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LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

Gene A. Norman
CHAIRMAN

August 7, 1984

Karl Rosenberg, Chairman
Union Square Park Community
Coalition, Inc.
P. O. Box 314, Cooper Station
New York, New York 10276

Dear Mr. Rosenberg:

We received your recent letter along with the collection of photos that were attached.

We are, of course, aware of the Union Square neighborhood and the proposed zoning change which is in process through ULURP.

In the coming months the Commission will be assessing our building survey material in order to schedule future designation public hearings and decide on items already heard. The Union Square area will receive consideration from the commissioners in this process and properties suitable for action would be identified.

Thank you for your interest in historic preservation and in the work of the Commission.

Very truly yours,


Gene Norman
Chairman

/vh

M. Pearson THIS COPY FOR YOU



UNION SQUARE PARK COMMUNITY COALITION, INC.

P.O. Box 314, Cooper Station Post Office, New York, N.Y. 10276

Mr. Gene Norman, Chairman
New York City Landmarks Preservation Commission
20 Vesey Street
New York, New York 10007

July 31, 1984

RECEIVED
AUG 3 1984
LANDMARKS PRESERVATION
COMMISSION

Dear Mr. Norman:

We urge you to establish a Ladies Mile/Union Square Historic District, which would include all properties abutting Broadway from 23rd Street to 14th Street, and facing the East, North, and West sides of Union Square.

We further urge you to request the City Planning Commission to add to their proposal a no-demolition clause for the Union Square special district, thus protecting the significant buildings around the Square while their historic district qualifications are being resolved. Dismayed and disheartened though we are by the CPC proposal, we feel sure that something can be salvaged from the wreckage of our hopes if the beautiful buildings which give the character and point to our neighborhood are preserved.

As the technical investigations of your staff indicate, many of these buildings are not only of distinguished mid-to-late 19th century design but also housed such notable shops and places of business as Lord & Taylor, Arnold Constable, and the Century Book Company. Besides these architectural exemplars, there also remain the last of the mid-19th century Italianate buildings elsewhere on the Square.

Since the City Planning Commission has already begun to ULURP, a process that will double the permitted and triple the existing zoning bulk on Broadway at 17th Street and around Union Square, thereby encouraging demolition of "under-utilized" properties, it is essential to initiate the historic-district process with all possible speed.

We have attached supporting documentation, photographs, and proposed boundary limitations, and assure you in the meantime of our gratitude for your anticipated attention.

Sincerely,

Karl Rosenberg, Chairman
Union Square Park Community Coalition
475-2513

Union Square...a Park again!

09/19/00 15:12 FAIRTAX NYC DOF : N & A INQUIRY LIS NLPC008 F144 F1M0099

BBL : 1-00872-0078 LOCATION : 44 UNION SQUARE
CITY : NEW YORK APT # :

NDEED OWNR LOCAL 91 REALTY CORP 07/09/1991
1710 BROADWAY
NEW YORK NY 10019-5254 FILE-OWNA

THIRD PRY NEWMARK-CO RL EST INC 06/06/1991
1501 BROADWAY
NEW YORK NY 10036-5601 FILE-THIRD

REFND LAWY CARB LURIA COOK & KUFELD LLP 01/23/1998
521 5TH AVE
NEW YORK NY 10175-0003 TX COMMISS
D COOK

01-HELP 08-NEXT 09-CANCEL 24-PRINT

NEXT FUNCTION : DATA :

Union Square

Photographs:

Union Square

New York County, New York

Photographer: E. Gottfried

9/94

E. Gottfried, Robert F. Wagner Labor Archives, Tamiment Library,
New York University

First Labor Day Parade, Union Square, from Everett House Site

September 5, 1882

Photograph # 1

Union Square

New York County, New York

Photographer: John W. Bond

11/3/94

John W. Bond

Scene from the Everett Building, same perspective as the 1882

lithograph which first appeared in *Frank Leslie's Illustrated*

Newspaper, September 16, 1882

Photograph # 2

Union Square

New York County, New York

Photographer: John W. Bond

9/94

John W. Bond

Buildings 24-30, Union Square East

Photograph # 3

Union Square

New York County, New York

Photographer: John W. Bond

9/94

John W. Bond

Equestrian Statue of George Washington by Henry K. Brown

Photograph # 4

Union Square

New York County, New York

Photographer: John W. Bond

9/94

John W. Bond

Century Building (33-37 East 17th Street)

Photograph # 5

PROPERTY NAME

11. FORM PREPARED BY

Name/Title: John W. Bond, Historical Consultant

Telephone: (609)-424-4653

Date: December 29, 1994

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MAYOR EDWARD KOCH
CITY HALL
NEW YORK N Y 10007

Harris

WE UNDERSTAND THAT THE NEW YORK STATE BOARD FOR HISTORIC PRESERVATION WILL CONSIDER THE BUILDINGS LOCATED ON THE SOUTH SIDE OF UNION SQUARE IN NEW YORK CITY AT ITS MEETING ON FRIDAY 6 APRIL. THE FACADES OF THE FORMER UNION SQUARE HOTEL BUILDING DESIGNED BY JAMES RENWICK ON UNION SQUARE ARE OF NATIONAL SIGNIFICANCE SINCE THESE ARE THE ONLY UNALTERED SURVIVING EXAMPLES OF RENWICK'S HOTEL DESIGN. WE ARE CONCERNED AT THE SMITHSONIAN INSTITUTION THAT EVERY EFFORT BE MADE TO PRESERVE THESE FACADES INTACT. WE HOPE THAT YOU AGREE WITH OUR POSITION.

KINDLY YOURS,
JAMES M GOODE
KEEPER, SMITHSONIAN BUILDING

16:56 EST

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T.E.S.N.A.

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M-P F/4/1
157 East 18th Street, New York, N. Y. 10003

THE 18TH STREET NEIGHBORHOOD ALLIANCE

Telephone:
475-2850

BY HAND

June 30, 1984

Hon. Gene A. Norman, Chairman
Landmarks Preservation Commission
20 Vesey Street (11th floor)
New York, N. Y. 10007

LENORE:
F.Y.I.
Jack

Dear Chairman Norman:

This organization and my name may be familiar to you as having been involved in the recent attempt to prevent inappropriate rear-yard and rooftop construction at 149/151 East 18th Street, in the Gramercy Park Historic District. The Commission's decision of May 29th was gratifying to us, and the fact that the developer subsequently withdrew his application for a Certificate of Appropriateness was, we feel, a vindication of our long struggle in this matter. We appreciate the many courtesies of your staff, most especially those of Lenore Norman, Dorothy Miner, and Rita Caviglia.

Our additional purpose in writing to you now has to do with our involvement in yet another vital concern of this East Side community--that of the future of the Union Square area and specifically the ramifications of the City Planning Commission's Special Zoning District proposal, which many of us consider to be, among other things, insufficiently protective of perhaps a baker's dozen of existing notable structures in and around the Square, all but one of them (the Lincoln Building, listed on the National Register of Historic Places) presently devoid of any designation at all.

As you may know, the ULURP process is about to commence for the C.P.C.'s Union Square proposal. We have been given to understand by Con Howe of the Department of City Planning's Manhattan office that the proposal might be amended to include an anti-demolition clause (as was apparently done in Brooklyn's Clinton Hill Special Zoning District) if enough expert testimony can be assembled quickly in defense of preserving these significant buildings.

We have recently approached the New York Landmarks Conservancy to enlist their help in this last-minute effort to provide testimony that would justify the inclusion of an anti-demolition clause in the Union Square Special Zoning District plan. In the course of this effort, Lisa Niven of the Conservancy has kindly provided us with photocopies of a recent exchange of letters between Laurie Beckelman and yourself. Consequently we are aware that several authoritative agencies, organizations, and individuals share our view that "there are a number of

CITY OF NEW YORK
COMMUNITY BOARD NO. 6 MANHATTAN

330 East 26 Street, New York, N.Y. 10010 (212)679-0907

061184-F
11/14/84

Parks, Cultural Affairs and Landmarks Committee

Re: Union Square Historic District

WHEREAS, the Union Square neighborhood abuts and reaches into the CB 6 area and the Board was asked by the Department of City Planning in July 1982 to review and comment on its proposed Union Square Special Zoning District; and

WHEREAS, in the course of its extensive research and review of the DCP proposal, CB 6's various committees, as well as the Union Square Park Community Coalition (representing more than 12 neighborhood associations), the Municipal Art Society, New York Landmarks Conservancy, Greenwich Village Trust for Historic Preservation, Fine Arts Federation, the Victorian Society in America, the National Arts Club, and the City Club of New York, have all researched and noted Union Square's historic-district character, the significant aesthetic and historic qualities of numerous structures within the proposed Special Zoning District and the threat that the municipal plan poses to them; and

WHEREAS, the Landmarks Preservation Commission has conducted research of Union Square, already held public hearings for the designation of two of its buildings, placed high priority on scheduling hearings for an additional five buildings and secondary priority for another seven structures; and

WHEREAS, Community Boards 2, 3, 5 and 6 (all those involved in the ULURP) have passed resolutions that recognize the historic significance of the area and call for some protection of its components; and

WHEREAS, "Union Place," at the junction or "union" of New York's most important two roads, was a unique and recognizable place from Colonial days on, and it developed into a premier residential district in the 1840's, the epicenter of New York's political, mercantile and social life from the 1850's through the 1870's, an important manufacturing and publishing neighborhood from the 1880's to the 1920's, and is continuing its transformation into an exciting marketplace for the visual arts, photography, produce and, once again, publishing, restaurants and legitimate theater; and

WHEREAS, the Union Square area today contains numerous buildings from each of the above eras, which, concentrated around and defining Union Square Park, form a district which fulfills the requirements for "Historic District" designation set forth in Chapter 21, Section 2004 of the Charter of the City of New York, Chapter 8-A, Administrative Code, Preservation of Landmarks and Historic Districts, Paragraph 205-1.0, by: 1) Having a special historical and aesthetic value; 2) Displaying several consecutive periods of architecture typical of the corresponding eras in the history of the city; and therefore 3) Constituting a distinct section of the city, with several of its structures eligible for landmark design-

nation as an individual improvement "any part of which is thirty years old or older, which has a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the city, state or nation" (text from previously cited Paragraph 205-1.0);

THEREFORE, be it

RESOLVED, that CB 6, Manhattan:

1) Recommends that the Landmarks Preservation Commission, as expeditiously as possible, further research and designate, as a Historic District, the Union Square Historic District, to include the improvements listed below in bold type; and

2) Further recommends that the seventeen (17) individual structures asterisked be designated landmarks; and

3) Supports the listing of this Historic District on the State and National Registers of Historic Places, and will work with the New York State Office of Historic Preservation toward that goal.

The proposed Historic District is shown on the accompanying maps:

Map A shows the proposed district in the context of the five public residential squares of 19th Century New York, of which Union Square is the most centrally located. A sixth square, nearby Gramercy Park, is the city's only private 19th Century square. As shown, Washington and Stuyvesant Squares and Gramercy Park are all protected within Historic Districts. Other Historic Districts in the vicinity are also shown. The importance of Union Square within this context is detailed below.

Map B shows the boundaries and all improvements included within the proposed district. The following is a description of it, with the 17 proposed individual landmarks asterisked.

The Union Square Historic District is seen as one representing the ascendancy of a natural crossroads into New York's most important gathering place from the Civil War to World War II. Its park and buildings demonstrate the neighborhood's continuous transformation from 1840 to 1920 and the nation's architectural tastes and lifestyles during that time span.

1) **Union Square Park** Opened on July 19, 1839, it is of great importance as New York's first public park modeled on the legendary residential squares of London (small, formal, lushly planted strolling parks). Its contemporaries (Washington and Tompkins Squares) were used as military parade grounds until after the Civil War. Much admired, it was the direct model for Stuyvesant and Madison Squares, and spurred the creation of dozens of more neighborhood squares throughout the city. Although much altered today, it retains the essentially oval shape, passive functions and planting style established upon its 1832 mapping and subsequent construction.

The park contains some of the finest commemorative sculpture in America: George Washington, 1856, by Henry Kirke Brown and J.Q.A. Ward with a base by Richard Upjohn (one of the oldest equestrian statues in the US); Abraham Lincoln, 1866, also by Brown; Lafayette, 1876, by Frederic Auguste Bartholdi (a fundraising token for the Statue of Liberty); the James ("Mother and Child") Fountain, 1881, Karl Adolf Donndorf; and the Liberty Pole, 1924, base by Anthony de Fransisci. At the park's northern end stands the

* 2) **Park Pavilion, 1931-2.** Designed by Parks Department architect Charles Schmieder, it is a late, graceful example of Italian Palladian design.

Union Square West presents a cohesive group of late 19th Century commercial buildings, forming a distinctive skyline:

* 3) **1-3 Union Square West (Lincoln Building), 1885, R.H. Robertson.** A very fine Romanesque structure listed on the National and State Registers.

* 4) **5 Union Square West and 20 East 15th Street (Spingler Building), 1896, William H. Hume & Son.** A well-composed Renaissance Revival building on the site of the Spingler House and the 18th Century Spingler Farm. Its arches carry northward the theme established by the Lincoln Building in a different yet harmonious style.

5) **15 Union Square West (ACTWU Building, originally Tiffany & Co.), 1869, John Kellum.** The noted cast iron architect created this second home for the famous store (1870-1905). Refaced in the 1950's, the original iron survives underneath.

* 6) **7 East 15th Street (International Association of Machinists, originally YWCA, later Rand School for Social Science), 1885, R.H. Robertson.** This first YWCA building in New York occupies the site of a private home purchased by the three-year-old chapter in 1873. Here Robertson adapted his favorite style to create an archetypal period institutional building, beautifully massed and detailed.

7) **15 East 15th Street, c. 1875.** An unusual, wedge-shaped building (originally residential) in the Neo-Grec style.

8) **17-19 Union Square West, c. 1910.** This 12-story commercial building in the Neo-Classical style reinforces the Union Square West skyline.

9) **27 Union Square West, c. 1955.** A five-story International Style commercial building.

10) **18 East 16th Street, c. 1910.** A fine seven-story Beaux Arts commercial structure.

11) **14-16 East 16th Street (Sydney Hillman Health Center), c. 1890.** Very fine Romanesque commercial with exceptional stone work.

12) 10 East 16th Street, c. 1885. Rare surviving example of Queen Anne style with oriel windows.

The north side of 16th Street from Fifth Avenue to Union Square West is lined with commercial structures that form a remarkably rich and cohesive wall:

13) 5-7 East 16th Street, c. 1895. Fine 12-story Romanesque commercial building with brownstone base and terra cotta ornament above. Harmonious top floors may have been an addition.

14) 9-11 East 16th Street, c. 1895. Harmonious seven-story neighbor of #5-7 (perhaps by the same architect), limestone base, superb terra cotta.

15) 13 East 16th Street, c. 1900. Eight-story Neo-Classical commercial building. Has different facade on East 17th Street (see #25 below).

16) 15-17 East 16th Street, c. 1900. A 12-story Neo-Classical commercial.

17) 19 East 16th Street, c. 1840. One of the area's few surviving original Greek Revival row houses, with cornice and storefront added in the late 19th Century.

* 18) 31 Union Square West (Bank of the Metropolis), 1902-3, Bruce Price. Occupying the 19th Century site of Brentano's, this Neo-Classical skyscraper dominates the Square's western skyline. Price designed Tuxedo Park, NY, and was the father of Emily Post. Exceptional cornice and recessed entrance.

* 19) 33 Union Square West (Union Building, originally Decker Building), 1893. Alfred Zucker. The most fanciful building by one of New York's most imaginative Victorian architects. Its exquisite detail displays Moorish, Renaissance, Neo-Classical and even Sullivan-esque (Chicago Style) influences. Widely recognized as one of the most delightful buildings in New York.

20) 35 Union Square West (Klepper Building, originally G. Schirmer Music Publishers), 1880, David and John Jardine. Neo-Grec masonry building by the well known cast-iron architects (cornice removed).

21) 37 Union Square West (Winner, Inc.), c. 1885. Once the home of well known photographer Napoleon Sarony, this five-story edifice was refaced in recent years. On its north face can be seen the outline of the original Greek Revival house that stood at #39 from about 1840 to 1900.

22) 39 Union Square West (McDonald's Restaurant). A recent one-story replacement of the c. 1900 commercial building which, in turn, replaced an original house. The bluestone sidewalk flags are original.

23) 41 Union Square West and 22-26 East 17th Street (Hartford Building), 1895. Fine Neo-Classical building completes the Union Square West skyline. Excellent terra cotta detail and sidestreet facade.

East 17th Street between Fifth Avenue and Union Square West is a remarkably well-unified block of smaller loft buildings occupying brownstone lots and representing the proposed District's manufacturing era (1880-1920):

24-27) 14, 16, 18 and 20 East 17th Street, c. 1900. Four 8-story, exuberant Beaux Arts facades, each different yet remarkably sympathetic to each other, and possibly designed by one architect. Number 16 is actually the same property as 13 East 16th Street (See #15 above).

28-29) 5 and 7 East 17th Street, c. 1900. Two elegant eight-story Neo-Classical buildings (also known as 6 and 10 East 18th Street).

30) 9 East 17th Street, c. 1840. Fine late 19th Century commercial renovation of another surviving Greek Revival row house. Brickwork quite unusual.

31) 11 East 17th Street, c. 1910. Brick facade with extraordinary Palladian window at cornice.

32) 13 East 17th Street and 16 East 18th Street (Douglas Building), c. 1900. Nine-story Beaux Arts.

33) 15 East 17th Street, c. 1890. Fine terra cotta detail.

34) 17 East 17th Street, c. 1920. Interesting tile work in early Art Deco style.

35-36) 19 and 21 East 17th Street, 1881. Fine pair of Neo-Grec facades of brick and terra cotta.

37) 23 East 17th Street, c. 1890. Eclectic facade.

The structures on Broadway between 17th and 18th streets are mostly 1840's Greek Revival homes later converted to commercial use. They define the northwest corner of Union Square and form the gateway to the northern leg of the famous "Ladies' Mile," the finest shopping district in 19th Century America. The Ladies' Mile itself has been proposed as a historic district.

38) 857 Broadway and 25 East 17th Street, c. 1840. This row house with fine Neo-Grec bay addition forms a strong anchor for an important corner.

39) 859 Broadway, c. 1860. Three-story Italianate house with store at ground floor.

40-41) 861 and 863 Broadway, c. 1850. Four-story Italianate houses with ground floor stores. Number 863 is actually a Greek Revival with a later Italianate cornice.

42) 867 Broadway (Paragon Sporting Goods), 1882. Fine brick-and-granite Neo-Grec.

43) 18 East 18th Street (Joanna Restaurant), c. 1870. One of the few remaining cast iron facades in the district, and the best preserved. Corinthian columns and coined piers between the three main bays add dignity to this Italianate structure. The sixth floor is a later addition.

44) 14 East 18th Street (Engine Company #14), 1894, Napoleon Le Brun & Sons. A fine Neo-Classical building by the architects of the Metropolitan Life Tower (also known for their firehouses).

45) 12 East 18th Street, c. 1880. Five-story red brick Neo-Grec.

46) 8 East 18th Street, c. 1840. This four-story building was probably converted from a row house.

* 47) 874 Broadway (MacIntyre Building), 1892, R.H. Robertson. The Romanesque-inspired tower of this great structure forms the northern terminus of this proposed District, marking the beginning of the Ladies' Mile. It serves as a backdrop for the park and as a middle-ground landmark seen against the newer towers to the north. Robertson's work, and particularly this structure, was praised by famous turn-of-the-century critic Montgomery Schuyler as "unscrupulously picturesque."

48-49) 870 and 872 Broadway, c. 1840. Two early row houses that received Neo-Classical facades around 1900.

50-53) 862, 864, 866 and 868 Broadway, c. 1840. All but the southernmost one are intact Greek Revival houses; only the storefronts were added later. Even the original cornices and "brow" windows survive. Number 862 has a 1920's cornice and remodeled second floor.

The north side of the Square is comprised of a distinguished group of commercial buildings. The south side of East 18th Street consists mostly of their rear facades, as it had does west of Broadway:

54) 860 Broadway, 27-29 East 17th Street, 34 East 18th Street (Butler Brothers, or Parish Building), 1883, Detlef Lienau. Lienau brought to New York the French Second Empire style so popular at the time of the Civil War. For this late composition he used the Neo-Grec. Around 1920 the facade was simplified and classicized, but Lienau's Sunflower frieze and composition survive, as does the rear facade on 18th Street.

55) 31 East 17th Street, c. 1938. This modest two-story Moderne building was cited in the WPA Guide as an example of the "tastemaker," encouraged by Depression-era economics. It replaced the 1890's Jackson Building, an 11-story "sliver."

* 56) 33-37 East 17th Street (American Drapery & Carpet Co., originally the Century Building), 1881, William Schickel. Once the home of the popular Century and St. Nicholas magazines, this is an extremely charismatic example of the Queen Anne style. Popularized by England's Richard Shaw, this style combines all the solidity and delicacy found in Victorian architecture. Its dormers and oriel window are typical. The limestone-colored terra cotta is exquisite in detail and striking in contrast to the red brick. The 18th Street facade is a fine composition

in the more conventional Neo-Grec mode.

57) 45 East 17th Street or 200 Park Avenue South (Everett Building), 1909, Starrett & Van Vleck. Named for Union Square's grandest theatrical hotel (1854-1908), this solid Neo-Classical skyscraper also uses terra cotta in an ingenious way, here to create a colored geometry of great simplicity. It is reminiscent of the work of the architects' mentor, Daniel Burnham (Wanamaker Annex building).

58) 220 Park Avenue South (Bradley Building), c. 1890. A masculine combination of Neo-Grec and Romanesque elements.

59) 36 East 18th Street, c. 1840. Converted Greek row house.

* 60) 201 Park Avenue South or 101 East 17th Street (Guardian Life Building), 1911, D'Oench & Yost. Originally the Germanic Life Insurance Company, its name was changed because of the World War I wave of anti-German sentiment. The tallest building on Union Square (22 stories, 280 feet), its massive Mansard roof crowns the Square's northeast corner. Its richly rusticated granite base adds much to the streetscape and contrasts beautifully with Guardian's sleek Annex to the east (1961, Skidmore, Owings & Merrill).

The south side of 17th Street between Union Square East and Irving Place presents Union Square as it was at the time the park opened: serene rows of the finest private homes. Today these 11 diverse yet amazingly sympathetic buildings comprise the last Union Square streetscape as created by Samuel Ruggles when he deeded both Gramercy Park and Union Square.

61) 104 East 17th Street, c. 1840. Classic Greek Revival with original stoop ironwork and later Italianate pedimented lintels.

62) 106 East 17th Street, c. 1840. Reverse of #104, with stoop removed and entrance relocated at street level.

63-64) 108 and 110 East 17th Street, c. 1850. Exceptional Italianate brownstones. Number 110 has original, extraordinary Rococco doorframe, removed from #108.

65) 112 East 17th Street, c. 1885. Early six-story Romanesque apartment house is remarkably sympathetic in color, texture and rhythm to the surrounding homes.

66) 116 East 17th Street, c. 1860. Stately Italianate brownstone. Fine entry.

67) 118 East 17th Street, 1901. Small Renaissance Revival apartment house.

68) 120 East 17th Street, c. 1840. Small Greek Revival house.

69) 121 East 17th Street (north side), c. 1850. Italianate Carriage House with unusual octagonal ~~side~~ windows.

** 70-71) 47-49 Irving Place (the Washington Irving House [#49] and adjoining neighbor), c. 1840. Two extraordinarily charming, small Greek Revival homes, #47 completely intact, #49 having been expanded to include the original 122 East 17th Street and some charming Victorian additions (bay windows, canopy). Long associated with the great Washington Irving, #49 is also the site where the modern interior decorating profession was born when, in the 1890's, Elsie de Wolfe (Lady Mendl) took tenancy, stripped her Victorian dining room to elegant simplicity and launched a brilliant 50-year career.

Union Square East, like its western counterpart, is mostly a series of late 19th Century commercial structures. But here the height is lower, much closer to the residential predecessors.

* 72) 44 Union Square East (Roundabout Theater, ILGWU Building and former Roosevelt Auditorium, originally New Tammany Hall), 1928, Thompson, Holmes & Converse. A conservative Neo-Georgian building with an interesting past. Replacing the famed Tammany Hall on the Con Edison Building site, it was the fifth and final "wigwam" of the famed political club that dominated New York politics for over a century. The Garment Workers' Union bought it in 1943 after Mayor La Guardia pronounced Tammany dead. It will now house legitimate theater on Union Square once again. (100 E. 17th St.)

73) 101 East 16th Street,, c. 1950. Seven-story red brick apartment house.

74) 34 Union Square East, c. 1950. Two-story taxpayer replaced Singer Sewing Machine Building, c. 1865. Sidewalk flags (bluestone) have survived.

75) 108 East 16th Street, c. 1885. Superb Romanesque commercial building in unusually light-colored brick and stone.

76) 32 Union Square East (Commercial Traders Building), 1904-05. Well detailed, T-shaped Beaux Arts "sliver."

77-79) 24, 26-28 and 30 Union Square East (formerly Klein's Annex), c. 1900, 1872, c. 1880. All have had a story added where Klein's sign used to be. No. 24 is Neo-Classical with an extra floor of arched windows added between 1905 and 1936, #26-28 a fine Neo-Grec cast iron facade with a strong, geometric rhythm and #30 an arched cast iron building whose arches get narrower the higher it goes.

* 80) 20 Union Square East (American Savings Bank, originally Union Square Savings Bank), 1907, Henry Bacon. By the architect of the Lincoln Memorial, this bank was started in one of the original Greek Revival houses on this site. A dignified, even austere corner "temple" in the Roman Revival mode.

81) 103 East 15th Street (bank annex), c. 1960. Small, simple building.

82) 105 East 15th Street, c. 1900. Elegant Renaissance Revival, ten-story apartment house. Strong bay windows, granite-pillared entry.

83) 111 East 15th Street (ACTWU Hall), c. 1870. Three-story brick French Second Empire institutional building. Some detail has been removed.

84) 115 East 15th Street (Lee Strasberg Theater Institute), c. 1920. Four-story red brick Neo-Georgian.

85) 117 East 15th Street, (Z Restaurant) c. 1840. Intact Greek Revival house. Fine stooped entry.

86) Former S. Klein, now Zeckendorf site. Until this year, the wedge-shaped site held James Renwick's Union Square Hotel (1872-3), five original row houses and the 1859 Irving Place Theater. Now only one building remains, 1 Irving Place (Irving Place Hotel), c. 1840. This original Greek Revival house has been a small hotel since at least 1870 and is currently an SRO Hotel, the last operating hotel in the proposed District. Everything above the second floor is intact, including its unusual rounded corner.

Fourteenth Street is the traditional entertainment strip of the area. Although the "Rialto" moved uptown a century ago, some theater and hotel buildings remain.

* 87) 4 Irving Place (Consolidated Edison Company Building), 1915-29 (Henry J. Hardenberg), 1926 (Warren & Wetmore). The tallest building and pre-eminent landmark of the district, Warren & Wetmore's striking clocktower is known and loved all over. It occupies the site of the famed Academy of Music (1854-1925), the glittery forerunner of the Metropolitan Opera House. Surrounding the clocktower is Hardenberg's last composition, a massive Renaissance office building. It replaced the third and most famous Tammany Hall (built 1968), which also housed the famed Bryant's (later Tony Pastor's) Theater.

88) 130 East 14th Street (Palladium Theater, originally Fox Academy of Music), 1927, Thomas Lamb. One of Manhattan's last movie palaces, it is reputed to be the second largest theater in New York (if not the world). Its Neo-Classical facade sports an enormous recent mural.

89) 124 East 14th Street, c. 1880. Possibly Neo-Grec commercialization of earlier row house.

90) 116 East 14th Street, c. 1885. Eclectic five-story commercial.

* 91) 108-110 East 14th Street (former Luchow's Restaurant), c. 1840, and 1850, remodeled 1882. Originally three separate houses; the two eastern ones were reworked to form an exuberant Renaissance facade. The third, an Italianate house was added later. The three became New York's most famous restaurant for a century, known as much for its sumptuous interior as for its food. Community Board 6 has already passed a resolution urging its designation.

** 92-93) 60-62 and 56-58 East 14th Street (former Morton House Hotel and Union Square Theater), c. 1840, c. 1870. Site merits further research. Behind the billboard at #56-58 probably survives the six-story

Greek Revival facade of the Morton House, originally Union Place Hotel, the tallest and last surviving original facade on Union Square Park. Behind that are the wall and roof, possibly more, of the Union Square Theater, later Churchill's, Keith's (the original link in the vaudeville chain), Bijou, Dream, Kahns and finally the Acme Theater. If so, this would be perhaps the last existing 19th Century commercial theater in the city. No. 60-62 is clearly an Italianate facade of about 1870 that was part of the Morton House. In front of this was the infamous "Slave Market" where unemployed actors sought work in the last century.

CARRIED: 28 in favor, 0 opposed, 2 abstentions.



LANDMARKS PRESERVATION COMMISSION

20 VESSEY STREET NEW YORK, NEW YORK 10007

553-5100

Gene A. Norman
CHAIRMAN

AGENDA

Commissioners' Meeting
Tuesday, March 26, 1985
20 Vesey Street 11th Floor

I. Public Hearing - 9:30 A.M.

- to 7:30 (SEE CALENDAR)

II. Executive Meeting (Following Public Hearing)

A. Report on Items Previously Heard for Designation - No Action Taken

7:30-8:00 1. West 80th - 81st Street, Riverside Drive Historic District, Manhattan

8:00-8:30 2. Seaview/Farm Colony Historic District, Staten Island

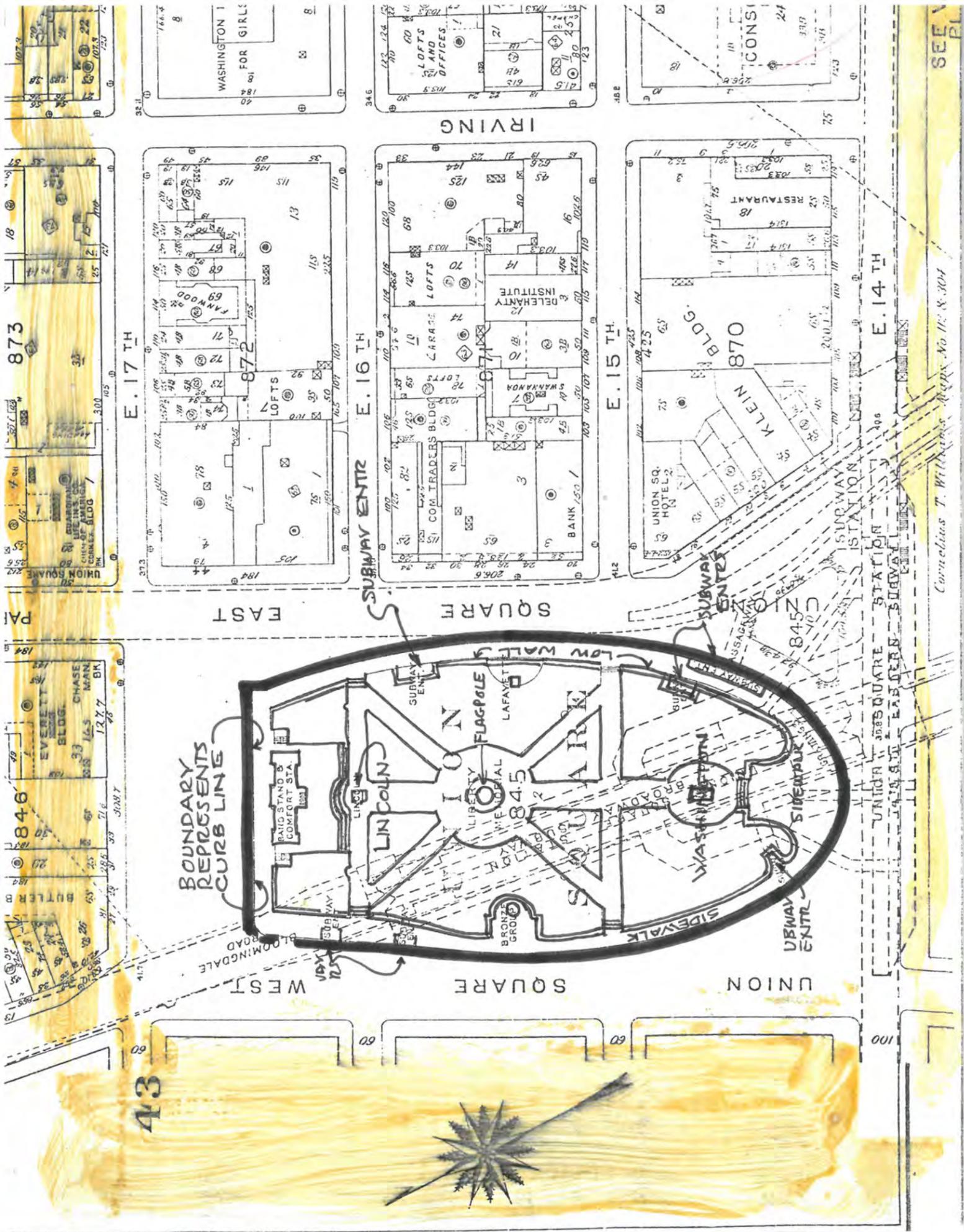
8:30-8:45 3. Convent of the Little Sisters, Manhattan

8:45-9:15 B. Discussion of Union Square, Manhattan

C. Review of C of A/Report Items Previously Heard - No Action Taken

9:15-9:30 1) St. Pauls #18&19 (SEE CALENDAR)

9:30-9:45 2) Henry Murrie #22



Cornelius T. Williams Maps No. 11, 8, 304



UNION SQUARE PARK COMMUNITY COALITION, INC.

April 17, 1989

Hon. David F. M. Todd, Chairman
Landmarks Preservation Commission
225 Broadway
New York, N. Y. 10007

RE: Pavilion in Union
Square Park, Manhattan

Dear Mr. Chairman:

On July 12, 1977, the Landmarks Preservation Commission held a public hearing on Union Square Park (Manhattan), with particular emphasis on the Pavilion, the neo-classic structure at the northern end of the park. It is our understanding that no Commission action has ever resulted from that hearing.

The Pavilion was designed in 1932 by Charles Schmieder, an architect for the Department of Parks and Recreation. It is a small, graceful, well-proportioned colonnaded structure originally called the Shelter Bandstand and Comfort Station.

On August 3, 1984, the Municipal Art Society, describing the Pavilion as "a charming Palladian-style structure" and giving it "highest priority" classification, urged the Commission to recommend it for landmark designation.

On November 14, 1984, Manhattan Community Board 6 resolved that the Pavilion be recommended by the Landmarks Preservation Commission for individual landmark status within a proposed Union Square Historic District.

On November 20, 1985, USPCC wrote to then-Chairman Gene A. Norman requesting that the Commission recommend individual designation for the Pavilion. We received no reply. A copy of our letter is enclosed.

In 1985, Parks Department plans for the restoration of and alterations to the Pavilion and for "associated site work" were viewed by many, including ourselves, as a violation of the architectural integrity of the structure and as an attempt to convert it to a purpose for which it was not designed and for which it is ill-equipped to function.

On January 4, 1989, the Parks Department released a Scope of Work incorporating some of the revisions suggested by ourselves and Manhattan Community Board 5. Though these revisions are less injurious to the Pavilion than were the 1985 plans, USPCC still has reservations about the project.

In light of the Commission's apparent failure to make any decision following the public hearing in 1977, as well as (to our knowledge) its failure to respond in the meantime to the concerns of the Municipal Art Society, the two Community Boards, and USPCC, we respectfully request that your agency comment on the current situation.

Sincerely,

Jack Taylor
Chair, Historic Preservation Committee, USPCC

cc: Joseph Bresnan Howard Mendes (CB5) Charles A. Platt Christabel Gough
 Kent Barwick Gary Papush (CB6) Rex Wassermann Marjorie Berk



LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

AGENDA

Commissioner's Meeting

Tuesday, November 20, 1984

20 Vesey Street - 11th Floor 1:00 P.M.

I Discussion of:

1. Union Square, Manhattan.
2. Level Club, 253-267 West 73rd Street, Manhattan.

II Presentation on Theatre Advisory Council Report

III Review of C of A/Report Items previously Heard - No Action taken.

