

# New York Landmarks Conservancy



## newsletter

Spring 2002



# President's Column

When the Conservancy sponsored a talk by noted architect Robert A.M. Stern five years ago on the need to preserve modern architecture, the notion was still fairly new and radical. Stern presented a list of 35 buildings completed from 1932 to 1967 that he deemed worthy of designation. The list became known as the “Stern 35,” and the Conservancy embraced the idea that the “baby boom” buildings deserved attention. In “The Conservancy’s Voice” this issue, you’ll read of another building on Stern’s list that was recently designated. To Stern’s great credit, he is not Manhattan-centric, and modern gems in the boroughs—like the startling Breuer building now a Bronx landmark—are finally getting their due.



Joe Verticker

Though I steadfastly remain a Stanford White groupie, the Conservancy—and preservation in general—has greatly expanded the notion of landmarks to make sure that appropriate buildings are recognized and protected as they pass the 30-year threshold in the City’s landmarks law.

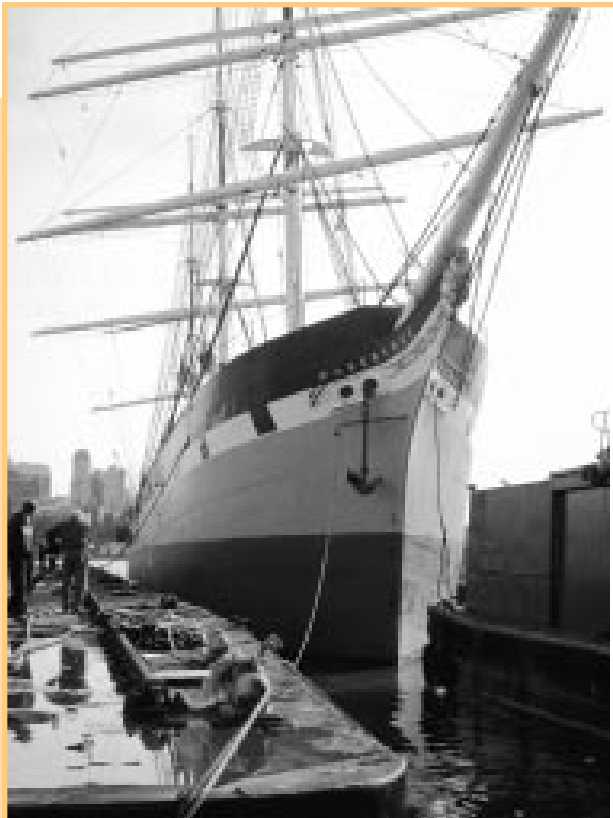
New York’s sole work by the acclaimed Finnish architect Alvar Aalto is also getting its due, with the Conservancy’s assistance. Aalto designed a suite of rooms in 1964 for a building across from the United Nations. The nonprofit that originally commissioned Aalto is, once again, owner of the entire building and determined to bring the rooms back to their initial condition. Our detective work helped uncover a wealth of details that will help make that happen.

Modern additions to landmarks have often been hotly debated, but the Conservancy recently supported a proposed tower by British architect Norman Foster above the rather quirky Hearst building on 57th Street. The tower could stand on its own as a stunning example of modern architecture and is not exactly contextual. But it works. And the enthusiasm of Conservancy board members who studied the proposal once again belies the notion fostered by a local architectural critic that preservationists are somehow responsible for a dearth of good modern architecture in New York. Construction costs, zoning, and the city’s lengthy and contentious approval process take their toll.

In our last issue, we briefly introduced our response to September 11. This issue, we’re pleased to announce the first grants from the special emergency fund we established with four other preservation groups. The fund in itself is a first in terms of cooperation among our organizations. And we now know it will take some time for building owners near Ground Zero and insurers to sort out claims, so that we have a clearer idea of where we can help. The Conservancy continues to get letters of support and contributions from around the country for which we are enormously grateful.

We are all proud New Yorkers these days. The range of projects you’ll read about is a vivid reminder of New York’s unparalleled architectural legacy and why we at the Conservancy are so determined to help save this city in our own way.

