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NEWSLETTER

FALL/WINTER 2020

*Welcome to the 33<sup>rd</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.*

## Collecting the Now

### Efforts Capturing 2020 Inspire Preservationists

*By Elizabeth Rohn Jeffer,*  
*Vice-Chair*

Preservation history takes two forms. On the one hand, it may center on the story of an organized and gradual effort to save a building, designate a historic district, promote a public policy matter, or even protect a significant historic neighborhood tree. On the other hand, it may require documenting an effort to “put out a fire”—a rush to muster a quick response to a pressing and unforeseen threat. This latter situation is more likely to create a challenge when it comes to saving materials related to a historic preservation effort.

The New York Preservation Archive Project works to help preservationists safeguard the records generated by both of these models. But in this critical era of the COVID-19 pandemic and the events associated with the Black Lives Matter movement (BLM), it is especially instructive to examine how several major New York institutions are collecting materials “in the moment” that reflect these societal crises. The Museum of the City of New York, the New-York Historical Society, and the Brooklyn Historical Society all provide inspiring models for collecting in a “put out the fire” mode that preservationists may emulate to save preservation history in the moment.



Liam and Miya Lee working on a Black Lives Matter mural in Manhattan, 2020.  
Photo: Joseph O. Holmes | Courtesy of New-York Historical Society

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*Cont. from page 1*

The Museum of the City of New York is using a two-pronged effort to acquire both COVID-related and BLM-related images and artifacts. In a recent interview, Lindsay Turley, Vice President of Museum Collections, discussed how the museum went about capturing these seminal events in the City. The first step was an April 1<sup>st</sup> public

request for visuals via Instagram (using the hashtag #CovidStoriesNYC), followed by outreach for social justice visuals through the museum's existing #ActivistNY hashtag beginning the first week in June. Step two, an open call for physical materials, began on July 7<sup>th</sup>, once the Museum began to plan for limited staff to return to the Museum. (COVID protocols required the delay.) In

conjunction with the public outreach for submissions, the Museum had been in contact with the Department of Parks and Recreation, the MTA, and smaller businesses pivoting to make personal protective equipment (PPE). Turley observed that signage from City parks shows evolution during the pandemic, with messages about masks, social distancing, and other guidelines changing over time.



Thank you sign in front of the Brooklyn Public Library on Sixth Avenue in Park Slope during COVID-19, April 18, 2020.  
Photo: Liz Farrell | Courtesy of Center for Brooklyn History

While anyone can instantly send a photo to the Museum, the person wishing to donate an object must submit a photo and a brief description; the Museum then decides whether to accept the object. Not everything can be taken, but several items have already become part of the collections. The first, interestingly, is a hot dog mask made by a woman who participated in the virtual Coney Island Parade. The narrative associated with the mask describes the difficulty of finding the fabric and elastic to construct it, given the supply crunch due to COVID. The Museum has also accepted a journal from a teacher whose daily entries track her passage through the pandemic: She had to begin teaching virtually, she lost her father to the disease, and she herself became ill with it. Yet another COVID-related item signifying the gratitude of New York's citizens is the pan that a woman banged on every night at 7 p.m. to thank Essential Workers. Artifacts associated with BLM demonstrations are also becoming part of the Museum's collections; the first is a pamphlet entitled "Welcome to Fear City: A Survival Guide for Protesters in the City of New York." It is a spoof on a controversial 1975 "scare" pamphlet handed out to people arriving in the City.

On July 23<sup>rd</sup>, the Museum opened a photographic exhibition, *New York Responds*,

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# "It Ain't Over Till It's Over"

## Preserving Your Preservation Legacy

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

If you accept that you will die (hopefully no time soon) and that the world left behind will continue without you, then it makes sense to contemplate your preservation legacy. As a preservationist, you might immediately assume that your legacy lies in the buildings and neighborhoods you helped preserve. Sorry to be the skunk at the garden party, but I suggest you might want to rethink that.

