

BOARD OF DIRECTORS
 Anthony C. Wood, *Chair*
 Elizabeth R. Jeffe, *Vice-Chair*
 William J. Cook, *Vice-Chair*
 Stephen Facey, *Treasurer*
 Lisa Ackerman, *Secretary*
 Daniel J. Allen
 Michele H. Bogart
 Matthew Owen Coody
 Susan De Vries
 Amy Freitag
 Shirley Ferguson Jenks
 Paul Onyx Lozito
 Richard J. Moylan
 Kate Burns Ottavino
 Otis Pratt Pearsall
 Gina Pollara
 John T. Reddick
 Anthony W. Robins

NEWSLETTER

SPRING/SUMMER 2019

Welcome to the 30th 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.

Saving a Preservationist's Legacy

Jack Taylor's Papers

By Josie Naron, Jeffe Fellow

Jack Taylor's legacy as a preservationist is a sterling one in New York, and for good reason. Behind both successful and failed preservation campaigns—the Ladies' Mile and Tammany Hall in the former category, composer Antonín Dvořák's house and Lüchow's restaurant in the latter—Jack possessed an innate drive to preserve sites important to the City's history. Although he was not a trained preservationist, he rapidly achieved a high degree of success. After Jack's recent passing, the Archive Project soon discovered that he had bequeathed all of his preservation papers to NYPAP, providing an unprecedented chance to tell preservation stories while cementing Jack's legacy as a leading New York preservationist.

We've all seen the photos of Jack leading tours of Ladies' Mile with a microphone in hand and a boombox on his arm—and if you haven't, they're soon to be a modern classic of preservation history. But an initial exploration of Jack's papers shows that he was an even more dedicated preservationist than we knew. He kept four decades' worth of archival papers in his apartment in the Gramercy Park neighborhood, and they tell the story of his multifaceted work. Jack's personal archives



Jeffe Fellow Josie Naron, HDC's Diego Robayo, and Archive Project founder Anthony C. Wood sort through the late Jack Taylor's preservation papers. | Photo courtesy of Brad Vogel

were his treasure during his lifetime, and now, following Jack's death in February, the Archive Project is working to ensure that they will be valued by New York historians and the preservation-interested public as well.

As an archives student, I found diving into a slew of papers alongside Anthony C. Wood of the Archive Project and Diego Robayo of Historic Districts Council to be both a thrilling and a terrifying experience. What will an unlabeled box contain?

Continued on page 2



Preservation papers of the late Jack Taylor relating to the Ladies' Mile, Tammany Hall, and Union Square | Photo courtesy of the Archive Project

Will the papers be of historic value...or merely envelopes of receipts to sift through? Will the materials have survived the sands (and dust) of time, or will there be nothing left but brittle shreds of lost documents?

Fortunately for us, the answer to almost all of the above questions is a positive one. It is almost unheard of to walk into a room of uncatalogued archival papers and quickly realize that almost every single paper is relevant to the topic at hand, but that is what happened to us.

In the course of sifting through Jack's papers, we found the threads of the true extent of Jack's involvement in the New York preservation community emerging in vivid detail. Sorting stacks upon stacks of papers into new piles based on broad themes and preservation campaigns whenever possible, we began to understand the scope of Jack's career as a preservationist. From his foray into organizing with the Union Square Community Coalition in an attempt to save Lüchow's and other historic buildings in the area and beyond, Jack immersed himself in preservation campaigns with a tenacity unmatched by fair-weather supporters. Years ago, Jack had donated to the Archive Project a collection of papers and ephemera related to Lüchow's that are now housed at the New-York Historical Society. We did not expect to

find more, yet it is to Jack's credit that this remarkable personal archive of additional materials told each preservation story in such detail that of course there were more papers remaining.

Other treasures abounded: boxes upon boxes of correspondence with supporters of the Drive to Protect the Ladies' Mile District; ephemera from virtually every Historic Districts Council event and hearing in recent memory; correspondence with sculptor Ivan Meštrović, who would eventually be commissioned to sculpt a statue of Antonín Dvořák in Stuyvesant Square; handmade posterboards of historic photos of Tammany Hall; and Ladies' Mile destinations that Jack most likely displayed at City hearings. What is just as remarkable, particularly given that Jack's weekly calendar was already packed with preservation meetings, is that Jack applied the same zeal for preservation in his longtime neighborhood of Gramercy Park as he did to big-name campaigns. Jack also fiercely loved Union Square and the surrounding blocks, and seemingly voiced his opinion on every restaurant development, sidewalk café, and neighborhood disco (the bar in question had a disregard for evening noise regulation, it would appear). This documentation of so many famous preservation campaigns is also a poignant reminder that an individual like Jack had the passion and sense of purpose

to shape the neighborhood around him and beyond through preservation work.

Brad Vogel of the Archive Project and I needed to pack up the papers in Jack's apartment over the course of about ten hours. Faced with a limited window of time, we had to make quick, spur-of-the-moment decisions about how to package certain fragile documents for safekeeping in transit, come up with an organizing principle to apply to 30 boxes of papers and five boxes of books, and maintain a semblance of order in making sure that no paper went unchecked. Unsurprisingly, in that span of time, we also made two trips to the store to buy about thirty-odd boxes, required multiple coffee refuels, and swept thick layers of dust off our hands and sweat off our brows before the end of the day.

After a good deal of heavy lifting, nobody on Team NYPAP needed to go to the gym that weekend! Old papers can add up to a profound weight, and most boxes we packed were upwards of 30 pounds. It took two car trips to our storage space, graciously provided to us by Merchant's House Museum, in order to ferry all the papers from Jack's apartment to the storage locker. Brad did the hard work of navigating through the traffic of the East Village in a car packed to the gills with boxes, while I sat with white knuckles in the front seat, hoping the 40-pound box on my lap would not slide out of my grasp. But in the end, the boxes were unloaded, labels were applied, and Jack's papers were saved. Now, another day's work—or perhaps six months of work—remains for processing and arranging the papers to prepare them for public access.

Many people were instrumental in making sure that the Archive Project could pull off a smooth and successful archives rescue: Pi Gardiner of the Merchant's House Museum, Diego Robayo of the Historic Districts Council, Matt Cline and Katie Petryna for the use of their car, "Lil' Red," our own Anthony C. Wood (who donned a work shirt over his suit to pick up dusty boxes!), and of course, Jack's family, who graciously allowed us to work in Jack's apartment and honor Jack's memory while mourning their own loss. ■



Jacqueline Kennedy Onassis and Henry Geldzahler aboard the Landmark Express to Washington, D.C. | Photo by Harry Hamburg, *New York Daily News*



Members of Preserving East New York (PENY) “heartbombing” the Empire State Dairy in East New York prior to its designation as a city landmark. | Photo courtesy of Susan De Vries, *Brownstoner*

Past as Precedent, Present as Future

By Anthony C. Wood, *Archive Project Founder & Chair*

Today’s preservationists have their hands full. If they are not fighting to get a building designated, they are battling a misguided effort to disfigure one. If they are not trying to stop an effort to weaken the Landmarks Law, they are dreaming of ways to strengthen it. If they are not refuting “fake news” about the negative impacts of historic preservation, they are working to document preservation’s positive effects. With these and other demands on their hands, why should preservationists devote any time to looking backward instead of focusing on the crisis at hand? Why should they expend any energy documenting what they do instead of just doing it? The answer is simple: there is much to be learned from preservation history, and that history is being made every day.