—Peg Breen



South Street Seaport Museum



Bruce Cohen

## *Lower Manhattan Emergency Preservation Fund Makes First Grants*

*55 Liberty Street, a neo-Gothic co-op, and the South Street Seaport Museum are the first beneficiaries of the Lower Manhattan Emergency Preservation Fund, established to assist historic sites affected by the September 11 disaster. At 55 Liberty, above left, a \$6,800 grant was awarded for a survey of the terra-cotta facade, to determine whether seismic shocks caused detrimental cracking. Instead of erecting expensive scaffolding, Vertical Access LLC was hired to do the inspection with its pioneering suspension technique.*

*The South Street Seaport Museum received \$10,000 to support cleaning and restoration of five historic vessels, including the Wavertree, upper right. Damage occurred when the World Trade Center collapsed, causing corrosive dust to fall on the masts, lines, sails, and other above-deck surfaces.*

*The Lower Manhattan Emergency Preservation Fund is jointly overseen by the Landmarks Conservancy, World Monuments Fund, National Trust for Historic Preservation, Preservation League of New York State, and Municipal Arts Society.*



Alex Herrera

*Aalto's variety of lines and textures create the smooth, rolling space of the Institute for International Education's Kaufmann Center.*

## A Tale of Telegrams and Textiles Uncovered

New York's only work by the acclaimed Finnish architect Alvar Aalto is a suite of rooms at the Institute for International Education, on the top floor of 809 United Nations Plaza. Yet the city holds another Aalto artifact. As the Conservancy recently discovered, the Institute's 1964 commission was extraordinarily well-documented. A collection of papers at Columbia's Avery Library contains intriguing details about Aalto's installation.

Hiring Aalto was the idea of Edgar Kaufmann, Jr., whose family's weekend house, Fallingwater, is one of the most widely recognized modern landmarks in the world. Last year, the Conservancy was invited to research the history of the Aalto suite and to develop recommendations for its conservation and maintenance. Knowing that Kaufmann had donated many of his papers to Columbia, staff headed there. Deep in the archives, they discovered a remarkable collection of letters, cables, invoices, and drawings, recording almost every step in the commission, design, and construction of the rooms.

Kaufmann wanted an architect with an international reputation, in keeping with the organization's mission and its location directly across the street from the United Nations Headquarters. Due to Finland's early exclusion from the United Nations, Aalto was not invited to be part of the international consortium that designed the UN Headquarters, even though he was widely regarded as one of the foremost architects in the world. It therefore seemed fitting that Kaufmann should invite Aalto to design the conference room, across from the UN, overlooking the work of his distinguished colleagues.

The early letters reveal that the first of many challenges was convincing Aalto and his wife Elissa to accept the job. The building taking shape at 809 First Avenue had been designed by the firm of Harrison & Abramowitz & Harris, which was also managing its construction. Aalto was wary

of the logistic and aesthetic issues involved in designing an interior in Finland for installation in a New York building that was already under construction. Indeed, it turned out that many structural and mechanical changes were required to accommodate the design. Still, architect Michael Harris did a remarkable job coordinating the project with Aalto's office in Helsinki. His firm seems to have been truly committed to carrying out the Aaltos' vision. This involved making major structural changes as well as altering details such as the shape of the air louvers in the ceiling and the width of the curtain pockets at the double-height windows.

Interestingly, one of the details that took the longest to resolve was the final choice of textiles. Many samples of carpeting and curtains were ordered and rejected. The American architects ended up dispatching an urgent cable to Helsinki, warning the Aaltos that a decision had to be made soon or the scheduled dedication of the center would be delayed. The fabrics and carpets were finally selected and ordered from American manufacturers. Aalto also had trouble choosing paint for the plaster surfaces. He ultimately decided that no American paint was exactly what he wanted, so off-white paint was imported from Finland. All of the furniture, light fixtures, hardware, and wooden elements were created in Helsinki. They arrived in New York, by ship, in August of 1964.