The places you think you have preserved will continue to be subject to ongoing change. Even those landmarked buildings and historic districts regulated by the New York City Landmarks Law will change over time. We all know that the price of preservation is constant vigilance. Who will provide that vigilance when you are gone? With some luck, it will be the next generations of preservationists. Since even public policy, like the Landmarks Law itself, can potentially be eroded, a robust preservation community must be in place to defend what has been accomplished. The cold reality is this: the future of each site you think you have preserved rests in the hands of future generations of preservationists.

How can you help ensure their future success once you have "gone to your reward"? Actually, the only way to truly sustain your preservation legacy is to continue your fight for preservation from the grave. (I know some of you are thinking, "What, no rest even when I'm dead?"). Unlikely as it sounds, there are many ways you can do this. Several of our recently departed preservation colleagues have provided us with wonderful examples. Both Jack Taylor and Joyce Matz included provisions in their respective wills to fund preservation efforts from their graves (well, technically,

from the New York Community Trust). Already the Joyce Matz Fund at the Trust has supported preservation efforts to save the Music Room at the Frick, landmark the Demarest Building, and fight changes to important but not landmarked interior spaces at the New York Public Library. If you are in a position to do so, follow their examples. Create a fund at the Trust or leave money to the preservation group of your choice (and there are plenty to choose from).

Eric Allison, Joyce Matz, Jack Taylor, Gene Norman, and Whitney "Mike" North Seymour, Jr. left something else of equal value to future generations of preservationists: their preservation wisdom as recorded through oral histories. The New York Preservation Archive Project was able to capture their compelling stories. Their narratives will inspire, instruct, and inform generations of future preservationists. Sadly, because of limited resources, too many preservation stories still go untold and uncaptured. Do not take your preservation story with you to your grave. Why not reach

out to the preservation organizations in which you are involved and start a program of oral histories? The Archive Project has produced a manual on how to do it. We are here to help. Alternatively, fund our efforts to conduct more oral histories, including your own.

Jack and Joyce further insured their great preservation legacies by making arrangements to secure permanent homes for their preservation papers. Joyce's public relations strategies, brilliantly displayed in such preservation battles as the fight to save City and Suburban Homes and the battle for St. Bart's, are illuminated in her papers. Jack's preservation strategies and the tactics he used in his fights for Luchow's, the Dvořák House, and Ladies' Mile come to life in his papers. They are there to provide inspiration to those today engaged in similar battles. Jack and Joyce's papers at the New-York Historical Society join those of such other preservation luminaries as Margot Gayle and Harmon Goldstone. Jack left money in his

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*The leadership team of the Citizens Emergency Committee to Preserve Preservation (active 2000s, 2010s). From l to r: Kate Wood, Jeffrey Kroessler, Anthony C. Wood, Eric Allison, Whitney North Seymour, Jr., and Hal Bromm. Photo: Fred R. Conrad | Courtesy of The New York Times*



Cont. from page 2

on its front terrace, featuring visual submissions from the public related to the COVID pandemic and the movement for social justice. The images here deal with larger themes of loss, adaptation, infrastructure, and other categories of experience associated with the times. An indoor exhibition is slated to open in late fall.

The New-York Historical Society (N-YHS) is also “collecting in the moment” as part of its *History Responds* initiative, which began in 2001 after 9/11 and includes materials from Occupy Wall Street, the 2017 Women’s Marches, and previous BLM protests. In an interview, Nina Nazionale, Director of Library Operations and Curator of Printed Collections, outlined how N-YHS structured its current collecting efforts for COVID and BLM. On March 13<sup>th</sup>, staff began to move forward with “layers” of outreach. Nazionale and Rebecca Klassen, Associate Curator for Material Culture, started working internally, with the objective of coordinating paper (Nazionale’s specialty) and objects (Klassen’s specialty), since the library is paper-based and the Museum holds three-dimensional artifacts. The work of the Head of Prints, Photographers and Architectural Collections, Marilyn Kushner, straddles both areas of expertise.