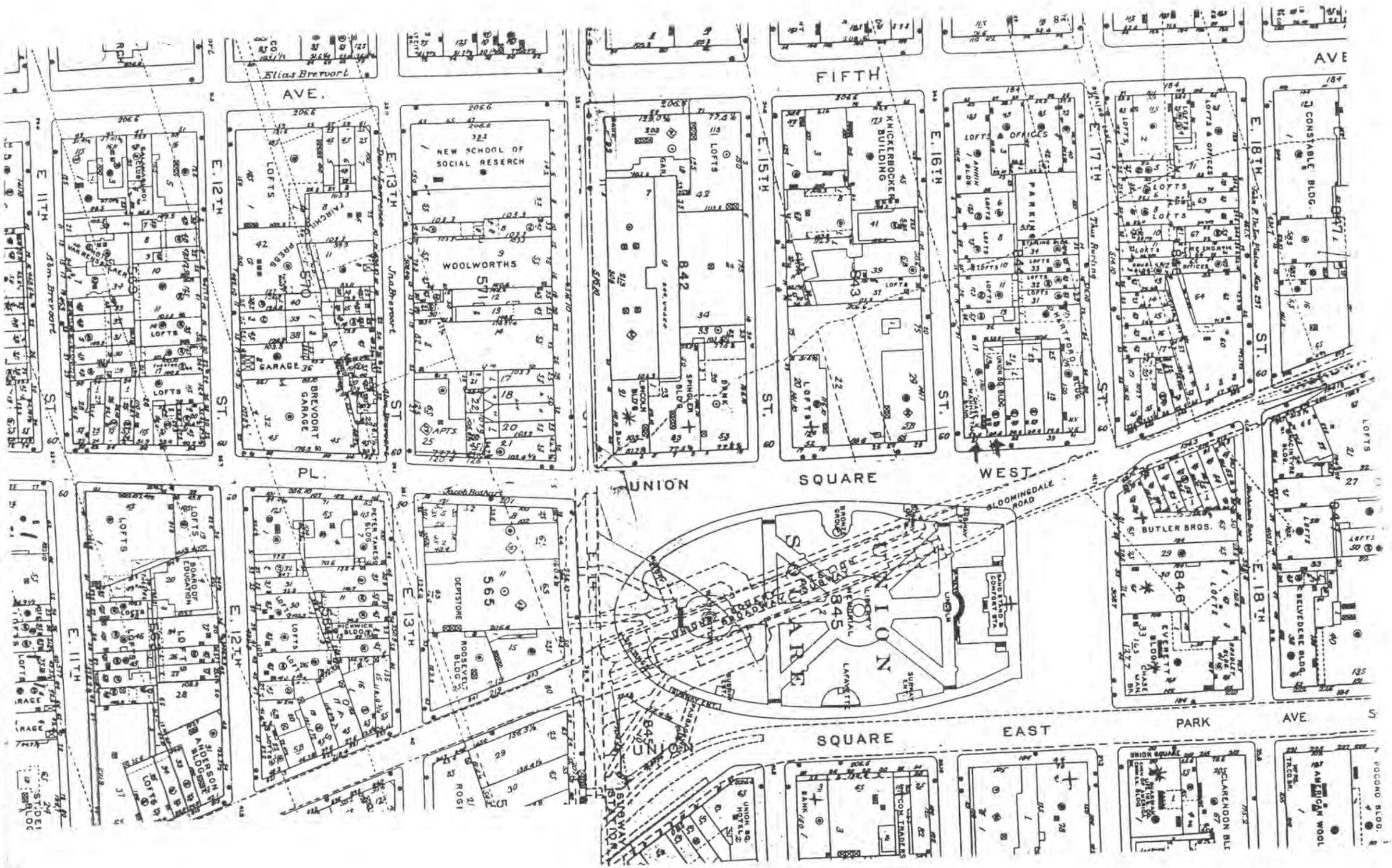
1. 345-360 Avenue of the Americas, Greenwich Village Historic District, Manhattan.
2. Remaining items from previous public (See agenda).

UNION SQUARE PARK

Union Square was laid out as Union Place in 1811, but was not formally open to the public as a park until 1839. The surrounding area quickly became a fashionable residential section.

The tradition of using Union Square as a place for mass meetings, protests, and debate began during the Civil War. Anarchists, Socialists, and "Wobblies" met there during the years preceding World War I, and union rallies were held in the square during the 1920^s and 1930^s.

The present landscaping of the park dates from 1935-36 when the level was raised to allow for the construction of an underground subway concourse. A colonnaded bandstand was built at the northern end of the park at that time. Among the notable features of the square are the Washington Statue by Henry Kirke Brown, dedicated in 1856; the Lincoln Statue of 1868 also by Brown; and the Lafayette Statue by Frederic Auguste Bartholdi, placed in 1876. The elaborate fountain was unveiled in 1881, and the eighty-foot liberty flag pole was erected in 1924.



9

The Iconography of Manhattan Island by Styber

Vol II pg 1710

... by Valentine in 1857 " ... A few years since, and this now delightful spot was termed 'The Forbin', where the Boney and the Bloomingdale road united ...
In the latter part of the year 1831, the Common Council, on the petition of owners of property in the vicinity, resolved to have Union Place enlarged to its present space-forming an irregular parallelogram, something after the plan of the Rue De la Paix and the Place Vendome, Paris.
... arguments as those recently urged in favor of the Central Park.

Vol II pg 1710 - at the bottom pt. head corner - " ... Both gentlemen may be satisfied to go down to posterity as the founders of the plan of the Union Place - for, strictly speaking, the term Square is a misnomer." - Man. Com. Coan. (1857), 480-481.

(5)
The Diary of George Templeton Strong - 1865-75.
Union Square

Vol 7

- pg 77 local rally protesting regarding overcrowded omnibuses.
- pg 100-101 Sept 3, 1866 Smaller rally supporting presidential policy, much fireworks.
- pg 104-105 Democratic party rally, much fireworks
- pg 211 May 19, 1868 ... All the west side of B'way betwn. 18th & 19th St. ... dems. of two penny little two sty. shops, ... will be replaced by Tiffany & Co.
- pg 225 July 9, 1868 Specimen of crowd at nomination of Democratic Presidential ^{Victory} Election. with fireworks.
- pg 227 Oct 27 1868 - Dem. meeting, fireworks, enthusiasm, 9 P.M.
- pg 386 Sept 25, 1871 - pulling down the tall iron railings of Union Square. Post and chains are to take their place.
- pg 422 April 20, 1872 28 & 26 Union Square, the Seton's boarding house to be abandoned by May 1 and converted to business uses ... Another change on Union Sq.: the C.V.S. Roosevelt home on the S.W. cor. of 14th St & B'way is coming down to be replaced by a sewing machine warehouse.
- pg 435 Sept 13, 1872 Democratic notification mass meeting last night on Union Square end at Tammany Hall (14th St. & Irving Place -- Can't hold by). ... rockets less brilliant than days of old Poor Times.

Vol I

pg 509 Jan 8, 1874 ... Union Sq. had been filled with a mob of laborers demanding that the city find them work.

pg 510 Oct 15, 1874 ... workshops and manufacturing lofts of Tiffany's Union Sq. house ... about 500 men and women employed there. Processes and apparatus interesting; some of the products are artistic and splendid...

pg 302 Aug. 22, 1870 Blocks of granite on the S.W. side of Union Square for the pedestal of the Lincoln monument at least.

pg 311 Sept. 29, 1870 Proposed statue of Abraham Lincoln in Union Square...

CITY OF NEW YORK

COMMUNITY BOARD NO. 6 MANHATTAN

330 East 26 Street, New York, N.Y. 10010 (212)679-0907

061184-F
11/14/84

Parks, Cultural Affairs and Landmarks Committee

Re: Union Square Historic District

WHEREAS, the Union Square neighborhood abuts and reaches into the CB 6 area and the Board was asked by the Department of City Planning in July 1982 to review and comment on its proposed Union Square Special Zoning District; and

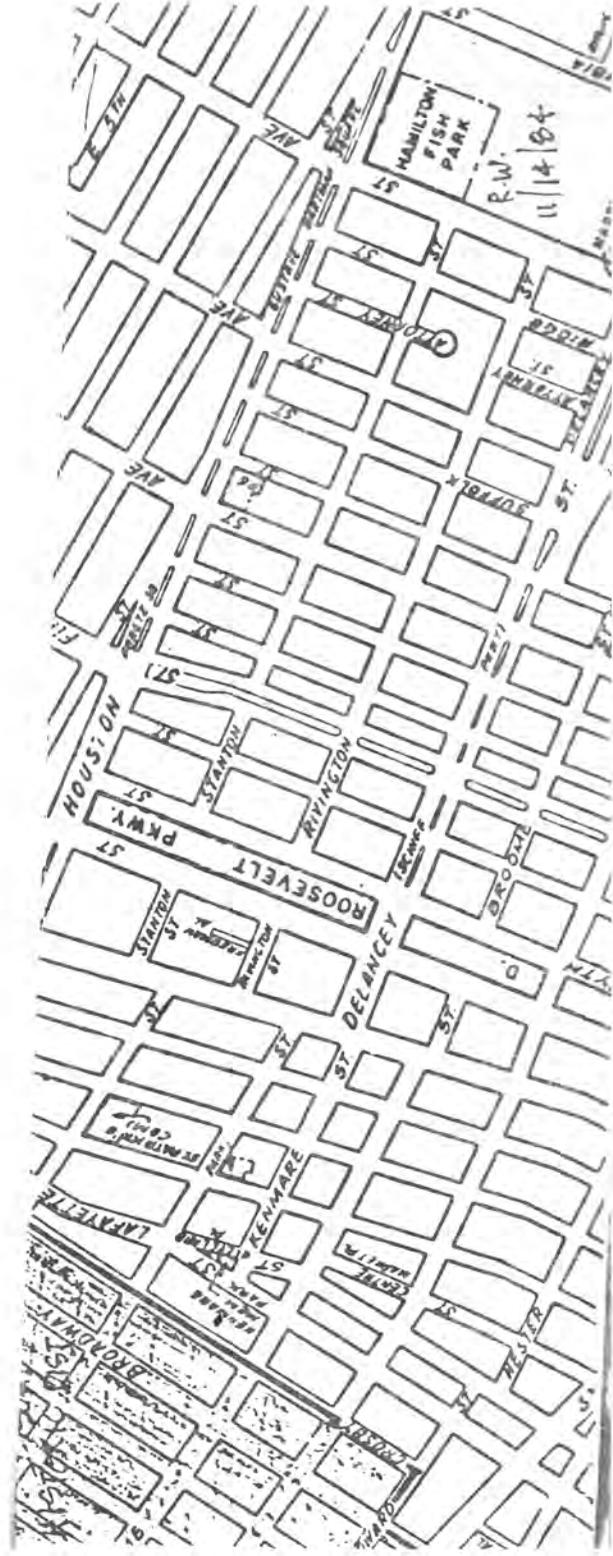
WHEREAS, in the course of its extensive research and review of the DCI proposal, CB 6's various committees, as well as the Union Square Park Community Coalition (representing more than 12 neighborhood associations), the Municipal Art Society, New York Landmarks Conservancy, Greenwich Village Trust for Historic Preservation, Fine Arts Federation, the Victorian Society in America, the National Arts Club, and the City Club of New York, have all researched and noted Union Square's historic district character, the significant aesthetic and historic qualities of numerous structures within the proposed Special Zoning District and the threat that the municipal plan poses to them; and

WHEREAS, the Landmarks Preservation Commission has conducted research on Union Square, already held public hearings for the designation of two of its buildings, placed high priority on scheduling hearings for an additional five buildings and secondary priority for another seven structures; and

WHEREAS, Community Boards 2, 3, 5 and 6 (all those involved in the ULURP have passed resolutions that recognize the historic significance of the area and call for some protection of its components; and

WHEREAS, "Union Place," at the junction or "union" of New York's most important two roads, was a unique and recognizable place from the 1840's on, and it developed into a premier residential district in the 1840's, the epicenter of New York's political, mercantile and social life from the 1850's through the 1870's, an important manufacturing and publishing neighborhood from the 1880's to the 1920's, and is continuing its transformation into an exciting marketplace for the visual arts, photography, produce and, once again, publishing, restaurants and legitimate theater; and

WHEREAS, the Union Square area today contains numerous buildings from each of the above eras, which, concentrated around and defining Union Square Park, form a district which fulfills the requirements of the "Historic District" designation set forth in Chapter 21, Section 2004 of the Charter of the City of New York, Chapter 8-A, Administrative Code Preservation of Landmarks and Historic Districts, Paragraph 205-1.0, by 1) Having a special historical and aesthetic value; 2) Displaying several consecutive periods of architecture typical of the corresponding eras in the history of the city; and therefore 3) Constituting a distinct section of the city, with several of its structures eligible for landmark designation.



Amber Jain

REX WASSERMANN 10/1/84

UNION SQUARE: A BRIEF HISTORY

COLONIAL
TIMES

- SITE OCCUPIED BY SEVERAL LONG, NARROW FARM
LOTS PERPENDICULAR TO INDIAN TRAIL, BLOOMING-
DALE RD. (BROADWAY), CHIEFLY "HENRY SPINGLER
FARM. AT 17TH ST, BOWERY RD. (4TH AVE.) FORMER

"UNION" WITH BLOOMINGDALE (ALBANY ROUTE) ↓

1808 - AREA FROM 10TH TO 17TH STS. NAMED "UNION
PLACE", APPEARS ON COMMISSIONER'S PLAN OF 1811

4/5/1832 - COMMON COUNCIL AMENDS " " BY ALTERING
THE SPACE TO PRESENT-SIZED OVAL PARK

8/3/1836 - COMM. COUNCIL APPROPRIATES \$10,000 FOR IRON
FENCE SURROUNDING PARK (REMOVED IN 1871)

7/19/1839 - PARK FORMALLY OPENED

10/11/1842 - LARGE CIRCULAR FOUNTAINS ADDED (CROTON WATER
TO UNION & CITY HALL PARKS. 1849 - GAS LAMPS

1840's - THE PARK'S RESIDENTIAL HEYDAY: CORNELIUS
ROOSEVELT (TEDDY'S GRANDPA) HAS HOUSE ON
S.W. CORNER B'WAY & 14TH, BOW-FRONT
GREEK REVIVAL HOUSES LINE EAST SIDE, CHURCH
OF THE PILGRIMS AT S.W. CORNER 15TH & UNION
SQ. WEST. DANIEL ROW (17TH ST.): TO "LIVE IN
THE COMPANY OF THE MONEY KINGS"

1854 - RESIDENTIAL ELEGANCE BEGINS TO FADE AS

EVERETT HOUSE HOTEL (200 PARK AVE. S. AT
17TH) AND ACADEMY OF MUSIC (CON ED SITE) AP

PEAR. FOLLOWED BY SPINGLER & MORTON HOUSES,
PARTLY SURVIVES

IRVING PLACE & UNION SQUARE HOTELS.
SURVIVES (c.1865 - 1984)

1960's - ENTERTAINMENT & POLITICS: WALLACK'S THEATRE (N.E. CORNER 13TH & B'WAY), 1961-'81, MUSIC BUSINESSES ON KLEIN'S SITE - & UP 4TH ST. (SCHIRMER'S, STEINWAY HALL & OTHER PIANOS) CIVIL WAR: PRO-UNION FAMILIES VS. TOMPKINS SQ. DRAFT RIOTS, DEMOCRATIC PARTY EVENTS & FIREWORKS, "SOAPBOX" ORATORS COME

1968 - TAMMANY HALL MOVES UPTOWN TO 4TH WIGWAM (NEXT TO ACADEMY OF MUSIC)

1970's - "THE LADIES MILE" & THEATER DISTRICT: ^(SURVIVE) TIFFAN ^(N.W. CORNER 16TH & U.S. WEST) BRENTANOS, A.T. STEWART (LATER WANAMAKER'S) AND MCCREEKY'S TO SOUTH, ARNOLD CONSTABLE, W.J. SLOANE, LORD & TAYLOR TO NORTH.

BRYANT'S (LATER TONY PASTOR'S) THEATRE IN TAMMANY ^(LATER KEITH'S FIRST MADRIDVILLE THEATRE) 1977-1908, UNION SQUARE THEATRE! (SURVIVES), LATER, AMBERG (IRVING PLACE) THEATRE, 1988-1911 KEITH'S FIRST, BARNUM'S SECOND & "THE SLAVI MARKET" FOR UNEMPLOYED ACTORS, LUCHOWS, 1911 INDUSTRY & PUBLISHING: SEWING CO.'S - DOMESTIC (S.W. CORNER 4TH & B'WAY), TALLEST IN CITY 1972-1927, SINGER (S.E. CORNER UNION SQ. E & 16TH), LOFTS - LINCOLN, SPINGLER, UNION, COMMERCIAL TRADERS, ETC., CENTURY MAGAZINE (AMERICAN DRAPERY BLDG.) - ALL SURVIVE

1900's-'30s - POLITICS CONTINUED (& TRANSFORMED!): "WOBBLERS" ANARCHISTS, COMMUNISTS, MAY DAY PARADES, ETC. S. KLEIN'S, CON ED, PALLADIUM ET. AL.

1930s - SUBWAY EXPANDED, PARK REBUILT

1950s-70s - DECLINE: FIRST THEATERS, THEN STORES LEAVE
DRUGS ENTER

1970s-80s REBIRTH: LOFT CONVERSIONS (U. SQUARE WEST
SQUARE REBUILT 1983-1985, THEATERS &
HOMES REAPPEAR (F.E. ROUNDABOUT)

1977 - UNION SQUARE PARK CONSIDERED FOR SCENIC
LANDMARK STATUS, HISTORIC DISTRICT & IN-
DIVIDUAL BUILDING DESIGNATIONS PROPOSED
(FIRST HEARINGS IN 1975)

nation as an individual improvement "any part of which is thirty years old or older, which has a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the city, state or nation" (text from previously cited Paragraph 205-1.0);

THEREFORE, be it

RESOLVED, that CB 6, Manhattan:

- 1) Recommends that the Landmarks Preservation Commission, as expeditiously as possible, further research and designate, as a Historic District, the Union Square Historic District, to include the improvements listed below in bold type; and
- 2) Further recommends that the seventeen (17) individual structures asterisked be designated landmarks; and
- 3) Supports the listing of this Historic District on the State and National Registers of Historic Places, and will work with the New York State Office of Historic Preservation toward that goal.

The proposed Historic District is shown on the accompanying maps:

Map A shows the proposed district in the context of the five public residential squares of 19th Century New York, of which Union Square is the most centrally located. A sixth square, nearby Gramercy Park, is the city's only private 19th Century square. As shown Washington and Stuyvesant Squares and Gramercy Park are all protected within Historic Districts. Other Historic Districts in the vicinity are also shown. The importance of Union Square within this context is detailed below.

Map B shows the boundaries and all improvements included within the proposed district. The following is a description of it, with the proposed individual landmarks asterisked.

The Union Square Historic District is seen as one representing the ascendancy of a natural crossroads into New York's most important gathering place from the Civil War to World War II. Its park and buildings demonstrate the neighborhood's continuous transformation from 1840 to 1920 and the nation's architectural tastes and lifestyles during the time span.

- 1) Union Square Park Opened on July 19, 1839, it is of great importance as New York's first public park modeled on the legendary residential squares of London (small, formal, lushly planted stroll parks). Its contemporaries (Washington and Tompkins Squares) were used as military parade grounds until after the Civil War. Much admired, was the direct model for Stuyvesant and Madison Squares, and spurred the creation of dozens of more neighborhood squares throughout the city. Although much altered today, it retains the essentially oval shape, passive functions and planting style established upon its 1832 mapping and subsequent construction.

The park contains some of the finest commemorative sculpture in America: George Washington, 1856, by Henry Kirke Brown and J.Q.A. Ward with a base by Richard Upjohn (one of the oldest equestrian statues in the US); Abraham Lincoln, 1866, also by Brown; Lafayette, 1876, by Frederic Auguste Bartholdi (a fundraising token for the Statue of Liberty); the James ("Mother and Child") Fountain, 1881, Karl Adolf Donndorf; and the Liberty Pole, 1924, base by Anthony de Fransisci. At the park's northern end stands the

2) Park Pavilion, 1931-2. Designed by Parks Department architect Charles Schmieder, it is a late, graceful example of Italian Palladian design.

Union Square West presents a cohesive group of late 19th Century commercial buildings, forming a distinctive skyline:

3) 1-3 Union Square West (Lincoln Building), 1885, R.H. Robertson. A very fine Romanesque structure listed on the National and State Registers.

4) 5 Union Square West and 20 East 15th Street (Spingler Building), 1896, William H. Hume & Son. A well-composed Renaissance Revival building on the site of the Spingler House and the 18th Century Spingler Farm. Its arches carry northward the theme established by the Lincoln Building in a different yet harmonious style.

5) 15 Union Square West (ACTWU Building, originally Tiffany & Co.), 1869, John Kellum. The noted cast iron architect created this second home for the famous store (1870-1905). Refaced in the 1950's, the original iron survives underneath.

6) 7 East 15th Street (International Association of Machinists originally YWCA, later Rand School for Social Science), 1885, R.H. Robertson. This first YWCA building in New York occupies the site of a private home purchased by the three-year-old child of the site of Robertson adapted his favorite style to create an archetypal period institutional building, beautifully massed and detailed.

7) 15 East 15th Street, c. 1875. An unusual, wedge-shaped building (originally residential) in the Neo-Grec style.

8) 17-19 Union Square West, c. 1910. This 12-story commercial building in the Neo-Classical style reinforces the Union Square West skyline.

9) 27 Union Square West, c. 1955. A five-story International Style commercial building.

10) 18 East 16th Street, c. 1910. A fine seven-story Beaux Arts commercial structure.

11) 14-16 East 16th Street (Sydney Hillman Health Center), c. 1890. Very fine Romanesque commercial with exceptional stone work.

12) 10 East 16th Street, c. 1885. Rare surviving example of Queen Anne style with oriel windows.

The north side of 16th Street from Fifth Avenue to Union Square West is lined with commercial structures that form a remarkably rich and cohesive wall:

13) 5-7 East 16th Street, c. 1895. Fine 12-story Romanesque commercial building with brownstone base and terra cotta ornamentation. Harmonious top floors may have been an addition.

14) 9-11 East 16th Street, c. 1895. Harmonious seven-story neighborhood of #5-7 (perhaps by the same architect), limestone base, superb terra cotta.

15) 13 East 16th Street, c. 1900. Eight-story Neo-Classical commercial building. Has different facade on East 17th Street (see #25 below)

16) 15-17 East 16th Street, c. 1900. A 12-story Neo-Classical commercial.

17) 19 East 16th Street, c. 1840. One of the area's few surviving original Greek Revival row houses, with cornice and storefront added in the late 19th Century.

* 18) 31 Union Square West (Bank of the Metropolis), 1902-3, Bruce Price. Occupying the 19th Century site of Brentano's, this Neo-Classical skyscraper dominates the Square's western skyline. Price designed Tuxedo Park, NY, and was the father of Emily Post. Exceptional cornice and recessed entrance.

* 19) 33 Union Square West (Union Building, originally Decker Building), 1893. Alfred Zucker. The most fanciful building by one of New York's most imaginative Victorian architects. Its exquisite detail displays Moorish, Renaissance, Neo-Classical and even Sullivanesque (Chicago Style) influences. Widely recognized as one of the most delightful buildings in New York.

20) 35 Union Square West (Klepper Building, originally G. Schirmer Music Publishers), 1880, David and John Jardine. Neo-Grec masonry building by the well known cast-iron architects (cornice removed).

21) 37 Union Square West (Winner, Inc.), c. 1885. Once the home of well known photographer Napoleon Sarony, this five-story edifice was refaced in recent years. On its north face can be seen the outline of the original Greek Revival house that stood at #39 from about 1840 to 1900.

22) 39 Union Square West (McDonald's Restaurant). A recent one-story replacement of the c. 1900 commercial building which, in turn, replaced an original house. The bluestone sidewalk flags are original.

23) 41 Union Square West and 22-26 East 17th Street (Hartford Building), 1895. Fine Neo-Classical building completes the Union Square West skyline. Excellent terra cotta detail and sidewalk facade.

East 17th Street between Fifth Avenue and Union Square West is a remarkably well-unified block of smaller loft buildings occupying brownstone lots and representing the proposed District's manufacturing era (1880-1920):

24-27) 14, 16, 18 and 20 East 17th Street, c. 1900. Four 8-story, exuberant Beaux Arts facades, each different yet remarkably sympathetic to each other, and possibly designed by one architect. Number 16 is actually the same property as 13 East 16th Street (See #15 above).

28-29) 5 and 7 East 17th Street, c. 1900. Two elegant eight-story Neo-Classical buildings (also known as 6 and 10 East 18th Street).

30) 9 East 17th Street, c. 1840. Fine late 19th Century commercial renovation of another surviving Greek Revival row house. Brickwork quite unusual.

31) 11 East 17th Street, c. 1910. Brick facade with extraordinary Palladian window at cornice.

32) 13 East 17th Street and 16 East 18th Street (Douglas Building), c. 1900. Nine-story Beaux Arts.

33) 15 East 17th Street, c. 1890. Fine terra cotta detail.

34) 17 East 17th Street, c. 1920. Interesting tile work in early Art Deco style.

35-36) 19 and 21 East 17th Street, 1881. Fine pair of Neo-Grec facades of brick and terra cotta.

37) 23 East 17th Street, c. 1890. Eclectic facade.

The structures on Broadway between 17th and 18th streets are mostly 1840's Greek Revival homes later converted to commercial use. They define the northwest corner of Union Square and form the gateway to the northern leg of the famous "Ladies' Mile," the finest shopping district in 19th Century America. The Ladies' Mile itself has been proposed as a historic district.

38) 857 Broadway and 25 East 17th Street, c. 1840. This row house with fine Neo-Grec bay addition forms a strong anchor for an important corner.

39) 859 Broadway, c. 1860. Three-story Italianate house with store at ground floor.

40-41) 861 and 863 Broadway, c. 1850. Four-story Italianate houses with ground floor stores. Number 863 is actually a Greek Revival with a later Italianate cornice.

42) 867 Broadway (Paragon Sporting Goods), 1882. Fine brick-and-granite Neo-Grec.

Broadway 863
res. Number 863
ornice.
867 Broadway (Paragon Sp
white Neo-Grec.

18 East 18th Street (Joanna Restaurant), c. 1870. One of the
aining cast iron facades in the district, and the best preserved.
ian columns and coined piers between the three main bays add
y to this Italianate structure. The sixth floor is a later addi-

tic.

44) 14 East 18th Street (Engine Company #14), 1894, Napoleon Le
Brun & Sons. A fine Neo-Classical building by the architects of the
Metropolitan Life Tower (also known for their firehouses).

45) 12 East 10th Street, c. 1880. Five-story red brick Neo-Grec.

46) 8 East 18th Street, c. 1840. This four-story building was
probably converted from a row house.

* 47) 874 Broadway (MacIntrye Building), 1892, R.H. Robertson. The
Romanesque-inspired tower of this great structure forms the northern
terminus of this proposed District, marking the beginning of the Ladies'
Mile. It serves as a backdrop for the park and as a middle-ground
landmark seen against the newer towers to the north. Robertson's work,
and particularly this structure, was praised by famous turn-of-the-
century critic Montgomery Schuyler as "unscrupulously picturesque."

48-49) 870 and 872 Broadway, c. 1840. Two early row houses that
received Neo-Classical facades around 1900.

50-53) 862, 864, 866 and 868 Broadway, c. 1840. All but the southern-
most are intact Greek Revival houses; only the storefronts were added
later. Even the original cornices and "brow" windows survive. Number
862 has a 1920's cornice and remodeled second floor.

The north side of the Square is comprised of a distinguished
group of commercial buildings. The south side of East 18th Street con-
sists mostly of their rear facades, as it had does west of Broadway:

54) 860 Broadway, 27-29 East 17th Street, 34 East 18th Street (But-
ler Brothers, or Parish Building), 1883, Detlef Lienau. Lienau brought
to New York the French Second Empire style so popular at the time of the
Civil War. For this late composition he used the Neo-Grec. Around 1920
the facade was simplified and classicized, but Lienau's Sunflower frieze
and composition survive, as does the rear facade on 18th Street.

55) 31 East 17th Street, c. 1938. This modest two-story Moderne
building was cited in the WPA Guide as an example of the "taypayer,"
encouraged by Depression-era economics. It replaced the 1890's Jackson
Building, an 11-story "sliver."

* 56) 33-37 East 17th Street (American Drapery & Carpet Co.,
originally the Century Building), 1881, William Schickel. Once the home
of the popular Century and St. Nicholas magazines, this is an extremely
charismatic example of the Queen Anne style. Popularized by England's
Richard Shaw, this style combines all the solidity and delicacy found in
Victorian architecture. Its dormers all the oriel window are typical. The
limestone-colored terra cotta is exquisite in detail and striking in
contrast to the red brick. The 18th Street facade is a fine composition

in the more conventional Neo-Grec mode.

57) 45 East 17th Street or 200 Park Avenue South (Everett Building), 1909, Starrett & Van Vleck. Named for Union Square's grandest theatrical hotel (1854-1908), this solid Neo-Classical skyscraper also uses terra cotta in an ingenious way, here to create a colored geometry of great simplicity. It is reminiscent of the work of the architects' mentor, Daniel Burnham (Wanamaker Annex building).

58) 220 Park Avenue South (Bradley Building), c. 1890. A masculine combination of Neo-Grec and Romanesque elements.

59) 36 East 18th Street, c. 1840. Converted Greek row house.

* 60) 201 Park Avenue South or 101 East 17th Street (Guardian Life Building), 1911, D'Oench & Yost. Originally the Germanic Life Insurance Company, its name was changed because of the World War I wave of anti-German sentiment. The tallest building on Union Square (22 stories, 280 feet), its massive Mansard roof crowns the Square's northeast corner. Its richly rusticated granite base adds much to the streetscape and contrasts beautifully with Guardian's sleek Annex to the east (1961, Skidmore, Owings & Merrill).

The south side of 17th Street between Union Square East and Irving Place presents Union Square as it was at the time the park opened and serene rows of the finest private homes. Today these 11 diverse yet amazingly sympathetic buildings comprise the last Union Square street-scene as created by Samuel Ruggles when he deeded both Gramercy Park and Union Square.

61) 104 East 17th Street, c. 1840. Classic Greek Revival with original stoop ironwork and later Italianate pedimented lintels.

62) 106 East 17th Street, c. 1840. Reverse of #104, with stoop removed and entrance relocated at street level.

63-64) 108 and 110 East 17th Street, c. 1850. Exceptional Italianate brownstones. Number 110 has original, extraordinary Rococco doorframe, removed from #108.

65) 112 East 17th Street, c. 1885. Early six-story Romanesque apartment house is remarkably sympathetic in color, texture and rhythm to the surrounding homes.

66) 116 East 17th Street, c. 1860. Stately Italianate brownstone. Fine entry.

67) 118 East 17th Street, 1901. Small Renaissance Revival apartment house.

68) 120 East 17th Street, c. 1840. Small Greek Revival apartment

69) 121 East 17th Street (north side), c. 1850. Italianate Carriage House with unusual octagonal ~~side~~ windows.

** 70-71) 47-49 Irving Place (the Washington Irving House [#49] an adjoining neighbor), c. 1840. Two extraordinarily charming, small Greek Revival homes, #47 completely intact, #49 having been expanded to include the original 122 East 17th Street and some charming Victorian addition (bay windows, canopy). Long associated with the Great Washington Irving #49 is also the site where the modern interior decorating profession was born when, in the 1890's, Elsie de Wolfe (Lady Mendl) took tenancy stripped her Victorian dining room to elegant simplicity and launched brilliant 50-year career.

Union Square East, like its western counterpart, is mostly a series of late 19th Century commercial structures. But here the height is lower, much closer to the residential predecessors.

72) 44 Union Square East (Roundabout Theater, ILGWU Building and former Roosevelt Auditorium, originally New Tammany Hall), 1928, Thompson, Holmes & Converse. A conservative Neo-Georgian building with an interesting past. Replacing the famed Tammany building with a Building site, it was the fifth and final "wigwam" of the Con Edison club that dominated New York politics for over a century. The Garment Workers' Union bought it in 1943 after Mayor La Guardia pronounced Tammany dead. It will now house legitimate theater on Union Square again. (100 E. 17th St.)

73) 101 East 16th Street, c. 1950. Seven-story red brick apartment house.

74) 34 Union Square East, c. 1950. Two-story taxpayer replaced Singer Sewing Machine Building, c. 1865. Sidewalk flags (bluestone) have survived.

75) 108 East 16th Street, c. 1885. Superb Romanesque commercial building in unusually light-colored brick and stone.

76) 32 Union Square East (Commercial Traders Building), 1904-05. Well detailed, T-shaped Beaux Arts "sliver."

77-79) 24, 26-28 and 30 Union Square East (formerly Klein's Annex), c. 1900, 1872, c. 1880. All have had a story added where Klein's sign used to be. No. 24 is Neo-Classical with an extra floor of arched windows added between 1905 and 1936, #26-28 a fine Neo-Grec cast iron facade with strong, geometric rhythm and #30 an arched cast iron facade with arches get narrower the higher it goes.

80) 20 Union Square East (American Savings Bank, originally Union Square Savings Bank), 1907, Henry Bacon. By the architect of the Lincoln Memorial, this bank was started in one of the original Greek Revival houses on this site. A dignified, even austere corner "temple" in the Roman Revival mode.

81) 103 East 15th Street (bank annex), c. 1960. Small, simple building.

82) 105 East 15th Street, c. 1900. Elegant Renaissance Revival, ten-story apartment house. Strong bay windows, granite-pillared entry.

83) 111 East 15th Street (ACTWU Hall), c. 1870. Three-story brick moved.

84) 115 East 15th Street (Lee Strasberg Theater Institute), c. 1920. Four-story red brick Neo-Georgian.

85) 117 East 15th Street, (Z Restaurant) c. 1840. Intact Greek Revival house. Fine stooped entry.

86) Former S. Klein, now Zeckendorf site. Until this year, the original row houses and the 1859 Irving Place Theater. Now only one original Greek Revival house has been a small hotel since at least 1870 and is currently an SRO Hotel, the last operating hotel in the proposed District. Everything above the second floor is intact, including its unusual rounded corner.

Fourteenth Street is the traditional entertainment strip of the area. Although the "Rialto" moved uptown a century ago, some theater and hotel buildings remain.

87) 4 Irving Place (Consolidated Edison Company Building), 1915-29 (Henry J. Hardenberg), 1926 (Warren & Wetmore). The tallest building and pre-eminent landmark of the district, Warren & Wetmore's striking clock tower is known and loved all over. It occupies the site of the famed Academy of Music (1854-1925), the glittery forerunner of the Metropolitan Opera House. Surrounding the clocktower is Hardenberg's last composition, a massive Renaissance office building. It replaced the third and most famous Tammany Hall (built 1968), which also housed the famed Bryant's (later Tony Pastor's) Theater.

88) 130 East 14th Street (Palladium Theater, originally Fox Academy of Music), 1927, Thomas Lamb. One of Manhattan's last movie palaces, it is reputed to be the second largest theater in New York (if not the world). Its Neo-Classical facade sports an enormous recent mural.

89) 124 East 14th Street, c. 1880. Possibly Neo-Grec commercialization of earlier row house.

90) 116 East 14th Street, c. 1885. Eclectic five-story commercial.

91) 108-110 East 14th Street (former Luchow's Restaurant), c. 1840, and 1850, remodeled 1882. Originally three separate houses; the two eastern ones were reworked to form an exuberant Renaissance facade. The third, an Italianate house was added later. The three became New York's most famous restaurant for a century, known as much for its sumptuous interior as for its food. Community Board 6 has already passed a resolution urging its designation.