Remarkably, the project came together quickly at the end, and the dedication was held on schedule in December 1964. The following February, an article in *Progressive Architecture* featured elegant black and white photographs of the suite. The overall effect of the wood, plaster, fabric, and tiled surfaces in the Center's undulating spaces was poetically described: "What is manipulated is a combination of soft and hard materials, of the rustic and the polished, the rational and the arbitrary. It is a personal, disarming manipulation of a country idiom—in a marvelously sophisticated and urbane manner."

The lush language is appropriate for the Aaltos' unique design. The Institute for International Education is now ready to restore the rooms to their original brilliance, and has asked the Conservancy to continue serving as a consultant. The staff is prepared to identify finishes and materials that will work perfectly, maintaining the level of quality that Aalto so diligently set.

## Schoolrooms fit for Queens

There are ballrooms for school assemblies, halls for brown-bag lunches, and salons for studying. The Convent of the Sacred Heart owns two outstanding landmarks at Fifth Avenue and 91st Street, and each is a grand mansion transformed to a functional school space. Yet such extravagance isn't easy to maintain. The Convent has frequently turned to the Conservancy for grants, surveys, and technical reviews, forming a long-term relationship that keeps its school impeccable.

The Convent first acquired the former Otto and Addie Kahn House (J. Armstrong Stenhouse with C.P.H. Gilbert, 1918), which was modeled on the 15th century Palazzo della Cancelleria in Rome, in 1934. Six years later, it purchased the neighboring James A. and Florence Sloane Burden House (Warren and Wetmore, 1905). At the time of the sale, Mrs. Kahn said she was happy to have sold the property to the teaching order, because she knew that, as a convent and school, it would remain as it had been built. The rooms of her house have undergone unexpected transformations: bedrooms were adapted as classrooms; an elaborate, wood-paneled salon became a library; and a ballroom became an auditorium space. In the Burden mansion, rooms modeled on Versailles were adapted for dance and



Ann-Isabel Friedman

*A former ballroom, now used for music and dance instruction, in the Burden mansion.*

music instruction and a cafeteria. Still, Mrs. Kahn expected that the building would be treated with reverence, and, with the Conservancy's help, the Convent has done just that.

After the Landmarks Preservation Commission designated the two mansions individual landmarks in 1974, the Conservancy solicited a \$25,000 donation from CBS, to be re-granted to the Convent for restoration work. A committee of Conservancy board members, including the late Brendan Gill and architect Geoffrey Platt, convened to help the school formulate a comprehensive repair and restoration plan for the buildings. Initial repair priorities included upgrading the heating systems, exterior masonry restoration, window repair, and renovations to the ballroom in the former Kahn mansion.

In 1984, the school initiated a capital campaign to execute the restoration plan. The New York architectural firm of Buttrick, White and Burtis was hired to oversee the project. The exterior masonry restoration, which included cleaning, repointing, and repairing, was performed by the Gredier Corporation. Mechanical systems were upgraded, and the interior classrooms, offices, libraries, and meeting rooms were renovated, while virtually all the original details and finishes, including built-in wood cabinetry, carved limestone, decorative plaster, and decorative painting at the ceilings, were preserved intact.

The Conservancy again assisted the Convent in 1995, by providing a grant for a conditions survey of the monumental casement windows in both mansions. Then, at the completion of the over \$1.5 million facade restoration in 1996, the Conservancy awarded a merit citation to the Convent. Now, a new capital improvement program is being implemented. Working with Murphy Burnham & Buttrick Architects, the school has planned additions to better integrate the two mansions, consolidate and upgrade mechanical systems, and free more space for programming. As construction begins, the Conservancy has been invited to prepare a conditions assessment of the two mansions, focusing on the condition of the significant interiors and windows.

The Convent of the Sacred Heart has been a conscientious steward of these two historic structures over the years, even when they posed financial burdens. Mrs. Kahn would have been pleased, and the Conservancy looks forward to continuing to work with this remarkable institution for many years to come.

# Professional Circle is Preservation's In Group

Have you ever wondered what it is like to stand on the scaffolding of a building high above the city streets? Ever fantasized about being in an old stained glass studio with Tiffany and La Farge windows all about you? Ever wished you could get a sneak peek at a new boutique hotel before it opens to the public?