It should be comforting to those working to save a building, striving to preserve a neighborhood, or battling an inappropriate project, to know that they are not the first

New Yorkers to take on such a challenge. Sadly, many do not realize they are part of a long and honorable tradition. They do not need to reinvent the wheel or repeat the mistakes of the past. In a very real sense, preserving preservation history is stealth preservation advocacy. It is about gathering and sharing knowledge to advance preservation efforts. Preservation history is full of insights that can inform, instruct, and inspire preservationists for years to come. Whether it be suggesting strategy or tactics, helping to generate new ideas, or providing encouragement, preservation’s history is the movement’s intellectual capital. When you mine it, you can find just the gem you need.

Do you want to launch a campaign to save something?

Preservation history can show you how. The time-honored approach is to begin by identifying the resource in question and learning as much about it as possible. Use

that knowledge (which will continue to grow, since research never really stops) to build a constituency of those who want to save it. Identify the appropriate tools to preserve it (designation, acquisition, zoning, adaptive reuse, etc.). Harness the energy of that ever-growing constituency to create the will (political or otherwise) that leads to action. In the 1950s, this same process ultimately led to the passage of the Landmarks Law in 1965. This same process was employed by PlaceMatters in the 1990s to advance the cause of saving cultural sites. That same process is being used today by the NYC LGBT Historic Sites Project in its current efforts to preserve LGBT sites.

Do you want to stop a misguided project?

The best primer is to study how previously out-gunned but not out-maneuvered New Yorkers successfully stopped such projects. A good place to begin is to study how in

Continued on page 8

How APT Saved its Archives

An Inspiring Model for Preservation Institutions

By Elizabeth Rohn Jeffe, Vice-Chair

Despite the frequent tales of crushing losses or dramatic rescues often related to preservation archives, there are many success stories. One outstanding example of such a success is the preservation of the archival materials of the Association for Preservation Technology International (APT). Founded in Canada in 1968 and now headquartered in Springfield, Illinois, APT is a membership organization including a wide range of professionals in many fields related to preservation. APT seeks to promote the best technologies to care for, protect, and promote the longevity of the built environment and cultivate the exchange of related information to an international audience. In line with that mission, APT's archives were saved and organized in the 1990s and have been housed at the Athenaeum of Philadelphia since 2009.

At the heart of the APT archives story is Lonnie Hovey, an architect whose specialty is historic preservation with an emphasis on adapting old buildings for new uses while retaining their historic character. At present, he is an Associate and Senior Preservation Architect at the firm of Whitman, Requardt & Associates in Philadelphia; his impressive resume includes architectural preservation projects involving the East and West Wings of the White House, Philadelphia City Hall, the Cleveland Museum of Art, and other, but still significant projects focused on smaller historic structures. An enthusiastic member of APT since 1988, Hovey became aware in 1999, while working as an architect in a previous firm, that old records of completed projects were about to be thrown in dumpsters as part of plans to "clean house." It occurred to Hovey that clients might find these records of their own projects, with critical architectural histories and details about their buildings, highly valuable. As Hovey puts it, "these plans and materials showed the buildings at their most

vulnerable," and were therefore of enormous importance to anyone owning or residing in the structures should they need to renovate or make repairs in the future. Sure enough, over 50% of the clients he called requested their records, and the others agreed that the materials should be sent to a local repository.



Charlie Tonetti and Christian Kronenwetter (L to R) carefully move boxes containing the Association for Preservation Technology International (APT) Archives into their new home at the Philadelphia Athenaeum. | Photo courtesy of Association for Preservation Technology International (APT)

Hovey next became directly involved with the idea of saving APT's records. He had joined the Octagon Museum in Washington, D.C. in 1989, and APT had moved its headquarters from Quebec to Fredericksburg, Virginia, in 1988, so proximity helped. After APT's Fredericksburg office closed in 1995, Hovey and a few other APT volunteers began in earnest to sort through the APT office papers, then housed in Maryland. Hovey observes that although he is not a professional archivist, he and his colleagues

Tom Taylor, a former vice president of APT who would go on to serve as *de facto* archivist for 14 years, Tom Jester, and Bill Barlow had a "crash course" in this discipline by dint of hands-on experience. Culling out extraneous materials, the team saved what was pertinent to APT's history and to its mission of publishing and sharing information on the technology of preservation. In 1996, the year in which the materials became a true archival collection, they were moved to a temperature-controlled warehouse space in Colonial Williamsburg.

At this juncture, the organization and protection of the materials reached a new level of sophistication under the stewardship of conservator Thomas H. Taylor, Jr., Chief Architectural Conservator with the Colonial Williamsburg Foundation's Department of Architectural Research. Hovey describes Taylor as "the first real archivist of the APT collection." Taylor employed interns from the College of William & Mary to help sort materials and place them in archival folders and boxes. When this phase of the project reached completion in 2008, Hovey began a search for a permanent home for the APT collection. After considering several repository options, APT selected the Athenaeum of Philadelphia, whose collections center on building technology, architecture, and interior design. It was a logical fit. When it came time to move the archives from Williamsburg to Philadelphia in 2009, Hovey and other APT members personally offloaded the boxes from a truck for delivery at the Athenaeum where Hovey is now the official APT liaison.

The collection, the largest at the Athenaeum, now stands at about 130 "bankers boxes" in size. It had been larger, but Hovey again engaged in culling and carefully weeded out duplicates of APT publications, keeping one copy of each, now available on JSTOR.

He also continues to receive new materials on a regular basis. One of his initiatives is to request that APT members do some “spring cleaning” and send him any records, plans, documents, programs, minutes, lists of officers and committee members, and other APT items that they have. To keep APT members aware of the archive, Hovey contributes a regular feature in the APT publication, *Communiqué*, in which he highlights items from the archival collection. In order to create interesting articles for readers, he says that he will ask himself a question and see what the archives have to say on that subject. If the collection is silent, he reaches out to members to help fill in the story. A case in point is finding the histories of some of APT’s early officers, about whom there is little in the archives. Thus, Hovey’s research on these leaders helped to uncover new information about key figures in the early history of APT.

While the principal users of the APT collection are architectural historians and APT members (according to Hovey “there’s not a flood” of other users), this community of researchers is a significant one. As Hovey points out, many new members of APT do not really know its story, and the archives provide a rich source for them to learn more about the 51-year-old organization. There are also creative and “fun” uses of the materials: for APT’s Fiftieth Anniversary celebration in 2018, resources in the archives were used to create photographic centerpieces reflecting the various typefaces, graphics, and covers of APT’s publications over the years.