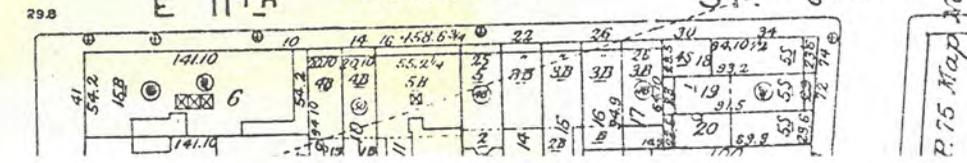
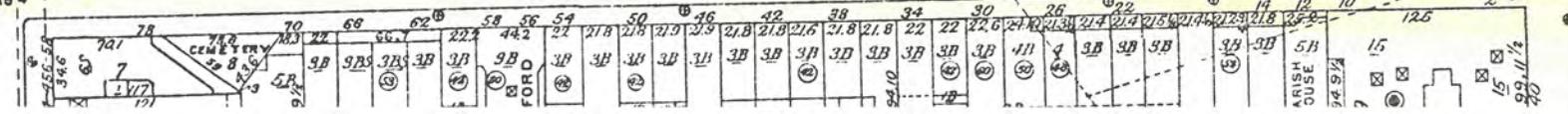
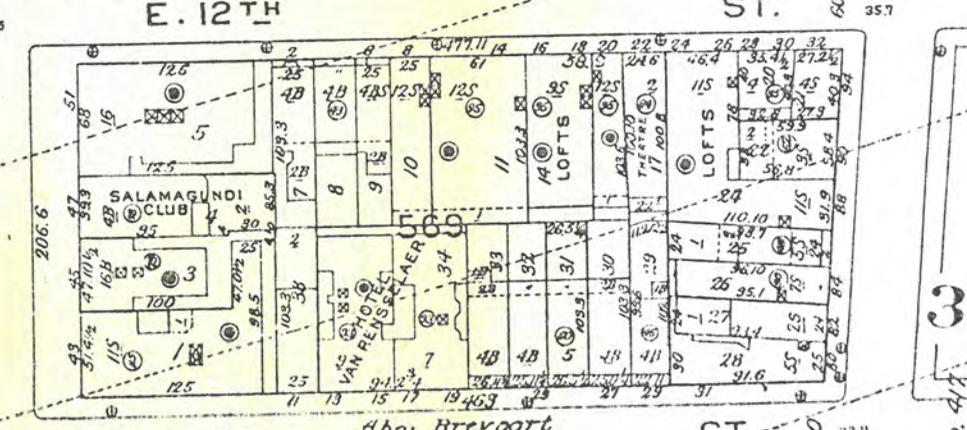
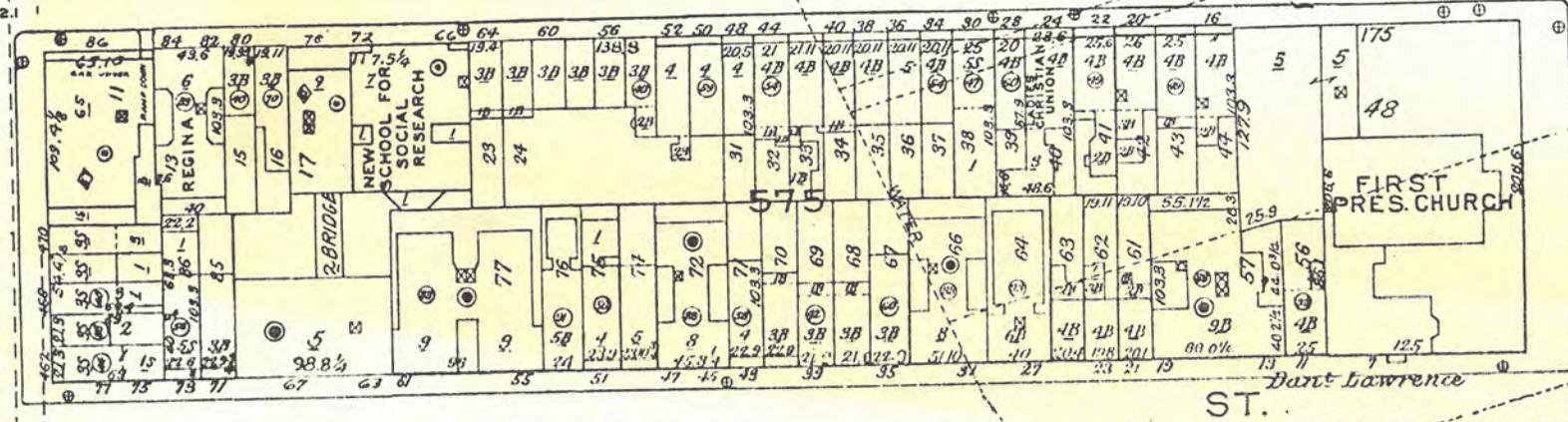
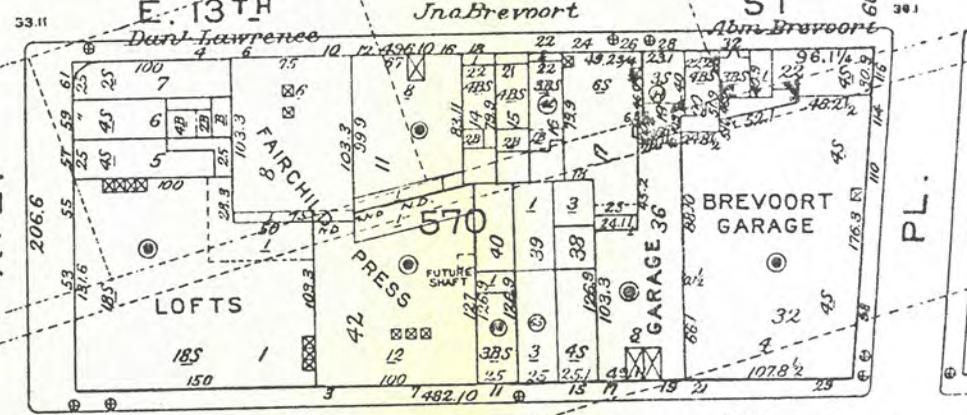
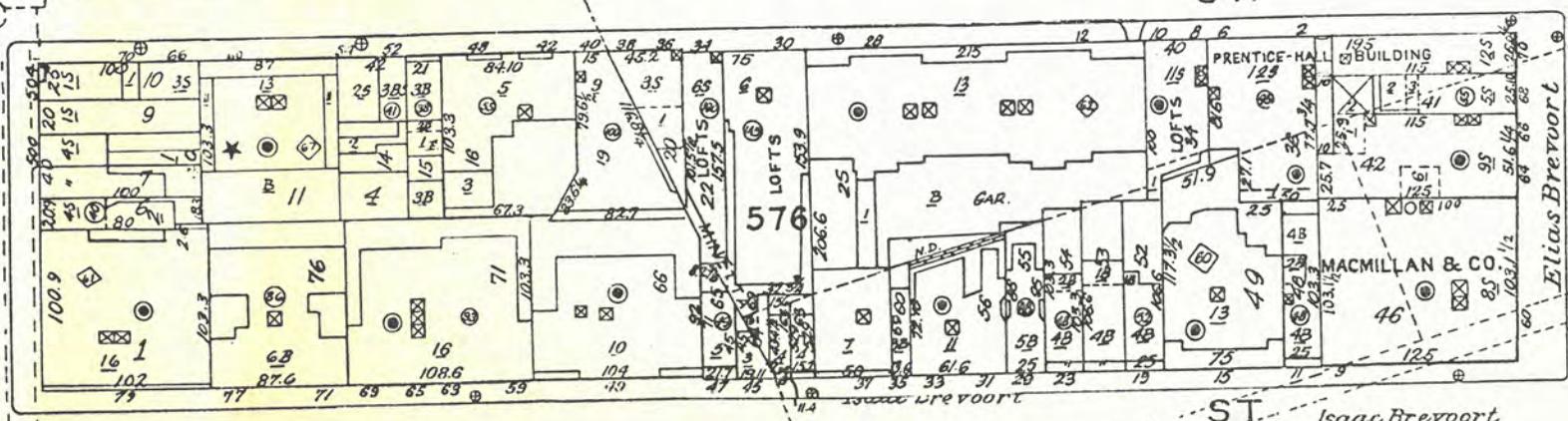
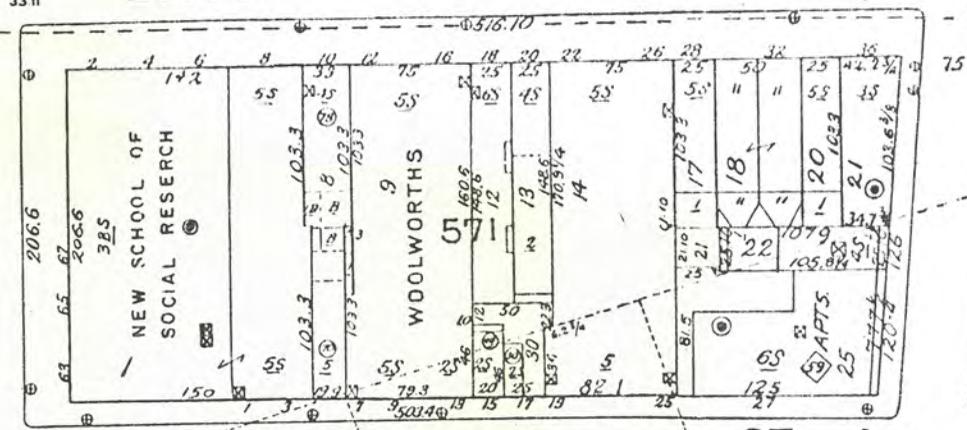
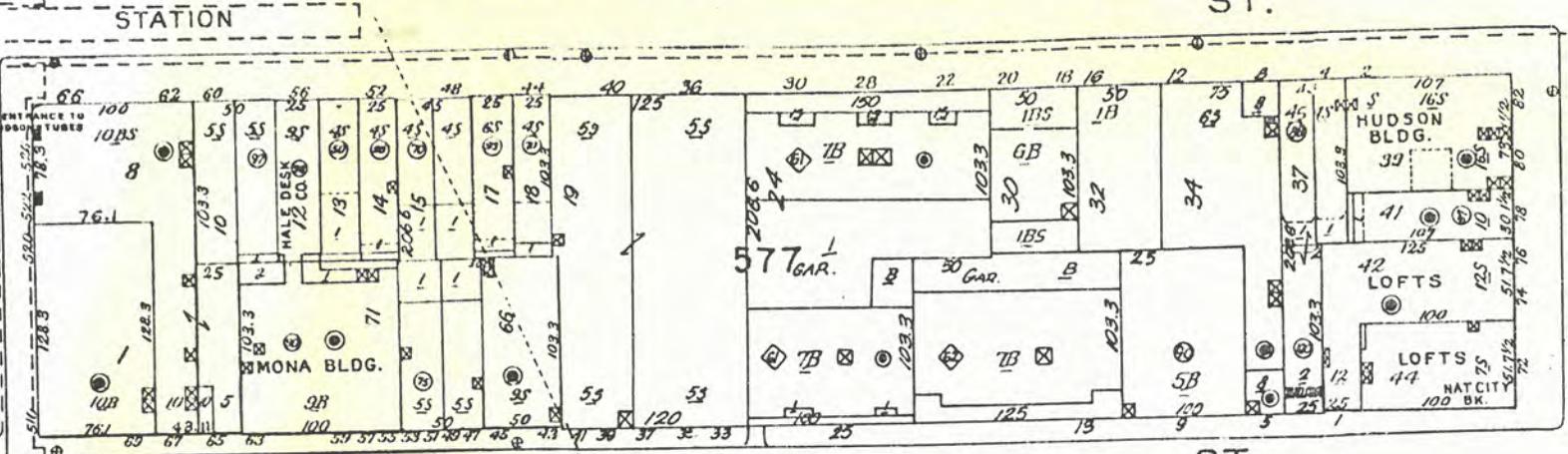
** 92-93) 60-62 and 56-58 East 14th Street (former Morton House Hotel and Union Square Theater), c. 1840, c. 1870. Site merits further research. Behind the billboard at #56-58 probably survives the six-story

Greek Revival facade of the Morton House, originally Union Place Hotel, the tallest and last surviving original facade on Union Square Park. Behind that are the wall and roof, possibly more, of the Union Square Theater, later Churchill's, Keith's (the original link in the vaudeville chain), Bijou, Dream, Kahns and finally the Acme Theater. If so, this would be perhaps the last existing 19th Century commercial theater in the city. No. 60-62 is clearly an Italianate facade of about 1870 that was part of the Morton House. In front of this was the infamous "Slave Market" where unemployed actors sought work in the last century.

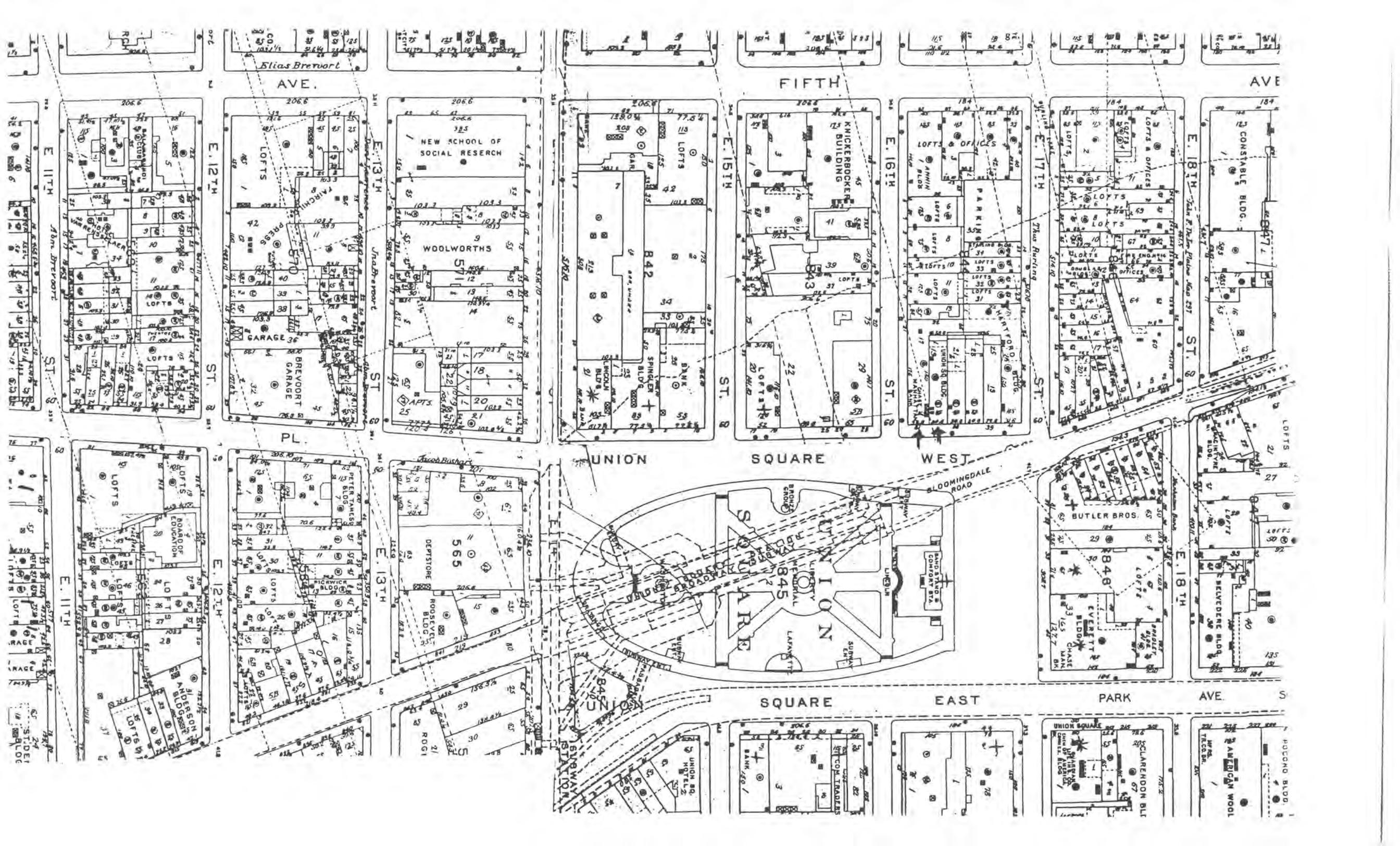
CARRIED: 28 in favor, 0 opposed, 2 abstentions.



HUDSON TUBE STATION
JERSEY
N.Y. AND JERSEY R.R. TUNNEL



P. 75 Map No. 41



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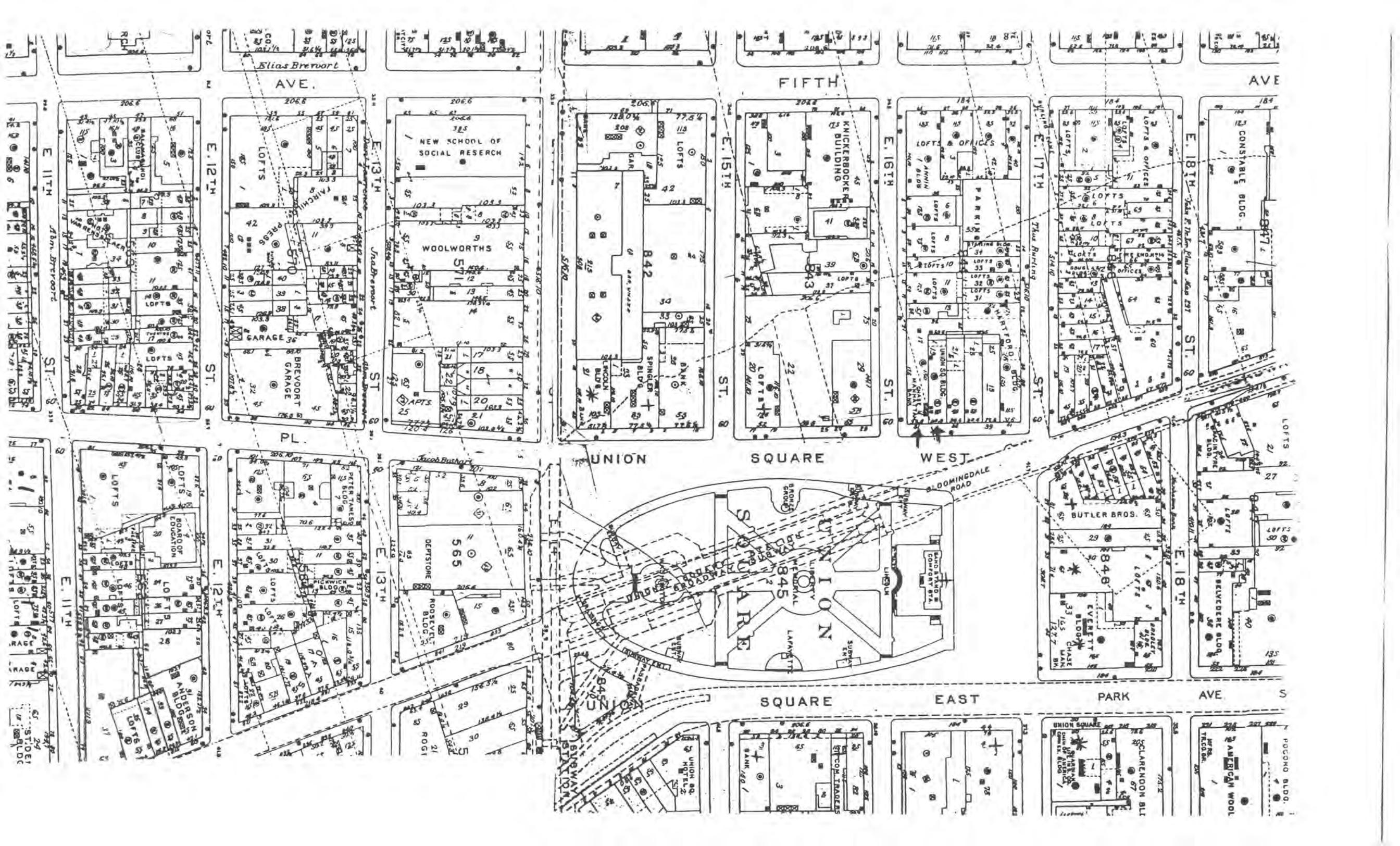
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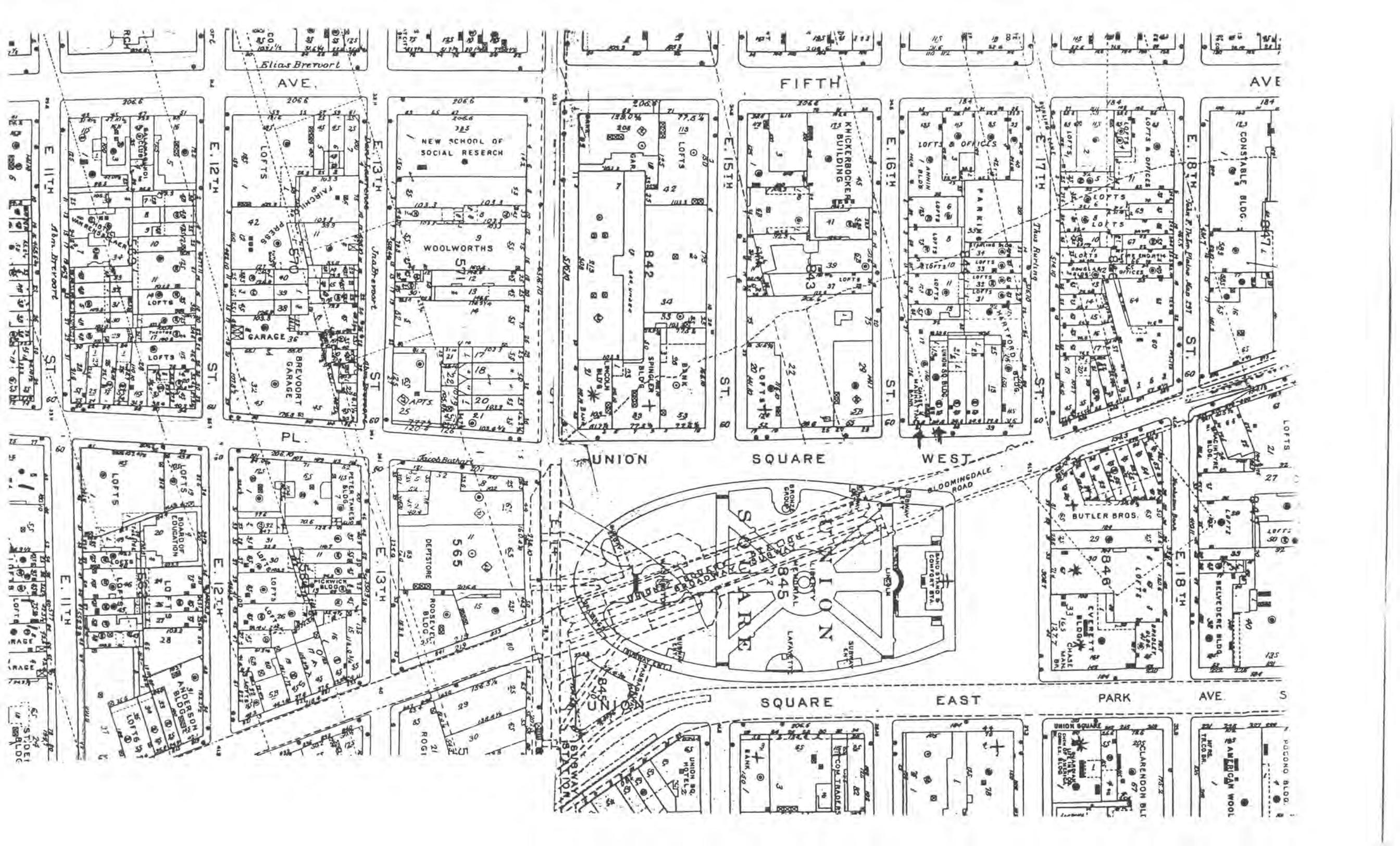
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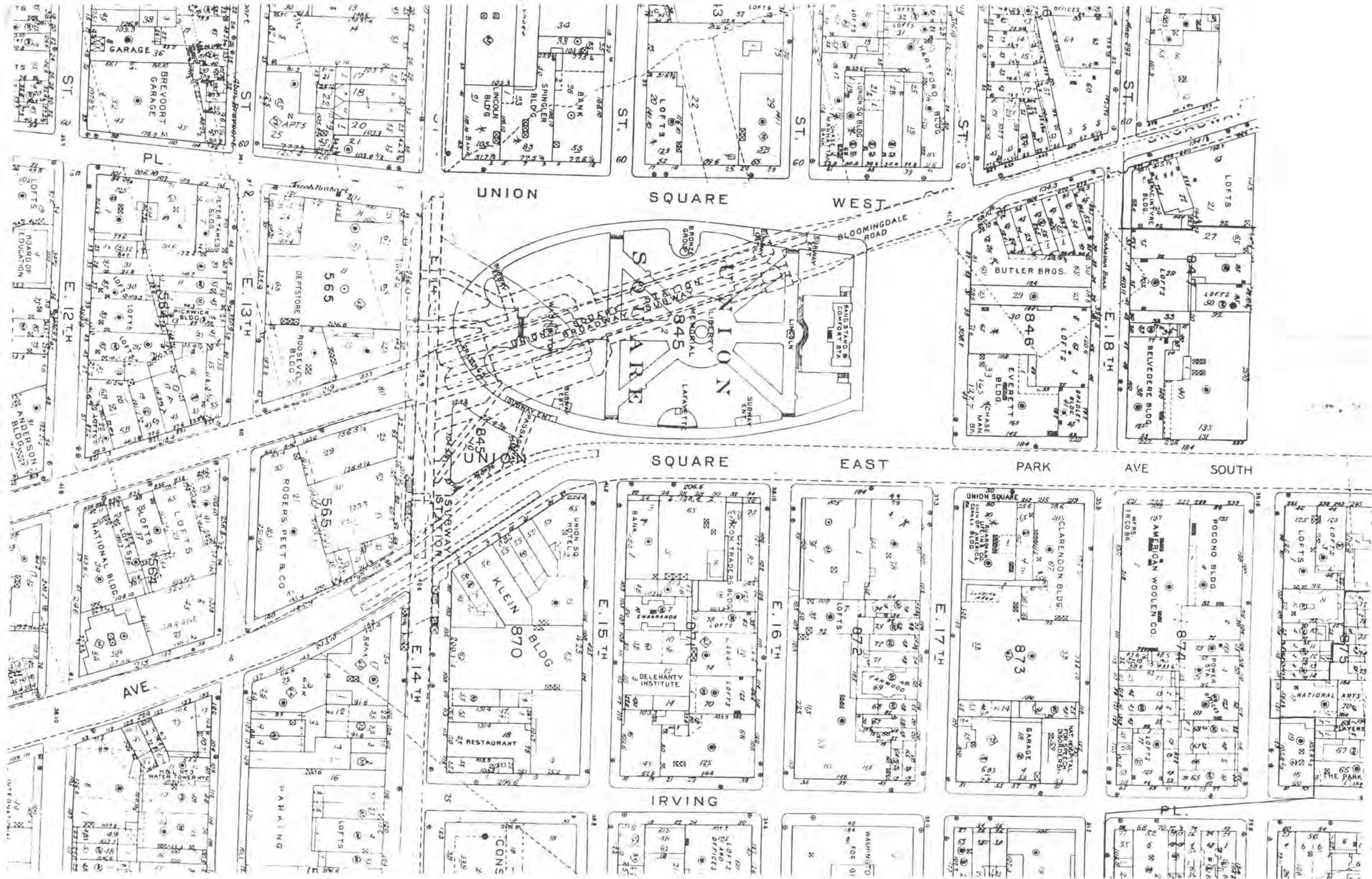
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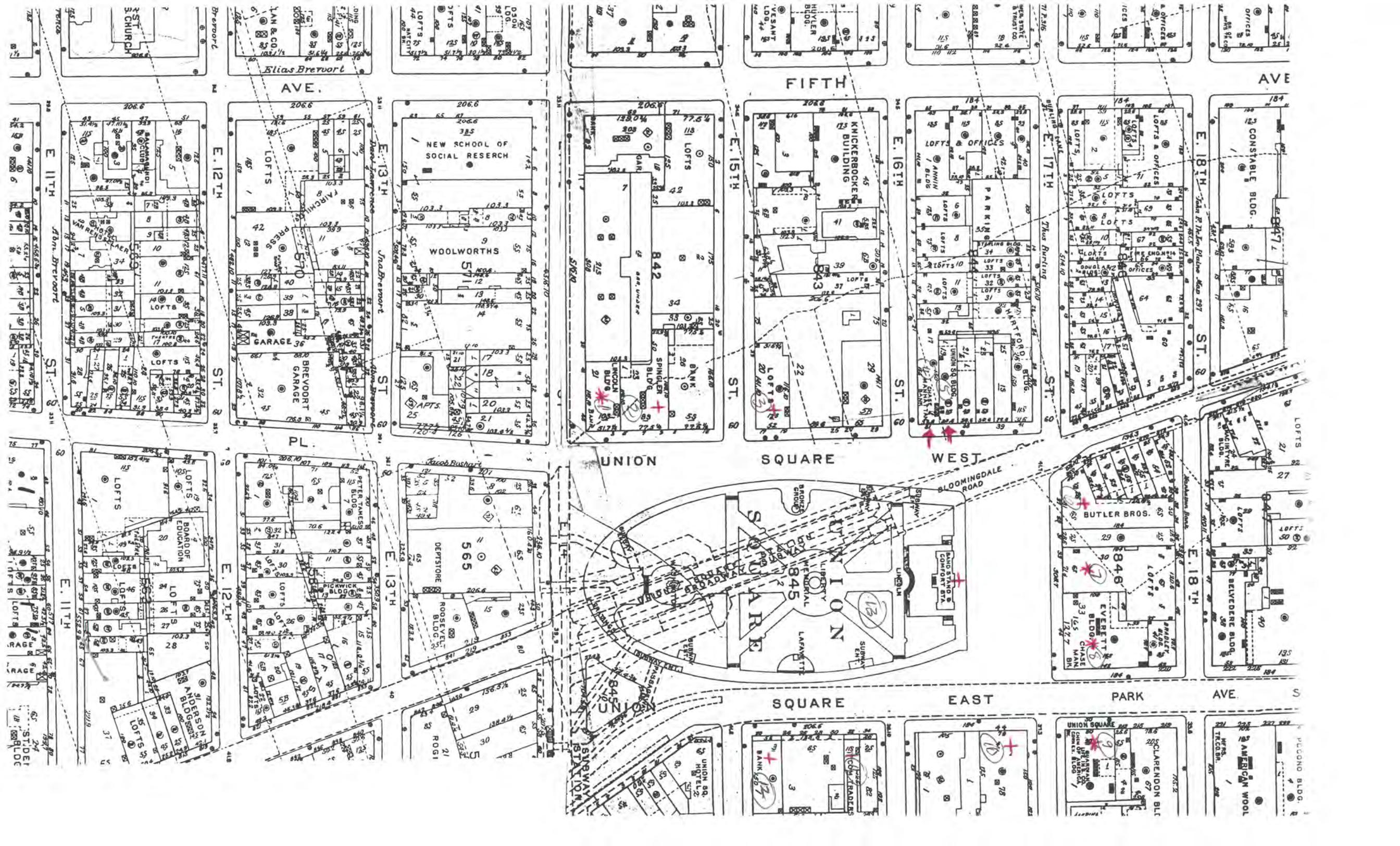
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NEW SCHOOL OF SOCIAL RESEARCH

WOOLWORTHS

KNICKERBOCKER BUILDING

UNION SQUARE

BUTLER BROS.

AMERICAN WOOL

LOFTS

APTS.

LOFTS

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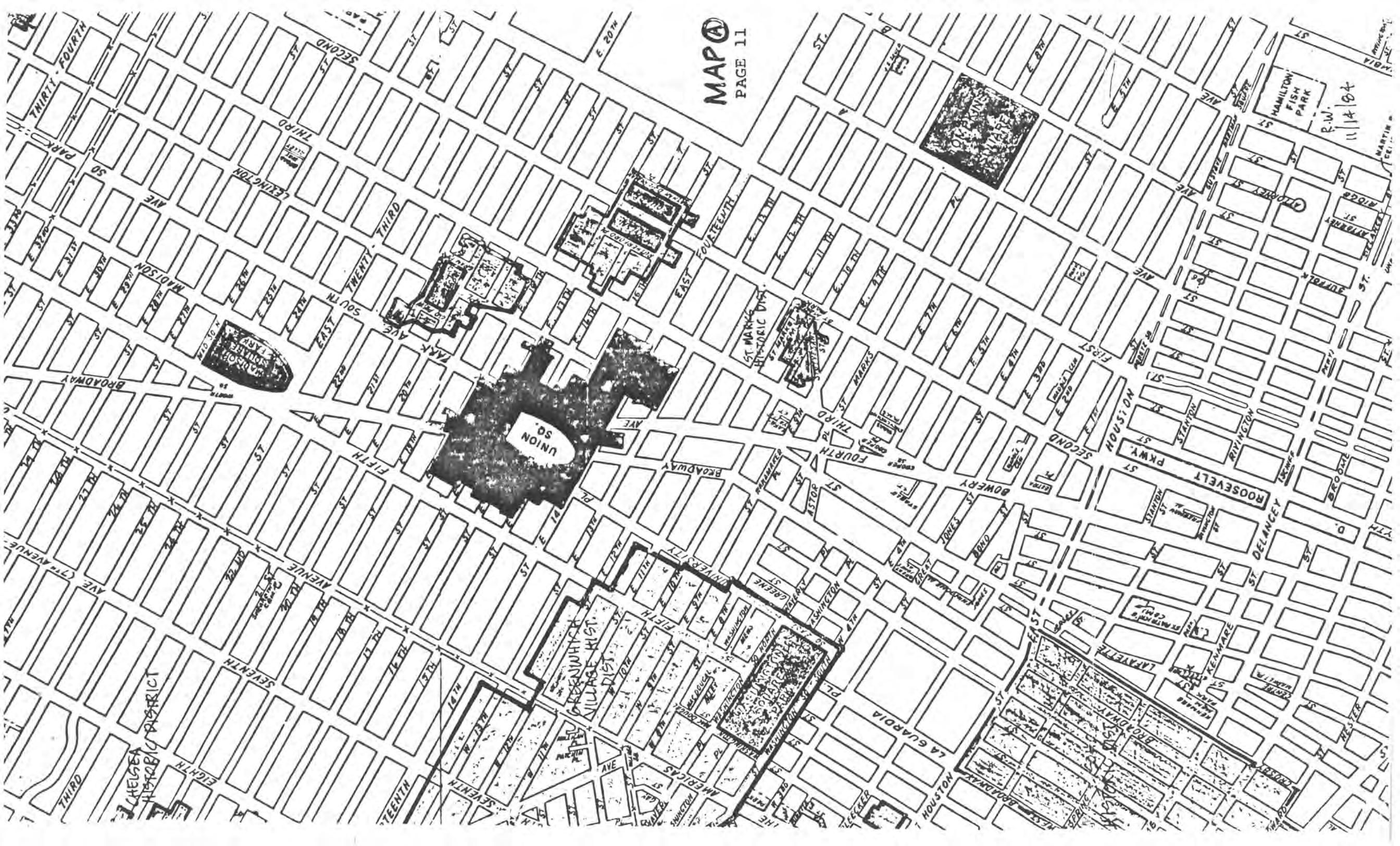
LOFTS

LOFTS

GARAGE

SPRINGFIELD BLDG.

LOFTS



R.W. 11/14/64

UNION SQ.

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MADE

ST MARK'S
HISTORIC DIST.

GREENWICH
VILLAGE HIST.
DIST.

CHELSEA
HISTORIC DISTRICT

HAMILTON
FISH PARK

ROOSEVELT
PKWY.