Shortly thereafter, Nazionale and Klassen met many times, working in conjunction with the communications and education departments. The former created strategies for outreach to the public, while the latter sought to capture materials from children, especially journals from teens. N-YHS issued a press release, which led first to coverage by *The Wall Street Journal*, resulting in direct contact from the public; *The New York Times* and other publications covered the initiative as well. Nazionale did a series of radio interviews that created a connection with the public, some members of which subsequently sent COVID and BLM materials directly to her. Public outreach



Banner hanging from a fire escape on a building at Flatbush Avenue and Bergen Street on April 24, 2020.  
Photo: Alison Meier | Courtesy of Center for Brooklyn History

came next via various social media outlets, including Facebook, Instagram, Twitter, and Tumblr, for both COVID materials and BLM/social protest items, and Klassen made a July 21<sup>st</sup> presentation on the Society’s weekly live online “Curator Confidential” forum to share information on the Society’s current efforts to collect COVID and BLM materials for *History Responds*.

For her part, Klassen has also been active “in the field” collecting objects of interest. After the unrest in SoHo, artists came to the area and created murals supporting BLM on

the plywood boards that had been placed over storefront windows. Klassen saved two murals just as the retail stores were about to reopen for in-person shopping under Phase 2. Klassen also hopes to access the COVID memorial designed by sculptor Jim Conboy at the corner of Tompkins Square Park. After the pandemic precluded his family’s ability to gather and mourn the non-COVID-related death of his brother, Conboy created a Styrofoam abstract sculpture, “Transfiguration,” above a corner column in the park and placed a mirror in front tracking the number of COVID-related deaths. Next





The marquee of Park Slope's Nighthawk Cinema during the early months of the pandemic  
Photo: Liz Farrell | Courtesy of Center for Brooklyn History



to it, a sign reads, “stay six feet apart or be six feet under.” As an indication of what Klassen deemed “fraught times,” the sculpture was vandalized, another narrative thread.

N-YHS is also addressing the time-sensitive nature of digital public websites by printing and saving key postings. For example, Nazionale observed, the Centers for Disease Control (CDC) created downloadable PDFs in dozens of languages for use by immigrant groups—among its print accessions, the Society has obtained an actual CDC sign written in Bengali. These CDC infographics made use of rich colors and appealing designs, but such online resources are by nature ephemeral, requiring permanent documentation. Similarly, tracking evolution in emails and institutional websites also requires creating hard copies of online messages. Postings by businesses and public institutions that more than once changed their plans about the extent to which they could remain open in the days leading up to the New York State “Pause” provide real-time testimony to the rapid spread of COVID.

Nazionale shared another key observation: the “mundane” provides critical primary resources. People often do not understand that what they have “around the house” tells an important story of a unique moment in time. For example, a child’s drawing, or other seemingly unimportant items, are indeed worthy of being saved. Klassen noted that she likes to track what people post on social media to see what they consider important.

While the Museum of the City of New York, in line with its mission, has focused on collecting COVID and BLM materials related only to the City, N-YHS collects across a statewide spectrum. Given its array of collected materials, N-YHS does plan eventually to have an indoor exhibition

featuring its COVID and BLM collections, but there are no specific plans in place at the moment. However, the “Dreaming Together” exhibition at N-YHS in collaboration with the Asia Society, on view from October 23, 2020 until July 25, 2021, features a selection of the recently collected materials.



A business re-opening poster in Haitian Creole produced by the New York City Department of Small Business Services. | Courtesy of New-York Historical Society.