Hovey visits the collection in person several times a year, but interacts with it remotely on a weekly basis. As new things arrive at his office, he scans them to create an electronic archive. Ever the dedicated volunteer, Hovey also helped launch a new APT initiative, the Legacy Project, in 2012. (While Hovey is the Legacy Project’s chair, he is quick to point out that his committee of APT members from the United States and Canada is inspirational in helping him create and edit his articles for *Communiqué*.) The Project is a major effort by APT to research and save the stories of the key people in APT over the years, and the narratives of the contributions of these “pioneers” is well underway. As they continue to be collected on an ongoing basis, they will be made available online on the APT



Philadelphia Athenaeum staffer Bruce Laverty organizes the Association for Preservation Technology International (APT) Archives into its new home. | Photo courtesy of Association for Preservation Technology International (APT)

website. Since APT is a multi-disciplinary organization, these narratives capture the stories of engineers, architects, educators, preservationists, museum administrators and curators, landscape architects, craft and trade mechanics, and more—a plethora of valuable information for virtually anyone in the field of preservation.

The creation of the APT archives is a remarkable story of how one individual who experienced a moment of insight regarding the value and use of materials relating to architectural records brought that awareness to an organization. Fortunately, that organization, APT, supported that vision and assisted with its execution. The result is the preservation of the records of APT, a boon to preservationists, and a lesson for other similar organizations on why and how archival materials related to preservation must—and can—be saved. ■

NYPAP wishes to thank Diana S. Waite, Editor of the APT Bulletin and Communiqué and President of Mount Ida Press, for her assistance with this article. For more information on The Association for Preservation Technology International, please visit APT.I.org.



Third Annual Preservation Film Festival

As this newsletter goes to press, the Archive Project has just concluded its third annual Preservation Film Festival!

With ten screenings across all five boroughs, it was the most ambitious lineup rolled out to date. Film Festival Coordinator Lorna Nowve, working with the Archive Project’s Film Festival Committee and staff, arranged for the first ever Archive Project screening in Staten Island (Nathan Kensinger’s *Managed Retreat* from 2018) at the National Lighthouse Museum. From documentaries, classic films and episodes of *Murder, She Wrote* to experimental film, there was something for everyone, providing many different lenses through which preservation could be viewed.

A special thanks goes to the Premier Festival Sponsors: CTA Architects P.C., Green-Wood Cemetery, A. Ottavino Corp., TWA Hotel & Lounge, Pratt Institute Historic Preservation Program, and Acker Merrall & Condit.



A sold-out crowd goes wild for violin phenom Pilar Winter Hill at Beyer Blinder Bell during the opening night celebration. | Photo courtesy of the Archive Project

Our New Jeffe Fellow Josie Naron



Jeffe Fellow Josie Naron reviews James Marston Fitch papers. |
Photo courtesy of the Archive Project

After graduating from Carleton College in 2018, I took the plunge and moved from Minnesota to New York. Working throughout my first year as a post-graduate at the Yiddish Book Center, I combined my passion for social history, oral history, and American urban history in new ways before starting graduate school in the fall.

Now, as an Archives and Public History master's student at New York University, public places and spaces are at the core of my work: how communities envision the spaces that are important to them, what we choose to preserve, and why it matters for the sake of history. I also firmly believe that history is meant to be shared and exists in valuable

forms outside of academia. Part of my goal working with the Archive Project follows that same philosophy of translating the history of historic preservation to resonate with a variety of different audiences.

I return to the Archive Project as a former alumna of the internship program. In the summer of 2017, working under the supervision of Oral History Program Manager Liz Strong, I edited oral history transcripts and wrote content for publication on NYPAP's website. I also researched the organization's summer interview series, and I attended Archive Project programming across the City, including one particularly memorable barbeque on Staten Island!

More than anything, all my work at the Archive Project has grounded me in the history of urban New York and has provided me with valuable new ways to conceptualize public history through the perspective of preservation. As this year's Jeffe Fellow, I am immersing myself in projects like promoting NYPAP's April Preservation Film Festival, adding more vibrancy to the organization's social media presence, and producing excerpts from past oral history projects. As I do so, I always keep the philosophies of both preservation and public history close at hand.

I would like to thank Elizabeth and Robert Jeffe, Anthony Wood, and Brad Vogel for allowing me to be a part of NYPAP and participate in the crucial, time-sensitive task of documenting New York City's preservation history. ■

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



Jeffe Fellow Josie Naron models a
NYPAP Preservation Film Festival tote bag. |
Photo courtesy of the Archive Project

When Jackie Saved Grand Central

The True Story of Jacqueline Kennedy's Fight for an American Icon

Written by Natasha Wing | Illustrated by Alexandra Boiger

By Dina Posner, former *Jefferies* Fellow

Before one even reaches the title page of the new children's book *When Jackie Saved Grand Central*, one is greeted by a background of the very same cerulean blue that graces the grand vaulted ceiling of Grand Central Terminal's Main Concourse. The burst of this iconic color is just the start of the rich imagery used to illustrate the story of how Grand Central Terminal was saved with the help of a certain "Jackie O."

The fight to save Grand Central Terminal is one of the most significant chapters in New York City's historic preservation story. The Beaux-Arts Terminal, completed in 1913, quickly became the monumental gateway into "the city that never sleeps." However, as train traffic diminished over the years, the terminal silently fell into disrepair. By the mid-20th century, the landmark structure was at risk of being lost, as architects proposed massive skyscrapers for its site. *The New York Times* ran a front-page story lamenting the imminent loss of "one of the most influential pieces of urban design of the twentieth century." Former First Lady Jacqueline Kennedy Onassis, a native New Yorker, read this story and immediately sprang into action to save the terminal from the same fate that had befallen the magnificent Pennsylvania Station just years before. The rest, as they say, is history. *When Jackie Saved Grand Central* covers the legal battle that ensued, with Jackie helping to lead the charge all the way to the United States Supreme Court to stave off development and restore Grand Central Terminal to its former glory.

For a children's book, the history used as the basis for this story is somewhat obscure for

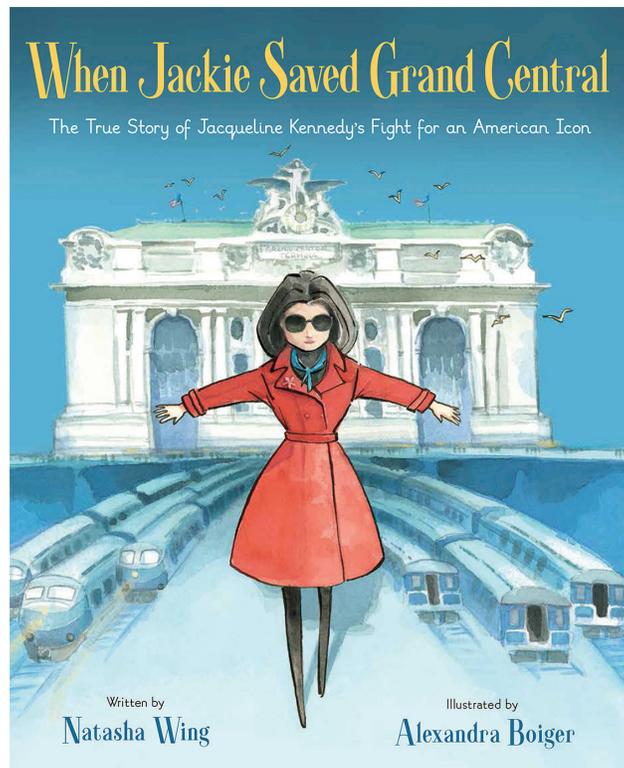
younger audiences. The book makes direct reference to the court process that Jackie and other supporters progressed through, reaching all the way to the United States Supreme Court. Though the complexity of the message might only be fully understood by older children who have already started learning about American history or the American political system, the book finds creative ways to draw in diverse age groups.

had embarked on trains leaving from Grand Central Terminal many times. Saving the edifice, as well as disseminating its rich history, was clearly important to her on personal and professional levels alike.