LA GUARDIA

THIRTY FOURTH

BROADWAY

SEVENTH AVENUE

THIRD

EIGHTH

SEVENTH

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BROADWAY

MADISON

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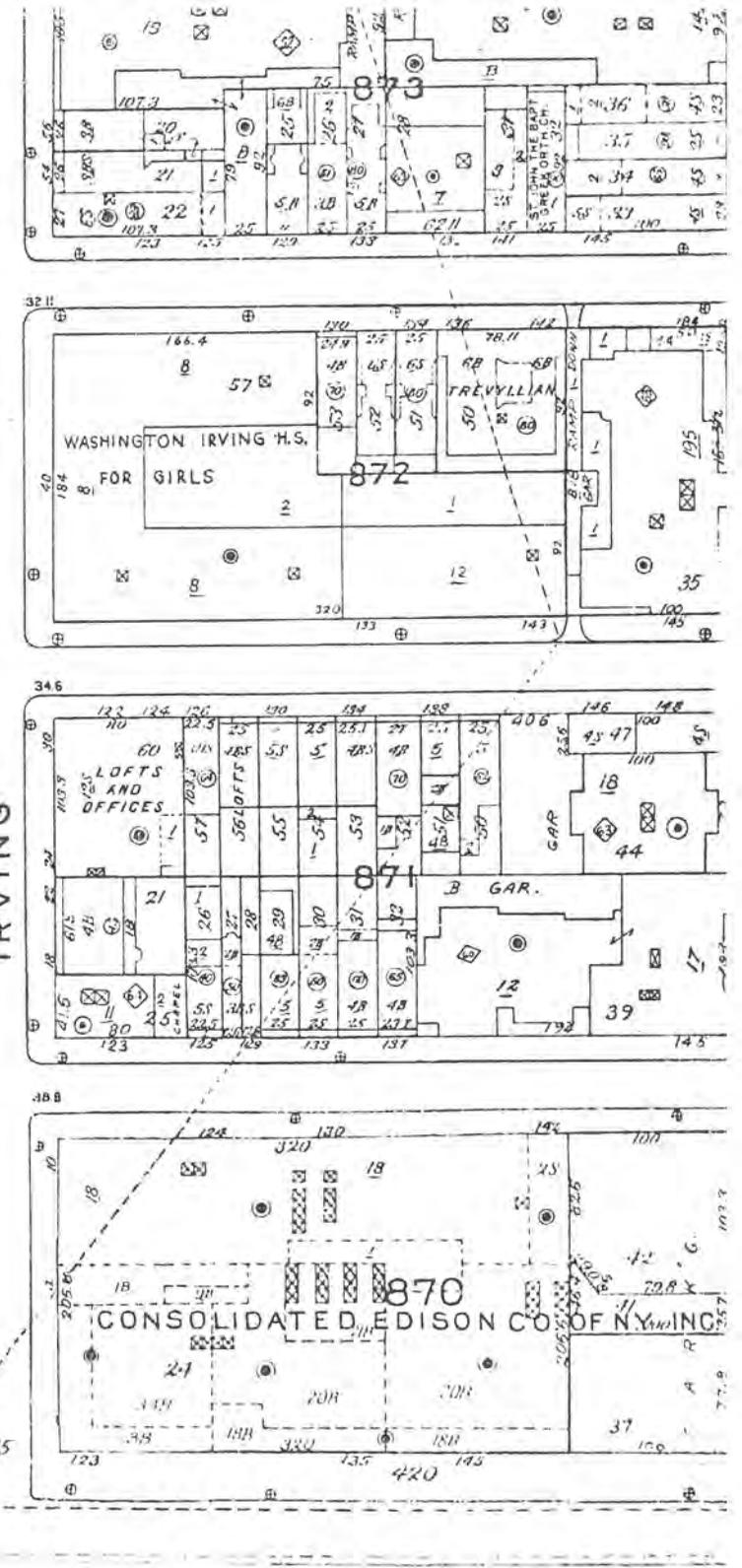
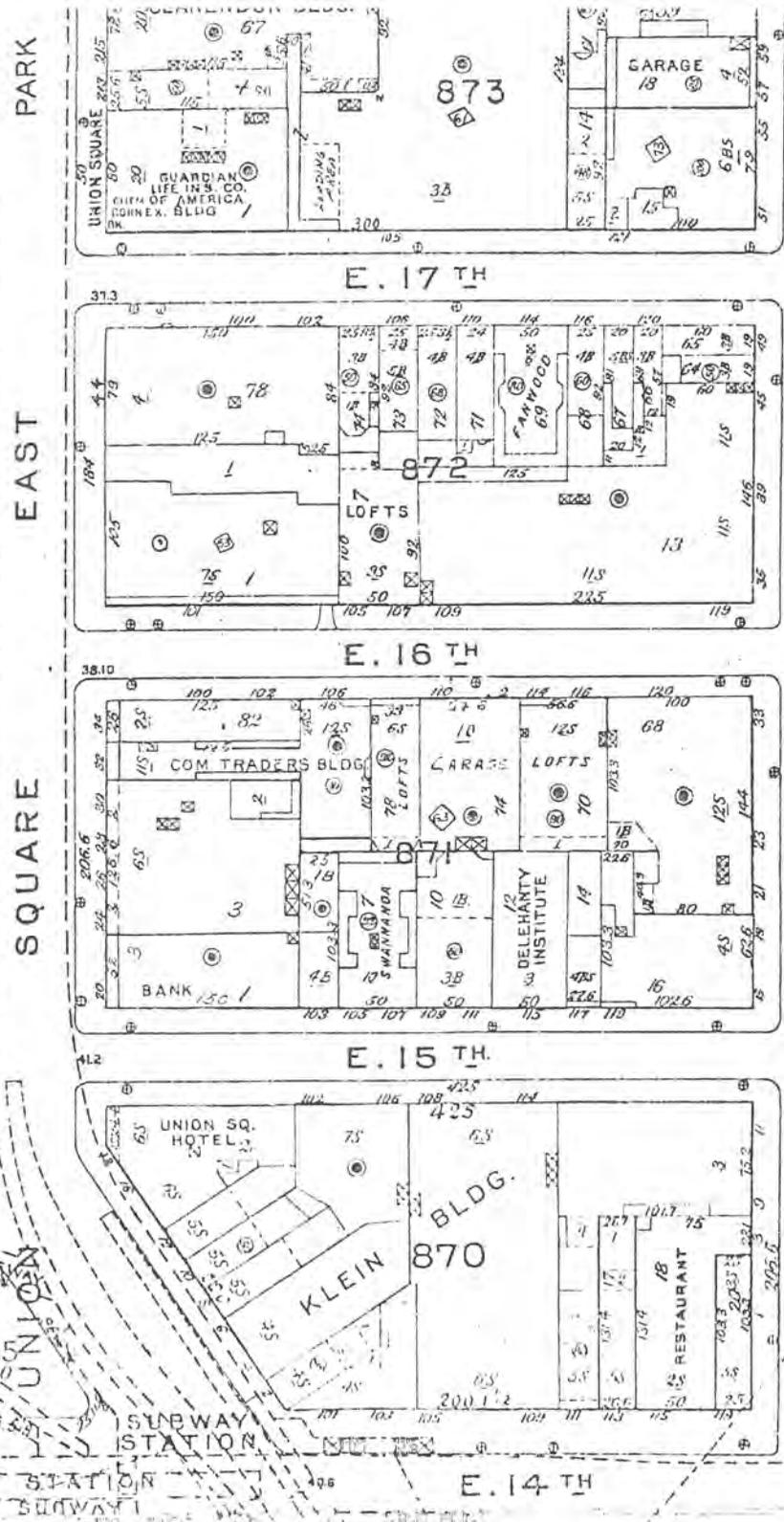
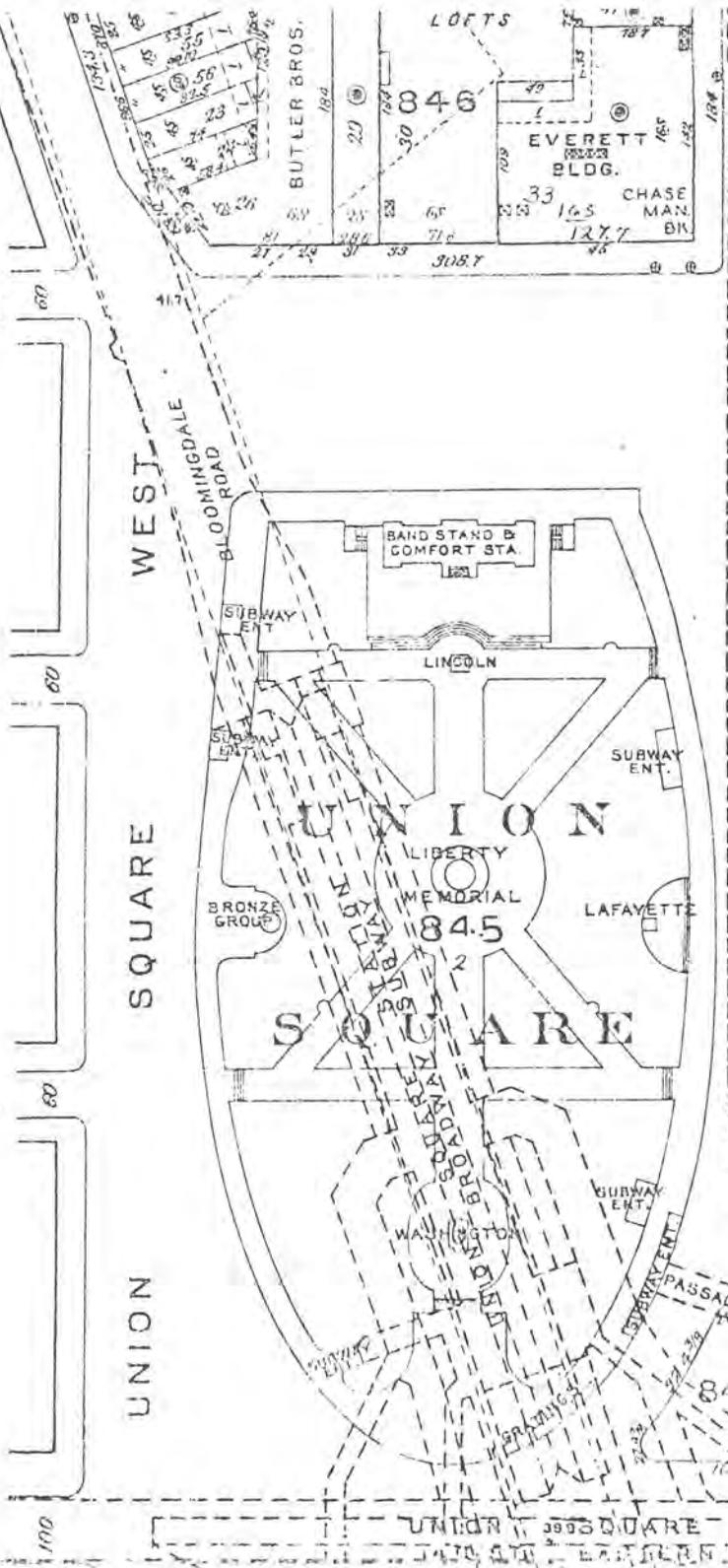
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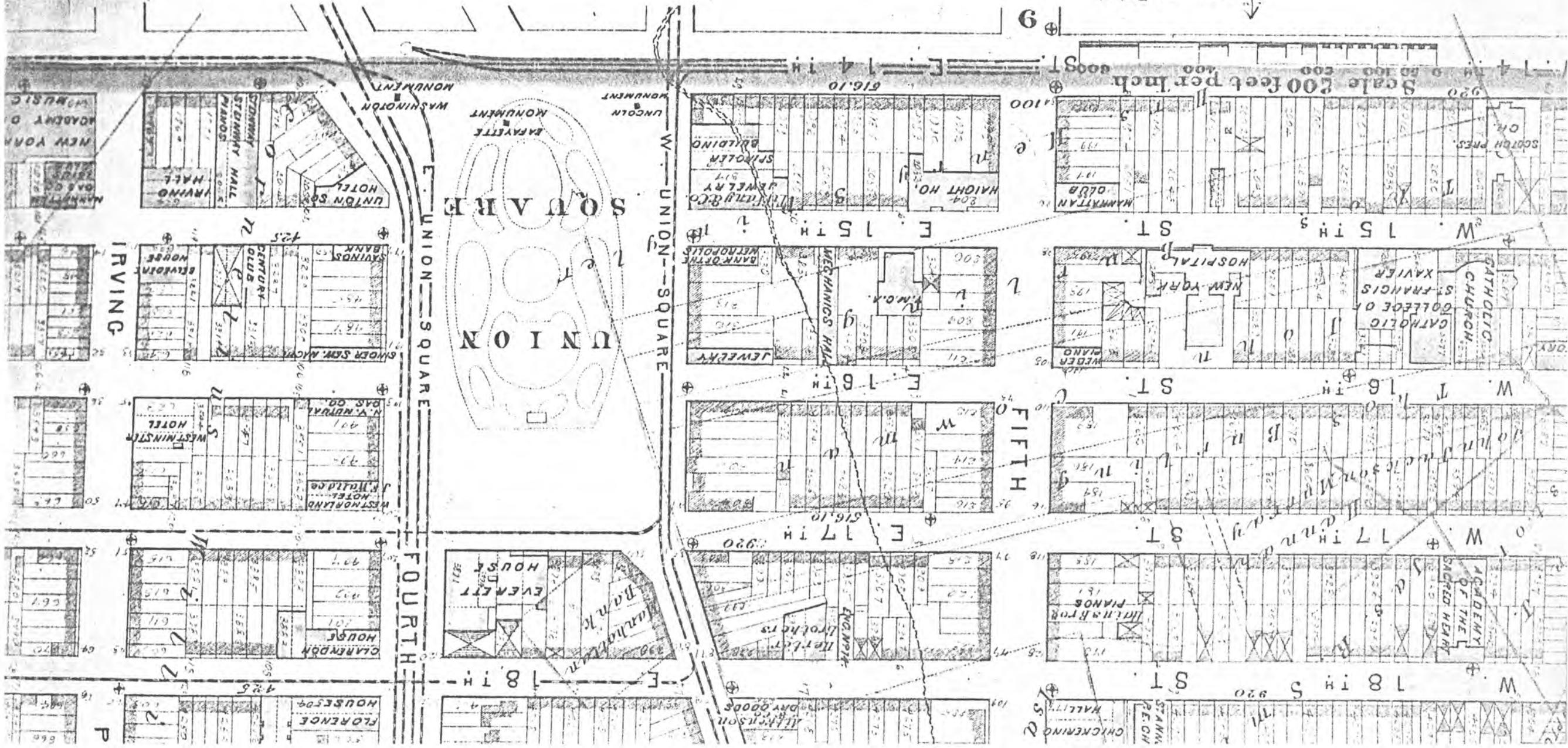


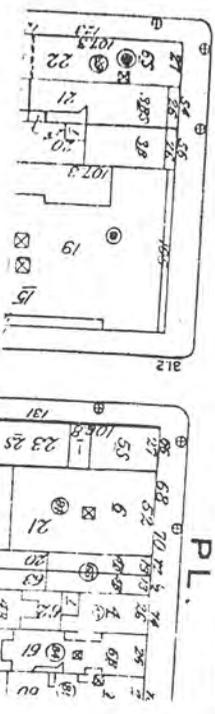
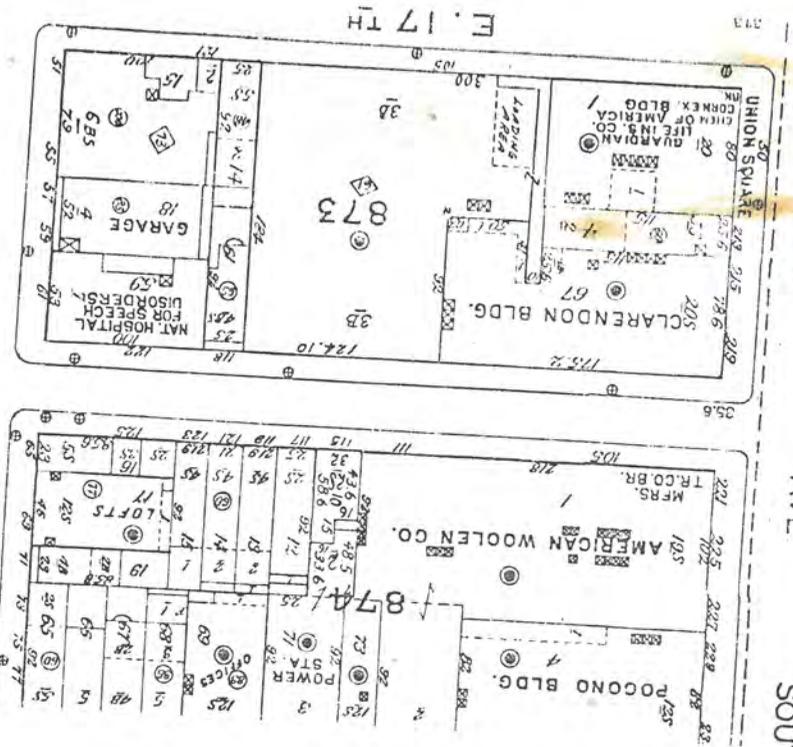
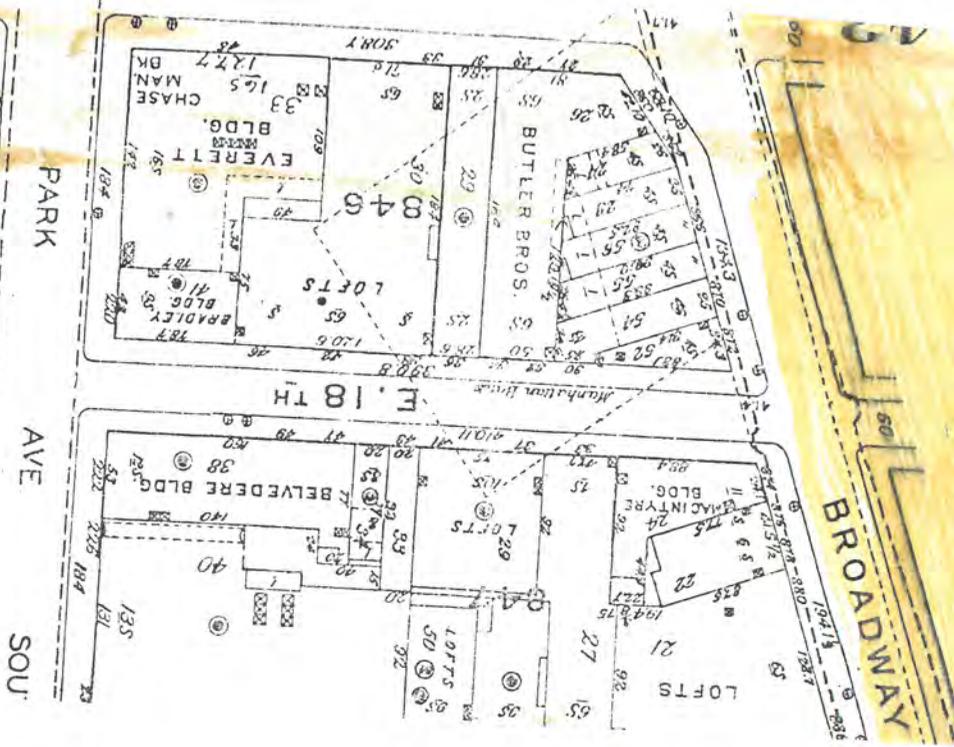
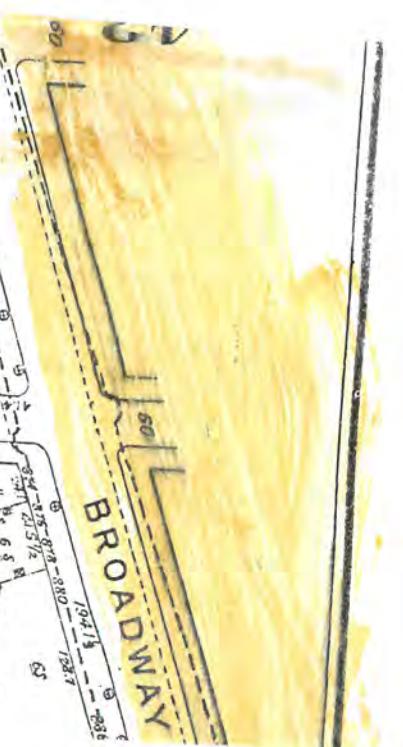
43



12

SPINIER FARM
UP TO 1980?





L.P.-

Heard:

Dept. of Collection/Bureau of City Colla
OWNER/OCCUPANT : City Owned Propety - Lot 2
ADDRESS : Lot 10

ITEM NAME : Union Square
ADDRESS :

REGION :
BOROUGH : Manhattan.

OWNER OF RECORD: City of New York C1831.

DATE OF VERIFICATION: 6/6/77

BLOCK: 845 LOT: 2

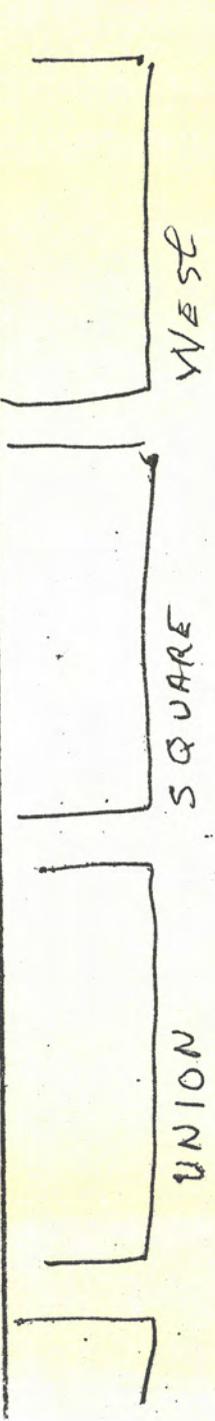
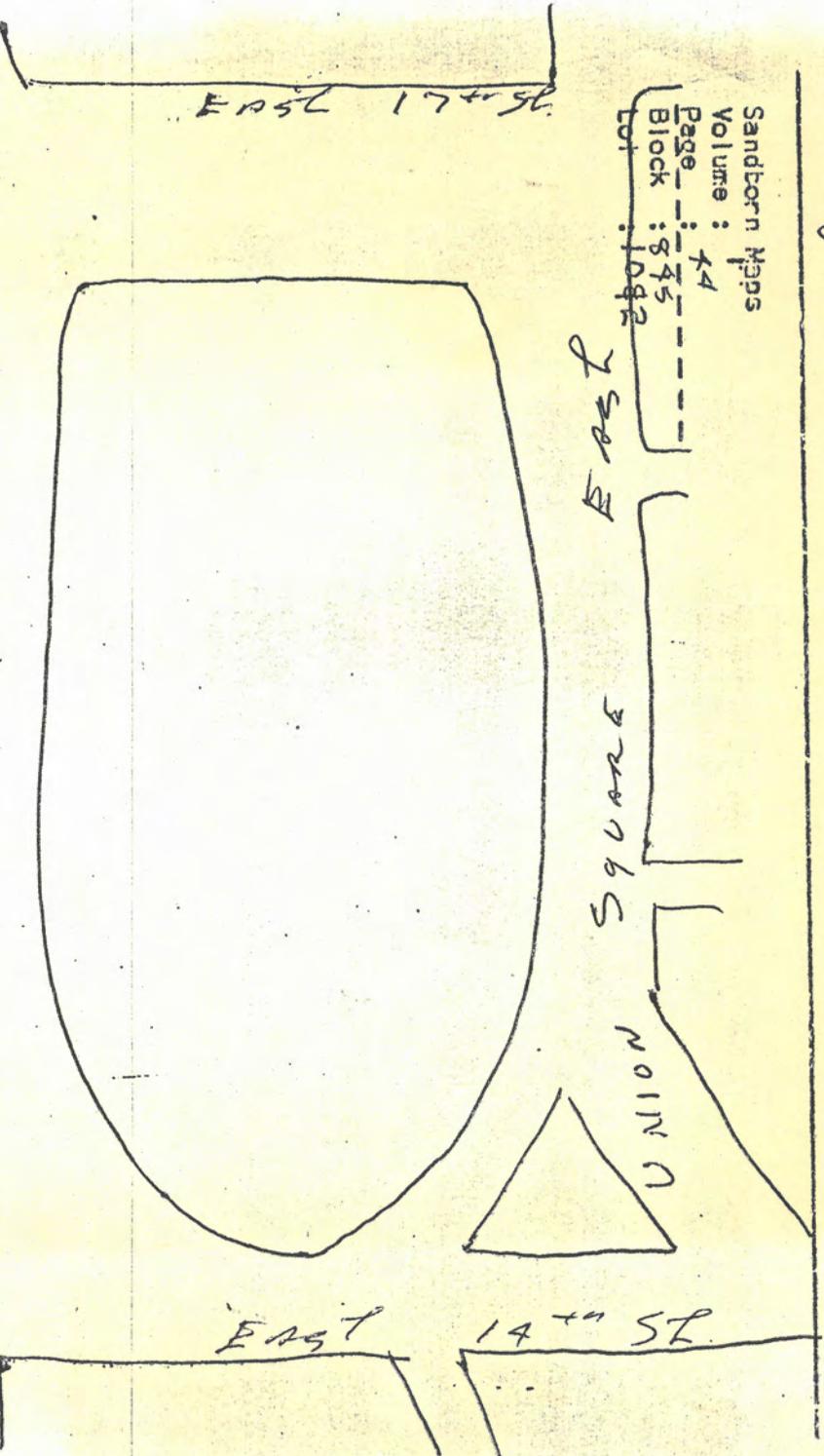
Sandborn Maps

Volume : 44

Page : 875

Block : 1042

Lot : 1042



City Surveyors Office

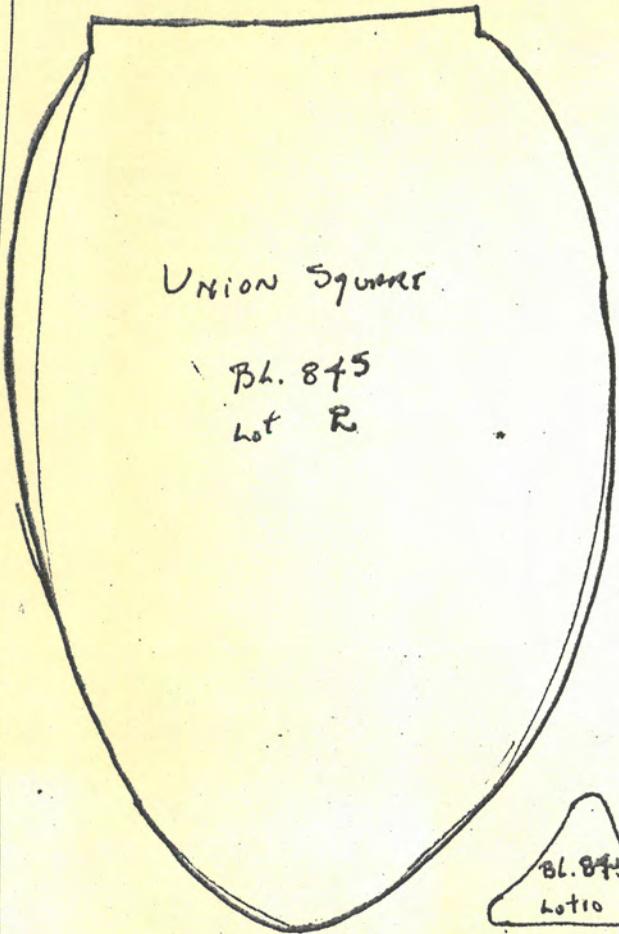
Section : 3

Volume : 15

Plate : 15

Block 845

Lot 2



N.G. Drafting of Manhattan: City of N.Y. Bl. 845 Lot 2 & 10

Nomination Request:

①
lithograph by S. Burnet, circa 1850, U.S. Park -
feasible to house around; central water fountain focal
point ^{location} fountain in ~~the~~ park of the period

The City & The Theatre by May C. Henderson, pub.
by James T. White & Company, N.J. - 19173

Pg. 134 ... early 1870s ... from in the Union Square area and
5 above 14th St. Un. Sq. became . . .

The New York of Yesterday by Hopper Sticker Mott - 1908

Pg. 4

"The Road to Bloomingdale", the continuation
of Bowery in New York here, began at 14th Street
and Fourth Avenue, crossed diagonally Union Square
and proceeded northward to its junction with
the old Post Road, . . .

New York the World's Metropolis 16 23-7 - 1923-7

by William Thompson Bonner, R.L. Pdd # 68, 1924

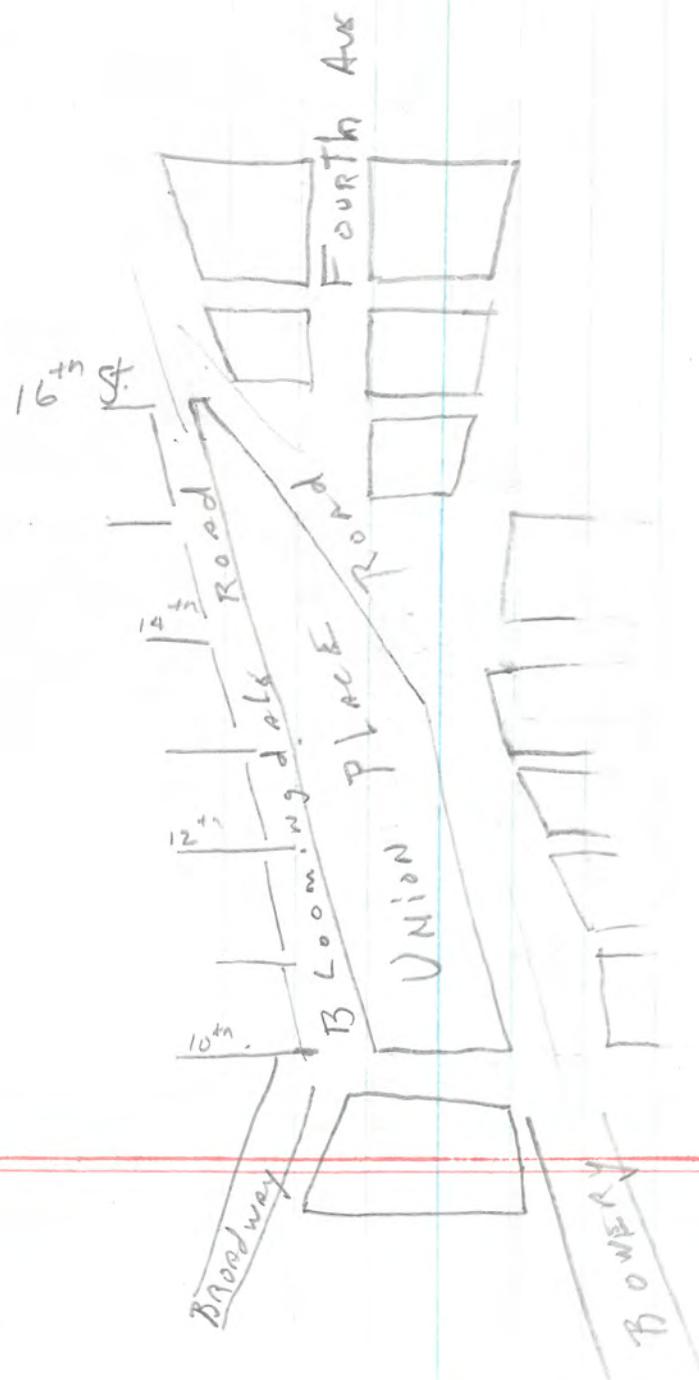
Pg. 74

Un. Sq. formation results from intersection of the Bowery and
River, which was first designated as park space in city plan of 1807-11,
& was called Union Place. A flagstone sidewalk on the E. side of
Union Sq. has "UNION SQUARE" founded in 1832" ... statue of
Washington site of the great war meeting of 1861 was held.

Vol III Pl. 124 - 1841 City & County of N.Y. - Colton & Co.
"Union Place"

Pl. 80 - 1807-1811 C.N.Y. ... Gunn, ... Map

O.V.R. "Union Place" - extends from 10th to 16th St. bounded
by Bloomingdale Road and Bowery Road



Iconography of Man. Sq. - Stokes - Vol III - p. 520

Union Sq.: Origin of name 1808; extends as "Union Place"

from 10 to 17th St. on Comm. Map 1811; Size reduced 1815 Ap. 11

and. alderman pass resolution for alignment Nov. 7, 1831

opened by C.C. on Union Square, Ap. 5, 1832.

C.C. orders opening & removal of bldg. Ap. 20, 1833

\$15,000 voted for grading & fencing Nov. 12, 1833

ordinance to regulate and pave, My 14, 1835.

\$10,000 for

iron railing

blocking of fire escape around park

opened to public.

fountain in

stone balls ordered placed on gates at Union Park Oct 8, 1847

handsome residential section

lighted with gas

mass meeting of 100,000 opposite cor. of 21

loyalty meeting

city and meeting in Union Sq., Gov. King provided for A. Lincoln

Brass statue of Lincoln

July 29, 1835

As 3, 1836

Mar. 9, 1837

July 19, 1837

Oct 11-13, 1842

1849

My 7, 1849

Ap. 20, 1861

Ap. 11, 1863

Ap. 14, 1865

1868

Union Square Park

1832 enlarged

1832 April 51

LANDMARKS COMMISSION PHOTO SURVEY IDENTIFICATION

FILM ROLL 6697 BOROUGH MAN NAME Ladies' Mile

DATE 11/88

Urbanelli

FILM SHOT #	FIELD SHOT #	ADDRESS/COMMENTS	BLOCK/LOT
2	1	Century Bldg (NOT IN DISTRICT)	—
3	2	Century Bldg (NOT IN DISTRICT)	—
4	3	31 E 17 (NOT IN DISTRICT)	—
5	4	860 Bway (AKA 32-34 E 18) Parish Bldg	846/26
6	5	857 Bway (AKA 25 E 17 ST)	846/19
7	6	862 Bway	846/24
8	7	864 Bway	846/23
9	8	866 Bway	846/56
10	9	868 Bway	846/55
11	10	870 Bway (AKA 30 E 18)	846/54
12	11	872 Bway (26-28 E 18)	846/52
13	12	"	"
14	13	"	"
15	14	867-871 Bway (24 E 18)	846/60
16	15	Atson Bldg "	"
17	16	"	"
18	17	"	"

Designated buildings filed w/ Ladies' Mile

FILM SHOT #	FIELD SHOT #	ADDRESS/COMMENTS	BLOCK/LOT
19	18	865 Bway	846 / 57
20	19	863 Bway	846 / 22
21	20	861 Bway	846 / 21
22	21	"	"
23	22	859 Bway	846 / 20
24	23	857 Bway	846 / 19
25	24	38-46 E 18 (NOT IN DISTRICT)	—
26	25	"	"
27	26	36 E 18 (NOT IN DISTRICT)	—
28	27	32-34 E. 18 (AKA 860 Bway)	846 / 26
29	28	30 E. 18 (AKA 870 Bway)	846 / 54
30	29	872 Bway (26-28 E 18)	846 / 52
31	30	867-871 Bway (24 E 18)	846 / 60
32	31	18-22 E 18	846 / 64
33	32	"	"
34	33	"	"
35	34	"	"
36	35	"	"
37		16 E 18	846 / 65



The Greenwich Village Trust for Historic Preservation

47 FIFTH AVENUE, NEW YORK, N.Y. 10003

(212) 924-3895

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Bayrd Still

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Virgil Thomson

October 17, 1984

The Hon. Herbet Sturz, Chairman
The City Planning Commission

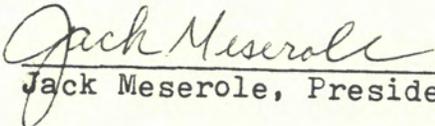
Testimony in opposition the the Union Square Special
Zoning District Proposal

The Greenwich Village Trust for Historic Preservation believes that the Union Square Special Zoning District Proposal, if enacted, would be a disaster for New York City, because it would provide an economic incentive to destroy a number of beautiful and historic buildings which are economically viable at the present time or are excellent candidates for restoration and adaptive re-use. Between 1850 and 1930, Union Square commanded the talents of many of the best members of New York's architectural establishment; the buildings around the square represent the transformation of New York from a provincial town into a great metropolitan center, and the birth of that great American building type, the skyscraper. Early skyscrapers whose height astonished our grandfathers are small by today's standards, but they are part of our history which should not be lost. The Square and its environs are a living museum of the history of terra cotta decoration, representing the best work of our own Long Island factory, the New York Architectural Terra Cotta Company. The preservation of this fine ensemble of turn of the century commercial buildings should be the cornerstone of any balanced civic plan to upgrade Union Square.

On September 13, 1984, our Board of Trustees voted to request the City Planning Commission to protect the following architecturally and historically significant buildings from demolition:

1 Union Square West (the Lincoln Building)
5 Union Square West (the Spingler Building)
19 Union Square West
31 Union Square West (the Bank of the Metropolis)
33 Union Square West (the Union Building, a.k.a. the
Decker Building)
41 Union Square West (the Hartford Building)
857, 859, 861 and 863 Broadway
862, 864, 866 and 868 Broadway
27 East 17th Street, a.k.a. 860 Broadway
33-37 East 17th Street (the American Drapery and Carpet
Building, a.k.a. the Century Building)
200 Park Avenue South (the Everett Building)
201 Park Avenue South (the Guardian Life Building)
100 East 17th Street (Roosevelt Auditorium, formerly new
Tammany Hall)
32 Union Square East (the Commercial Traders Building)
20 Union Square East (Savings Bank)
The Luchow's Building

We support the position of Community Board #2 in asking
for a reduction of the proposed floor area ratio and
for protection for the historically and architecturally
significant buildings around the Square.