Manhattan institutions are not alone in “saving in the moment.” Maggie Schreiner, Manager of Archives and Special Collections at the Brooklyn Historical Society (BHS), recently discussed how BHS has garnered COVID and BLM visual images and artifacts for posterity. The initiative began in April via Instagram, Twitter, and email. BHS also reached out to local print and online press outlets to publicize the project; the *Brooklyn Daily Eagle*, *The City*, *Brownstoner*, *Brooklyn Heights Blog*, *The Brooklyn*

*Paper*, and *South Brooklyn Network* all provided coverage.

As in the case of the Museum of the City of New York and the New-York Historical Society, BHS has a process in place for members of the public interested in making submissions. Potential donors use a Google form to offer photos and objects; all submissions must have a date, location, and contextual information. Naturally, the photos and items collected by BHS focus on Brooklyn, but the Society has an exception in place: if a photographer has a mixed portfolio focused mainly on Brooklyn, BHS will access included images from elsewhere in the City.

Since BHS will not be reopening in the near future, physical acquisition of artifacts has not yet begun, but virtual acceptance of materials has already started with a “running list” in place for when the archives open. Items on this list include a Brooklyn Bridge Park sign calling for social distancing and a bottle from a Brooklyn brewery that pivoted to producing hand sanitizer during the pandemic. Other objects include children’s “rainbow” artwork, pictures related to the COVID crisis that were placed in windows. The project began in Brooklyn, and became an international phenomenon, with rainbow drawings appearing in many windows as a sign of hope. One particularly interesting aspect of the COVID crisis

examined by BHS is how the pandemic has affected religious practice. Reflecting this, the Society has received photographs of families celebrating a Seder via Zoom and of religious groups running food kitchens.

The response from the community has been significant, with photographs and objects collected numbering in the hundreds, with more to come. Schreiner observed that the response by the public waxed in the early stages of the initiative and is waning a bit



now. This is in part due to the fact that BHS has fewer staff members to process submissions. Also, this has been a time of flux for the Society, which merged with the Brooklyn Public Library (BPL) on October 2, 2020 to create the new Center for Brooklyn History. The combined collections, including the COVID and BLM materials, will be centralized at the BHS building at 128 Pierrepont Street. An added benefit at this time of the union of the two institutions will be that the Brooklyn Public Library is currently conducting oral histories on the pandemic, another resource for the future.

When asked about collecting for BLM and social protest, Schreiner explained that while BHS is collecting some materials related to social protest, the decision was made to leave this initiative primarily to black institutions as an appropriate venue. BHS has looked to *Documenting the Now* and *Blacktivists* for leadership on collecting BLM materials. Schreiner also mentioned concern on the part of BHS that having photographic images of protesters might lead to awkward situations wherein the FBI or other law enforcements agencies would use those images to try to identify protesters. BHS does not have plans at the moment for an exhibition based on its COVID and BLM collections, although Schreiner said she'd "love to have one." Merging with BPL has been a priority in terms of staff time and allocation of resources.

In spite of the fact that "in the moment" collecting outreach by these three institutions has not resulted in the acquisition of materials directly related to preservation, the initiatives provide significant "takeaways" for preservationists. Clearly, being aware "in the moment" of the importance of saving materials is essential, as is remembering that even seemingly prosaic items may have historical importance. But perhaps the most critical element in the current push to engage in "rapid response saving" is the use of social media, for outreach and for story-saving. To ensure a vital future in safeguarding



Chalk message of thanks during COVID-19 pandemic in Brooklyn  
Photo: Livia Thompson | Courtesy of Center for Brooklyn History

their histories, preservationists need to use technology to engage the public and garner materials related to preservation campaigns.

Those wishing to save preservation's history also need to recognize that the digital world can be ephemeral—online posts that are critical to save regarding a battle or key background information might disappear and should be printed out if necessary.