The book's illustrations, by Alexandra Boiger, also visually demonstrate the passion that Jackie had for Grand Central. At the beginning of the story, as author Wing is describing Kennedy's time as First Lady, Jackie appears composed and courtly in black frocks and overcoats. However, just as protests ramp up to save the building, Jackie suddenly appears in a radiant red coat with stylish shades to match. Adults, who know of Jackie for her iconic and innovative style, will appreciate this imagery. Children, who may not know much about "Jackie O," can still appreciate the sudden vibrancy that exudes from the page as Jackie jumps into the mission at hand.

The illustrations convincingly capture both the grandeur of Grand Central's architecture and the zeal with which protestors fought for its preservation. The third spread in the book takes readers into the Main Concourse, the heart of the vast terminal complex. This illustration captures the awe-inspiring scale and majesty of the space. From the cerulean mural on the ceiling depicting the constellations to the massive golden chandeliers, it immediately becomes clear why this building was worth fighting for.

Another spread shows the famous Landmark Express, which carried Jackie and fellow preservationists to the nation's capital from Manhattan, garnering support along the way. This train exemplifies how this fight extended well beyond New York City, and



Cover of *When Jackie Saved Grand Central* | Photo courtesy of illustrator Alexandra Boiger

The story starts by describing Jackie as a person who simply loved history, diving headfirst into treasure hunts to find long-lost relics of the past. She is also clearly depicted as a person who loved New York City. Growing up in the Big Apple, Jackie



Panels from *When Jackie Saved Grand Central* | Photo courtesy of illustrator Alexandra Boiger

served as a portent of what the future might hold nationwide as a new preservation ethic emerged.

The story does have some slight inaccuracies, such as implying that the New York City Landmarks Law was enacted as a direct reaction to the outrage surrounding the proposals for skyscrapers atop Grand Central Terminal. Though not a fatal mistake in terms of the larger preservation story, it is indeed factually remiss on this point. However, given the medium of a picture book for young audiences, Wing does a good job of portraying the significant arc of the story. The book moves from Grand Central’s majestic beginnings to its dismal deterioration, and from its narrow escape from the wrecking ball to its painstaking restoration. Wing also successfully conveys the larger lesson to be learned from the story of Grand Central: the world around us contains places, large and small, that are not only important as part of our own memories and experiences, but as part of the histories and experiences of entire communities, cities, and even the world. These are the places that we must fight to protect. And as the trains continue to arrive on time at Grand Central Terminal, so, too, will the preservationists, armed and ready for the next battle. ■

Chairman’s Column

Cont. from page 3

1939, civic leaders and nonprofits stopped the mighty Robert Moses in his efforts to force a Brooklyn-Battery Bridge on the city. They clearly defined what was at risk. They organized a broad coalition. They used the press to make the case for what was at stake. They doggedly challenged every single permit the project required, even when they knew the deck was stacked against them. They showed up at every hearing. They hired lawyers and lobbyists. They left no stone unturned. They used every connection they had—and it worked. Or look to the early 1960s struggle against the ill-considered, 1,000 seat, two-story Huntington Hartford Café planned for the southeast corner of Central Park across from the Plaza Hotel. Unable to stop the project through any other means, a long-shot lawsuit successfully delayed the project until a new mayor was elected who immediately cancelled the project. Lessons on strategy and tactics abound in preservation’s history.

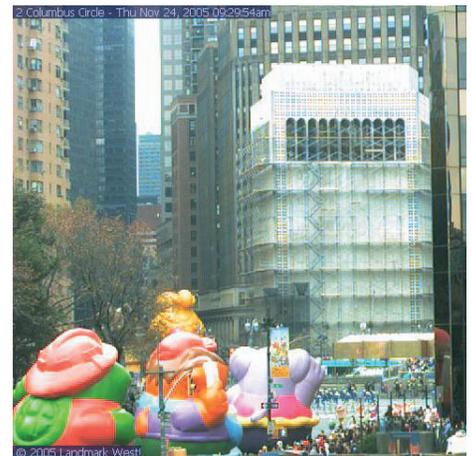
Do you need creative inspiration?

Preservation’s history can provide it. Episodes from preservation’s past have shaped subsequent advocacy efforts. The 1978 Landmark Express to Washington, D.C., designed to focus national attention on the pending United States Supreme Court decision that would determine the fate of Grand Central Terminal and New York City’s Landmarks Law, was the inspiration for the 1984 Landmarks Express II to Albany. That reenactment was part of the advocacy campaign to defeat the Flynn Walsh bill that would have undermined landmark protection for religiously-owned property across New York State. Or, for example, on June 29, 1988, over 600 New York preservationists, led by a bagpiper, restaged the famous August 1962 AGBANY (Action Group for Better Architecture in New York) picket line opposing the demolition of Pennsylvania Station, in order to dramatize opposition to a mayoral proposal to weaken the Landmarks Law.

Today’s preservationists are every bit as creative as their ancestors. The efforts to add the Stonewall Inn to the National Register

of Historic Places as part of a small district avoided any issues that might arise from the 50% owner support requirement by drawing the boundaries of the district to include the surrounding streets and Christopher Park, belonging to a sympathetic owner, New York City. This strategy was both shrewd and appropriate, considering the critical role of the surrounding streets in the Stonewall riots of 1969. The long roots of this tactic were borrowed from how boundaries were drawn for the preservation of Civil War Battlefields. The creativity extends beyond district borders. In 2005, Landmark West! as part of its advocacy efforts on behalf of 2 Columbus Circle, deployed a webcam, dubbed the “ShameCam,” to monitor the ongoing threat and ultimate demolition of the building’s façade. In 2017, East New York preservationists successfully used “heart bombing” as part of their campaign to achieve landmark designation for the Empire State Dairy complex.

These and other creative contemporary preservation tactics and strategies are the history today’s preservationists are making. It needs to be documented and preserved so it, too, can inspire, inform, and instruct future generations of preservationists. As John W. Gardner noted, “History never looks like history when you are living through it.” Today’s preservationists are making history. What are they doing to document it? What are you doing to capture the preservation history you are making? Remember, it’s your story. It’s our history. It’s worth saving. ■



A still from the LANDMARK WEST! ShameCam (showing 2 Columbus Circle and The Macy’s Day Parade, November 24, 2009 | Image courtesy of LANDMARK WEST!