Jack Meserole, President

August 3, 1984



file
RECEIVED
by CHIEFMAN'S OFFICE
AUG 6 1984
LANDMARKS PRESERVATION
COMMISSION

Honorable Gene Norman
Landmarks Preservation Commission
20 Vesey Street
New York, NY 10007

Dear Commissioner Norman:

The historical significance of Union Square cannot be overstated, it is an enclave to be cherished in every possible way. Today as city sponsored change (seen in the rebuilding of the park and the upzoning of its surrounding area) changes the delicate balance of the neighborhood, we feel it is imperative that the Landmarks Commission review the square's perimeter structures. The Preservation Committee of the Municipal Art Society has considered the precarious future of Union Square and is writing to urge the Landmarks Commission to hold public hearings and designate the following buildings (marked on the attached map) of the highest priority:

on the park west side -

- The Lincoln Building and Spingler Buildings, two of New York's pre-Sullivan "elevator buildings";
- Bank of the Metropolis Building with its unusual convex portico flanked by double height granite columns;
- The Union Building, a rare Moorish-Revival design executed in complex terra cotta facing;

on the park's north side -

- The American Drapery Building, a High Victorian red brick structure with limestone trim;
- 200 Park Avenue South, a Daniel Burnham design in the Chicago School style, with polychromatic terra cotta decor at the uppermost stories;
- The Guardian Life Building, with one of the most outstanding four-tiered Mansard roofs in the city;

on the park's east side -

- The United Mutual Savings Bank, its imposing Corinthian columns are the work of architect Henry Bacon, designer of the Lincoln Memorial in Washington, D.C.;

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DAVID TEITELBAUM HELEN S. TUCKER WILLIAM H. TURNER MARGOT WELLINGTON
WILLIAM H. WHYTE ELLIOT WILLENSKY

THE MUNICIPAL ART SOCIETY IN THE URBAN CENTER 457 MADISON AVENUE NEW YORK, N.Y. 10022 (212) 935-3900

and finally within the park -

The Park Pavilion, a charming Palladian style park structure in the northern end of the Square.

In addition to this primary list we also commend to the Commission's attention the following structures for further investigation:

- The 19 Union Square West Building;
- The 41 Union Square West Building;
- The Underground Building;
- The Roosevelt Auditorium Building;
- The building (unamed) next to the SE corner of 16th Street;
- The former Luchow's on 14th Street.

Remembering the recent demise of the James Renwick designed Old Union Square Hotel at the SE corner of 15th Street, we trust the Commission can give immediate attention to the architecturally worthy buildings signalling the turn of the century commercial development of Union Square that replaced its staid and brownstone residential character at the latter half of the 19th century. They greatly ornament this fine small park and will provide a rich counterpoint to envisioned new development in the waning 20th Century.

Sincerely,



Darlene McCloud
Issues Advisor to the Board of Directors

cc: Landmarks Preservation Commissioners
MAS Preservation Committee members



The Greenwich Village Trust for Historic Preservation

47 FIFTH AVENUE, NEW YORK, N.Y. 10003

(212) 924-3895

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HONORARY PRESIDENT

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Virgil Thomson

November 2, 1984

The Hon. Gene A. Norman, Chairman
The Landmarks Preservation Commission
20 Vesey Street
New York, N.Y. 10007

Dear Commissioner Norman:

The Greenwich Village Trust for Historic Preservation is very much concerned about the architectural future of Union Square.

We have studied the City Planning Commission's Union Square Special Zoning District Proposal, and while we largely agree with the Commission's identification of the "significant buildings" around the Square, we believe that the Proposal would create an economic incentive to replace most of these "significant buildings" with larger structures. At the Community Board #2 Zoning Committee hearings on the Proposal, Mr. Con Howe stated that the City Planning Commission regards it as the mandate of the Landmarks Preservation Commission to protect any buildings which are of historic or architectural importance.

We would strongly urge the Landmarks Preservation Commission to act immediately to designate as individual landmarks these unusually fine examples of New York commercial buildings from the 1880s:

- the Lincoln Building by R. H. Robertson (1885), a fine Romanesque Revival design, (1 Union Square),
- the McIntyre Building, also by Robertson, which is outside the proposed Zoning District but is an important feature of the Union Square skyline looking north, (874 Broadway),
- the Century Building by William Schickel (1881), identified by the Friends of Terra Cotta as probably the earliest example of terra cotta decoration surviving in Manhattan, and described by the AIA Guide as "that brick and whitestone charmer", (33-37 East 17th St.),
- we also urge consideration of the 860 Broadway Building by Detlef Lienau (1883) even though it has lost parts of its ornamentation; we agree with Talbot Hamlin who identifies Lienau as a pivotal figure in the history of 19th century New York architecture (in Greek Revival Architecture.) and note that most of Lienau's New York work has been destroyed.

- We also urge immediate designation of two early skyscrapers:
- the Bank of the Metropolis, by Bruce Price (1902) at 31 Union Square
 - the Union Building, by Alfred Zucker (1893) at 33 Union Square.

As you know, several civic organisations including the Landmarks Conservancy and the Municipal Arts Society have issued lists of buildings around Union Square which deserve protection. These are in addition to listings produced by the City Planning Commission itself, by Community Board #5, and by Community Board #6 Parks and Landmarks Committee (now awaiting Full Board action). The Greenwich Village Trust has also compiled such a list. We are struck by the large number of buildings - mostly the same buildings - on these lists, and we are struck by the fact that all of these buildings stand in a very small area of the city, surrounding Union Square Park. While we are aware of the expert opinion of the Landmarks Preservation Commission's Director of Research that Union Square lacks a "sense of District", we are bound to say that when so many people see so many valuable buildings in so small a space, the idea of an historic district suggests itself. The view north on Broadway, encompassing the north and west sides of Union Square, has been admired for almost a hundred years. We believe that the concept of the historic district should continue to evolve to include small groups of buildings which are valued features of the urban landscape. Early district designations such as Brooklyn Heights and Greenwich Village were tied to neighborhoods which certainly gave a "sense of District" that we cherish. Equally valuable is the preservation of buildings in their context, as we realise when we see an individual landmark surrounded by walls of reflective glass.

The Greenwich Village Trust would support the creation of an historic district around Union Square, or a suitable alternative, a small historic district combined with creation of individual landmarks, or an extension of a Ladies'Mile historic district to include Union Square or parts of Union Square. We would like to request the Commission to review the following buildings and areas which we believe are of high architectural quality or historic interest: 5 Union Square West, the Spingler Building; 19 Union Square West; 41 Union Square West, the Hartford Building; 857, 859, 861 and 863 Broadway, and 862, 864, 866 and 868 Broadway, the rows of mid 19th century commercial buildings on Broadway between 17th and 18th Streets; 200 Park Avenue South, the Everett Building; 201 Park Avenue South, the Guardian Life Building; the entire south side of East 17th Street between Union Square and Irving Place; 32 Union Square East, the Commercial Traders Building; 20 Union Square East, the Savings Bank by Henry Bacon; the Luchow's Building; 1 Irving Place; 56-62 East 14th Street, the site of the Morton House Hotel and the Union Square Theater; we understand that 15th, 16th and 17th Streets between Fifth Avenue and Union Square are already being reviewed under a separate study. We look forward to supporting the Commission's action to protect this beautiful part of New York City.

Yours sincerely,

Jack Meserole, President



LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

553-1100

Gene A. Norman
CHAIRMAN

June 10, 1985

Mr. Robert Rygor
Village Reform Democratic Club
336 West 11th Street
New York, New York 10014

Dear Mr. Rygor:

Thank you for providing the Commission with a copy of your recently adopted Resolution regarding the buildings in the vicinity of Union Square Park.

Your Resolution will be retained in the Commission's file for the Hearing and it will also be taken in consideration by the Commissioners when we deliberate on the proposed designations. In addition, your mention of American Savings Bank and Tammany Hall will be recorded as well. When the Commission voted to calendar buildings at Union Square for Public Hearing, we chose not to include these two at this time.

Very truly yours,


Gene A. Norman
Chairman

GAN/lc

bcc: M. Pearson ✓
F. Sanchis

M. Pearson ✓

VILLAGE REFORM DEMOCRATIC CLUB
336 West 11th St. N.Y., N.Y. 10014
Robert Rygor, Community Affairs Chair

June 5, 1985

Landmarks Preservation Commission
20 Vesey St.,
N.Y., N.Y. 10007

Dear Commissioners:

The Village Reform Democratic Club passed the following resolution at our general membership meeting held May 30, 1985:

Whereas, the New York City Landmarks Commission is considering landmark designations for six buildings around Union Square, so that the integrity of the structures is assured, especially in light of the recent up-zoning of the area; and,

Whereas, many concerned citizens have suggested the inclusion of two buildings, the American Savings Bank at 20 Union Square East and the Tammany Hall Building at 44 Union Square East, in addition to the six under consideration; and,

Whereas, the American Savings Bank, originally Union Square Savings, was built in 1907 by Henry Bacon, architect of the Lincoln Memorial in Washington, D.C. and is in the style of the Classical Revival; and,

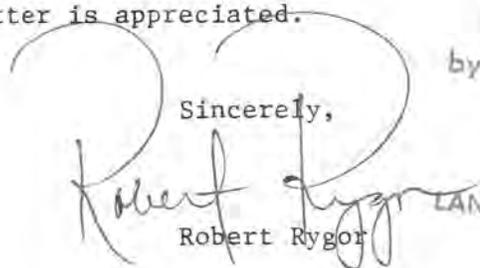
Whereas, the Tammany Hall building, the home of the legendary political organization was built in 1928 in the Georgian Revival and has two beautiful facades facing the Square and East 17th Street;

Therefore Be It Resolved That the Village Reform Democratic Club endorses these two buildings for landmark designation in addition to the six currently under consideration.

The resolution was amended by the floor to include the Luchow's building and adopted by the membership.

Your consideration of this matter is appreciated.

Sincerely,


Robert Rygor

RECEIVED
by CHAIRMAN'S OFFICE
JUN 7 1985
LANDMARKS PRESERVATION
COMMISSION



August 3, 1984

Honorable Gene Norman
Landmarks Preservation Commission
20 Vesey Street
New York, NY 10007

Dear Commissioner Norman:

The historical significance of Union Square cannot be overstated, it is an enclave to be cherished in every possible way. Today as city sponsored change (seen in the rebuilding of the park and the upzoning of its surrounding area) changes the delicate balance of the neighborhood, we feel it is imperative that the Landmarks Commission review the square's perimeter structures. The Preservation Committee of the Municipal Art Society has considered the precarious future of Union Square and is writing to urge the Landmarks Commission to hold public hearings and designate the following buildings (marked on the attached map) of the highest priority:

on the park west side -

- The Lincoln Building and Spingler Buildings, two of New York's pre-Sullivan "elevator buildings";
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- The Guardian Life Building, with one of the most outstanding four-tiered Mansard roofs in the city;

on the park's east side -

- The United Mutual Savings Bank, its imposing Corinthian columns are the work of architect Henry Bacon, designer of the Lincoln Memorial in Washington, D.C.;

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 WILFRED NORTHSEYMOUR JR. HOYT SPELMAN DE CARL SPITZBERG STEPHEN C. SWED
 DAVID FEUERBAUM JULIEN S. TUCKER WILLIAM H. TURNER MARGO WELLSINGTON
 WILLIAM H. WILBY ELLIOT WILFENSKY

and finally within the park -

The Park Pavilion, a charming Palladian style park structure in the northern end of the Square.

In addition to this primary list we also commend to the Commission's attention the following structures for further investigation:

- The 19 Union Square West Building;
- The 41 Union Square West Building;
- The Underground Building;
- The Roosevelt Auditorium Building;
- The building (unnamed) next to the SE corner of 16th Street;
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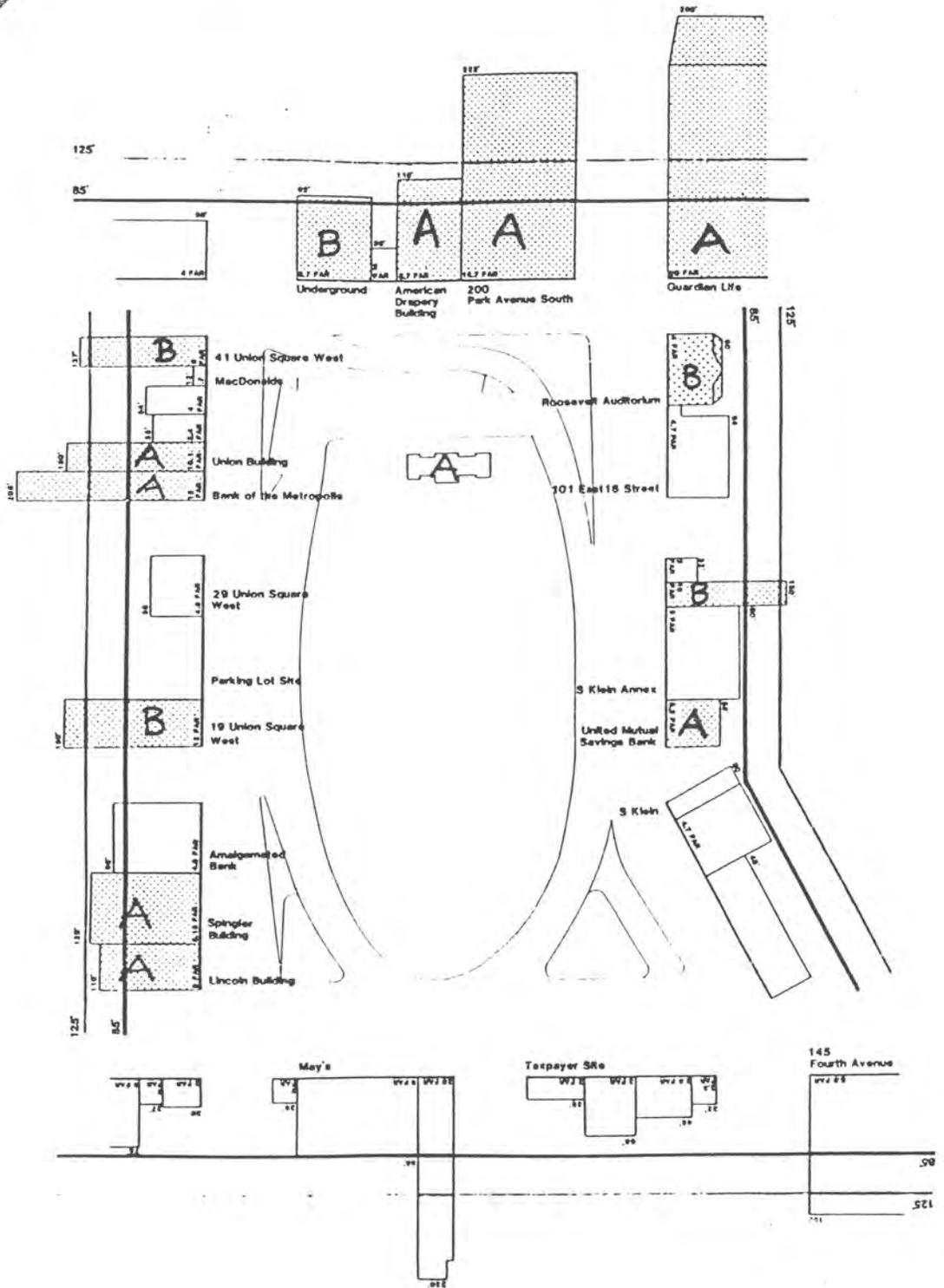
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Sincerely,



Darlene McCloud
Issues Advisor to the Board of Directors

cc: Landmarks Preservation Commissioners
MAS Preservation Committee members



Handwritten mark or signature.



COMMUNITY BOARD #5, MANHATTAN
CITY OF NEW YORK

Room 367
200 Park Avenue
New York, New York 10166
867-4780

RECEIVED
by CHAIRMAN'S OFFICE

SEP 24 1984

LANDMARKS PRESERVATION
COMMISSION

JOAN E. RAMER
DISTRICT MANAGER

Irene Zelnick
Chairman

September 21, 1984

Hon. Gene Norman
Landmarks Preservation Commission
20 Vesey Street
New York, New York 10007

Dear Commissioner Norman:

At a meeting of Community Board #5 held on Thursday,
September 13, 1984 the following resolution was passed unanimously:

RESOLVED, that Community Board #5 requests a six
month moratorium on demolition for the attached
list of buildings until the New York City Landmarks
Preservation Commission has been able to assess the
cultural, architectural and historic significance
of the Union Square area and some 12 buildings in
that area which appear to be of landmark quality
and might be eligible for landmark designation;
that such temporary moratorium be written into and
be a part of the Union Square Special Zoning District
proposal to be effective immediately.

Very truly yours,

Irene Zelnick
Chairman

IZ/gc
Enclosure

cc: Lenore Norman
Herbert Sturz
Con Howe

THIS COPY FOR YOU

① CC M. PEARSON - FYI
② FILE UNION SQ. *gn* 10/2/84



COMMUNITY BOARD #5, MANHATTAN

200 Park Avenue
Room 367 - East
New York, New York 10166
867-4780

Irene Zelnick
Chairman

Joan E. Ramer
District Manager

UNION SQUARE SPECIAL ZONING DISTRICT MORATORIUM BUILDINGS

1. Bank of the Metropolis
31 Union Square West
2. Union Building
33 Union Square West
3. American Drapery Building
33-37 East 17 Street
4. Guardian Life Insurance Company Building
201 Park Avenue South
5. Lincoln Building
1-3 Union Square West
6. Spingler Building
5-9 Union Square West
7. 19 Union Square West
8. American Savings Bank (United Mutual Savings Bank)
20 Union Square East
9. Commercial Trader's Building
32 Union Square East
10. Tammany Hall (ILGWU and Roosevelt Auditorium) ILGWU Headquarters/
100 East 17 Street Roosevelt Auditorium
11. Butler Brothers Building
27-29 East 17 Street (860 Broadway)
12. Everett Building
200 Park Avenue South



COMMUNITY BOARD #5, MANHATTAN
CITY OF NEW YORK

M.P.
11/9/84

Room 367
200 Park Avenue
New York, New York 10166
867-4780

Irene Zelnick
Chairman

JOAN E. RAMER
DISTRICT MANAGER

September 21, 1984

Hon. Gene Norman
Landmarks Preservation Commission
20 Vesey Street
New York, New York 10007

Dear Commissioner Norman:

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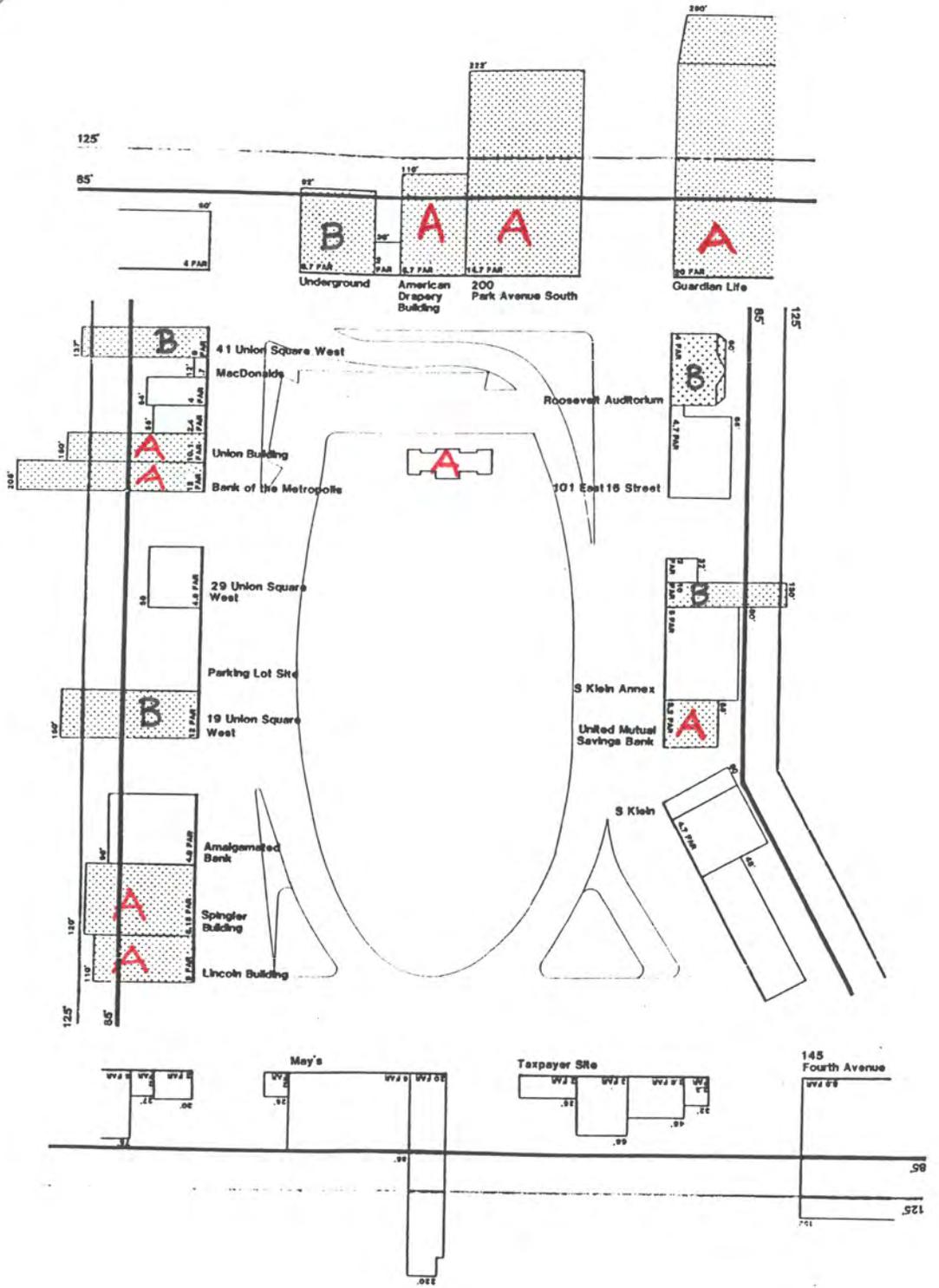
RESOLVED, that Community Board #5 requests a six month moratorium on demolition for the attached list of buildings until the New York City Landmarks Preservation Commission has been able to assess the cultural, architectural and historic significance of the Union Square area and some 12 buildings in that area which appear to be of landmark quality and might be eligible for landmark designation; that such temporary moratorium be written into and be a part of the Union Square Special Zoning District proposal to be effective immediately.

Very truly yours,


Irene Zelnick
Chairman

IZ/gc
Enclosure

cc: Lenore Norman ✓
Herbert Sturz
Con Howe



NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

PROPERTY NAME

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Union Square

Other Name/Site Number:

2. LOCATION

Street & Number: Between E. 14th & E. 17th Streets and Union Square West and Union Square East

Not for publication: ___

City/Town: New York

Vicinity: ___

State: NY

County: New York

Code: 061

Zip Code: 10003

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: X

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): X

District: X

Site: ___

Structure: ___

Object: ___

Number of Resources within Property Contributing

Noncontributing

____ buildings
____ sites
____ structures
____ objects
____ Total

Number of Contributing Resources Previously Listed in the National Register: _____

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ___ Entered in the National Register _____
- ___ Determined eligible for the National Register _____
- ___ Determined not eligible for the National Register _____
- ___ Removed from the National Register _____
- ___ Other (explain): _____

Signature of Keeper

Date of Action

6. FUNCTION OR USE

Historic: Urban Park
Commerce

Sub: Works of Art
Outdoor Recreation

Current: Urban Park
Commerce

Sub: Works of Art
Outdoor Recreation

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Varied. See description below.

MATERIALS:

Foundation:

Walls:

Roof:

Other:

Describe Present and Historic Physical Appearance.

Union Square is located between East 14th and East 17th Streets and Union Square West and Union Square East, lower mid-town Manhattan, New York, New York. University Place from the south terminates at the intersection of East 14th Street. Union Square West intersects with E. 14th opposite the termination of University Place and continues northward to East 17th Street. Broadway enters East 14th Street on a diagonal from the southeast and resumes in the same configuration at East 17th Street opposite the northwest corner of the Square. Union Square East extends from East 14th Street northward to East 17th Street. Park Avenue South commences at East 17th Street, opposite the northeast corner of the Square, and continues northward. Fourth Avenue enters the square diagonally from the southeast and terminates with its intersection with East 14th Street. The Square is served by three subway lines.

The name Union Square is not derived from the fact that for many years it was the center of labor union demonstrations, but rather because from early in the nineteenth century it was at the intersection [union] of major roads, Bloomingdale Road [now Broadway] and Bowery Road [now Fourth Avenue]. It was laid out in 1815 as Union Place. In 1831, a park, basically the same size as today, was mapped at that location, with its essential oval shape, with passive functions identified and planting style to be established noted. The park, which opened on July 19, 1839, has been regarded as "of great importance as New York's first public park modeled on the legendary residential squares of London (small, formal, lushly planted strolling parks)." By 1849 the park had been enclosed by a heavy iron picket fence, with gates which closed at sundown. The original design included the oval shape, large central fountain, the fence, walks in cross pattern from the fountain and crossing the park, and rows of trees following walks and encircling the park,

¹Henry Walter Weiss, Letter to Hon. Gene A. Norman, Chairman, New York City Landmarks Preservation Commission, November 16, 1984. In Union Square File, New York Landmark Commission. Mr. Weiss, at the time of the letter, was Chair, Community Board 6, Manhattan; "Union Square Park: Design History," Union Square File, New York City Landmarks Commission, identifies the park as being a private residential park when it was opened.

both inside the park and along the edge of the sidewalk. An 1849 drawing shows a fountain spraying water high into the air and heavy distribution of mature deciduous trees.² As the city began to expand northward the area around Union Place became one of New York's most sedate and exclusive suburbs, inhabited by the city's wealthiest citizens. Around 1872 the fence around the park was taken down and a pavilion was constructed at the north end. The pavilion would be the location for the reviewing stand and speakers' platform for the first Labor Day parade. The north end of the park, between the pavilion and the south side of East 17th Street was squared off in 1872, creating the general configuration existing today. It was at this time that the park clearly became a public park and received its present name of Union Square Park.³

By the time of the September 5, 1882, parade the Union Square area had become the "center of good living," as reflected by the theaters, hotels, and fine restaurants located there. One of the finer hotels was the Union Square Hotel [non-extant] designed by James Renwick and built on Union Square East in 1872-1873.⁴ Union Square's grandest theatrical hotel was the Everett House, built at the corner of Park Avenue South and East 17th Street in 1854 and continuing until the construction in 1908 of the Everett Building, existing commercial office building on that site.⁵ Delmonico's restaurant was located just off the Square at E. 14th Street and Fifth Avenue and Luchow's Restaurant was located just off the square at 108-110 East 14th Street. New York's forerunner of the Metropolitan Opera House, the Academy of Music (1854-1925), was located one block east on Irving Place, where the Consolidated Edison Company Building is located today.⁶ On the southwest corner of Union Square West and East 15th Street stood Charles Lewis Tiffany's jewelry shop, one of the Square's most elaborate cast-iron facades, designed by John Kellum in 1869 to resemble a Venetian Palace.⁷ The building was modernized in the 1950's by resurfacing the facades with white brick, removing all small scale decoration, removing the elaborate balustrade at the roofline, and squaring the former curves of the windows. Much of the cast-iron survives beneath the new surface.⁸ Still standing on the west side of the Square is the Klepper Building, designed by noted architects David and John Jardine, and built in 1880 for the G. Shirmer Music Publishers.⁹ Except for the removal of the cornice, the building appears much as it did in 1882.

²"Union Square Park: Design History;" Drawing by G. Hayward, drawn for *D. T. Valentine's Manual*, in Cristabel Gough, "Goodbye to Union Square?" *Village Views*, Vol. 1, No. 2 - September 1984, following p. 21.

³Federal Writers' Project, *New York City Guide* (New York: Random House, 1939), p. 200; "Union Square Park: Design History."

⁴Rex Wasserman, Ltr. to Honorable Gene Norman, Chairman, New York City Landmarks Preservation Commission, May 14, 1985, in Union Square File, New York Landmark Commission. The facade of the hotel, incorporated into the S. Klein department store complex, was regarded by James M. Goode, Keeper, Smithsonian Building, Washington, D.C., as being of national significance since it was at that time the only unaltered surviving example of Renwick's hotel design, in a mailgram to Mayor Edward Koch, May 5, 1984. Nevertheless, that portion of the Klein building was destroyed in 1984 to make way for the construction of Zeckendorf Plaza. Renwick was the designer of the Smithsonian original building, known today as "The Castle," and St. Patrick's Cathedral in New York.

⁵*Ibid.*

⁶*Ibid.*; Federal Writers' Project, *New York City Guide*, p. 15.

⁷Margaret Moore. *End of Ladies' Mile?* (New York: The Drive to Protect the Ladies' Mile District, 1986), p. 31.

⁸Gough, *op. cit.*, p. 35; Henry Weiss, Letter to Gene A. Norman, November 14, 1984.

⁹Rex Wassermann, Letter to Gene Norman.

On the north side of the Square was the Century Building, home of the Century Publishing Company. Today, the building is known as the American Drapery and Carpet Co. Built in 1881 after the design of William Schickel, the Century Building is a rare example of the Queen Anne style. Its East 17th Street facade is essentially unaltered from the time of its construction. "This facade seems to demonstrate all the solidity and delicacy of Victorian architecture, and stands out as the focal point of the park's north street wall."¹⁰ Often described as a "brick and whitestone charmer," the Century Building is "a terra cotta charmer too." While the Century Building has the earliest terra cotta decoration on the Square, "Union Square is a veritable living museum of terra cotta. Around the Square are beautiful examples of every phase of terra cotta's somewhat meteoric history in New York."¹¹

Within the park are some of the finest commemorative sculpture in this country.¹² The most distinctive pieces were either in the park, or just outside the park within traffic islands, still considered part of the Square, in September, 1882. The most commanding of these is the bronze equestrian statue of George Washington by Henry Kirke Brown and his assistant John Quincy Adams Ward, with the base being designed by Richard Upjohn. The Washington statue was dedicated on July 4, 1856, after Brown had worked on it for four years. The statue, originally located in a traffic island surrounded by an iron picket fence, where the World War II memorial is located today, was moved to its present location in the center of the southern edge of the park during the 1931-1936 re-design of the park.¹³ The Union Square location for a commemorative statue to Washington was chosen because it was at that location that there was a reception given Washington on November 25, 1783, by the citizens in recognition of Washington's leadership in the American Revolution and on the occasion of the evacuation of the British from New York.¹⁴ At the north end of the park is the statue of Abraham Lincoln by Henry Kirke Brown. Completed in September, 1870, the statue was originally located in a traffic island enclosed with an iron picket fence in the southwest corner of the Square, corresponding to the location of the Washington statue at the other end of the Square. Lincoln is presented in citizen's clothes with a Roman toga thrown over his shoulders and the Emancipation Proclamation in his hand.¹⁵ The statue was moved to its present location during the 1931-1936 re-design of the park. A statue of Marquis de Lafayette by Frederic Auguste Bartholdi, sculptor of the Statue of Liberty, was dedicated on July 4, 1876. The statue was presented to the City of New York by the French Government as a reminder of Lafayette's assistance to the colonies during the American Revolution and in recognition of America's help given the citizens of Paris during the Franco-Prussian War, 1870-71.¹⁶ Originally located in the southeast corner of the park, the Lafayette statue was relocated in the mid-1930's to its present location overlooking Union Square East. The James Fountain, "Mother and Children," by Karl Adolf Donndorf, was placed near the center of the west side of the park overlooking Union Square West in 1881.

¹⁰Rex Wassermann, Letter to Gene Norman, May 14, 1985.

¹¹Gough, *op. cit.*, p. 21.

¹²Rex Wassermann, Letter to Gene Norman, May 14, 1985; *The New York Daily News*, April 26, 1984, quotes then Assistant Parks Commissioner, Bronson Binger, as saying, "these are the finest statues of any in the city parks."

¹³"Union Square Park: Design History."

¹⁴Moses King, *King's View of New York - 1896-1915* (New York: Arno Press, 1990), p. 55.

¹⁵Albert Ulmann, *A Landmark History of New York* (New York: Appleton-Century Company, 1939), p. 306.

¹⁶*Ibid.*, p. 305

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A more recent addition of commemorative art work is the 1924-26 80-ft. Liberty Pole with its 36-ft diameter base containing an encircling band of exceptionally well detailed bronze bas-relief figures by sculptor Anthony de Francisci. Integrated into the base is a bronze plaque with the entire Declaration of Independence and a quote from Thomas Jefferson: "How little do my countrymen know what precious blessings they are in possession of and which no other people on earth enjoy."¹⁷ While the Liberty Pole installation was created primarily to commemorate the 150th anniversary of the Declaration of Independence it also was to honor the Tammany Hall leader, Charles Francis Murphy.¹⁸ Hence, the flagstaff is often referred to as the Tammany flag pole.

Since the 1872 re-design of the park, there have been three other re-designs: The first major change came about 1915 with the construction of the BMT subway station and its maze of passageways, necessitating the raising of the ground level within the park.¹⁹ A 1915 photograph of the Square shows a sign marked "Subway Express Station," located at the northwest corner of the park.²⁰ In 1935-36, after many years of neglect, the park got a new look. For one thing, the ground level of the park was raised several feet above the street in order to allow for the construction of an underground concourse connecting various subway lines below. At the north end a colonnaded bandstand was located at the same site where the 1872 pavilion had been located. The bandstand was placed overlooking a large plaza where, according to a 1939 description, "automobiles are parked unless a mass meeting is scheduled."²¹ Today, the bandstand looks out over that same plaza, which serves as a greenmarket on Wednesdays and Saturdays where regional farmers and food producers sell their products.²² As previously mentioned, the 1930's re-design included moving the Washington and Lincoln statues into the park and relocating the Lafayette statue. The last reworking of the park got underway in 1984 in response to public demands to clean up and revitalize the area.

Over the years the environment of the Union Square area had greatly deteriorated. It reached its lowest point in the 1970's, by which time the park had become "the undisputed province of drug dealers."²³ It was time for a change. Once the New York City Parks Department had cleaned and restored the statues and undertaken a general overall rehabilitation of the park and the New York City Department of Transportation had rebuilt the public plaza at the north end of the park and built new subway kiosks, local interests of a mixed nature began to take hold.

On the one hand, a historic preservation movement grew, resulting in the 1989 creation by the New York City Landmarks Preservation Commission of the Ladies' Mile Historic District, covering almost all of

¹⁷*Ibid.*, p. 306.

¹⁸Federal Writers' Project, *New York City Guide*, p. 202.

¹⁹Norval White, Elliott Willensky, *AIA Guide to New York City* (New York: Collier Books, 1978), p. 113.

²⁰King, *op. cit.*, p. 55.

²¹Federal Writers' Project, *New York City Guide*, p. 202.

²²Richard S. Wurman, *NYC Access* (New York: Access Press, 1991) p. 108.

²³David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International, 1990), p. 122.

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Broadway from Seventeenth to Twenty-fourth Street.²⁴ From the last quarter of the 19th century until well into the 20th century, the Ladies' Mile, which in its earlier days stretched from the Wanamaker store at 9th and 10th Streets, through Union Square to Madison Square at 23rd Street, was New York City's most fashionable shopping district for ladies' fashions and first class shopping for many items, as well as "the place" for entertainment at the theater and concert halls.²⁵

Development pressures began to mount in the mid-1980's as the Union Square area was becoming more attractive. The most extensive development to occur on the Square in many years was the construction of Zeckendorf Plaza in 1987. The complex, located on the site of the old S. Klein store, covers the full block bounded by East 14th and East 15th Streets and Union Square East and Irving Place, and includes over 600 apartments, movie theaters, shops, a restaurant, and five stories of office space.²⁶ While the Zeckendorf development is of a grand scale and not in keeping with the historic profile of the Square, its location on the southeast corner of the Square keeps it from unduly intruding upon the overall character of the Square, which to a great extent reflects an earlier era.

The south side of the Square, East 14th Street from University Place on the west and Fourth Avenue on the east, has been greatly altered since the 1882 parade. Presently, Bradlees Department Store, with a contemporary facade, occupies most of the block. Though modern in appearance and not contributory to the historic scene, it continues the low profile of buildings formerly at this location.

During the twenty-nine years following the September 5, 1882, Labor Day Parade, a number of significant buildings went up around the Square. Although they were not part of the 1882 scene, they are complimentary and compatible with the existing 1882 buildings and features. Thus, they are included as contributing to the Union Square National Historic Landmark. Following is a listing of all of the properties within Union Square considered as contributing to the historic scene:

1-3 Union Square West (The Lincoln Building), 1885, R. H. Robertson. Its Romanesque facade is well unified by varied arches and is quite simple for its day. It illustrates extensive use of terra cotta decorative features. It is listed in the National Register of Historic Places.

5 Union Square West (Spingler Building), 1896, William H. Hume & Son. A well-composed Renaissance Revival building, its arches continue in a harmonious manner the theme established by the Lincoln Building, its neighbor to the south.

15 Union Square West (ACTWU Building, originally Tiffany & Co.), 1869, John Kellum. Facade was resurfaced in 1950's, with much of the original cast-iron retained underneath. For many years, it has housed the Amalgamated Bank, the first labor bank in New York and the largest institution of its kind in the United States.²⁷

31 Union Square West (Bank of Metropolis), 1902-03, Bruce Price. An early skyscraper, "it shows the

²⁴*Ibid.*, p. 126.