Many who have made a career in preservation are interested in the works in progress of their colleagues. The Landmarks Conservancy's Professional Circle brings together over 270 firms to support such work in general and to witness its development. The Circle's membership dollars assist the Conservancy's Technical Services Center, providing funding for hands-on technical services, telephone consultations, publications such as the *Restoration Directory*, and educational workshops. In return, Professional Circle firms receive a range of benefits, including invitations to restoration projects and artisans' studios.

Since its inception in 1999, the Circle has gone behind the scenes to see several projects before they were completed. On a tour of the Rose Center for Earth and Space, the Circle learned how the American Museum of Natural History and Polshek Partnership Architects carefully wove state-of-the-art technology and flexible educational facilities into the landmark museum complex. Developer (and Conservancy Board Member) Doug Durst led a private tour of the Conde Nast building in Times Square, eliciting "oohs" and "aahs" about everything from the environmentally responsible boiler room to the rooftop's unparalleled views. And when the Circle walked through the landmark Gothic-inspired American Radiator Building, the sleek and modern Bryant Park Hotel was just emerging.

Circle members also ventured to New York's watery borders: first, to see how the immense vaulted area of the Bridgemarket, designed by architect Henry Hornbostel and constructed of ceramic tile by Raphael Guastavino, was transformed for restaurant and retail space. Then, on the South Side of Ellis Island, the Conservancy's Technical Services Center staff explained the stabilization efforts the Conservancy initiated to save the crumbling hospital buildings there.



Alex Herrera

*Professional Circle members and Conservancy staff followed Terrence Brennan, Vice President of Operations at the Christian Herald, around and through the rehabilitated Bowery Mission on a rainy January day.*

Last year, the Circle followed the progress of the spectacular Tweed Courthouse restoration with fall and spring tours of the work. With hard hats on, members inspected the exterior stonework from the scaffolding. There was also a tour of the Venturella Stained Glass Studio, where the chief conservator explained how the studio designs, fabricates, restores, and conserves stained glass.

The Professional Circle most recently examined the construction of a multipurpose performance and education space underneath Carnegie Hall and enjoyed a demonstration of gilding, stenciling, plaster casting, and mural painting techniques at EverGreene Painting Studio. If your firm is interested in joining the Circle, please contact Ann Thornton at the Conservancy, (212) 995-5260 or send her an email at [annthornton@nylandmarks.org](mailto:annthornton@nylandmarks.org).

## Saving a Literary Landmark

Before Williamsburg, Brooklyn became known for its hip bars and restaurants, well-read trend-setters came in search of 622 Driggs Avenue, the childhood home of Henry Miller. Although the author of *Tropic of Cancer* and *Tropic of Capricorn* is usually associated with Paris, where he did much of his writing, he called Brooklyn his “first paradise on earth.” The house’s current owners, Nancy Wechter and Dennis Tomkins, have been working with the



*Henry Miller's childhood home.*

Conservancy to create their own paradise on this block, which mixes 100-year-old brick rowhouses with warehouses and light industrial-use facilities.

The exterior of the three-story brick rowhouse (circa 1890) has not changed dramatically since Miller’s time, although the buildings on either side have been demolished and the house now stands alone. When Wechter, a photographer, and Tomkins, a carpenter and artist, purchased the building in 1985, the cornice had been removed, and the building was in need of general upkeep: the windows needed to be repaired, the brick facade had been painted, and the original storefront at the first floor required restoration.

At that time, however, Wechter and Tomkins made rebuilding the interior their priority. Working on the property themselves, they converted the space into a light-filled owner’s residence and studio and an income-producing tenant’s unit. And, using Miller material gathered over the years, they were able to have the building designated as eligible for listing on the

National Register of Historic Places as a cultural landmark. When their attention turned back to the front facade last year, they contacted the Historic Properties Fund for extra help.

By then, the building had deteriorated further, and an urgent problem had developed: a bulge in the facade threatened to push out bricks and the brownstone lintels. The Fund approved a \$40,000 loan and \$7,500 grant (earmarked for work on the storefront) in the spring. Once the loan closed, the firm of Cutsogeorge & Tooman, Architects P.C. was retained. Facade stabilization and restoration was scheduled to start in Spring 2002, after plans and specifications had been completed, a contractor selected, and the necessary permits granted.