Celebrating the Year of McAneny

By Arvind Sindhvani, Reisinger Scholar

As we roam the streets of New York City in 2019, we can see the skyline and neighborhoods change each year. Given how complicated our city's systems have become, it is difficult to imagine a time without the founding principles of zoning, planning, and preservation. Yet the man who created many of those frameworks for modern day New York receives little recognition for his work. This visionary, George McAneny, served in several official positions, including New York City comptroller, executive manager of *The New York Times*, first president of the Regional Plan Association, and Manhattan borough president. This year marks the sesquicentennial of McAneny's birth.

As a city planner, he helped craft the 1916 zoning resolution that validated the concept of zoning, setting the pace for local governments across the world. Additionally, the resolution implemented setback requirements for skyscrapers, preventing these buildings from obstructing light and air at street level.

As a preservationist, McAneny fought Robert Moses on the proposed destruction



Dr. J. Soyeds and George McAneny, July 4, 1913 | Photo courtesy of the Archive Project



Katharine McAneny Faron, age 6 (today Kay Ciganovic), helps her great-grandmother Marjorie Jacobi McAneny, widow of George McAneny, unveil a plaque at Federal Hall in honor of George McAneny's preservation efforts on May 16, 1956. |

Photo courtesy of the New York Public Library, American Scenic and Historic Preservation Society collection

of Castle Clinton in one of the most famous, protracted preservation battles in City history. Moses's original plan for the Brooklyn-Battery Bridge included erasing Castle Clinton from the map to make way for a massive bridge that would have linked the Battery and Brooklyn. McAneny and other preservationists worked tirelessly to have Castle Clinton designated a national historic monument, keeping it safe from demolition.

Amidst the fight for Castle Clinton, McAneny also spearheaded preservation efforts directed at the Department of Treasury when plans were made to destroy Federal Hall, which formerly served as a sub-treasury building. McAneny convinced Harold Ickes, Secretary of the Interior, to dedicate Federal Hall as a national historic monument under the Historic Sites Act of 1935. In a time when official landmarking of buildings was rare, McAneny used his accumulated political capital, including

contacts in the White House, to force the issue and make it a reality. McAneny also played a leading role in the effort to preserve City Hall and its environs. When he became borough president at the start of City Hall's renovation, he ensured that it was protected from being overwhelmed by an enveloping new structure. Inadvertently, McAneny saved the Tweed Courthouse behind City Hall from destruction in the process.

These are only a small part of McAneny's legacy, making him one of the most remarkable New York City visionaries of the first half of the 20th century. His legacy is also complicated and does not always fall neatly into categories. We hope that our readers will celebrate the sesquicentennial year of McAneny's birth by digging into his rich history and work. Please visit the new website www.GeorgeMcAneny.com, created by the Friends of McAneny Group, and check out our Instagram posts @nypap_org to learn more. ■

Social Media Essentials

Tips For Sharing Preservation History

By *Cristiana Peña, Social Media Strategist*

Did you “gram” that beautiful house? Did you “at” your local council member on Twitter? Who did you “tag” in your latest Facebook post?

Social media is equally frustrating and fruitful, annoying and necessary. Through social media channels, a small organization or a grassroots campaign can broadcast its mission, keep stakeholders updated on progress, share its own history, and expand the reach of its message. In the past, having a profile on Facebook and Twitter and posting semi-actively as content arose organically was enough. But as the number of users on each of these platforms has multiplied—and let’s add Instagram in, too—simply being online is no longer enough.

It is essential to have a thoughtful social media strategy, scaled to account for your organization’s capacity.

I enjoy collaborating with organizations and individuals to develop online communities that resonate with a given client’s mission. As a freelancer since 2013 and, before that, working in the Bronx and on the Upper West Side for site- and community-based preservation organizations, I have begun to pin down the strategies that work well when advancing messaging in the historic preservation realm and its allied fields. “Begun” is not used haphazardly: social media platforms and the larger landscape of available platforms change constantly, and it is important to remain nimble and open to ideas about new ways to leverage these tools in service of your mission.

Pick a Platform

Instagram, Facebook and Twitter are the three platforms I recommend most often for consideration. Each has its own strengths and limitations. **Pick your platforms with staff/board capacity in mind.** Every organization or campaign need not be on all platforms to successfully leverage an online following. Determine which platform is best for you

based on whom you want to communicate with online and what materials or assets you have to put forward.

Do you have great images to capture attention? Are there examples of egregious additions to a historic rowhouse on a not-yet-designated street? Does one photo help tell the story of an entire preservation campaign lost to history? Is a key aim of yours to connect with a younger demographic? **Instagram** may be your ideal venue for social media engagement.

Are you sharing links that relate back to a campaign or project website with regularity? Are you looking to inform your constituency over time with articles and relevant content? **Facebook** is the largest of all the social platforms and has the most content flexibility, so your message might be best suited for that platform.

Twitter can be a thorny place. It is the social network most trafficked by the politically active and savvy, but it also presents terrific opportunities for real-time communication and engagement with thought leaders and the media. Use Twitter to speak directly to the press on issues that are important to you; spark a dialogue with professionals in your relevant field.

Manage Your Presence

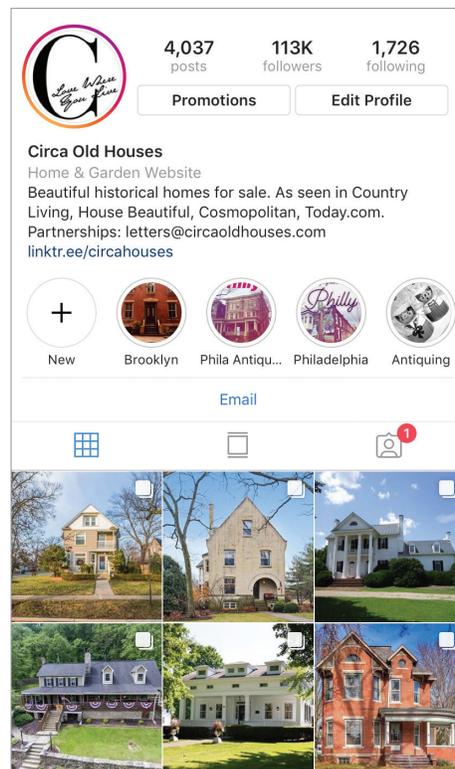
Doing this all takes time. Correction: doing this all *effectively* takes time. None of us can afford to be chained to our devices or platforms all day long, so scheduling is key. Use built-in features (Facebook’s scheduling is incredibly easy) or third-party platforms (HootSuite, TweetDeck, Later, and more) to streamline social media planning. Schedule your daily or weekly content in batches, watch it roll out automatically, and free yourself to engage in comments and discussion organically. Or, allow yourself to focus on something entirely other than social media!

Do it with Style

Are you assertive or laid-back? Are you high-contrast or washed vintage? Are you “me” or “we?” Decide what your tone and visual aesthetic will be, especially if your channel is managed by multiple people at once. And stick to it! People are drawn to channels with personality as much as channels that share great content, so give them both.

