"It is all the more remarkable, therefore, that the seedling which Mr. William Lemken sent up from North Carolina some 85 years ago...should have survived so long. It is thus for its inherent beauty as well as for its rare hardiness that this particular magnolia grandiflora has become a neighborhood symbol and a focus of community pride."

In fact, a local resident, Hattie Carthan, was responsible for preserving the tree in the 1950s and raising funds for it in the face of oncoming development—a parking lot and housing projects were planned next to it.

Unlike other landmark designation reports, the magnolia grandiflora report contained very specific instructions due to the unique nature of the landmark. These specifications included how buildings on the block were to be demolished to make way for the housing project (in order to protect the tree), what thermostat settings needed to be on new basement rooms to be built, and how to

care for the ground around the tree. "The Commission, no more than any of the ardent proponents of this designation, wishes to see a dead tree as a Landmark," they wrote. The magnolia tree is still standing tall.

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*"We've already lost too many trees, houses and people...your community—you owe something to it. I didn't care to run."*

— Hattie Carthan

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The only other tree designated as an individual landmark in New York City? **The Weeping Beech**, designated in 1966. The tree, in Flushing, Queens, died in the late 1990s.

**Peter Stuyvesant's Pear Tree** is long gone, but is still recalled by a plaque in the East Village.

The famed **Camperdown Elm**, saved by a Marianne Moore poem in the 1960s, is not individually landmarked but is part of a scenic landmark. ■