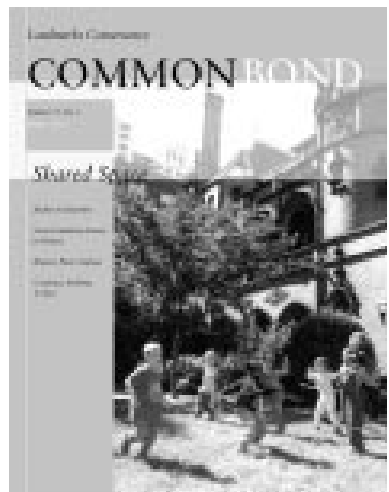
But when Dan Allen, project architect for Cutsogeorge, began his survey of the property, he became concerned. The facade bulge had grown substantially worse in the time since the loan was approved, and was threatening structural damage and a wall collapse. Allen contacted an engineer/shoring contractor, Richard. C. Mugler, Inc. to create and install a system to stabilize the facade immediately. Now the building has been secured until the main scope of construction work starts on schedule this spring. And the Miller fans continue to visit, unaware of the work behind the scenes that saved their favorite literary landmark.

## Sacred Sites Publications Update

The Sacred Sites Program is improving its collection of publications, providing more comprehensive and accessible information to congregations with historic houses of worship.

- *Common Bond*, the program's technical journal, has always received kudos for its clear and useful articles. Now, its design will impress as well. The Oliphant Press has developed a clean, contemporary look for *Common Bond* that reflects the quality of its content. With bright colors, bold lines, and sharp photos, *Common Bond* will renew its readers' interest in caring for their religious buildings.

- It's not uncommon to hear an overworked congregant ask the Conservancy's staff, "Could you serve on our building committee? You get it." Although the suggestion is usually made half-jokingly, the staff can now offer a serious response. This spring, the Conservancy will publish *Managing Repair & Restoration Projects: A Congregation's How-to Guide*. It takes congregations through the step-by-step process of repairing or restoring an older house of worship. A complement to the program's technical guide, *Inspecting and Maintaining Religious Properties*, this easy-to-read volume concentrates on the organizational and managerial aspects of the repair process.



Common Bond's new look.

# Real Estate Circle

The Real Estate Circle is an active group of industry leaders who share the Landmarks Conservancy's commitment to New York's classic buildings, legendary streets, diverse neighborhoods, and incomparable skyline. Members enjoy a variety of benefits, including invitations to private receptions in exclusive landmark locations and hard-hat tours of restoration projects. Membership is open to all companies paying an annual subscription fee and does not constitute an endorsement.

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*For further information, please  
contact Ann Thornton at the  
Conservancy, 212-995-5260  
or [annthornton@nylandmarks.org](mailto:annthornton@nylandmarks.org).*



Ken M. Lustbader

## Work to Begin at Ebenezer Gospel Tabernacle

Construction begins this month at the Ebenezer Gospel Tabernacle, one of the first projects awarded funding under the Upper Manhattan Historic Preservation Fund (UMHPF), a joint project of the Landmarks Conservancy and the Upper Manhattan Empowerment Zone.

In 1999, the Conservancy's Sacred Sites Program provided the church with grants totaling \$8,750 for a conditions survey and emergency repairs. In October of the same year, Ebenezer was awarded funding under the newly inaugurated UMHPF program. With a \$100,000 grant and \$100,000 loan, the congregation was able to retain building conservator Ed Kamper and structural engineer Anthony Giudice to plan for the restoration of its slate roof and terra-cotta tile towers. The work is being implemented by Landmark Slate and Copper Works, Inc. and will be completed over the summer.

“When I came to the Ebenezer Gospel Tabernacle in 1994, it was apparent that the building had been in a continuous state of disrepair for some years. The UMHPF program has given us outstanding resources for repairing our building,” said Pastor Jabez Springer. “We are proud to be preserving the Tabernacle, not only as our place of worship but as a vital part of the greater community.”