Be Reliable

Four posts per day or one post per week? Use whichever route makes sense for your organization, commit to it, and deliver. You want to build an expectation among your followers as to what and when they can expect to hear from you. There is no magic number for how many times per day one should appear active online. It is different for every organization based on audience and goals. Whatever is manageable for your organization, be sure to deliver on it dependably.



Instagram home page for Circa Old Houses | Photo courtesy of Circa Old Houses

Make Friends & Collaborate

Your organization's social media channels aren't bulletin boards for you to push out content: they're two-way communication tools. Talk to your audience and be prepared for them to talk back! Ask questions and make time to engage with responses. But go further than that: be the one to initiate a dialogue on another account's post. Doing so announces your presence to that organization as well as their followers, and leaving thoughtful comments offers a preview of what a visitor can expect from your own organization's channel. Once you've made friends, collaborate. There are so many voices reaching out to us via social channels that it is a relief when someone we recognize as authentic tells us his or her opinion.

Check Those Analytics & Insights

All of these tools have built-in performance metrics to help you evaluate and adjust your posting strategy and style in response to your community's online behavior. Don't take these tools for granted! Learn when your audience is most active online (hint: it's likely around noon to three p.m., when folks are distracting themselves online during lunch, or six to nine p.m., on their homeward-bound commutes.) ■

Cristiana can be reached via her history, design and cat-heavy filled Instagram @crisapena, or at cristiana.a.pena@gmail.com



Instagram home page for NYC LGBT Historic Sites Project | Photo courtesy of NYC LGBT Historic Sites Project

Review

HASWELL GREEN'S

By Michael Miscione, Manhattan Borough Historian



Mural depicting Andrew Haswell Green at Haswell Green's | Photo courtesy of Haswell Green's

In 1903, a bearded octogenarian named Andrew Haswell Green was shot dead on the front doorstep of his home at Park Avenue and 40th Street. The murder—a case of mistaken identity—rocked New York City. Mr. Green, known as “the Father of Greater New York,” was a living civic institution. He was a lifelong city planner, reformer, and the mastermind of the consolidation scheme that created the five-borough city in 1898. He devoted his later years to leading a movement so new that it barely had a formal name: historic preservation. (The American Scenic and Historic Preservation Society, founded by Green in 1895, would carry on this work after Green's death.)

Mr. Green's admirers proposed many different monuments to honor his memory: statues, buildings, roads, and parks. No one suggested a saloon. And yet, that is what he now has named after him to channel his story.

Haswell Green's, at 240 West 52nd Street, is a roomy new bi-level watering hole, restaurant, and music venue that opened in the Theater District last summer. “We wanted a name that really represented a lineage to New York,” said Patrick McNamee, one of the owners. “[Mr. Green's] life story is amazing and honoring his name with our bar is a great excuse to tell people his story.” And tell them they do. “People always ask about Andrew,” said McNamee. “We are only too ready to fix them a cocktail and start talking.”

The owners have embraced the Andrew Haswell Green theme with gusto. Green-

related iconography is everywhere: the walls, the ceiling, the menus. A giant likeness of Mr. Green, juxtaposed over a map of greater New York, is painted behind the bandstand. A campaign banner from a scrapped 1876 mayoral run is reproduced on one wall. A map of the Greensward Plan, a gallery of animal heads and African masks, and a nook of floor-to-ceiling bookshelves recall Mr. Green's role in creating Central park, the American Museum of Natural History, and the New York Public Library. Political cartoons from the 1870s mark his years as the New York City comptroller.

Is the attempt at homage a little over-the-top? Yes. Is it a historical mish-mash? Yes. But is it also somehow wonderful? Yes! Haswell Green's is a bar, not a museum.

Haswell Green's serves American bistro cuisine, including wood-fired brick oven pizza and a nice selection of beers, wines, and craft cocktails. Live bands perform nightly. Since the bar is in the Theater District, it has become something of a hangout for stage and cabaret types. I am told that Monday-night karaoke can be outstanding.

What would Mr. Green make of having a Tenderloin saloon named for him? He was a flinty old Yankee lawyer. So, no doubt, he would not have approved. He did not carouse, or chase chorus girls, or smoke, or drink. Mr. Green's idea of a grand evening was reading John Milton, the poet he loved above all others. Nevertheless, his legacy lives on in a unique way at Haswell Green's. ■



Zulmilena Then of Preserving East New York shares stories of recent preservation efforts at an event at the New Lots Library co-sponsored by the Archive Project. | Photo courtesy of the Archive Project

NYPAP Events

A Host of Programs & Events Celebrate Preservation Stories

The Archive Project's William Cook, an attorney focused on preservation law, interviewed noted preservation lawyer Jack Kerr on November 8, 2018 for the Archive Project's **Chairman's Circle** evening. Hosted by The J.M. Kaplan Fund, the evening provided a fascinating opportunity to hear more about Kerr's involvement and insights centered on preservation legal battles in the past five decades, including the Penn Central case that helped to save Grand Central Terminal. Supporters of the Archive Project and attorneys involved in current legal preservation fights gathered to confer and absorb critical lessons from preservation's past. Find the Archive Project's oral history with Kerr online at www.nypap.org

Lessons on conducting oral histories rose to the fore in November of 2018 when the Archive Project's Oral History Program Manager, Liz Strong, led an **oral history workshop** at The Brooklyn Collection at the Brooklyn Public Library. Attendees braved severe cold to learn more about finding

candidates for oral histories, best practices for interviews, and considerations for sharing oral histories with wider audiences. Strong shared examples of oral histories from the Archive Project's Saving Preservation Stories series. Each attendee left with a print copy of the Archive Project's in-house guide to conducting oral histories. Special thanks to NYSCA and Humanities New York for their support of the program.

On December 1, 2018, the Archive Project celebrated recent preservation history in East New York at the New Lots Branch of the Brooklyn Public Library with **Preserving East New York** (PENY). The program, opened by Paul Lozito, Archive Project board member, was a great opportunity for emerging preservationists to meet with seasoned cohorts from surrounding communities, including Deborah Young from Crown Heights North Association, narrator of an oral history in the Archive Project's collection. Claudette Brady from Bedford-Stuyvesant also shared her stories of

preservation. Zulmilena Then of PENY led the audience through a recounting of recent PENY preservation activities in the context of the rezoning of East New York. Authors of local history books on East New York and Cypress Hills also shared their insights with the crowd. Special thanks to NYSCA and Humanities New York for their support of the program.

In February 2019, the Archive Project co-hosted the **NYC Landmarks50+ Alliance** with **The Historic House Trust** at the Swedish Cottage Marionette Theatre in Central Park. Guests were treated to a delightful, "strings-attached" introduction by Bruce Cannon, the Theatre's long-time artistic director. Architecture critic Michael Kimmelman of The New York Times provided his insights on cultural preservation. Alliance head Barbaralee Diamonstein-Spielvogel encouraged those gathered to begin thinking about creative ideas for celebrating the fifty-fifth anniversary of the NYC Landmarks Law.