²⁵Moore, *op. cit.*, pp. 12-14.

²⁶New York Daily News, April 4, 1984; Wurman, *op. cit.*, p. 108.

²⁷Federal Writers' Project, *New York City Guide*, p. 201.

influence of the American Renaissance sensibility celebrated at the Chicago World's Fair of 1893."²⁸

33 Union Square West (Union Building, originally Decker piano building), 1893, John Edelman for Alfred Zucker. The Union building, the chief surviving work of Architect John Edelman, with its delicate Moorish detail, is a rare architectural expression of the 19th century taste for exotica. It is widely recognized as one of New York City's most delightful buildings.²⁹

35 Union Square West (Klepper Building, originally G. Schirmer Music Publishers), 1880, David and John Jardine. Except for the removal of its cornice, this Neo-Grec building looks much like it did in 1882.

37 Union Square West (Winner, Inc.), 1885. This five-store building, once the home of well known photographer Napoleon Sarony, has had its facade resurfaced within recent times. While its facade has been modernized, the scale of the building remains the same as at the time of its construction. Thus, it contributes to the overall late 19th century character of the Square.

41 Union Square West (Hartford Building), 1895. Architect, unknown. This Neo-Classical building, which completes the Union Square West skyline, features excellent terra cotta detail.

860 Broadway, 27-29 East 17th Street (Butler Brothers, or Parish Building), 1883, Detlef Lienau. Lienau, one of New York's most important architects, said to have introduced the Neo-Grec Style of architecture to New York, designed the Parish Building in that style. The building lost some of its ornamental detail about 1920 when the facade was simplified and classicized. Lienau's sunflower frieze and much of the cornice detail survive.³⁰

33-37 East 17th Street (American Drapery & Carpet Co., originally the Century Building), 1881, William Schickel. At the time of the 1882 parade this was the home of *Century* and *St. Nicholas* magazines. "This is an extremely charismatic example of the Queen Anne style This style combines all the solidity and delicacy found in Victorian architecture. Its dormers and oriel window are typical. The limestone-colored terra cotta is exquisite in detail and striking in contrast to the red brick."³¹ The Century Building was located directly across from the pavilion containing the reviewing stand, thus, it would have been very much in view of those participating in the parade. The exterior of the building is little different today from what it was in 1882.

45 East 17th Street or 200 Park Avenue South (Everett Building): 1908, Starrett and Van Vleck. Neo-classical in design, the Everett Building continues the name of its famous predecessor, the Everett House, Union Square's grandest 19th century hotel. The present 16-story commercial structure is regarded as an aesthetically advanced building for its time, with its delicately incised terra cotta spandrels forming "an abstract pattern that expresses the steel structure within while tantalizing the viewer with shadow and light."

²⁸Moore, *op. cit.*, p. 26.

²⁹Rex Wassermann, Letter to Gene Norman, May 14, 1985; Moore, *op. cit.*, p. 26.

³⁰Moore, *op. cit.*, p. 27; Wassermann, Letter to Gene Norman, May 14, 1985.

³¹Rex Wassermann, Letter to Gene Norman, May 14, 1985.

Starrett was schooled in the Chicago Style by Daniel Burnham.³²

101 East 17th Street or 201 Park Avenue South (Guardian Life Building, originally Germania Life Insurance Building), 1911. D'Oench & Yost. Designed in the Renaissance Revival Style, the tallest building on Union Square (22 stories), with its four-storied Mansard roof, crowns the square's northeast corner. "Its rusticated granite base adds much to the streetscape."³³

24, 26-28 and 30 Union Square East (formerly S. Klein's Annex), 1900, 1872, c. 1880. All have had a story added. "No. 24 is Neo-Classical with an extra floor of arched windows added between 1905 and 1936; #26-28, a fine Neo-Grec cast iron facade with a strong, geometric rhythm," and #30, an arched cast iron building whose arches get narrower as the building goes higher.³⁴ The building, presently being developed as a Toys R Us store, still reflects much of the 1882 exterior character.

20 Union Square East (American Savings Bank, originally Union Square Savings Bank), 1907, Henry Bacon, architect of the Lincoln Memorial, Washington, D. C. Bacon's bank, with its ornate Corinthian columns fronting the building at Union Square East at East 15th Street, is like a small classical temple.³⁵

Within the park are the following pieces of monumental sculpture, previously mentioned, which contribute to the National Historic Landmark listing:

Equestrian Statue of George Washington, 1856, by Henry Kirke Brown and John Quincy Adams Ward, with base by Richard Upjohn.

Abraham Lincoln, 1870, by Henry Kirke Brown.

Marquis de Lafayette, 1876, by Frederic Auguste Bartholdi.

The James Fountain (Mother and Children), 1881, by Karl Adolf Donndorf.

³²*Ibid.*

³³*Ibid.*

³⁴*Ibid.*

³⁵Gough, *op. cit.*, pp. 32-33.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
 Nationally: X Statewide: Locally:

Applicable National
 Register Criteria: A X B C D

Criteria Considerations
 (Exceptions): A B C D E F G

NHL Criteria: 1

NHL Theme(s): XXXI

Social and Humanitarian Movements
 Subtheme H (Labor Organization)

Areas of Significance: Social and Humanitarian Movements

Period(s) of Significance: 1882-1894

Significant Dates: 1882-1894

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: N/A

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

SUMMARY

Union Square, located in lower mid-town Manhattan, New York, New York, is nationally significant for the role it has played in the history of labor in this country. While it has been the focal point for well over a century for parades, mass gatherings, soap-box orations and labor demonstrations of a wide range of the philosophical/political spectrum, it is for the role it played in the first Labor Day Parade on September 5, 1882 and for the next twelve years in the achievement of one of labor's major objectives, the passage of national legislation setting aside one day a year to recognize the contributions/ achievements of labor that Union Square is being considered nationally significant under the theme of Labor History in America. As Jonathan Grossman, the former historian for the U.S. Department of Labor, has said: "A good case can be made that the American Labor Day holiday grew out of the parade and picnic of the Central Labor Union of New York City on September 5, 1882."³⁶

HISTORY

³⁶Jonathan Grossman, "Who is the Father of Labor Day?," *Labor History*, Vol. 14, No. 4, Fall 1973, p. 616. Grossman was the historian for the U.S. Department of Labor at the time he wrote the above article.

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There has been general agreement among labor historians that the first Labor Day parade occurred in New York City on September 5, 1882. Some people, however, have made the argument that there were earlier parades, picnics, and demonstrations of a wide assortment supporting a multitude of labor interests, such as shorter hours, higher wages and better working conditions, therefore, the grand parade up Broadway to Union Square in September 1882 was not the "first" labor day parade. The case for this parade being the first Labor Day parade, rather than just a parade involving participation by representatives of labor, is based upon the fact that it was the first large scale parade including wide representation of labor after the idea of establishing a holiday that would stand separate and apart as a Labor Day was first presented to the Central Labor Union of New York City by Peter J. McGuire, in May 1882.³⁷ Thus, McGuire is credited as being the "author of Labor Day," although not unchallenged.³⁸

McGuire, General Secretary of the United Brotherhood of Carpenters and Joiners, which he organized in 1881, wrote in the union publication, *The Carpenter*, which he edited, in October 1889 regarding the origin of Labor Day: "in the spring of 1882, General Secretary P. J. McGuire, of the United Brotherhood of Carpenters first originated the observance of a distinct and a new holiday--with parade and picnic--to be known as 'Labor Day'." Eight years later McGuire again credited himself with proposing the establishment of Labor Day, naming May 8, 1882, as the specific date of his proposal. By the time of the 1889 article, McGuire was a national official in the American Federation of Labor, which he had co-founded with Samuel Gompers in 1886.³⁹ Because McGuire was an important member of the union hierarchy, organized labor tended to support him as "father of Labor Day."⁴⁰ McGuire's grave in Camden, New Jersey, continues to be a place where union leaders make pilgrimages on Labor Day, in recognition of McGuire's contributions toward that holiday's coming into existence.

Despite strong evidence supporting the claim for Peter J. McGuire as the "father of Labor Day," there is almost equally strong claim for Matthew Maguire, a fellow-member of the Knights of Labor. Maguire was Secretary of a Machinists and Blacksmith local of the Knights of Labor, which he had organized in Brooklyn in the 1870s, and was one of the organizers and first Secretary of the Central Labor Union in New York City in 1882. The New York City Socialist newspaper, *The People*, in an article written nine years after the parade, maintained that, "The first great labor parade was arranged by the Central Labor Union through the instrumentality of its first Secretary, Matthew Maguire." At the time of the article in *The People*, Matthew Maguire was becoming involved in politics as a Socialist. In 1894 he was elected to the position of Alderman in Paterson, New Jersey, on the Socialist ticket, and later was a candidate for Governor of New Jersey and ran for Vice President of the United States on the Socialist ticket.⁴¹ Both Peter J. McGuire and Matthew Maguire were active in the Socialist movement, with Peter J. McGuire co-

³⁷B. Kimball Baker, "The First Labor Day Parade," *Worklife*, September 1976, p. 25; T. V. Powderly, "Labor Day: Its History and Significance," in T. V. Powderly and A. W. Wright, eds., *Labor Day Annual, 1893* (Philadelphia: The Labor Annual Publishing Co., 1893), p. 12.

³⁸Grossman, *op. cit.*, p. 612; Mark Erlich, "Peter J. McGuire's Trade Unionism: Socialism of a Trades Union Kind?," *Labor History*, Vol. 24, Spring 1983, p. 165.

³⁹Gerald N. Grob, "Knights of Labor Versus American Federation of Labor," in David Brody, ed., *The American Labor Movement* (New York: Harper & Row, 1971), p. 30.

⁴⁰Grossman, *op. cit.*, p. 613.

⁴¹*Ibid.*, p. 615.

founding with Adolph Strasser in 1874, the Social Democratic Party of North America.⁴²

While it is not possible to establish that either Peter J. McGuire or Matthew Maguire was exclusively the "father of Labor Day," it is undisputed that both were active in the Central Labor Union, which was made up of representatives of many local unions, predominantly Knights of Labor. It was the Central Labor Union that planned and directed the labor festival, which included a grand parade, followed by a picnic and much exhortation from many speakers. Although it is clear that both McGuire and Maguire deserve credit for promoting the idea of a special day, on a recurring basis to recognize labor, Peter McGuire wanted to extend the credit to the rank and file for, as he said in 1897: "the thought, the conception, yea the very inspiration of this holiday came from men in the ranks of the working people--men active in uplifting their fellows, and leading them to better conditions. It came from a little group in New York City, the Central Labor Union, which had just been formed."⁴³

It seems that both individuals were so intimately connected to the details of the big event, that they should receive equal credit. As Secretary of the Central Labor Union, Matthew Maguire had the responsibility of sending special invitations to the festival. One such invitation was written on August 21, to T. V. Powderly, Grand Master Workman of the Knights of Labor, who also happened to be Mayor of Scranton, Pennsylvania. Powderly was invited to "be present at Union Square, 10 A.M., and review the procession of the Trade and Labor Unions of New York and vicinity" and to address the workers at Wendel's Elm Park at 92nd Street and 9th Avenue.⁴⁴ Maguire was secretary of the committee organizing the activities of the day and appeared to be the individual in charge of getting the parade underway.⁴⁵ Peter McGuire, on the other hand, was one of the many labor leaders on the reviewing stand at Union Square, and more important, he was one of the principal speakers at the picnic. During his speech, McGuire emphasized the special nature of the occasion and noted that "it was a festival of rejoicing, which he hoped would be repeated once each year." The festival, McGuire believed "would not be to celebrate a victory or a bloody battle, but in honor of labor coming into its own."⁴⁶

By 1882 Union Square had become a popular meeting place for political and labor related activities. It had assumed a level of significance during the Civil War because it was there that the Union cause was promoted through meetings, reviews, and parades of departing troops and in the torchlight processions of the pro-Lincoln "Wide Awakes," the Young Republicans of that day.⁴⁷ Most of the labor demonstrations during the 1870's were in Tompkins Square Park, located in the East Village section of Manhattan. It had been in Tompkins Square Park that a major labor demonstration occurred in January 1874 when 7,000 unemployed workers filled the park to protest the city's failure to provide any public assistance. What followed was a clash with club-wielding police. Samuel Gompers, who was caught up in the crowd,

⁴²Theodore F. Watts, *The First Labor Day Parade* (Silver Spring, Maryland: Phoenix Rising, 1983), p. 6.

⁴³Grossman, *op. cit.*, p. 617.

⁴⁴Watts, *op. cit.*, pp. 32-33.

⁴⁵Richard P. Hunt, "The First Labor Day," *American Heritage*, Aug./Sept. 1982, vol. 33, number 5, p. 109.

⁴⁶Grossman, *op. cit.*, p. 620.

⁴⁷Federal Writers' Project, *New York City Guide*, 5, 199.

reported on what happened that day:

Shortly afterwards the mounted police charged the crowd on Eighth Street, riding them down and attacking men, women, and children without discrimination. It was an orgy of brutality. I was caught in the crowd on the street and barely saved my head from being cracked by jumping down a cellarway. The attacks of the police kept up all day long--wherever the police saw a group of poorly dressed persons standing or moving together Mounted police and guards had repeatedly charged down crowded avenues and streets. To this day I cannot think of that wild scene without my blood surging in indignation at the brutality of the police on that day. They justified their policy by the charge that Communism was rearing its head.⁴⁸

Three years later, at the height of a nation-wide railway strike, a labor rally was held in Tompkins Square Park in support of the strikers. There was every expectation that a repeat of the 1874 police action could occur. The meeting ended without incident, with the New York Police Department taking credit for having averted a revolution.⁴⁹

The Labor Day Parade and festival of September 5, 1882, represented a culmination of ten years of agitation for the 8-hour day, elimination of repressive tactics of employers, support for Irish peasants' struggles against absentee landlords, dealing with massive unemployment caused by the long and severe economic depression of 1873, and frustration of dealing with police violence such as occurred at Tompkins Square Park in 1874. Planners for the big event, which included Robert A. Blissert, President of New York City's Central Labor Union, and Matthew Maguire, wanted it to be "a monster labor festival" in which all workers could take part in a parade and a picnic that would include the workers' families. Fifty thousand tickets would be distributed to union men for 25 cents each, with women and children being admitted free.⁵⁰ Income from the sale of tickets was to fund a workingman's weekly paper.

To encourage a large number of workers to participate, the Central Labor Union, at its meeting on August 6, 1882, adopted a resolution which read: "Be it resolved that the 5th of September (Tuesday) be proclaimed a general holiday for the workingmen of this city and all workingmen be invited to be present."⁵¹ A number of the largest manufacturers informed the Central Labor Union that they would suspend work for the day. The workers would lose a day's pay, however.

One of the principal objectives of the planners of the parade was to demonstrate the solidarity of labor through the volume of participants and to communicate labor's demands to onlookers at the parade as well as to a large audience of newspaper readers. In fact, the organizers invited the press to their planning meetings and counted on the press to respond favorably. The forthcoming parade and picnic were widely publicized in pro-labor papers such as the *Irish World and American Industrial Liberator*, *New Yorker*

⁴⁸Watts, *op. cit.*, p. 21; Bernard A. Weisberger, *Illustrious Americans: Samuel Gompers* (Morristown, New Jersey: Silver Burdett Company, 1967), pp. 22-23.

⁴⁹Watts, *op. cit.*, pp. 22-23.

⁵⁰*Ibid.*, p. 58.

⁵¹*Ibid.*, p. 28.

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Volkszeitung, and *New York Truth*.⁵²

The goals which the Central Labor Union established for the parade were well enunciated by its Grand Marshall, William McCabe, in the minutes of the CLU meeting on September 4:

Let us offer to monopolists and their tools of both political parties such a sight as we will make them think more profoundly than they have ever thought before. Let us lift the curtain and show them by this demonstration some of the organizing work that has been going on behind the scenes during the past nine months.

Every man who parades will thereby declare his independence of political parties: and thus, while adding to the chagrin of the common foe, he will add to the ardor of friends and inspire the weak with courage.

We are entering a contest to recover the rights of workingmen and secure henceforth to the producer the fruits of his industry. Our demonstration tomorrow is the review before the battle. The greater it is the more thoroughly will the enemy be disheartened and the easier will our victory come. Let no man shirk, let none desert, let everyone be where his presence will contribute most to the common purpose.⁵³

The Central Labor Union had planned their parade to coincide with the Sixth National Assembly of the Knights. The K of L, organized in Philadelphia in 1869, had removed its oath of secrecy and had started to admit women in 1881, would be holding its meeting in the Union Square area. Seventy six delegates representing the 42,517 members of the Knights of Labor would be sharing the reviewing area at Union Square.⁵⁴ The Grand Master Workman of the Knights of Labor, Terence V. Powderly, would join Peter J. McGuire and Matthew Maguire, as well as Robert Blissett on the reviewing stand.

The parade was organized into three divisions. Comprising the First Division were all organizations from Brooklyn, Jersey City, Newark and adjacent cities, and all city organizations below Canal Street. Starting point was City Hall. The Second Division consisted of all organizations east of Broadway, from Canal Street to Harlem. It started from Cooper Institute. The Third Division was made up of all organizations west of Broadway, from Canal Street north. Its point of origin was Washington Square. All divisions would end up on Broadway and continue up Broadway to East Fourteenth, then up Union Square West to East 17th Street, then west on East 17th, pass the reviewing stand at the plaza on the north end of Union Square Park and continue westward to Fifth Avenue. The parade would continue up Fifth Avenue to Reservoir Park [now Bryant Park], where it would terminate. From there the participants would disburse and join their families for the picnic in Wendel's Elm Park at 92nd Street and Ninth Avenue.

The First Division was to lead off the parade promptly at 10 A.M. from its position near City Hall. When 10 o'clock arrived only about 40 men had shown up. Spectators suggested to the Grand Marshall that he give up the idea of parading. But, William McCabe, an officer of the New York City local of the International Typographical Union, was determined to start on time with the few that were on hand.

⁵²*Ibid.*, pp. 34-36.

⁵³*Ibid.*, p. 33.

⁵⁴Hunt, *op. cit.*, p. 111.

Suddenly Matthew Maguire ran across the lawn, telling McCabe to wait for the Newark Manufacturing Jewelers Union. As the 500 jewelers turned into Broadway a few minutes after 10 A.M., they were marching to a band playing "When I First Put This Uniform On," from Gilbert and Sullivan's musical *Patience*, which was enjoying success in New York after its 1881 premiere. Soon a police escort of six police, McCabe, and his aides joined the march. There was some apprehension on the part of some workers and the reporter for the Socialist *New Yorker Volkszeitung* about the presence of police,⁵⁵ because of their memory of the terrible police brutality in the Tompkins Square Park incident in 1874. The planners of the Labor Day parade were insistent that the workers do nothing to incite the police.

The first workers in the line of parade were the 400 members of the Bricklayers Union No. 6, wearing white aprons. The first of eight marching bands in the First Division preceded the jewelers who were marching four abreast, wearing derby hats and dark suits with button-hole bouquets, and carrying canes resting on their shoulders.⁵⁶ Among the favorite groups in the eyes of the spectators and the press were the carefully drilled members of "Big 6" (Typographical Union No. 6) 700-strong who marched by with military precision. They were carrying banners, typical of the hundreds that were carried in the parade with mottoes like: "Labor Built This Republic and Labor Shall Rule It;" "Labor Pays all Taxes;" "Labor will be United;" "No Land Monopoly;" "The Laborer Must Receive and Enjoy the Full Fruits of His Labor;" "The True Remedy is Organization and the Ballot;" and the "Government Must Issue All Money." The banner which got a great deal of attention was the one carried by Matthew Maguire's Brooklyn union, The Advance Labor Club, another name for a local Knights of Labor organization that was still maintaining a semi-secret identity. That banner read "Pay No Rent," in support of the Irish who were challenging the unfair rents they were being charged by English landlords. The obvious promoter of this slogan was the *Irish World and American Industrial Liberator* of New York.⁵⁷ The rear of the First Division was brought up by The Cigarmakers Union, carrying a banner which read, "Down with the Tenement System." This system, used by unscrupulous landlords, exploited immigrant labor by requiring those renting apartments also to have their families work as cigarmakers.

All of the divisions were presented in a similar manner. Each was comprised of representations of the workers in all of the trades in the section of the city designated for their respective division. All divisions would pass by Union Square. Great effort was expended to make the best showing to the press, the spectators lining the sidewalks, and especially to the dignitaries in the reviewing stand at Union Square. Some organizations particularly stood out as attention grabbers. The 1,000-man delegation of German Framers (structural carpenters) was such an example: "In the front ranks a dozen very tall men with beaver hats, clay pipes clenched in their teeth, huge axes thrown over their shoulders, and thick aprons hung at their waists." On the side of the wagon carrying their union officers, dressed in business suits, were slogans (in German) such as: "Agitate--Educate--Organize;" "Labor Creates All Wealth;" and "Land, the Common Property of the Whole People."⁵⁸ Each division had a large number of bricklayers, 3,000 from several locals, many with their own bands. Approximately 2,000 members of the Pianomakers Union marched with the Third Division. A man played a piano as the wagon carrying it moved through the

⁵⁵Watts, *op. cit.*, pp. 39-41.

⁵⁶*Ibid.*, p. 41.

⁵⁷*Ibid.*, p. 42.

⁵⁸*Ibid.*, p. 54. Quoted from *New York Sun*, September 6, 1882.

parade route. Several glee clubs and quartet groups entertained the spectators along the way.

After the three divisions merged on Broadway they created quite a visual sensation, resulting in the spectacle effect the planning committee had desired. As the paraders moved up Broadway many on-lookers joined the march and thousands of others, "anxious to get a good view of the first parade in New York of workingmen of all trades united in one organization," filled the sidewalks, occupied roofs, windows and even the lamp posts.⁵⁹ One of the things which distinguished this parade from all previous parades or demonstrations involving workers was the representation of union members at the broadest level and the unified front it presented. The number of participants in the parade ranged from 10,000 to 25,000, depending upon the newspaper reporting. The pro-labor newspapers invariably gave the higher numbers. The *New Yorker Volkszeitung*, for example, estimated that up to 25,000 went into Broadway, "in precise step, singing out the *Marseillaise*, alternating with the roll of drums and lusty, popular march tunes."⁶⁰

Perhaps the most dramatic portrayal of the emerging strength of the labor movement was the illustration in the *Irish World* for September 16. The illustration, entitled "The Awakening Labor Gulliver," depicted a giant Gulliver breaking the bonds of restraint imposed by hordes of Lilliputian policemen and capitalistic industrialists. The same issue of the Irish paper contained an entire page devoted to banner headings like: "THE WAKING GIANT;" "Monster Labor Parade and Demonstration in New York;" "From 15,000 to 20,000 in Line;" "The Grandest and Proudest Display Ever Made in the Metropolis." A summary statement praised the success of the parade and noted the special significance of the parade's being in New York City :

New York's monster Labor demonstration was a grand and impressive affair and an unqualified success. Such a demonstration has a broader and deeper significance in the metropolis than it could have any other point on the continent. Not that the wrongs of Labor are any more flagrant here than elsewhere, but New York is cosmopolitan and more thoroughly representative of every shade of sentiment among the laboring masses than probably any city in the world.⁶¹

Frank Leslie's Illustrated Newspaper, in its September 16, 1882 edition, presented the parade as it moved up Broadway, onto Union Square West and past the reviewing stand at the north end of Union Square Park, in an extremely well-detailed lithograph. This artistic representation is the most commonly used graphic depiction of the September 5, 1882, scene at Union Square. The scene is as it would have appeared from the Everett House, Union Square's most elegant theater-hotel at the time of the parade. Although the article accompanying the lithograph was brief, it was complimentary:

The demonstration of the workingmen of New York and adjacent cities on the 5th instant was in every way creditable to those engaged in it. Some 10,000 men marched in the procession, and their orderly appearance and sobriety of man won hearty applause from the spectators who lined the sidewalks. Nearly every organization carried one or more banners, and many of the mottoes were highly

⁵⁹*Ibid.*, p. 51. Quoted from the *New York Sun*, September 6, 1882.

⁶⁰*Ibid.*, p. 51. Quoted from *New Yorker Volkszeitung*, September 6, 1882.

⁶¹*Ibid.*, p. 40; *Irish World and American Industrial Liberator*, September 16, 1882.

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significant and suggestive.⁶²

Not all of the newspaper accounts were praiseworthy. The *New York Times* reporter used words that conveyed a sense of sarcasm, suggesting that the workers used the parade as an opportunity to be away from work. "A large number of the working men of this city and neighborhood," he wrote, "indulged in a parade and picnic yesterday, apparently for the purpose of enjoying a holiday, and at the same time making an exhibition of numerical strength." Yet, the writer felt that the parade did not present so imposing a display as was anticipated. "Ten thousand men marched through the streets with bands of music," in "an orderly procession and a cheerful display of working people with leisure enough for a special day's diversion." Neither did the writer acknowledge that it was the "object of the demonstration to air the grievances or press the claim of labor." Although there were hundreds of banners which unquestionably announced labor's concern, the *Times* writer felt that "their variety and vagueness gave little indication of any clearly defined purpose animating the ranks of labor." The tone of the article was one that suggested that the laboring class didn't really understand its place in the scheme of things. The writer could see no justification in singling out for special attention the person who labors with his hands: "Everyone who works with his brain, who applies accumulated capital to industry ... is just as truly a laboring man as he who toils with his hands." The writer went on to comment on the "chief impression produced by a labor demonstration" as being "almost invariably that of a lack of comprehension among those taking part in it of the elements of the problem which they are continually trying to solve." The line separating "what is called the laboring class from the rest of the working forces of the community," is a shadowy one, he maintained. "There is just one solution to this problem for working men," he said. All the working men had to do was to "bend their energies" toward the promotion of clearer intelligence, better knowledge, and higher education ... which will inevitably tend toward equalizing rewards for industrial effort."⁶³

The procession took an hour to pass the reviewing stand. That was an amazing achievement, considering that speeches were made by Daniel F. Sheehan, John Swinton [*New York Sun*], Robert Blissert and Henry Appleton, Terence V. Powderly, and Peter J. McGuire. Present on the reviewing stand were 76 individuals attending the General Assembly of the Knights of Labor, representing 14 states and the District of Columbia. Hopefully, the visiting dignitaries would report back to their local unions what they had witnessed. After all, they were on the reviewing stand as a direct result of the invitation of the Secretary of the Central Labor Union, Matthew Maguire.

Powderly wrote in the *Labor Day Annual* concerning the first Labor Day parade: "A recess was taken in order to review the great parade at the request of the Central Labor Union, and the members witnessed the first Labor Day parade." Powderly noted that the term Labor Day came into being as the result of a comment made by one of the individuals on the reviewing stand. Apparently moved with emotion by the impact of the procession as it passed the "Grand Stand at Union Square, Robert Price, of Lonaconing, Maryland, turned to the General Worthy Foreman of the Knights of Labor, Richard Griffiths, and said: 'This is Labor Day in earnest, Uncle Dick.' That event was afterwards referred to as Labor Day parade."⁶⁴

⁶²Frank Leslie's *Illustrated Newspaper*, September 16, 1882.

⁶³The *New York Times*, September 6, 1882.

⁶⁴Powderly, *op. cit.*, p. 12.

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From Union Square the parade continued west on East 17th Street to Fifth Avenue, then to Reservoir Park at East 42nd Street. The next event, the picnic, took place at Wendel's Elm Park at East 92nd Street and Ninth Avenue. About 25,000 workers and their families enjoyed the festivities there. Included were four hours of speech-making, which, apparently was welcomed by the attendees; "applause interrupted the speeches from first to last."⁶⁵ Merrymaking, dancing, and fireworks carried the celebration well into the night. The first Labor Day was truly a "day of the people."

Interest in setting aside one day during the year to give special recognition to labor did not end with the first Labor Day parade. In 1883 New York again observed Labor Day by parading on the first Monday in September. The following year both the Knights and the Organized Trades (the predecessor of the American Federation of Labor) passed resolutions to make the first Monday in September a permanent holiday.⁶⁶ Immediate steps were taken to have the New York Legislature enact legislation creating Labor Day. While New York was the first state to introduce such legislation, it was Oregon that was first to pass such legislation. That occurred on February 21, 1887. By May 11, 1887, four other states had enacted legislation making the first Monday in September the official Labor Day, in the following order: Colorado, March 15, 1887; New Jersey, April 8, 1887; New York, May 6, 1887; Massachusetts, May 11, 1887. Twenty-five states had adopted Labor Day legislation by September 1893. All except California, Louisiana, and Wisconsin had the first Monday in September as the legal holiday for Labor Day.⁶⁷

It remained now for the federal government to do something about creating a national holiday honoring labor. A proposal to do that remained in Congress until 1894. At that time Senator James Henderson Kyle, Populist from South Dakota, and Representative Amos J. Cummings, Democrat from New York, introduced bills which were passed by both houses of Congress without opposition.⁶⁸ Representative Cummings personally carried the bill making Labor Day a national holiday to the White House for President Grover Cleveland's signature. President Cleveland signed the bill into law on June 28, 1894, then gave the pen used for the signing to Representative Cummings, who sent it to Samuel Gompers, President of the American Federation of Labor. This legislation established the national holiday for workers in the federal government, the District of Columbia, and the U.S. territories.⁶⁹ When Wyoming enacted Labor Day legislation in 1923, all of the states had a special holiday honoring labor.

While it may still be debatable as to whether it was idealistic Matthew Maguire ("faithful old Mat") or philosophical Peter J. McGuire who was the "father" of Labor Day, it was Peter McGuire who ably expressed the meaning of Labor Day to him:

... No festival of martial glory of warrior's renown is this; no pageant pomp of warlike conquest, no glory of fratricidal strike attend this day.

It is dedicated to Peace, Civilization and the triumphs of Industry. It is a demonstration of fraternity and the harbinger of a better age--a more chivalrous time, when labor shall be best honored

⁶⁵Watts, *op. cit.*, p.59.

⁶⁶Kimball, *op. cit.*, p. 25; Powderly, *op. cit.*, p. 12.

⁶⁷Powderly, *op. cit.*, pp. 13-15.

⁶⁸Grossman, *op. cit.*, p. 622.

⁶⁹The *Washington Post*, June 29, 1894; Kimball, *op. cit.*, p. 26.

and well rewarded.

. . . It was reserved . . . for the American people, to give birth to Labor Day. In this they honor the toilers of the earth, and pay homage to those who from rude nature have delved and carved all the comfort and grandeur we behold.⁷⁰

While the grand parade and the picnic of 1882, with much of the attention focused on Union Square because of the placement of the reviewing stand in the pavilion at the north end of the park, did not in itself create the Labor Day holiday, it was during preparation for the event that the idea was first espoused and it was in Union Square that the expression "Labor Day" first took hold. Much enthusiasm was generated by the activities of September 5, 1882, and quickly spread. It was through demonstrations such as the grand parade that the Knights of Labor, through the Central Labor Union of New York City, hoped to convince state governments and the national government to set aside one day a year to honor the workingman. A recent historian has stated that the annual Labor Day holiday survives as perhaps the most permanent contribution of the Knights of Labor to the American scene.⁷¹

Union Square was brought into the national picture, as far as labor history is concerned, with the Labor Day parade of September 5, 1882. Later, into the twentieth century, Union Square became a center for radical activities, "where speechmakers spoke on soapboxes and where protest marches began."⁷² It was during the years preceding World War I that the Square assumed importance as a gathering place for "numerous meetings of Anarchists, Socialists, and 'Wobblies' (members of the Industrial Workers of the World)." Following the financial crisis of October 1929, the Square became the meeting place for the jobless. "On March 6, 1930, the largest gathering ever held in Union Square occurred: more than thirty-five thousand unemployed workers and sympathizers crowded around a number of speakers' stands . . . This mass meeting ushered in a new period in the history of labor demonstrations in Union Square."⁷³

Although Union Square today is not as active on the labor scene as in years past, its labor history makes it clear that it belongs to the working people of New York and the nation.

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⁷¹Weisberger, *op. cit.*, p. 131.

⁷²Paul Goldberger, *The City Observed: New York*. (New York: Vantage Books, 1979), p. 91.

⁷³Federal Writers' Project, *New York City Guide*, p. 198.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: #
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

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- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University: New York University, Robert F. Wagner Labor Archives
- Other (Specify Repository): New York City Landmarks Preservation Commission

10. GEOGRAPHICAL DATA

Acreage of Property: 8.6

UTM References: Zone Easting Northing

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Verbal Boundary Description: See attached map. Specific buildings, whose facades contribute to the National Historic Landmark, are specified in the description section of this nomination and identified by street address on the attached map. Beginning on the south side of East 14th Street at the point where it is intersected by University Place, continuing north on Union Square West, to the north side of East 17th Street and continuing in an easterly direction to the east side of Park Avenue South, then along E. 17th Street to include the south facade of Guardian Life Building, returning to Union Square East and continuing south to where it joins Fourth Avenue, then continuing west on the south side of East 14th Street to the point of beginning. Included as contributing to the National Historic Landmark is Union Square Park and the following works of art located within the park: Equestrian statue of George Washington by Henry Kirke Brown, Lincoln Statue by Henry Kirke Brown, Lafayette Statue by Frederic Auguste Bartholdi, and the James Fountain, "Mother and Children," by Karl Adolf Donndorf.

Boundary Justification: The above boundaries have been arrived at by carefully considering the historic scene as represented in the lithograph reproduced in *Frank Leslie's Illustrated Newspaper*, September 16, 1882, and comparing it with the present scene. Of primary consideration was the general character of the Square in 1882 and the buildings erected around the Square within the next twenty-nine years which are compatible with the earlier period. Hence, the end of the period for NHL consideration for the historic setting coincides with the construction of the Germania Life Insurance Building (later renamed Guardian Life Building). Specifically excluded are the Zeckendorf Plaza and the buildings on the south side of East 14th Street between Fourth Avenue and University Place, Union Square East, between E. 16th Street and E. 17th Street, Union Square West, between E. 15th Street and E. 16th Street. Also excluded, but not specifically named, are the buildings around the Square which are not identified on the attached map as contributing.



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NYC 's Union Square Park - New Yorkled

14th Street and Broadway
Union Square Walking Tours

Union Square Park



At the cross section of 4th Ave and Broadway between 14th & 17th Sts is Union Square Park...Having undergone a construction transformation over the past several years, this park is up and running again. As a matter of fact on Saturday, September 12, 1998 our Mayor, Governor and other bigwigs joined in the dedication of this park as a National Historic Landmark. A selection made by the National Parks Service.

This park was also the site of the very first Labor Day Parade in 1882. With this in mind, the park according to our Governor had been the focal point for political expression. About a 100 years ago and later, the park was host to workers' rallies, political protests and mass demonstrations.

On a different note, Union Square hosts a Greenmarket Farmers Market. It takes place every Monday, Wednesday, Friday and Saturday at the North plaza of Union Square Park (8 AM - 6 PM) The Greenmarket features fresh produce, plants and food from local farmers. From homemade muffins, wines, peanut butter and pies to all sorts of vegetables and fare, you'd have found quite a bit here at the park. That is, just outside of the park on the Broadway side.

At the southern end you'll find the statue of Gandhi and another of George Washington on horse and further within, one of Lafayette which was a gift to the city from French residents for our nation's sympathy during the

Franco-German War. At the northern end of the park is the statue Lincoln. The many benches throughout the park make this a favorite rest stop for many natives, tourists and even the students from nearby NYU.

Click to learn about the Walking Tours at Union Square Park. They meet every Saturday at 2:00 PM at the Lincoln Statue in Union Square Park.

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Parks Page

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- Arabber Preservation Socie
- The Irish Shrine at Lemmo
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Thorowgood Smith, shown wearing glasses of his own design: lenses attached to a velvet ribbon, tied in the back, to prevent marking the nose's bridge with spectacles.

Celebrating our History

Origins

Begun during the influx of English, Irish and German immigration of the 1830s, the Union Square / Hollins Market Historic District is a dense area of rowhouses that includes Federal, Greek Revival and Italianate architectural styles. To the west, Union Square Park contains an ornate fountain and Greek Revival pavilion, and forms one of the two open spaces preserved in the neighborhood. Hollins Market, in the east, is an Italianate-style market house built in 1838 and expanded in 1864, and is the oldest city market still in operation.

A large part of the neighborhood is built on the former estate of merchant-shipper Thorowgood Smith (1744-1810). Smith was Baltimore's second mayor, from 1804 to 1808, filling the vacancy caused by the resignation of James Calhoun (*Calhoun Street passes through the Union Square neighborhood*). In 1799, Smith built his summer home, Willow Brook, in the Palladian style popular in mid-18th century England and the United States. At the time, the property was on the outskirts of the city. Across town, next door to the **Shot Tower**, Smith's principal residence is restored as the **Circa 1790 Home**, open to the public, and maintained by the Women's Civic League.