The Ebenezer Gospel Tabernacle is prominently situated on Lenox Avenue and 121st Street in the Mount Morris Park Historic District. It was designed by Charles Atwood and completed in 1891. Reflecting the changing character of Harlem's population throughout its history, the small Gothic Revival building has housed the only Unitarian congregation above 34th Street, an Eastern European Orthodox Jewish congregation, and, since 1943, the Ebenezer Gospel Tabernacle.

# The Conservancy's Voice

The Landmarks Conservancy strives to influence decisions on major preservation issues at the City, State and federal level. Positions are established by the 21 members of the Public Policy Committee, who are drawn from the Conservancy's Board of Directors and Advisory Council. Excerpts from recent testimony and correspondence follow.

## Speaking Out for Modern Landmarks

*Before the Landmarks Preservation Commission on November 20:* “The Conservancy urges designation of the Begrisch Lecture Hall at Bronx Community College in the University Heights section of the Bronx. It is a powerful work by one of the titans of twentieth century architecture, Marcel Breuer. We think it is beyond question that this has been a landmark-in-waiting since its construction in 1964.

“Others agree. Five years ago, on October 22, 1996, the Conservancy sponsored a lecture by the noted architect, educator, and architectural historian Robert A.M. Stern. Speaking in another modern lecture hall—this one at the Guggenheim Museum—Mr. Stern put forward his list of ‘35 modernist buildings that should be New York City landmarks.’ This ambitious agenda of buildings completed between 1932 and 1967 included Begrisch Lecture Hall. It was the only work by Breuer cited.

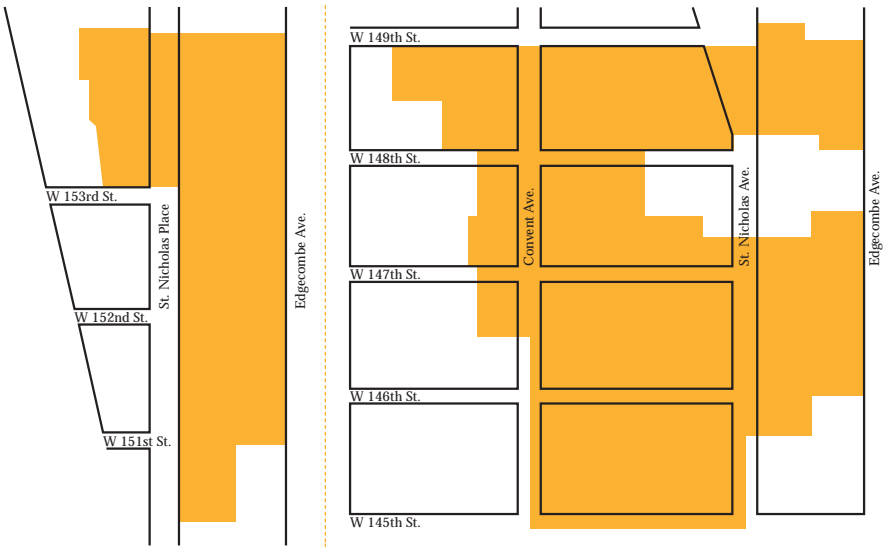
“Taking stock, it is good to note that the Commission already has designated five of the Stern 35: the Main Brooklyn Library, the CBS Building, the Ford Foundation Building and Interior Garden, Manufacturers Hanover Trust Company, and the Rockefeller Guest House. Now you have the sixth, Begrisch Hall, in your sights and hopefully, soon you will be hearing a seventh, the building at 240 Central Park South. We thank the Chair, the Commissioners, and the staff for this progress.”

*The Landmarks Preservation Commission unanimously voted to designate Begrisch Hall as a City landmark on January 8, 2002.*



Landmarks Preservation Commission

*The unexpected Begrisch Hall (Marcel Breuer, 1964).*



## Supporting the Hamilton Heights/Sugar Hill Historic Districts

*In a letter to the Landmarks Preservation Commission dated October 16:* “The Landmarks Conservancy strongly supports the proposed extension of the Hamilton Heights/Sugar Hill Historic District as well as the proposed creation of a new historic district to the northeast. These two districts embrace many fine apartment buildings and a few smaller structures of distinction that form a cohesive ensemble with a rich architectural and social history. Both districts are worthy additions to the inventory of historic neighborhoods meriting the special protections afforded by the Landmarks Law.