The Archive Project's **Columns Club** enjoyed one of its finest behind-the-scenes tours to date in March 2019 as Dalton Whiteside led the crew around the Neo-Gothic campus of The City College of New York. Whiteside provided Club members with a wealth of knowledge about the campus designed by George B. Post while providing incredible access to the many tunnels, turrets, and nooks hidden behind Manhattan schist and terra cotta facades. Participants particularly enjoyed an opportunity to visit the Astronomer's Tower and a chance to inspect terra cotta grotesques by Karl Bitter. ■



Columns Club members tour The City College of New York with guide Dalton Whiteside. | Photo courtesy of the Archive Project

Preservation in Quotes

Time to Revive the Athenian Oath?

By Anthony C. Wood, Founder & Chair

Deep in Albert Bard's papers, one can still find his annotated copy of the August 1, 1913 *Report of the Mayor's Billboard Advertising Commission of the City of New York*. As the very active secretary of that Commission, Bard played a key role in drafting the report. He is credited with formulating its recommendation that the Constitution of the State of New York be amended to give cities the right to regulate private property on aesthetic grounds. Ultimately, in 1956, cities in New York State would receive such authority through the passage of the Bard Act. That enabling legislation empowered New York City to enact its Landmarks Law.

But back to the prologue in 1913. Bard's copy of the *Report* includes some notes and articles which he clipped from newspapers. One of those taped clippings is the Athenian Oath:

"We will never bring disgrace to this, our city, by any act of dishonesty or cowardice, nor ever desert our suffering comrades in the ranks. We will fight for the ideals and sacred things of the city, both alone and with many. We will revere and obey the city's laws and do our best to incite a like respect and reverence in those above us who are prone to annul or set them naught. We will strive unceasingly to quicken the public sense of civic duty. Thus, in all these ways, we will transmit this city not only not less, but greater and more beautiful than it was transmitted to us."
(The underlining is courtesy of Bard.)

The oath, also known as the Ephebic Oath, is said to be the one taken by young men in classical Athens as they became citizens. Fiorello La Guardia, upon being sworn in as mayor in 1934, paraphrased the oath, and it appeared the next morning as "Oath of the Young Men of Athens" on page one of *The New York Times*. The Oath has been embraced by educational institutions, and for obvious reasons, has resonated with civic organizations.



Albert Bard, shown here in 1908 | Photo courtesy of Chi Psi's *The Purple and Gold*

Observing the current dramatic changes to New York City's physical appearance, one has to wonder whether we are transmitting this city "not only not less, but greater and more beautiful than it was transmitted to us" to future generations? Is it time to dust off the old Oath and rebrand it as "Oath of the Young People of New York City?" For that matter, why limit it to young people?

The Oath clearly reflects the values cherished by Albert Bard and embraced by today's preservationists. By preserving and restoring New York's landmarks and historic neighborhoods, and by making sure that if they must change, that change is appropriate, preservationists are indeed working overtime to transmit New York "not only not less, but greater and more beautiful than it was transmitted to us" to New Yorkers yet-to-come. Imagine how different New York City would look if all those involved in shaping the City would honor that oath. ■

NYPAP News

The Archive Project participated in the **NY Digital Maritime Heritage Floating Conference** in January 2019. Hosted by the Seamen's Church Institute aboard the Red Hook barge that houses the Waterfront Museum, the conference brought together preservationists, maritime enthusiasts, and archivists for a day of discussions about best practices and updates on efforts underway. Archive Project Executive Director Brad Vogel announced the Archive Project's goal of creating a new series of oral histories that capture historic vessel preservation stories in New York City.

Representatives of the law firm **Thompson Hine LLP** announced a **donation of \$5,000 to the Archive Project** to help match funds provided by the New York State Council on the Arts for the ongoing 2019 series of oral histories focused on LGBT historic preservation in New York City. During LGBTQ History Month in October 2018, the Archive Project co-hosted an event with Thompson Hine LLP focused on the early LGBT preservation efforts in NYC.

Members of the Archive Project board of directors participated in two panels in spring 2019 during presentations organized by **Village Preservation** to celebrate the 50th anniversary of the Greenwich Village Historic District. Founder and chair **Anthony C. Wood** spoke on the events that led to the formation of the latter district in 1969 during one panel. Board member **Susan De Vries** described the host of grassroots advocacy organizations that sprang up to make preservation possible. Separately, Archive Project treasurer **Stephen Facey** participated in a Village Preservation panel celebrating the 50th anniversary of the St. Marks Historic District in the East Village.

In Memoriam



Council member Seymour Boyers (l) looks on as Mayor Wagner signs New York City's Landmarks Law into law in 1965. | Photo by Margot Gayle, courtesy of the Archive Project

A crucial sponsor of the NYC Landmarks Law, **Judge Seymour Boyers**, passed away on January 7, 2019. A prominent attorney, politician, judge, and former City Council member, Seymour Boyers was one of three sponsors of the Landmarks Law passed by the Council in 1965. In a 2006 interview conducted by the Archive Project, Boyers drew on his personal records to recount the dynamics of the bill's drafting, the perspectives of organizations and individuals who were consulted during the drafting process, and the political strategies that helped ensure the bill's passage. The interview, available at <http://www.nypap.org/oral-history/seymour-boyers/> also touches on the legal landscape relating to landmarks in the first few years after the law was enacted.

The Archive Project was saddened to learn of the death of **Mimi Levitt** on January 6, 2019. Levitt formed the Neighborhood Association to Preserve Fifth Avenue Houses in the 1970s to save a row of private homes from demolition. The group was ultimately

the creation of a historic district. In her 2012 oral history with the Archive Project, Levitt describes the long effort to convince homeowners and businesses to support the designation of the Metropolitan Museum Historic District, and the process of hearings at the New York City Landmark Preservation Commission. She also speaks of the strategies that local neighborhood groups used to slow and prevent the demolition of buildings in the area. Levitt was one of the original members of the **Friends of the Upper East Side Historic Districts**.

William "Bill" Conklin, died on November 22, 2018. Conklin, an architect and former vice chair of the Landmarks Preservation Commission, chaired the Historic City Committee, assembled to propose possible reforms to the NYC Landmarks Law in the 1980s. Known as the Conklin Report and formally titled "New York: The Historic City," the committee's recommendations proposed a redefinition of the Commission, an increase in its budget, and cyclical moratoriums on designation. Conklin is also known for restoring Brooklyn Borough Hall in the late 1980s and designing Butterfield House, considered one of the best examples of a modern infill building in a historic district that was sympathetic to its setting and yet retained its integrity as a modern design. ■



The late Jack Taylor with Anthony C. Wood, the late Joyce Matz, Betty Wallerstein, and the late Teri Slater in 2009 | Photo courtesy of Betty Wallerstein