Upon the death of the childless Smith, the villa with twenty-six acres passed to his wife, the former Mary Blaikley Stith (1750-1822) and then to a nephew, merchant and privateer John Donnell.

Donnell was responsible for parceling out the first plots of land for the construction of homes. Three sons of John Donnell leased grounds around the park, laid out specifications for houses, and graded and paved streets bordering the Square in the

Ceiling medallions, cornices, stamillwork, and fireplace designs v individualized features, chosen f order catalogs. Most of the wrou ironwork in the neighborhood w: the Hayward-Bartlett Factory ne Yards to the south of the neighb buildings were brick and low-sca than three stories except for sor commercial buildings. Evenly sp doorsteps, windows, and doors, continuous rooflines create the v rhythms for which Baltimore row noted. Although residential cons ended in the 1880s, commercial continued into the early 20th ce

The two-and-one-half acres for l approved for that use and donat Donnells in 1847. The park is on square, bordered by Lombard, S Gilmor, and Hollins streets. The Union Square - with its walkway fountain, and wrought iron lamp Victorian Era Baltimore. Architec Hoss designed the iron Greek-st with fluted columns in 1850 - it natural spring that was once acc steps and, at one time, supplied B&O Railroad. The source of the Square" is uncertain but probabl patriotic sentiment of this time t Civil War. Fog scenes of the Squ a gleam over wet pavements anc limbs, were often featured in loc artistry.

Willow Brook, the estate house, in 1864 by Emily Caton McTavisl granddaughter of Charles Carrol the Declaration of Independence daughter of General Winfield "Ol Feathers" Scott (a hero in the W



1840s.

Dubbed "Millionaire's Row," the portion of Stricker Street facing the Square featured the Italianate residences of bankers, investors, and factory owners. Other variations of the Italianate style lined the blocks leading up to and surrounding the square. Less ornate homes were put up in groups on side and alley streets, but all shared many identical features such as cornices, marble steps, and iron work. Developers and homeowners attempted to build the most economic dwellings possible, so they crammed narrow rowhouses along every road, avenue and alley in the district. Common brick was often used on side walls, with hard surface English brick on the front. The largest rooms were typically the front parlors and master bedrooms – smaller rooms were placed to the rear.

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and unsuccessful Whig president in 1852). Within a year, she donated the Roman Catholic Church as a school for delinquent girls, under the administration of the Congregation of the Good Sisters. Additions and renovations changed the original structure over the next 100 years until the school closed in 1965, it was sold, and the buildings were razed. Willow Brook's interior oval drawing had long enjoyed national acclaim. If intact, it was moved to the Baltimore Museum of Art for public display. Steuart Hill Elementary School, constructed on the site. The area is designated a National Historic District in 1967, two years after it was razed.

The original iron urns in the park were smelted down during World War II as part of the war effort. Economic decline occurred in the mid-20th century until extensive rehabilitation during a renaissance in the 1960s and 1970s. The Square benefitted from new lighting, shrubs, pink sidewalks, and iron benches installed during the

The park and fountain – as well as parts of Stricker, Hollins and Lombard streets – were transported back to the 1850s as Union Square played the title role in the lush 1997 movie adaptation of Henry James's biting novel "*Washington Square*" from acclaimed director Agnieszka Holland.

The excitement continued in 1997 as the community celebrated the sesquicentennial of Union Square with a re-dedication of the park including the placement of a stone tablet commemorating the event at the foot of one of the pavilion columns. The celebration was highlighted with concerts and a marching band performance, and the dedication of a new park at Pratt and Gilmor streets.

Throughout the year, there are many impromptu events in the Square, including neighborhood dinners, outdoor movies, tag sales, Easter Egg Hunts, Halloween Pumpkin Carvings, and various other parties.

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H. L. Mencken Sites

The Mencken Society comprises a dedicated group of bibliophiles who honor the memory and living works of Henry Louis Mencken – author, critic, newspaper man, iconoclast. The Society meets several times a year, including the annual meeting on the occasion of Mr. Mencken's birthday each September. The annual \$25 dues include all member letters and the quarterly *Menckiana* published by Baltimore's Enoch Pratt Library. Without the quarterly, annual dues are reduced to \$12.50. To become a member, send the appropriate dues with your name and address to:

H. L. Mencken House

Designated a National Historic Landmark in 1985, this Italianate brick row house at 1524 Hollins Street was the home of one of Baltimore's most famous citizens – noted **Baltimore Sun** journalist and author Henry Louis Mencken lived here from 1883 until his death in 1956. Mencken wrote of his home: "I have lived in one house in Baltimore for nearly 45 years. It has changed in that time, as I have – but somehow it still remains the same.... It is as much a part of me as my two hands. If I had to leave it I'd be as certainly crippled as if I lost a leg." (Charles A. Fecher, **Mencken: A Study of His Thought** Alfred A. Knopf, New York, 1978, p. 47)

After his death on January 26, 1956, his home was bequeathed to the University of Maryland. In 1983 the City of Baltimore acquired the H. L. Mencken House from the University, in exchange for the Old Pine Street Station. With period furniture, his restored second-floor office, and backyard gazebo, the H. L. Mencken House opened as part of the City Life Museums and a center for theatrical,



The Mencken Society,

P.O. Box 16218, Baltimore, MD 21210.

For their website, www.mencken.org, click [here](#).

The **Friends of the H. L. Mencken House** defines its purpose as educating the public about the life and legacy of H. L. Mencken, and acquiring his lifelong residence at 1524 Hollins Street for the purpose of restoring, preserving and operating a nonprofit museum. Once part of Baltimore's City Life Museums, the house, with many original furnishings, was a superlative example of how successful families lived during its era. Mr. Mencken's personality can be seen in everything from the parquet floors to the garden tiles. Through acquisition of Mencken's home, the **Friends of the H. L. Mencken House** plan to restore the house to its condition at the time he lived there – fortunately, this is possible due to extensive photo documentation of the house during the later years of his life. For more information, including membership in the organization, contact:

Friends of the H. L. Mencken House,
733 Martin Drive, Catonsville, MD 21229.

For their website, www.menckenhouse.org, click [here](#).

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Malachai Mills

At 1504 W. Baltimore Street is the residence of Malachai Mills, a free-born African-American businessman in the early and mid-19th century. Mr. Mills was a prominent cabinetmaker and carpenter, providing furnishings and carpentry for many of the early homes in the neighborhood. The Union Square neighborhood is at the head of a preservation effort to revitalize this valuable structure as a "historic life museum" and as a preservation, fine arts, or urban studies field site for local universities.

literary and musical events. Although the City Life Museums closed in 1997, the landmark still displays a special commemorative plaque about its famous occupant. The house is currently not open to the public, stands empty, a shuttered burden for the City of Baltimore, which plans to disperse the property. The organization "**Friends of the H. L. Mencken House**" is leading a coalition of several groups to redirect and expand the use of this neighborhood treasure.

A curmudgeon with an acidic writing style, Mencken gained national recognition as the most influential critics of American culture, politics, education and life, coining the word "booboisie" to describe the American public. The word "SoWeBo" (for SouthWest) is also attributed to Mencken. His influence was unmistakable as the foremost authority on the American language through his multi-volumed *The American Language*. He discovered and championed such new and bold American writers as James Branch Cabell and Sinclair Lewis. Mencken's diatribes against American culture and democracy were so deep that he once received an appreciative autographed photo from Germany's Wilhelm II. Mencken himself came from German ancestry, and was vocal about his opposition to American involvement in World War I. Mencken's interests went beyond politics and contemporary culture of the day; he once produced a book on the popular German philologist-turned-philosopher Friedrich Nietzsche.

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Hollins Market**John Smith Hollins**

The city's oldest market structure still in use today is Hollins Market, a public market that began in 1763. In 1835, the City granted the land to piano manufacturer Joseph Newman and he erected a market house at their own expense. George T. Dunbar donated the land which, at the time, was on the western fringe of the city. The market opened in September of 1836 and the market soon became successful, but the fragile structure blew down in a windstorm two years later. Newman organized to quickly rebuild and re-open the market by 1839. The market was named for John Smit (1786-1856), an estate owner in West Baltimore and one-term mayor of the city from 1852 to 1856.

In 1863, the City Council appropriated \$23,000 for the high-ceilinged Italianate red brick edifice as an addition to the old market house. As this was a divisive time of the Civil War, the council refused to consider any bid for the market's construction unless it not come from "parties... known to be thoroughly Union Men."

By 1900, Hollins Market stretched from Poppleton to Carey Streets, with 160 inside stalls. Over the years, an assortment of West Baltimore butchers, vendors, and Asian immigrants with vendor traditions, and African-American merchants joined and purchased meats, farm-fresh produce, baked goods, and home-produced wares. Somewhat smaller today, the traditions and diversity of the market and the queue still holds true. The Barry Levinson film "*Avalon*" depicts Hollins Market in its heyday.

Hollins Market, at 26 South Arlington Street, is open Tuesday through Thursday from 6:00pm, Friday and Saturday from 6:00am to 6:00pm. It is closed Sundays and Mondays.

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Arabbers

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First YMCA in the U.S.

The first YMCA building in the United States, specifically constructed as such, was built at Schroeder and Pratt for a cost of \$7,000 in 1859.



In 1844, the Young Men's Christian

Association was founded by George Williams and 11 others in London because they wanted to help other young men find God. The YMCA first came to the U.S. in 1851 but, until the Baltimore YMCA, its buildings were converted from existing structures.

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Did you know?

The original name of Lombard Street was King George Street; Baltimore Street used to be Market Street; and South Carey Street was once known as Wooster Street.

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"Arabbing" is a term used to describe the activities of a group of small scale enterpreneurs, mostly Black and male - who for more decades than anyone can remember have used horses and carts to carry a variety of food items to the neighborhoods of Baltimore. (1994 editorial in the Baltimore *Afro-American*)

Just how these horse-powered vendors got the name arabbers (pronounced "Ar-uh-buh") is unknown. It may be a derivative from the term "street arabs" or "street urchins" used by Londoners during the mid-1800s to describe homeless children or people who were living off the street.

Now exclusively African-American, arabbing started in the early 1800s as a modest trade. Baltimore had stables on every corner and a steady supply of produce brought up to piers now occupied by the Inner Harbor. Today, this unique slice of history is found amid the narrow streets of West Baltimore. A trip to our side of town on a sunny day reveals a tradition not familiar to most city explorers: the clippity-clop of horses pulling wagons filled with fruits and vegetables and the unmistakable bellow of arabber vendors. These few surviving arabbers are working reminders of a vanished era of and-wagon commerce dating back to a time when deliveries of wood, coal, ice, and almost everything else were made by horsecart.

The Arabber Preservation Society (APS) was formed in January 1994. For their website, visit www.openair.org/alerts/arabber/baltim.html, click [here](#).

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43-STORY Union Square Office Building Started

Site Being Cleared at Sixteenth Street for \$5,000,000 Structure to Contain 700,000 Square Feet of Floor Space

REK-G
6/23/28 17

WRECKERS are clearing a site, containing 37,338 square feet, at the southwest corner of Union Square West and Sixteenth Street, for a new forty-three story office building which foreshadows the rapid development of that historic center as one of the leading business sections of the city. Since the first of the year two other large building operations, the new Tammany Hall on the east side of the Square and the twenty-story Domestic Building at the south side, have indicated the trend in that district, where the cost of land is reported by one operator to be one-eighth that in the Wall Street or Grand Central zones.

Rising 512 feet above the sidewalk, the new structure will add nearly 700,000 square feet to the office space available in the Union Square district, one of Manhattan's most important transportation centers. Indicative of the importance of the Union Square subway station, an express stop used by three subway lines, is the fact that it is now being enlarged to accommodate 40,000,000 passengers annually.

The new structure, which is to be known as the Twenty-Five Union Square Building, is to be erected by Henry Mandel, builder of the Pershing Square and the One Park Avenue buildings. The cost of the operation is estimated at more than \$5,000,000 and completion is scheduled for October, 1929. Farrar & Watmough are the architects.

Fronting 155 feet on the Square, the building will extend back 217 feet on Sixteenth Street and through to Fifteenth Street, where it will have a frontage of 75 feet in the rear of the twelve-story Van Beuren Building, which occupies the remaining Square frontage of 52 feet and extends back 141 feet on Fifteenth Street.

According to the architects' plans the upper thirty-nine stories of the new building appear to rest on a base four stories high and occupying the full area of the plot. This effect is obtained by having a 20-foot setback above the fourth floor on the Sixteenth Street side and improving the southerly 57 feet of the Square frontage to a height of only four floors for a depth of 117 feet. The Fifteenth Street front also will be only four stories high. A large portion of the building also will have a setback from the westerly building line.

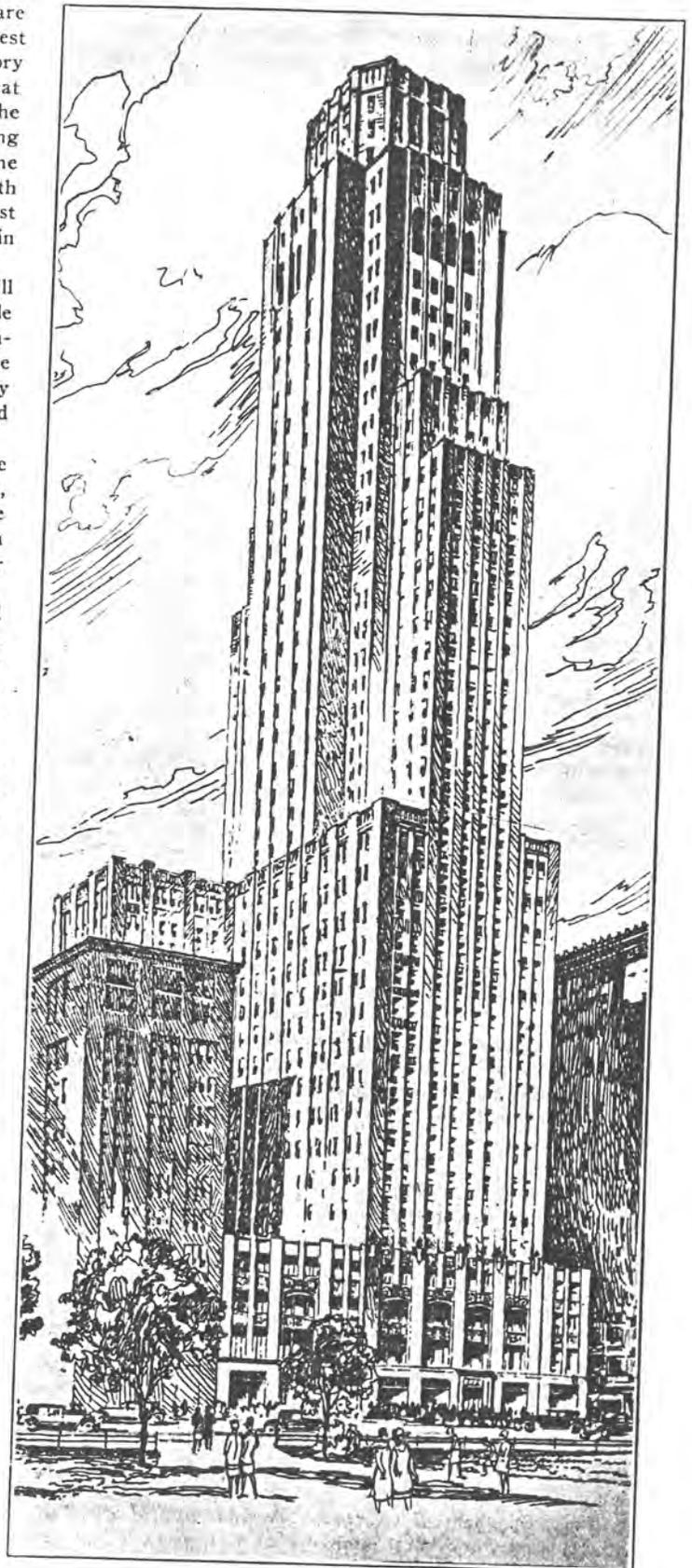
As a result of this design the architects estimate that, in addition to obtaining the maximum of permanent light and air, more than 75 per cent. of the perimeter of the structure will be of glass and that no portion of rental space on office floors will be more than 30 feet from a window. Because of the various setbacks, of which there are two major and three minor, the building will have floor areas of approximately 37,300 square feet up to the fourth floor and 22,000 square feet to the eighteenth. Above the eighteenth floor will rise a tower of twenty-three stories in which there will be floors with approximately 10,000, 8,000 and 6,000 square feet of rentable space.

Architecturally the treatment of the building will follow a modern adaptation of Gothic forms with a granite base from which vertical lines emphasize the slenderness and height of the structure and give an impression of ample light and air. Above the granite base, limestone, brick and terra cotta will be used, all in light tones.

The main corridor will be of marble, 17 feet high. Upper floors will have ceilings eleven feet high. Eighteen electric signal-control passenger elevators will operate at a speed of 900 feet per minute.

The ground floor will be designed for a large banking room, a brokerage office and stores. The upper part of the main building will be rented for office use. The two four-story units may be used as an integral part of the structure, or a single tenant may occupy either or both of them.

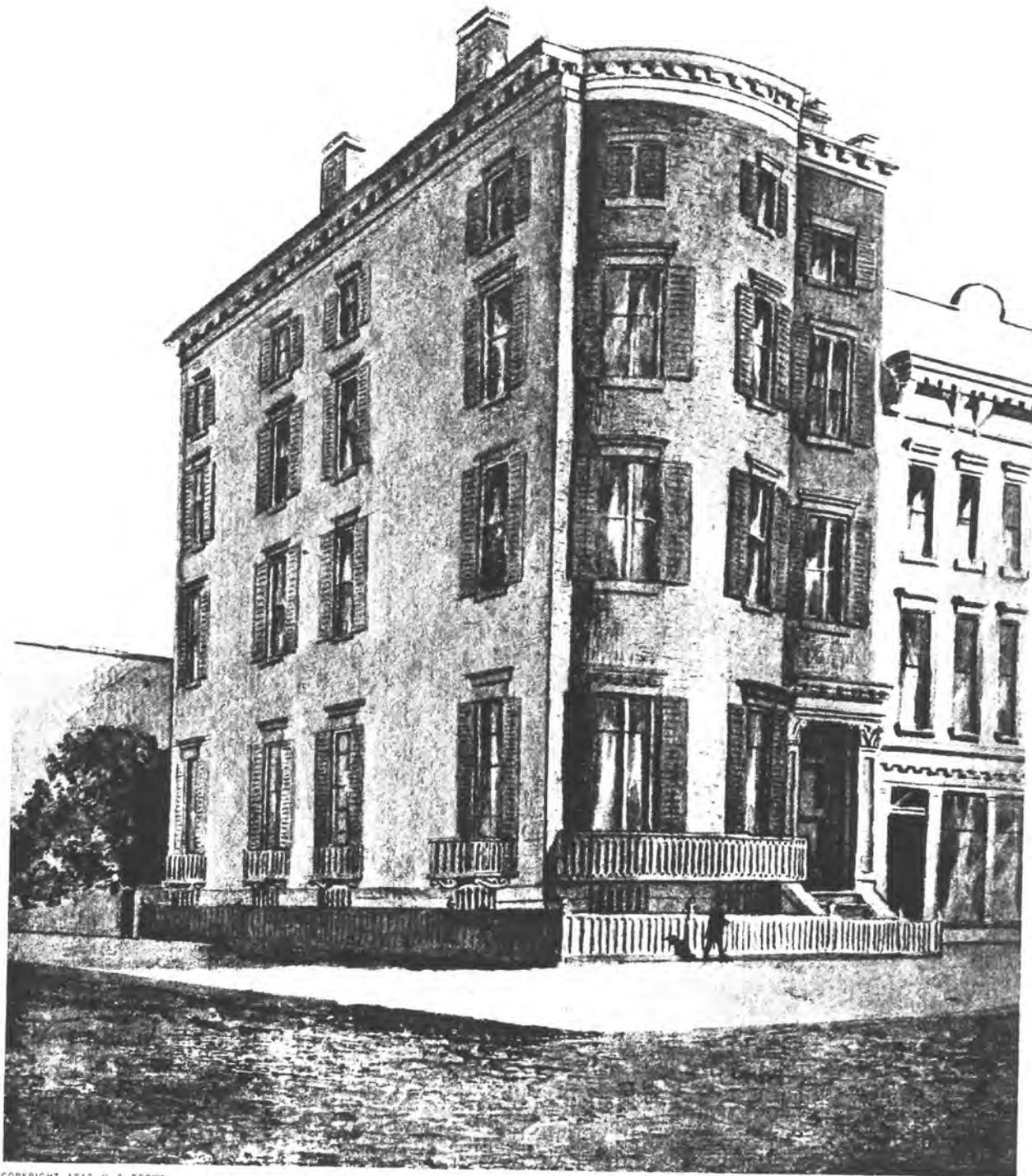
The building will be managed by the owners and it is planned to rent space either with or without janitorial service, since



Farrar & Watmough, Architects

43-STORY OFFICE BUILDING FOR UNION SQUARE

many large concerns prefer to have their own porters. There will be no manufacturing in the building.



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Union Square in 1850

THE OLD ROBERT GOELET HOUSE, NORTHWEST CORNER OF BROADWAY AND 17TH STREET. THIS WAS ABOUT THE TIME THAT THE "SQUARE" ENJOYED REMARKABLE SOCIAL DISTINCTION AND WAS ONE OF THE SHOW PLACES IN TOWN.

FROM THE COLLECTION OF MR. ROBERT GOELET.



UNION SQUARE COMMUNITY COALITION

Union Square Park
Community Coalition, Inc.
Box 314, Cooper Station
New York, NY 10276

MP

January 8, 1993

Hon. Laurie Beckelman, Chair
Landmarks Preservation Commission
225 Broadway
New York, N. Y. 10007

RECEIVED
by CHAIRMAN'S OFFICE
JAN 11 1993
LANDMARKS PRESERVATION
COMMISSION

Dear Madam Chairman / Dear Laurie:

In the absence of USCC's chair, Evelyn Strouse, who is traveling abroad at the moment, permit me to express the thanks and gratitude of all of us in the Union Square Community Coalition over the designation on January 5th of the former Century Association clubhouse, 109-111 East 15th Street (Manhattan).

The protection of this remarkable building, with its social, cultural, and architectural distinctions, is a giant step forward in the ongoing preservation efforts of USCC in the Union Square neighborhoods.

You may be certain that your support and that of the Commissioners toward this objective will be reflected in our endeavors to urge the City Council to ratify the latest designation -- which would bring to seven the number of Union Square area buildings landmarked, in addition to that portion of the Ladies' Mile Historic District touching the Square at the northwest corner.

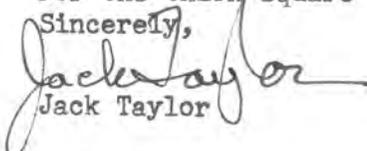
As you know, we have only recently lost the structure that housed the old Union Square Theatre, on the south side of the Square between Fourth Avenue and Broadway on 14th Street. This is yet another blow to the fast-disappearing historical streetscape of 14th Street in the Union Square area, which once was the center of New York's entertainment-related cultural activities. The final vestige is really (dare we breathe the name?) L'chow's. Is there no hope that it can be saved, what's left of it?

And, though of a different era, we continue to urge the Commission to consider the Neo-Georgian/Neo-Federal building at 100 East 17th Street, on Union Square East. Built in 1928, its handsome corner facades until recently sheltered the Roundabout Theatre Company; but its auditorium continues to attract and perpetuate the theatrical tradition for which Union Square is famous, and the structure's architectural style is worthy of protection to add to those historical facades already designated around the Square or in the immediate vicinity.

But for now, 1993 started auspiciously with the landmarking of the former Century Association clubhouse. We will labor to see it sticks.

For the Union Square Community Coalition:

Sincerely,


Jack Taylor

the next day a great funeral procession marched from City Hall up Broadway to Fourteenth Street, across to Fifth Avenue, and northward to the Hudson River Railroad Depot. Even before the Civil War, however, Union Square had become a popular destination for marches. Dressed in red shirts and carrying torches, the men of Tammany Hall would often march at night from City Hall up Broadway, down Fourteenth Street to Fifth Avenue, up to Twenty-sixth Street, and finally south on Fourth Avenue and down the Bowery. When Tammany Hall located on East Fourteenth Street in 1869, it continued its famous demonstrations but accompanied with booming brass bands, earsplitting cannons, and dazzling fireworks.⁸⁶

As the political and economic turmoil of the latter part of the nineteenth century gathered momentum, Union Square became the center for many labor protests. As early as 1860 striking railroad drovers assembled around the statue of Washington, and during the economic crisis of 1873 a protesting crowd demanded the city provide jobs for the unemployed. By this time the city, in recognition of the square's prominence as a place to review parades and for crowds to assemble, erected a speaker's platform at the northern end of the square and strung gas lights along its Seventeenth Street end. Growing in numbers and power, the Knights of Labor, the first of the American labor groups to call for an eight-hour working day, proposed that the first Monday in September be celebrated as Labor Day. When New York finally adopted legislation proclaiming Labor Day an official holiday in 1887, a crowd of 20,000 men and women passed by the square's reviewing stands (fig. 106). Labor troubles continued to mount through the 1890s and early 1900s, and after the Chicago Haymarket Riot of 1886, New York policemen, as well, began to use clubs against protesting crowds. In opposition, The Progressive Labor Party organized a Union Square demonstration in 1887. When the Second Socialist International called for workers across the world to lay down their tools and unite on May 1, 1889, demonstrating in favor of an eight-hour working day, Union Square quickly became the focus for annual May Day parades. The first parade in 1890 began peacefully enough when 9,000 union members marched through the square.⁸⁷ In 1891, however, divisiveness appeared among the Left. The anarchists, led by Emma Goldman and Alexander Berkman, demanded time on the speaker's podium. The Socialists refused, but Berkman prevailed by lifting Emma onto a wagon. When she began to speak, someone intentionally hitched a horse to her platform and the wagon rolled away. The next day's newspaper proclaimed that there had been "a mysterious young woman on a truck who had waved a red flag and urged revolution, her high-pitched voice putting the horse to flight."⁸⁸ From the late 1890s until World War II, Union Square continued to be associated with labor groups protesting against unemployment, in favor of free speech, against U.S. involvement in World War I, in reaction to the "red scare" of the 1920s, and against police brutality in the 1930s. As if symbolic of the decline of labor movements in America, however, the square was remodeled in 1930, marking an end to the era of political protests.

THE SHOPPING DISTRICT

If one climbed to the top of the most conspicuous structure on Union Square in 1872, the 150-foot cast-iron Domestic Sewing Machine Building (designed by Griffith Thomas) on the southwest corner of Broadway and Fourteenth Street

OVER →



Fig. 107. Domestic Sewing Machine Building, 837–843 Broadway at Fourteenth Street. Following a period of restrained cast-iron facades, the 1870s and 1880s witnessed more flamboyant designs in imitation of stone structures in which the cast-iron facade was treated like a metal skin drawn over the entire structure and then molded and shaped into elaborate forms. The Domestic Building, designed by Griffith Thomas in 1872, offered colossal Corinthian columns, executed in two-dimensional relief, carved brackets, pediments, balconies, and a corner pavilion topped with a dome, to produce an eclectic landmark that dominated Union Square. (Courtesy of the New-York Historical Society, New York City)

(fig. 107), one would have seen from the dome what a Domestic Company advertisement described as:

... one of the finest views in this country . . . New York city lies stretched at its feet; looking out over the Bay of New York the beholder realizes something of its greatness, its surface covered with all varieties of sailing craft and the noble steamship bringing to our shores the wealth of foreign countries, or carrying the well-known "Domestic" to the uttermost parts of the earth. Our country friends are earnestly invited when in New York to take in this magnificent view.⁸⁹

From above, one looked down on a mosaic of buildings along the spine of Broadway where all the values of a new consumer society were concentrated and condensed: its department stores, its artists' studios, its theaters, its hotels, its cafes and restaurants, its publishing houses, its promenades, its crowds and public festivals (see fig. 39). Below lay a cultural map of New York, for New York's social classes were bracketed by the amount of ambition they held, the money they possessed, and the pleasure and amusement in which they indulged.

It was the style of one's life that determined the social rank of the nineteenth-century bourgeoisie. Money was spent to achieve a certain decorum evidenced by the clothes one wore, the house one furnished, and the food one ate. To show off one's wealth and cultural status, the home had to have at least one receiving salon furnished with a piano, paintings, crystal chandeliers, and every nook and cranny filled with cast statuary, clocks, and clutter, underlined and muffled by draperies, doilies, and cushions.⁹⁰ One of the major indications of social status—apart from this conspicuous consumption—was the waste of time, shown by a leisurely promenade, and by the possession of servants, or decorative women, who indirectly advertised one's status. Thus women, who were not significantly in the work force until after 1914, were luxuriously dressed, becoming demonstrable signs of uselessness and decoration who, while they were themselves nonfunctional, delimited male social rank and style.⁹¹

When a New Yorker was asked in the 1890s why he preferred to reside in the city, the *Real Estate Record* claimed he most often replied: "because of its liveliness, or to use a phrase so beloved of architects, it gives the best opportunity to see and assume 'all the modern improvements' in dress, conversation, manners, literature and thought."⁹² And a *Scribner's* article of the same vintage noted that "... the 'flaneur' seems at last to have made his appearance. The crowd is beginning to stroll, instead of hurrying and rushing heretofore. People look at each other, and are even conscious of being looked at. . . . Cabs have sprung up. Hansoms have really become an established institution. In a word, the out-of-doors spectacle is far more interesting than it used to be, and in natural consequence, the promenading procession of spectators is becoming so too."⁹³ The *Real Estate Record* continued, "When men take more leisure and come to desire a wider variety and a better quality of things, when, in short, they occupy more time in spending and less time in making money, they at once tend to increase the aggregate of production and its quality, besides enriching their own lives with a more bounteous experience and ennobling it with a fine taste."⁹⁴ Thus each promenade along Ladies Mile was repeatedly taught to catalogue and consequently master the mappings of a new cultural system. "Department stores



Fig. 116. Tiffany and Company, 11-15 Union Square West, 1903. Designed by John Kellum in 1869 for the showrooms and silversmith operations of Charles Tiffany, the five-story cast-iron structure was slightly more ornamented than the Stewart store. In the Tiffany building also, the repetition of Corinthian columns and arches enabled large expanses of plate glass to allow light into the interior. Tiffany moved uptown in 1906, leaving the building to the Star Shirt Company and several other garment manufacturers. The building is extant, but entirely remodeled. (Courtesy of the Museum of the City of New York, New York City)

transformed into offices, the remaining mercantile buildings were mainly clothing stores, and many structures were temporarily occupied by auction marts, jobbing houses, and businesses selling bankrupt stocks.¹²⁹

During the 1870s the area of Union Square and Fourteenth Street became the important retail and wholesale district of New York, probably because it received an influx of customers from several directions—down or up Broadway, and from the two rivers. Macy's, at the corner of Fourteenth Street and Sixth Avenue, through its practice of bargain prices and reputable goods, had built up an immense retail business on its corner and in 1880 proposed to build a great arcade 150 feet along Fourteenth Street, extending back some 200 feet toward Thirteenth Street. Tiffany's and the stores on Union Square attracted vast throngs of customers, and Twenty-third Street, while still not so important, would some day profit from its close proximity to the luxurious hotels.¹³⁰ Ladies Mile by this time was virtually controlled by the retail trade: the leading jewelry, dry goods,

and fancy goods establishments had all concentrated within this district where wealthy ladies as well as ordinary shoppers congregated.

The steady march of commerce up the Broadway spine as far as Madison Square was a matter of concern by the late 1870s, for it was possible to imagine that all eligible property below Thirty-fourth Street might soon be used for business purposes. Already hotels and shops were cropping up on Fifth Avenue at isolated intervals as far north as Fifty-ninth Street, and in 1877 a row of shops was projected on Sixtieth Street just off Fifth Avenue. Commercial investors, even in times of economic depression, were willing to pay exorbitant prices, and it was rumored that R. H. Macy and Company had offered nearly a half million dollars for ten lots of the Sweeney block, the east side of Broadway, between Thirty-third and Thirty-fourth streets.¹³¹

Many of the former mansions along Union Square were being renovated as commercial structures. On the southeast corner of Seventeenth Street and Fourth Avenue Mrs. Jacob Little started to partially reconstruct the old Westmoreland Hotel, but finally realizing that the bearing walls were not strong enough to support the new superstructure, she razed the old building and began with a completely new construction. On the corner of Sixteenth Street and Union Square, the Austin-Spicer family reconstructed its building and pushed the facade out to the building line; while this was an attractive solution, the *Real Estate Record* regretted that the family did not rebuild anew and offer the square a modern construction.¹³² Holding out against the inroads of commerce, the Van Buren estate still retained many of its brownstone mansions along Fourteenth Street as well as the Spingler house on Union Square West. Finally in 1878 the Spingler house was torn down and, next door to the Tiffany Building, a five-story massive cast-iron warehouse was erected.¹³³

Fig. 117. *Below left.* West side of Broadway between Eighteenth and Nineteenth streets, showing the Hoyt Building on the left and the Arnold Constable store on the right, ca. 1870s. Both buildings were designed by Griffith Thomas between 1868 and 1869. These still existing marble structures exemplify what critic Winston Weisman called the baroque phase of the commercial palace, which featured a greater number of architectural elements, sculpted moldings and ornamentation, statuary, recessed windows, pavilions, corner towers, and mansard roofs. (Courtesy of the New-York Historical Society, New York City)

Fig. 118. *Below right.* Lord and Taylor's store, 1872. Designed by James Giles in 1869, the cast-iron frontage extended 100 feet along Broadway and 125 feet on Twentieth Street. This building and its later extensions are extant. (Courtesy of the New-York Historical Society, New York City)



* A stroll along the sidewalks of Fourteenth Street between Union Square and Sixth Avenue in 1879 would convince anyone of how thoroughly this area of Manhattan had been given over to shopping. In 1879 Edward Kendall was the architect of yet another new store designed on the site of the old Delmonico's, at the northeast corner of Fourteenth Street and Fifth Avenue. With a frontage of 128 feet on Fifth Avenue and 42 feet on Fourteenth Street, the building surpassed anything New Yorkers had ever seen before. A five-story brick structure, it was crowned with a mansard roof, and its outer walls were trimmed with brownstone and molded brick.¹³⁴ While the extraordinary popularity of Macy's store signaled the radical change along Fourteenth Street, no real estate investor benefited more from this change than W. Jennings Demorest, who converted at least fourteen private houses into stores, until not one unremodeled house remained on the street¹³⁵ (figs. 119, 120).