“We applaud this initiative by the Landmarks Preservation Commission; it marks a model collaboration with the Hamilton Heights/Sugar Hill community of preservationists and building owners.”

*The proposed districts were designated by the Landmarks Preservation Commission and favorably reviewed by the City Planning Commission. Final ratification by the new City Council is pending.*

## Praising the Proposed Hearst Building Tower

*Before the Landmarks Preservation Commission on November 27:* “On November 14, the Conservancy’s Public Policy Committee was briefed by the project architect and his team. Subsequently, the Committee resolved to support the proposal with enthusiasm. Today, I am here to convey to you the Conservancy’s endorsement of the proposed transformation of the Hearst Building and to urge the Commission to grant a Certificate of Appropriateness to the project. Why are we so enthusiastic about this proposal? Let me briefly cite a few reasons.

“First, because it will ensure that the prominent features of this aging landmark are fully and faithfully restored. The proposed restoration master plan is exemplary and sets a suitably high standard of care for the landmark.

“Second, because the landmark will be completed as well as restored. The tower portion of the building, always planned, was never built. Today, seventy years after Joseph Urban designed the lower stories, Norman Foster has designed the upper stories. The result will be a building of intriguing complexity and architectural distinction. The new work will enliven the

landmark by creating a great atrium, open to the sky, that matches the theatricality of the original design and gives the landmark new energy and purpose.

“Third, because the massing is so adroit. By setting the new tower back from its historic base, both retain their integrity. The landmark is not upstaged or trivialized; in fact, views of it from nearby streets will be essentially unimpaired. From farther away, the recessed tower will appear to virtually levitate above the Hearst Building, rising from the atrium.

“Fourth, because the design for the tower is so compelling. It complements the landmark by contrast, by being of its own time. If the tower were to stand alone, it would be welcome—a fine building. But placing it atop the Hearst Building adds a vital contrast of old and new, each enlivening and adding value to the other.

“Fifth, because this proposal does not overwhelm an individual landmark or disrupt a surrounding historic district. In our view, it is not inherently inappropriate to make major vertical additions to landmarks. This situation is not analogous to building over Grand Central Terminal or the New-York Historical Society. At the end of the day it comes down to the Commission’s judgement about whether the design is appropriate to the landmark.

“Finally, because this architect has brought to our city the respect for history that has justifiably earned him international acclaim elsewhere. Lord Foster’s proposal enhances the Hearst Building with the same deft touch that recaptured and transformed the forlorn spaces around the British Museum. It also incorporates a dramatic new form, as at the Reichstag.

“Commissioners, Robert A.M. Stern said something in the companion volume to Ric Burns’ PBS series about New York that might well summarize the architectural aspirations of William Randolph Hearst, Joseph Urban, and Norman Foster. ‘A skyscraper is a building that is not only high,’ he said, ‘but also sends up a tower-like form above its base that is forever unencumbered by any other building, so it has an iconic presence on what comes to be called a skyline.’

“The Conservancy believes this project will make a most welcome addition to the midtown skyline. We urge you to help make this possible by granting the proponents a Certificate of Appropriateness. And we thank you for the opportunity to present the Conservancy’s views.”

*After closing the hearing, the Landmarks Preservation Commission discussed the project and then voted to grant it a Certificate of Appropriateness.*



Foster and Partners

*Architect’s rendering of the proposed addition to the Hearst Building.*



Ken M. Lustbader

## Cemetery Landscape Gets Cleaned Up

*Clean up of the overgrown vegetation at Prospect Cemetery in Jamaica, Queens, began in December. It is the first of many steps that will revitalize the four-acre site so that it can be opened to the public.*