Similarly, maintaining links with the public through online programming and recording oral histories has become especially relevant during the pandemic because of a limited ability to gather publicly and to interact physically. Innovative forms of outreach are more crucial now than ever before. Like the institutions profiled here, preservationists can—and must—embrace the digital age for the benefit of preservation posterity. ■



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*Cont. from page 3*

will so that the papers he had not already donated (residing in his apartment and in its legendary shower stall — let the record show his apartment had two bathrooms) would be taken care of. Have you made arrangements for the future of your preservation papers? If not, we can help you. Don't let their future be a trip to the dumpster.

Eric Allison further ensured his legacy by teaching preservation and writing about it. Capturing your preservation work in written case studies and speaking to young preservationists will reap many future benefits. Understandably, in the thick of a preservation battle, time and energy are limited. When it is over, you are either too exhausted to document that struggle or you are immediately thrust into the next battle (or both). Remember to take time out to capture the story of your preservation efforts

before it is lost to history. Thanks to Kate Wood, all the key documents and materials related to the fight over 2 Columbus Circle were gathered together and now live on our website in a compendium. Win, lose, or draw, preservation battles contain lessons that should be passed on to future preservationists.

Did you start a preservation organization? Did you play a major role in one? Are you playing such a role now? Is that organization documenting its work? If not, it should. When the time comes to celebrate its 25<sup>th</sup> or 50<sup>th</sup> anniversary, it will be glad to have those records. Equally important, every good strategic planning session begins with a look at the organization's history. James Baldwin had it right: "Know from whence you came. If you know whence you came, there are absolutely no limitations to where you can go."

The true way to preserve your preservation legacy is to invest in the future of preservation. The cautionary words of the Pulitzer Prize-winning author Arthur M. Schlesinger, Jr. remind us why: "It is useful to remember that history is to the nation as memory is to the individual. As persons deprived of memory become disoriented and lost...so a nation denied a conception of the past will be disabled in dealing with its present and its future." So too for the preservation movement.

Our departed colleagues in preservation have already shown us the way to preserve preservation's history. Even if you believe you are going to live forever (good luck with that), it is always wise to have a Plan B. Follow the stellar examples set by Joyce, Eric, Jack, Gene, and Mike. Sadly, they are all gone and terribly missed, but at least their powerful legacies live on, and on, and on. ■

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## 2020 Bard Breakfast to Honor Kay Ciganovic

### Friends of George McAneny Founder to Receive Preservation Award

The Archive Project's seventeenth annual Bard Birthday Breakfast Benefit steps boldly into the virtual realm, a first for the beloved event, on December 17, 2020. **Kay Ciganovic**, the founder of **Friends of George McAneny**, will receive the Archive Project's Preservation Award for her efforts across multiple years to lift up and celebrate the legacy of an overlooked civic figure, her great-grandfather, **George McAneny**. Ciganovic's efforts in building a coalition (in a manner very much reminiscent of McAneny's collaborative style) highlight the many facets of McAneny's career in New York City. Those efforts dovetailed with NYPAP-supported research on McAneny by doctoral candidate Charles Starks.

McAneny held a variety of posts in his lifetime, growing ever more into a preservationist as the decades unfolded, and

he played a major role in the preservation efforts that have spared Federal Hall, Castle Clinton (he drew the particular ire of Robert Moses during this battle), and City Hall for posterity. McAneny also co-founded the National Trust for Historic Preservation. Ciganovic famously stood with her great-grandmother, George McAneny's widow, Marjorie Jacobi McAneny, in a photograph capturing the moment when the plaque embedded in the wall of Federal Hall honoring McAneny was unveiled after his death in the 1950s. ■

Civic leader George McAneny late in life with his great-granddaughter, whom we know as Kay Ciganovic, the founder of Friends of George McAneny and the Archive Project's 2020 Preservation Award winner. Kay and her mother lived with Mr. and Mrs. McAneny in Princeton, New Jersey during the first year and a half of Kay's life. | Courtesy of Kay Ciganovic





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# Finding Joy—and More—in Our Preservation History Database

*Peter Sohmer, Reisinger Scholar*

Where can one find detailed information on preservation battles that range from the successful, like the designation of Grand Central Terminal, to the failed, such as the long-gone House of Genius near Washington Square? Or on figures from preservationist Jack Taylor, who passed away in 2019, to such mythical preservationists as George McAneny and Albert S. Bard? The answer is the Archive Project's **Preservation History Database**.