Preserving Jack Taylor

By Anthony C. Wood, Founder & Chair

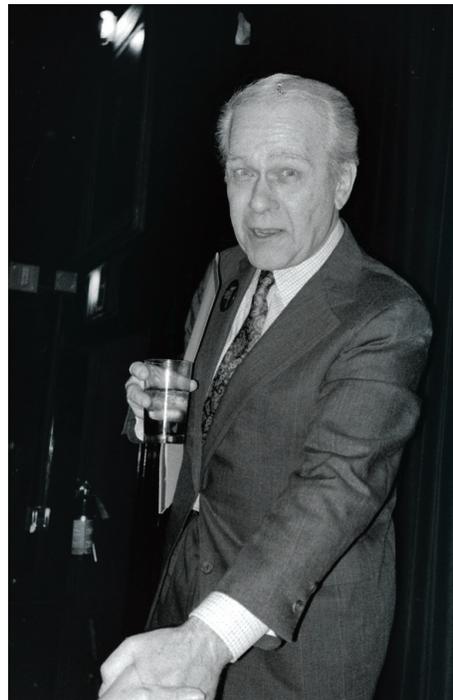
Jack Taylor, who died on February 8th, was a preservationist's preservationist. He was no finger-in-the wind advocate restricting his efforts to battles with a high degree of success. If he passionately felt a site needed to be saved, even if underappreciated or written off by the preservation establishment, he was willing to take up the cause. No matter how formidable the opposition might be, Jack was undaunted. He fought the good fight, even if it meant battling a politically powerful hospital, a very well-connected developer, a prominent architect, or the Real Estate Board of New York.

Passionately committed to preservation, Jack advanced his efforts with calm determination and dogged persistence. Jack was a true preservation work horse, not a show horse. He could strategically plan a demonstration just as well as he could carry a placard. He could write the testimony for a hearing, and deliver it too. He knew how to build coalitions and mastermind campaigns. He could organize the grassroots, command the attention of citywide preservation organizations, line up expert testimony, secure the support of politicians, obtain supportive editorials, and even deliver a celebrity or two.

Preservationists with a particular geographic focus often fail to appreciate how essential it is to be robustly engaged with larger citywide preservation issues. Not Jack. He understood their importance and was always there when needed. His decades of service on the board of the Historic Districts Council are testimony to his wider vision. He would just as eagerly lead a protest in front of his beloved Lüchow's as he would walk the picket line in front of Pennsylvania Station opposing misguided proposed changes to the Landmarks Law.

Jack also understood that to do justice to the places he so valued, his involvement had to go beyond the realm of historic preservation. Over the decades, he invested considerable time and energy in planning and zoning issues. He interacted with numerous city agencies. He became involved with multiple

groups and varied coalitions. Jack gave generously of his time and resources. It would be daunting to even begin to calculate the number of meetings and hearings that he attended regularly.



Jack Taylor, historic preservationist |
Photo courtesy of Stephen Tucker

Anyone who was privileged enough to labor in the vineyard of historic preservation with Jack Taylor has his or her own cherished memories of him. If you were in a preservation battle, Jack was the preservationist you wanted in the foxhole with you. He was knowledgeable, fun to be with, and probably would have brought along a bottle of Scotch. Those familiar with HDC events can thank Jack for having upgraded those events years ago to feature something with more of a kick than mere white wine. Who among us was not amazed the first time we received a mailing from Jack with a personalized message typed on a 3" by 3" Post-It note? Because Jack refused to migrate to a computer, this was his version of sending an email. Then there was Jack's copy editing expertise. How much red ink could any one person deploy? As much as the

document needed to make it perfect.

Whether a win or a loss, Jack understood the importance of documenting preservation efforts. He knew there was as much to learn from a victory, like saving Ladies' Mile, as there was from hard-fought defeats such as the demolition of Lüchow's and the destruction of the Dvořák House. In preservation circles, Jack was known for storing his papers in his shower stall (for the record, he had two bathrooms in his apartment). While he was alive, he worked with the Archive Project to find a permanent home for his Ladies' Mile, Lüchow's, and Tammany Hall papers. Appreciating the power of preservation's history, Jack made provisions in his will for the Archive Project to secure the future of his remaining preservation papers. Jack insured the preservation of the history he made.

Losing Jack is particularly painful because he remained an active presence in our world until the very end. It is hard to imagine life without his Post-It notes arriving in the mail and his raspy voice on the other end of the phone. Jack's death underscores the painful reality that we are in the process of losing a generation of preservation greats. We can take comfort in the incredible legacy they have left us. From Jack, we inherit fond memories and the beloved buildings and historic districts he helped protect. Equally valuable, he leaves us the model of a preservationist extraordinaire that preservationists young and old can only aspire to emulate. Viva Jack Taylor! ■



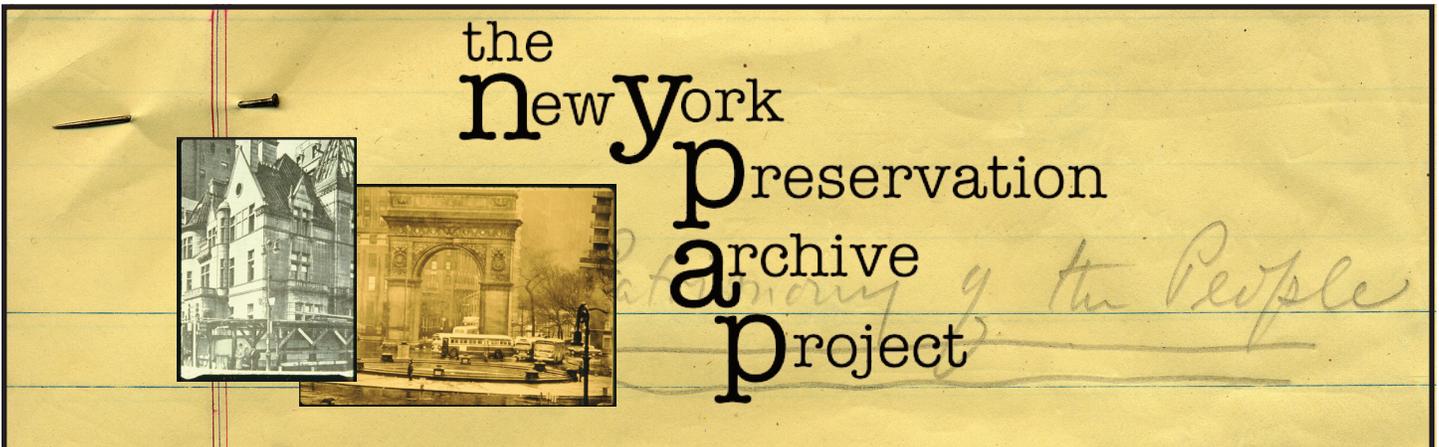
**Help us save
preservation
papers.**

**Contact
info@nypap.org
to donate to our
archive rescue fund.**



174 East 80th Street | New York, NY 10075

NONPROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, NY
PERMIT NO. 4347



YOUR SPRING/SUMMER 2019 NEWSLETTER HAS ARRIVED!

The Archive Project would like to thank the J.M. Kaplan Fund, the Samuel H. Kress Foundation, The Achelis and Bodman Foundation, the New York Community Trust, the New York State Council on the Arts, The Gerry Charitable Trust, Thompson Hine LLP, Patrick Reisinger, and the Robert A. & Elizabeth R. Jeffe Foundation 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.

174 East 80th Street | New York, NY 10075 | tel 212-988-8379 | fax 212-537-5571 | www.nypap.org