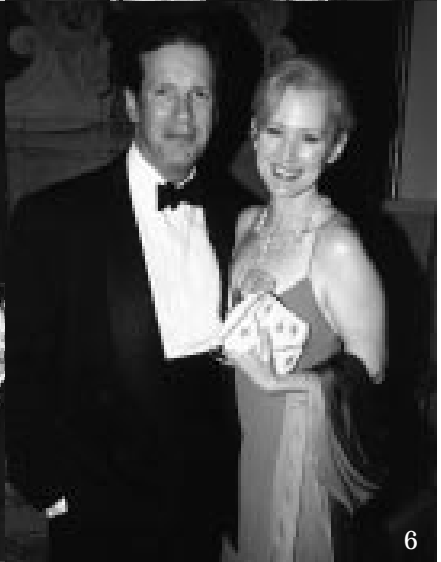
*For over three years the Conservancy has been working with the Prospect Cemetery Association and the Greater Jamaica Development Corporation to revitalize the cemetery, which dates back to the Colonial period. Current work is being performed under the direction of the architectural firm Landscapes/Architecture-Planning-Historic Preservation, by Lewis & Valentine Landscaping Contractors.*

**Opposite page:** (1) *The 2001 Living Landmarks: David Brown, Laurance S. Rockefeller, Gloria Steinem, Gordon Parks, Philippe de Montebello, host Liz Smith, and David Rockefeller* (2) *Conservancy Chairman Stuart N. Siegel, Conservancy President Peg Breen, Beth Rudin DeWoody, and Thomas Von Essen* (3) *Guy Robinson, Board Member Elizabeth Stribling, Barbara Tober, and Board Member Donald Tober* (4) *Board Member John Forelle and Patsy Forelle, Muffie Potter Aston, and Dr. Sherrell Aston* (5) *The Reverend William Tully, Mildred Brinn, and Henry Luce III* (6) *Board Member Robert Burnett and Susan Burnett* (7) *Ann Nitze and former Texas Governor Ann Richards* (8) *Conservancy Chairman Stuart N. Siegel, New York State Attorney General Eliot Spitzer, and Silda Spitzer.* (All photos by Jeremy Saladyga)

# Celebrating the *Living Landmarks*

This year, nearly 500 guests—a record crowd—gathered to salute our 2001 Living Landmarks: David Brown, Philippe de Montebello, Gordon Parks, Laurance and David Rockefeller, and Gloria Steinem. We also honored then-Fire Commissioner Thomas Von Essen with a special award, the Lew Rudin Living Landmark Award for Community Service. The gala, our most successful ever, raised more than half a million dollars for our work to preserve New York’s historic architecture.

Save the date! Please join us at this year’s Living Landmarks gala on Wednesday, November 6, 2002.



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*Editor:* Shari P. Goldberg

*Contributors:* Peg Breen, Caroline Boillod,  
Jill Crawford, Ann-Isabel Friedman,  
Andrea Goldwyn, Alex Herrera,  
Roger P. Lang, Ken M. Lustbader,  
Ann Thornton, Judith Wallace

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# Support the Landmarks Conservancy

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Supporters receive regular updates on the Landmarks Conservancy's programs through our newsletters and annual report, as well as information on current issues affecting New York's historic buildings and neighborhoods. You will also be invited to lectures, tours, workshops, and receptions in locations which draw attention to the City's finest architecture.

*A copy of the latest financial report may be obtained upon request from the New York State Department of Law, Attorney General's Office, Charities Bureau, 120 Broadway, 3rd Floor, New York, New York 10271, or from the Landmarks Conservancy.*

## Remember the Landmarks Conservancy in Your Estate Plans

By doing so, you will ensure that the City's fine old buildings will continue to serve generations to come. It is an investment in the past that will last into the future.

If you or your financial advisor would like information on naming the Conservancy in your will or designating the Conservancy a beneficiary of a charitable trust, insurance policy, appreciated securities, or real estate, please write or call: Peg Breen, President, New York Landmarks Conservancy, 141 Fifth Avenue, New York, New York 10010, (212) 995-5260.



**New York Landmarks Conservancy**

141 Fifth Avenue, New York, New York 10010

(212) 995-5260 [www.nylandmarks.org](http://www.nylandmarks.org)

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**On the Cover**

The sleek waving lines of Forest, a birch wood sculpture designed by Alvar & Elissa Aalto for the Institute for International Education.