The Database is a unique encyclopedia for well-researched, quality information on people, places, organizations, and policies that have been influential in the story of historic preservation in New York City. First launched over a decade ago, the database now includes nearly 150 entries written by a wide range of individuals on a voluntary basis. This represents is an incomparable resource for students, scholars, and anyone interested in New York's architectural history

and preservation movement to find well-sourced information that might otherwise elude a scholarly eye.

As the 2020 Reisinger Scholar, my role has centered on growing the Database over the course of this most unusual year. The Archive Project's wonderful volunteers have managed to deliver, and we have successfully published new entries on figures who worked across the spectrum of preservation in New York City, from Peter Stanford to Evelyn and Everett Ortner to Hattie Carthan. The Archive Project also unveiled an entry on the Historic Districts Council this year, the year of its 50<sup>th</sup> anniversary as an organization.

This year also marked the first **Preservation History Database Competition**, in which graduate students submitted entries that have long needed to be published. Congratulations to Katie Marie Foster of Columbia University for her winning entry on the late Joy "Mama Joy" Chatel of Brooklyn! Second place honors went to

Rachel Ericksen of Columbia University for an entry on **Selma Rattner**, and third place went to Katie Uva of the City University of New York for an entry on **Ruth McAneny Loud**.

The Archive Project has also begun to collaborate with the talented graduate students at St. John's University's Public History program, who will be contributing a healthy batch of additional entries on preservation across the five boroughs to round out this year's efforts. A desire to represent the full spectrum of historic preservation will be the hallmark of the Database as it moves forward, seeking to incorporate a wider view of preservation across New York City and its diverse communities. ■

*Anyone interested in contributing to the Database should contact Peter Sohmer, Reisinger Scholar at [peter.sohmer@nypap.org](mailto:peter.sohmer@nypap.org). A special thanks to Mr. Pat Reisinger for sponsoring the work of the Reisinger Scholar again this year.*



Historic Districts Council on its way to 50 years at its Annual Board Meeting, 2008 | Courtesy of Historic Districts Council



# NYPAP News

**Anthony C. Wood**, the Archive Project's founder and chairman, received the **Preservation Leadership Award** as part of **The New York Landmarks Conservancy's** 30<sup>th</sup> annual Lucy G. Moses Preservation Awards. "Tony Wood has been a driving force for preservation for more than 40 years," said Peg Breen, President of the Conservancy. "He has helped create or lead numerous local, state and national preservation groups. He literally wrote the book on the creation of the City's landmarks law. And he is ensuring that preservation movement records, and the efforts of key individuals, will be remembered."

## Congratulations, Anthony C. Wood!



*Your friends at the New York Preservation Archive Project applaud you as you receive the Preservation Leadership Award.*

*We know full well that our founder and chairman has earned this award over the decades as a steadfast champion of historic preservation and the preservation movement's inspiring history.*

*Bravo, Tony!*

## LUCY G. MOSES

### PRESERVATION LEADERSHIP AWARD

## ANTHONY C. WOOD



Zoë Stephens, Vice-Chair of the Historic Charleston Foundation, provided Preservation Origins attendees with an update on Charleston preservation | Courtesy of the Archive Project

In October, the Archive Project launched a new virtual series called **Preservation Origins: Stories from Cities Across the Nation**. The new series investigates how preservation movements and ethics developed in cities across America, providing attendees with a comparative sense of the history and nature of the preservation movement and regulatory framework in New York City. Archive Project Vice-Chair **Will Cook** moderated the first program in the series, on October 7<sup>th</sup>, which featured **Jonathan Poston** presenting on Charleston, South Carolina.



Elizabeth Kirkland Cahill, Chair of the Preservation Society of Charleston, shared insights into her organization's history | Courtesy of the Archive Project

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The Archive Project has received a grant from the **Peggy N. & Roger G. Gerry Charitable Trust** that facilitates a two-year **Oral History Intensive** designed to grow the Archive Project's oral history collection. The Intensive, led by Oral Historian **Sarah Dziedzic**, focuses on gathering oral histories from several areas of focus including: African-American site preservation, historic vessel preservation, 9/11 Ground Zero preservation efforts, changing waterfront neighborhoods, and overlooked aspects of the landmarking process.



# In Memoriam



Former LPC Chair Gene Norman speaks at the 2018 Historic Landmarks Preservation Center ceremony to install a cultural medallion at 25 Broad Street for Albert Sprague Bard. | Courtesy of the Archive Project



Mary Ann DiNapoli speaks passionately about landmarking sites in Manhattan's former Little Syria at the 2018 Preservation Film Festival | Courtesy of the Archive Project

Former chair of the Landmarks Preservation Commission **Gene Norman** passed away on August 30, 2020. Norman served in the United States military before studying architecture at Pratt Institute. During his tenure as Chairman of the Landmarks Preservation Commission, he was involved in key events such as the St. Bart's case and the effort to defend the City's Landmarks Law in 1984. Norman also oversaw the creation of many historic districts including the Tudor City Historic District and The Upper West Side/Central Park West Historic District. Norman also streamlined the landmarking process and made the commission more accessible. You can hear all about Gene Norman's efforts in his own words in his oral history on our website [www.nypap.org](http://www.nypap.org).

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Longtime preservation activist, writer, historian and genealogist **Mary Ann DiNapoli**, a champion of recognizing and landmarking remnants of Little Syria in lower Manhattan, died in October after a battle with cancer, as reported to the Archive Project by longtime Friends of the Lower West Side colleague Joe Svehlak. DiNapoli presented at the 2018 Preservation Film Festival and helped lead efforts that resulted in landmark designation for the former St. George Syrian Melkite Church in Little Syria. At the time of her death, DiNapoli was still actively working to secure designation of the Downtown Community House at 105-107 Washington Street and the adjoining tenement at 109 Washington Street, structures that were part of Little Syria. Eternally kind and congenial, DiNapoli also helped illuminate the history of the South Ferry Arab American cultural hub on Atlantic Avenue in Brooklyn as a tour guide, and historian.

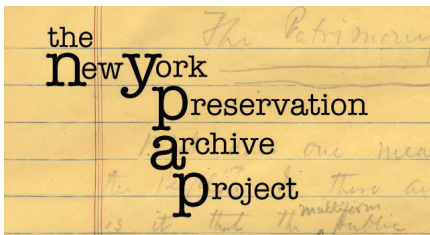
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Architect **Charles A. Platt**, founding partner of Platt Byard Dovell White Architects LLP died on August 18, 2020. He served as a member of the New York City Landmarks Preservation Commission beginning in the 1970s, serving as Vice-Chair of the Commission prior to concluding his service in 1984. For many years Platt served as a director of the Municipal Arts Society, the New 42 Inc., the Gracie Mansion Conservancy, and the Augustus Saint-Gaudens Memorial. As an architect, Platt strove to create modern designs that understood and honored both history and context. See and listen to Platt's oral history with the Archive Project at: [www.nypap.org/oral-history/charles-a-platt/](http://www.nypap.org/oral-history/charles-a-platt/)



Architect Charles Platt served as Vice-Chair of the New York City Landmarks Preservation Commission | Courtesy of Platt Byard Dovell White Architects LLP





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## YOUR FALL/WINTER 2020 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, Kay Ciganovic, Patrick Reisinger, and the Robert A. and 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](http://www.nypap.org)), or by credit card over the phone at 212-988-8379.

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