Nothing seemed to stop the advertising gimmicks of the retailers. The *Real Estate Record* proclaimed:

O'Neill, on Sixth Avenue, has tried the effect of a novelty in color in painting the outside of his store, which will probably have many imitators. Instead of the ordinary red, he has given his store a coating of yellow with black lines and brown trimmings, which is certainly very attractive and striking. . . . It is something to have any relief from the browns and stone or red brick of New York City. . . . an apartment house of yellow Milwaukee brick, etc. would, we think, be a pleasing novelty and will prove attractive. It will be remembered that yellow is the color which can be seen farthest. The most distant object in nature is the yellow star with its background of dark blue. The most effective signs on the streets are gold with a background of black, and we hope that architects and designers in constructing or recommending new edifices in New York will try the effects of yellow. . . .¹³⁶

In 1878 New York's largest and most magnificent department store, Stern Brothers, opened on Twenty-third Street, and would not be outdone in grandeur until Siegel-Cooper and Company opened its doors in 1896 (fig. 121). The *Real Estate Record* announced:

The firm of Stern Bros. whose Sixth Avenue establishment has become a household word among lady shoppers generally, have just moved into their magnificent bazaar on Twenty-third street, near Fifth Avenue. Aside from the building proper, which is an ornament even to that prominent thoroughfare, the very fact of such a business being moved to the locality shows the shrewd foresight and keen observation which characterizes most of our leading retail merchants. In the immediate vicinity of the Fifth Avenue Hotel, whence daily hundreds of ladies from all parts of the country temporarily residing there go out on shopping expeditions, in the very centre of what is to-day New York's most prominent rendez-vous for all that is elegant and wealthy, the new establishment of Stern Bros. will soon prove not only a remunerative investment to the owners, but an attractive place for those thousands of purchasers who, somehow or other, have been inspired with the idea that it is no longer fashionable to go below Twenty-third Street.¹³⁷

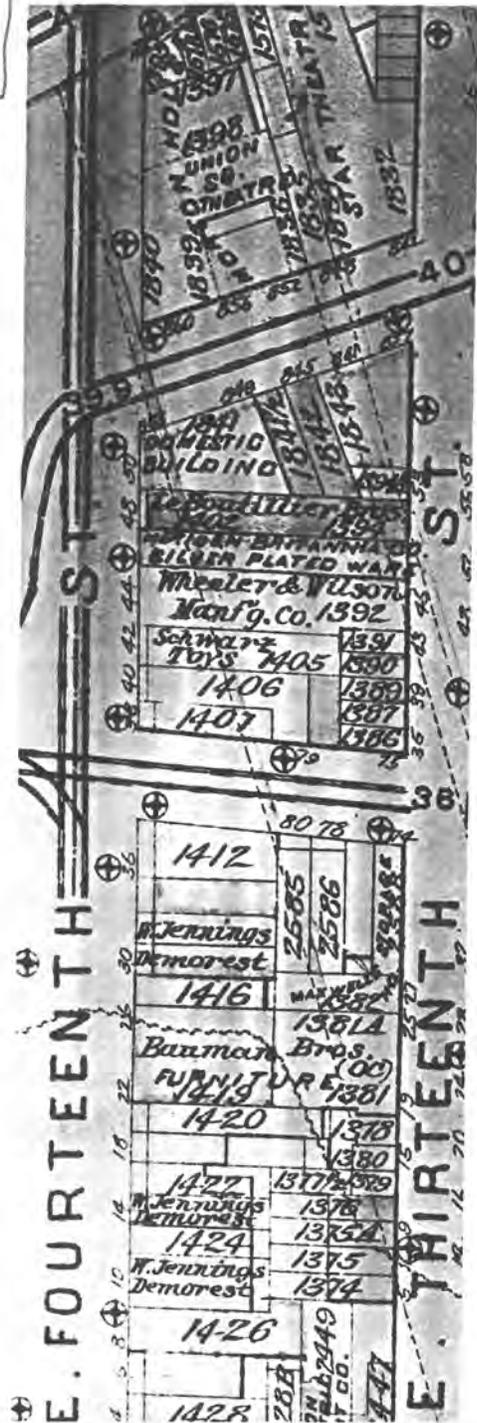


Fig. 119. Detail from Robinson's Insurance Map of 1885, showing the south side of East Fourteenth Street, between Fifth Avenue and Broadway. Demorest properties are identified as 2, 10-12, 14-16, and 30-32. (Courtesy of the New York Public Library, New York City)

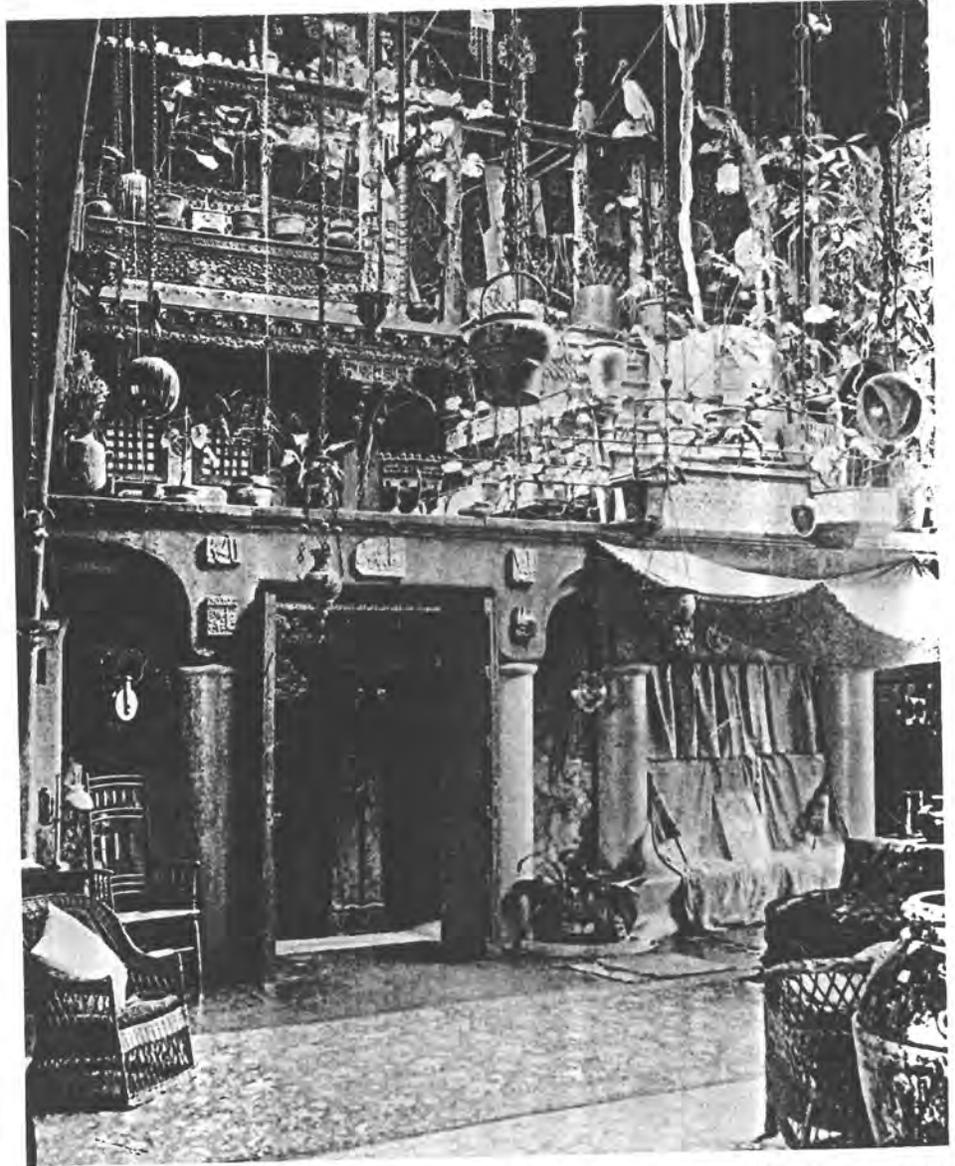


Fig. 142. Entrance to the studio of the Tiffany house, Seventy-second Street and Madison Avenue, ca. 1880s. Louis C. Tiffany, who stressed the sumptuousness of materials and appropriateness of styles, nevertheless filled the interior of his studio with cluttered objects, plants, and fabrics. (Courtesy of Avery Library, Columbia University, New York City)

and ladies' and children's garment manufacturers in the new lofty structures on Union Square West. Although tailors and seamstresses had always been present along Ladies Mile, these new manufacturers of ready-to-wear garments were sweatshop employers, relying on cheap and exploitable unskilled labor. In 1905, for example, seventeen shirt and shirtwaist makers, six knit goods and undergarment companies, and nine ladies and children's undergarment makers were located in the Lincoln Building alone at 1 Union Square West. The era of Ladies Mile had drawn to an end.¹⁹⁰

THE WANING OF LADIES MILE

In the late 1890s the introduction of tall manufacturing buildings and office towers along Ladies Mile signaled its demise as a center for luxury trade and amuse-

The debate between monumentality and organizational unity continued to confront the New York tall building throughout the rest of the nineteenth century. If monumentality was desired and verticality stressed, the significance of the building's parts was necessarily reduced and the exterior facade became monotonous and dull. On the other hand, if organizational unity was desired, achieved through an attractive subdivision of the parts and an enlivened ornamentation, the effect of grandeur was always jeopardized. Had the elevator remained the only technical innovation affecting tall buildings in the nineteenth century, their height would have remained at a practical limit of ten stories or less and the debate might have continued back and forth over the correct compositional treatment. But with the invention of the steel frame, or skeleton construction, the era of true "sky-building" arrived. Before this, masonry buildings of ten stories required extremely thick walls at their base, necessitating costly excavations and consuming valuable rental area on the first floor. By introducing a skeleton frame of iron or steel, the load of the walls and floors could be carried down to the ground foundations. Although New York building laws still required in the 1880s that nonbearing walls be nearly as thick as bearing ones, the time was approaching when a relatively thin masonry facade would be "hung" from a skeleton frame reaching twenty or more stories into the sky.¹⁹⁶ Design, simply, practically, and efficiently would allow undecorated office buildings to express themselves through their mass: the less ornament, the less their fronts were broken up; conversely, the more magnificent they became, the more stunning their individual effect. Gone were the days of the commercial palace, the ornamental porticoes, the enriched roof systems, and the elaborate base structure. In their place stood a featureless skyscraper.¹⁹⁷

The early skyscrapers, Montgomery Schuyler noted, were based on faith in the dollar and were replaced again and again by even taller structures to ensure their commercial success. "Commodity in the crowded centers of great cities, is as strictly subserved by those towering structures as community is defied."¹⁹⁸ Skyscrapers to Schuyler were "un-neighborly objects": there seemed no way for them to be designed as an ensemble yielding a common impression. The architectural excellence of the new urban skyline had to be sought in its parts, not in the unattainable whole.

Driven by high land prices on Wall Street and the difficulty of finding sites large enough for these tall structures, the skyscraper began to push farther north into the retailing district of Ladies Mile, extending the New York panorama as "a chain of peaks rising above the horizon, itself a five or six story horizon, and struggling or shooting towards the sky. For another mile, for two miles more, the peaks continued to emerge, but they no longer form a chain."¹⁹⁹ For a brief moment, Ladies Mile would be the northern frontier of this staccato skyline (fig. 143).

Although Madison Square and the east side of Union Square in the early 1880s were still unadorned by tall office and manufacturing buildings, the stretch of Ladies Mile along Broadway had changed (figs 144, 145). The *Real Estate Record* drew attention to the northeast corner of Seventeenth Street and Broadway (860 Broadway) where a building stood of such poor architectural composition that it gave the appearance of two buildings, one set on top of the other (see fig. 145). As the building was conspicuously located, the *Real Estate Record* found its commonplace design by Detlef Lienau regrettable. On the other hand,

Fig. 143. Tall structures near Ladies Mile.

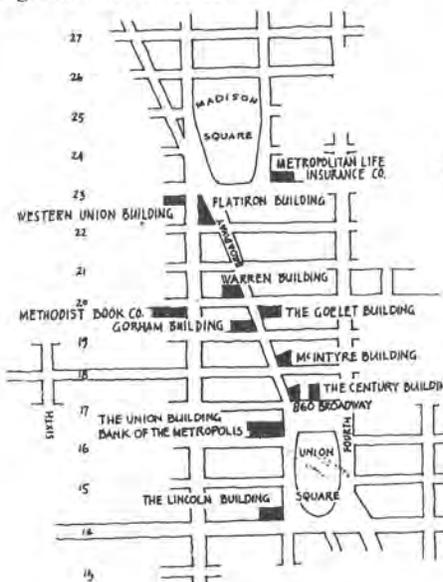




Fig. 148. The McIntyre Building, northeast corner of Eighteenth Street and Broadway, 1985. This marvelous experiment with a tall structure (ten stories) designed by Robertson in 1890, is divided into five horizontal layers stacked one upon the other. The Broadway facade, only one bay wide, and the long Eighteenth Street facade, are organized with rectangular triple windows on the second through fifth stories, followed by four stories of double windows. The ninth story contains large arched windows, the tenth a row of small arched windows, and the Broadway corner is crowned with a tower.

next year, another structure by McKim, Mead and White appeared on the Mile, the Warren Building, a seven-story commercial building on the northwest corner of Twentieth Street (see fig. 144). Russell Sturgis complained that it was not as successful as the firm's Goelet Building, that its organization was too confused, its parts too large for a small structure, its facade too busy with projecting balconies whose shadows cut the building in two, and that the building was so covered with signs and advertisements that it looked deranged.²⁰⁵ Finally, the tallest structure, the ten-story McIntyre Building on the northeast corner of Eighteenth Street and Broadway, designed by Robertson in 1890, was built (see fig. 145). Still designing stacked structures, Robertson divided this building into five elaborately ornamented horizontal parts and then crowned the whole with a squat tower on the Broadway corner (fig. 148). Clearly, this was an example of what Montgomery Schuyler called "wild work" gone astray.²⁰⁶ In this composition, as in his Lincoln Building, Robertson grouped the largest windows at the base, reducing their size in subsequent layers in order to stress the building's verticality. The organizational massing of each horizontal layer, however, remains the dominant effect.

Madison Square, the *Real Estate Record* announced in 1890, was at last succumbing to commerce. Like Union Square, it too would be covered with skyscrapers. Madison Square Garden, the most magnificent entertainment palace in the world, already commanded the block to the northeast of the square (fig. 149). A 400- by 200-foot site allotted to a freestanding building was a rarity in New York and the *Real Estate Record* noted that it offered the architects McKim, Mead and White the opportunity to make the building's horizontal lines impressive (see fig. 58). But Stanford White, who provided the original scheme, decided to divide the long sides into bays of four openings each, which effaced the grandeur of the horizontal lines. Thus the main architectural feature was a tower reminiscent of the Giralda in Spain.²⁰⁷ Madison Square Garden was the swan song of Ladies Mile, retrograde in its location, at a time when the Broadway theater district was moving uptown to Forty-second Street, and progressive in reflecting both the concentration of wealth and the organization of entertainment required for the production of twentieth-century amusement.

J. P. Morgan and Andrew Carnegie, among others, had formed the Madison Square Garden Company with Stanford White in 1889 in order to purchase the old Gilmore Garden from the Vanderbilts and to plan the development of an amusement complex combining a huge amphitheater, a concert hall, a roof garden, a restaurant, and a series of shops. Madison Square Garden would open in June 1890, although it would never be a financial success, mounting a deficit almost every year of its existence until it was demolished in 1925.²⁰⁸

As if a harbinger of things to come, opening night began with trouble. Edward Strauss's Orchestra from Vienna was supposed to celebrate the event, but the Musical Protection Society threatened the Garden with legal action on the grounds that these musicians were not artists but common laborers, and indeed some music lovers agreed. Nevertheless, the argument was eventually settled in favor of Strauss. Then, theatrical managers from Broadway and Fourteenth Street banded together, probably because they feared competition from so huge an amusement center, and petitioned the mayor to refuse the Garden an operating license on the grounds that the building was unsafe. The license, somehow, was granted. Even light entertainment had trouble when the theatrical cos-

WITH THE COMPLIMENTS OF

The Drive to Protect the
LADIES' MILE  *Dist.*
P.O. Box 332
Cooper Station
New York, NY 10276

ANSWER ATTACHED

DATED 1/27/86

1/16/86

Dear Mr. Chairman:

It's not often that two efforts coalesce in one New York Times article, but such is the case of the Luchow's and Ladies' Mile campaigns of the Union Square Park Community Coalition and The Drive To Protect the Ladies' Mile District.

We thought you'd be interested in this (to our mind) happy juxtaposition. **RECEIVED** you missed it.

by CHAIRMAN'S OFFICE Respectfully,

JAN 21 1986

LANDMARKS PRESERVATION COMMISSION Jack Taylor

About Real Estate

Union Square Area Getting a New Look

By PHILIP S. GUTIS

The Union Square area, when designed in 1831, served as a gathering place for New York's aristocracy. The Roosevelts lived in the neighborhood, and much of society's cream flocked to the Academy of Music, which stood nearby as the center of the city's theatrical district.

The square was also the midpoint of the Ladies' Mile, a stretch of fashionable stores and memorable buildings. In later years, it became a focal point of civil unrest when anarchists, Socialists and Communists used it for mass demonstrations. Still later, in the late 1970's, the square became an open-air drug market.

Today, with most of the crime pushed out of the area, the most striking element on a recent afternoon was the brightly decorated clock of the Consolidated Edison headquarters, just a block east of the square at 14th Street and Irving Place. But growing in prominence is a blocklong building site that promises to give the square another change of character. The building, One Union Square East, is now getting its foundation, and it is seen as a catalyst for increasing residential development in the area.

The building is rising on the site of the former S. Klein department store, a huge discount shopping center that spawned quite a few discounters, many of which still dot Union Square's circumference.

Cater-corner across the eight-acre square, between 15th and 16th Streets on Union Square West, a 188,000-square-foot T-shaped site is also under development.

Union Square West Associates, the developers, are building three apartment buildings on the site of a former parking lot. One 12-story building will face East 15th Street. Its sister building, also a 12-story tower, will face East 16th Street. The third structure, a 13-story building, will face the park on Union Square West.

Altogether, the buildings will have 244 units, either studios or one-bedroom apartments, according to Bernard Epstein, a partner in Union Square West Associates. The apartments will range from 650 square feet to 844 square feet, he said, and the complex will be a combination of rental and condominium apartments.

And another large developer, Jeffrey Glick of the Glick Organization, is assembling land that includes the former Luchow's restaurant, at 108 East

14th Street. Mr. Glick has not yet disclosed what he plans for the site, but Jack Taylor, president of the group organized to protect the Ladies' Mile district, said, "We get the sense that he will try to keep the Luchow's building or some part of it."

One Union Square East, which is being developed as a joint venture by the Zeckendorf Company, Hirschfeld Realty and the KG Land New York Corporation, an affiliate of the Kumagai Gumi Company, is no longer only a "hole in the square" as early advertisements for the project announced. The development has now grown to a "square in the square," the ads say.

In about a month the model apartments and sales office for the complex, which will have 673 condominium apartments, will open, according to William Zeckendorf.

Mr. Zeckendorf also said he expects to begin selling the condominiums by midspring, which is when he expects to gain approval of his offering plan from the State Attorney General. The projected opening for the building is in the spring of 1987.

In addition to the condominiums, which will be a mixture of studios and one- and two-bedroom apartments, One Union Square East will have slightly more than 300,000 square feet of office space, street-level retail stores and an atrium. A theater and underground parking are planned.

Asked about the size of the apartments, Mr. Zeckendorf replied: "I've seen smaller. It depends on what you are used to." Prices will not be announced until the plan is approved.

Rising above a seven-story base that will cover the entire site — East 14th to East 15th Streets and Irving Place to Union Square East — will be four 20-story towers containing the condominiums. The towers have been designed not to shadow the square or obscure the Con Ed tower.

Mr. Zeckendorf said he was negotiating with several "larger" companies about the office space. Demand for space in the Midtown South area, which has Union Square at its southern end, has been strong, particularly among advertising, public relations, publishing and architecture firms.

Last January the Board of Estimate signed off on a rezoning plan for the Union Square area.

The plan, which had been under debate for two and half years, allowed

for greater density and "was designed to allow for residential development," said Con Howe, director of the Manhattan office of the Department of City Planning.

In the year since it was declared effective, the rezoning plan has given its proponents reason to be "optimistic that it will live up to our expectations," Mr. Howe said.

"It's what we hoped for," he said. "It's a change, but an orderly one. Not cataclysmic, but God knows a change was needed — and something has started."

RECEIVED
by CHAIRMAN'S OFFICE
JAN 21 1986
LANDMARKS PRESERVATION
COMMISSION



UNION SQUARE PARK
COMMUNITY COALITION, INC.

P.O. Box 314, Cooper Station Post Office
New York, New York 10276

The Drive to Protect the
LADIES' MILE
District
P.O. Box 332
Cooper Station
New York, NY 10276



LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

553-1100

Gene A. Norman
CHAIRMAN

January 27, 1986

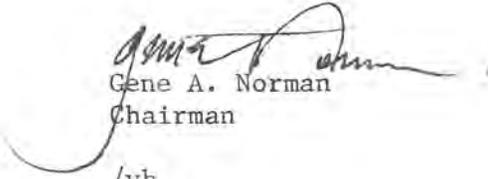
Mr. Jack Taylor
P. O. Box 332
Cooper Station
New York, New York 10276

Dear Jack:

Thanks for the New York Times piece on Union Square. I had seen it but must confess that the juxtaposition didn't register on me until your note.

The Ladies' Mile proposal has many supporters among the commissioners and I'm sure progress will be made in the not-too-distant future. Keep up the good work of promoting an important neighborhood!

Sincerely,


Gene A. Norman
Chairman

/vh



CITY OF NEW YORK
COMMUNITY BOARD NO. 3

137 Second Avenue - 3rd Floor - New York, N.Y. 10003

Telephone: 533-5300

ALFRED J. MARSTON
Chairman

MARTHA DANZIGER
District Manager

RECEIVED
by CHAIRMAN'S OFFICE

MAR 21 1985

March 14, 1985

LANDMARKS PRESERVATION
COMMISSION

Mr. Jack Taylor, Chair
Historic Preservation Committee
Union Square Park Committee Coalition
P.O. Box 314
Cooper Station Post Office
New York, New York 10276

Dear Mr. Taylor:

At its February 1985 monthly meeting, Community Board #3 passed the following resolution:

Because of the historic quality of many buildings in the Union Square Special Zoning District, especially the Luchow buildings on Community Board #3, we strongly favor a moratorium on demolition or facade changes on any building on the Special Zoning District until a thorough review of the cultural, historic and architectural significance of the area can be done by the Landmarks Preservation Commission.

Community Board #3 thanks you for your continues vigilance on this important matter.

Sincerely,

ALFRED J. MARSTON, CHAIR
COMMUNITY BOARD #3

Lisa Kaplan, Chair
Economic Development Committee

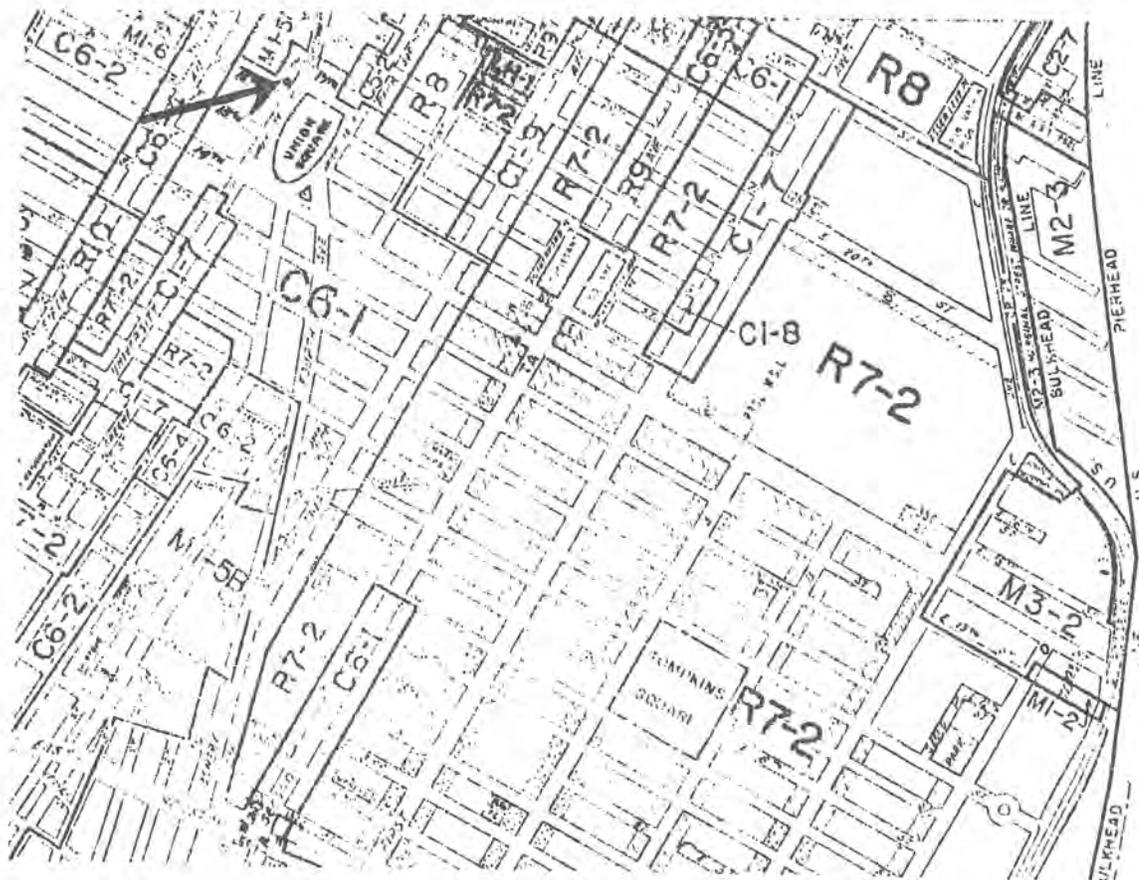
cc: Hon. Robert J. Dryfoos, City Councilmember
Hon. Robert Esnard, Deputy Mayor
Mr. Con Howe, Manhattan Office, Director, DCP
Mr. Norman Marcus, Chief Counsel, DCP
Mr. Gene Norman, Chair, Landmarks Preservation Commission
Mr. Kent Barwick, Director, Municipal Art Society

Style: Moorish Revival
Date: 1893
Architect: Alfred Zucker
Block: 844 Lot: 19

33 Union Square West (Union Building), Union Square, Manhattan

The Union Building, an 11 story commercial structure of brick, stone and terra cotta, is located on Union Square West between 16th Street and 17th Street, adjacent to the Bank of Metropolis Building. The building, which originally housed a first class store, now contains a variety of small stores.

The Union Building is zoned C6-1, allowing a floor area ratio of 6.00. The actual floor area is considerably higher.



RIVER

A History of Real Estate Building and
Architecture in New York City
1898; New York (Apr 1967)

BUILDING AND ARCHITECTURE IN NEW YORK.

129

owners of antiquated buildings are waiting for a favorable opportunity to improve.

Since 1879 the extension northward of the business section of the city has been steady and persistent. Of course, what remained of a private character in 14th street has been utterly routed out, 23d street, from Third to Seventh avenue, has been completely transformed for the purposes of retail trade, and 42d street has been invaded by the shopkeeper. Sixth avenue, between 14th and 23d streets, has assumed a position second only to Broadway as a shopping centre. Fifth avenue, between the same parallels, is filling up with office buildings and the stores of leading publishing houses. Between 23d and 42d, or rather, perhaps, 59th street, in the centrally located avenues, the typical three and four-story private dwellings are rapidly being displaced by taller structures of a semi-public nature—store and office buildings, studios, hotels, theatres, clubs, and high-class apartment houses. During the last administration large sums of money were expended on public improvements in this central district—14th to 59th street—particularly in Fifth avenue. Furthermore, the change from horse power to the underground electric trolley that is taking place on all the principal surface lines of the island has a tendency to facilitate local travel within the district.

These several circumstances have given a marked upward turn to real estate values, as may be seen at a glance by reference to the tax lists for 1898. During the past year the appreciation in the value of land, apart from buildings, in the tax section bounded by 14th and 40th streets, the Hudson and East rivers, was some \$11,240,000. In the tax section bounded by 40th and 96th street, Sixth avenue, Central Park West and the Hudson River, it was some \$9,470,000. In none of the remaining seven tax sections into which the island is divided did the appreciation exceed \$3,510,000.

MICHAEL A. MIKKELSEN.

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SWEET 14 Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhlband, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore. "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

Sidelights

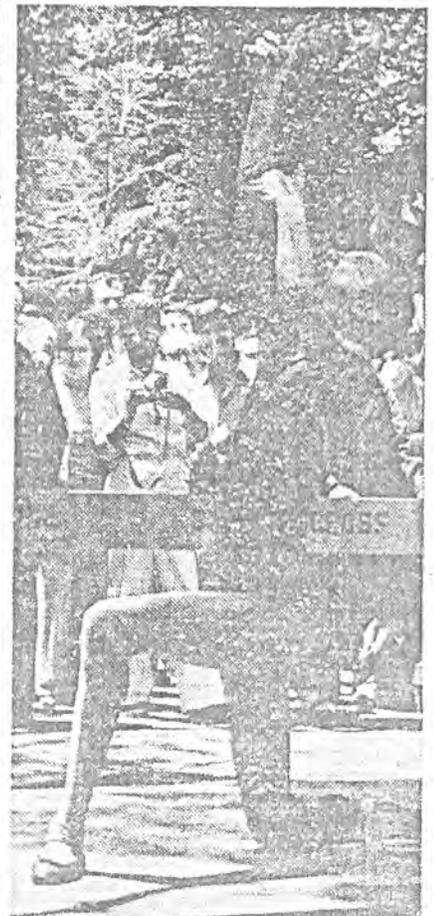


In Union Square, festivities were held last week to start a series of jazz and music concerts throughout the summer. The music is sponsored by that wonderful "Sweet 14" group which is revitalizing 14th Street and Union Square Park.

Scarlett Lovell-Wood

DAILY NEWS, THURSDAY, JUNE 9, 1977

Free Mime Fun



News photos by Jim Hughes

Members of Claude Kipnis Mime Theater do their thing yesterday in Union Square Park. Performance was part of "Sweet Sounds in Union Square," six-month free concert series in park.

Dance

OTHER

American Modern Dance Theater, 114 W 14th St. (242-7540). *The Gospel According to Life*, 8/25-27, 9/1-3 at 8:30.

Folk Dancing, Pier 15 of South Street Seaport (766-9042), Mondays at 7:30.

Micki Goodman & Irene O'Brien, Eden's Expressway, 537 Broadway (925-0880), 8/27-29 at 8.

Diane Jacobowitz-Merce Cunningham, 232 W 16 St (924-2031), 9/9, 10 at 9 p.m.

Multigravitational Aerodance Group, Union Square Park (460-4750), 8/31 at 12:30.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Theater/Dance/Music, American Theater Lab, 219 W 18th St. (924-0077). New England Dinosaur, 8/25-27 at 8.

Scott Wilson Ensemble—Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209), 9/14 at 7:30.

Federal Money, Private Donations and Enthusiasm Figure in 14th Street Facelift Project

BY NEDDA ALBRAY

What is special about the 14th Street area? Many people say nothing, dismissing the once major thoroughfare as a has-been street—the unfortunate, derelicted victim of urban blight and decay.

A walk along this bustling street of fast-food stores and small shops, many with merchandise pushed out so that it blocks the sidewalk, confirms this impression of deterioration. Shoppers, transients and loiterers crowd each other; the now-closed Klein's Department Store, once the symbol of 14th Street as the bargain hunters paradise, casts a shadow over the area. Even before coming to the street's surface, the 14th Street-Union Square subway stations are grimy and permeated by the stench of frying foods.

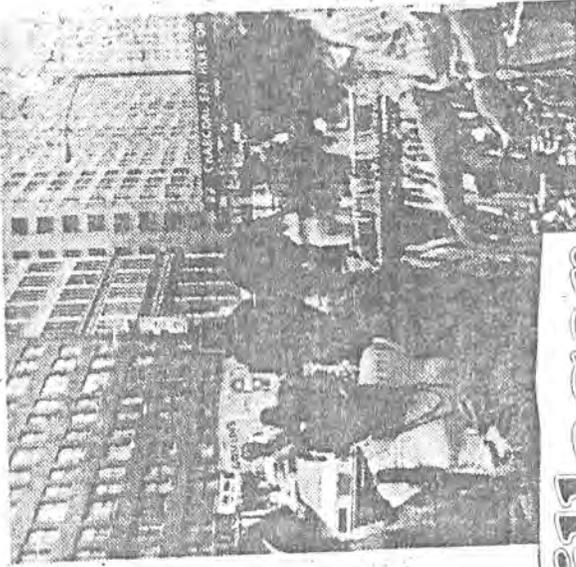
Fortunately, however, others, including merchants who continue to prosper, local residents, Consolidated Edison which is headquartered on 14th Street at Irving Place, and The New School for Social Research, that has its Graduate Facility at 14th Street and Fifth Avenue and other divisions in close proximity, believe that the area is vital. And, as a vote of their confidence, they have invested time and money in the 14th Street-Union Square Area Project, Inc., an organization of businesses, community boards, and government agencies committed, over a three-year period, to improving and upgrading the neighborhood through the use of both private and public resources, Charles F. Luce, Chairman of the Board of Consolidated Edison and Dr. John R. Everett, President of The New School co-chair the effort.

SUBWAYS, PARK AND PEDESTRIAN ACCESS

The plan calls for renovation of the mezzanine and entrances of the 14th Street-Union Square subway stations, some of the busiest in the city; rehabilitation of Union Square Park to make it more hospitable; better pedestrian and traffic circulation on 14th Street, particularly in the busy area between Second and Seventh Avenues; ridding the street of peddlers; and on the block between Second and Third Avenues cleaning out the pill pushers and addicts.

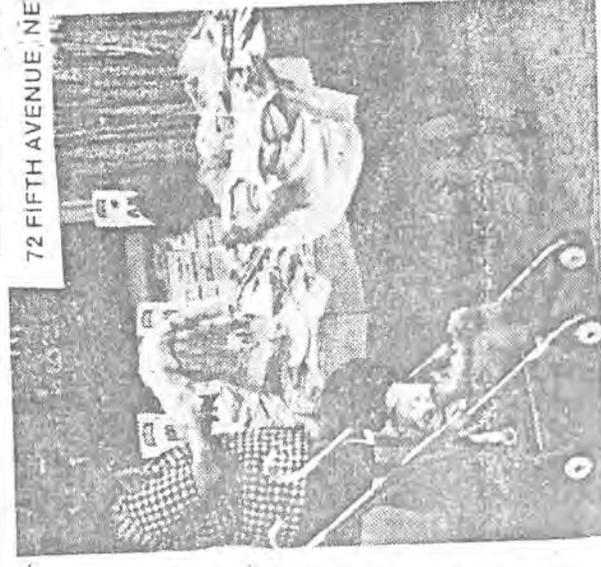
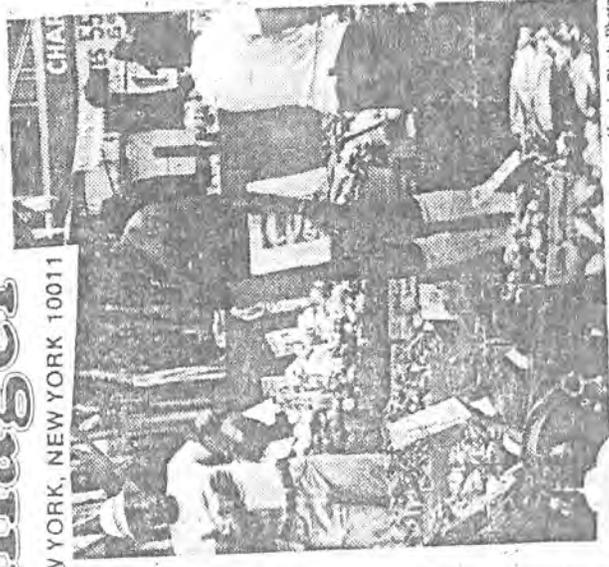
"We each have a vested interest in the area," said Albert Landa, Vice President of Development for The New School, explaining why the university and Con Ed decided to spearhead the project, "and we each felt it appropriate for large institutions to take leadership roles in community improvements." "Fourteenth Street is basically a good business street," he continued, pointing out that it is one of the main shopping areas of New York's large Hispanic community. "There are almost no vacant stores on the street, always a sign of health and activity and our concern in this project is to stem deterioration. The program is not an attempt to change the character of the street, but to maintain business vitality by making it a better and more pleasant place for living, shopping and working."

Speaking on behalf of the giant utility, which has pledged \$160,000 to the project over the three-year period, Charles F. Luce agreed. "Consolidated Edison is participating in the 14th Street-Union Square Area Project because we feel it is a part of our responsibility as a good corporate citizen of New York City," he said. "We believe that it is only through the joint efforts of



The Villager

72 FIFTH AVENUE, NEW YORK, NEW YORK 10011



(Leanne Black Photos)

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.'

-Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said.

The organization has set its fund

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$160,000 Urban Mass Transportation Administration grant, given through the MTA, to rehabilitate and rationalize the mezzanine and entrances of the large station, and on Thursday, June 6, the final hearing on the proposed changes was held. "We had already carried the plan for the renovation to all the involved community boards during the winter," Moore said, "and they all had endorsed our final proposals."

COSMETIC CHANGES

UNDERGROUND

The plan calls for work at the mezzanine level of the station and includes closing off the long, rarely used corridors; moving turnstiles so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and a

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchows Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting."

A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park.

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING,

NOT VIOLENCE

"There is really only one bad block," Stuhlbarg contended, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, looking at the slightly brighter side, "the problem is loitering, not violence."

Moore feels that some progress in controlling the situation is being

14th St: There'll be Some Changes

CONTINUED...

made, but she too points out that often the pill pushers and addicts are back on the streets almost as soon as the police arrest them.

"We have a good working relationship with the police," she said, "and we plan to start training court monitors. We understand that the program does have a good effect. Yet," she continued, "wearily, 'we don't really have the answers. It's a problem,'" she said.

The other frustrating problem is the huge empty space left by Klein's when it closed its doors in 1975. "We would love to see that building developed," Moore said, "and we would be happy to discuss it with a prospective developer. But," she stressed, "we are not a development corporation and we can not undertake to seek a developer for property." That role she felt was outside the scope of

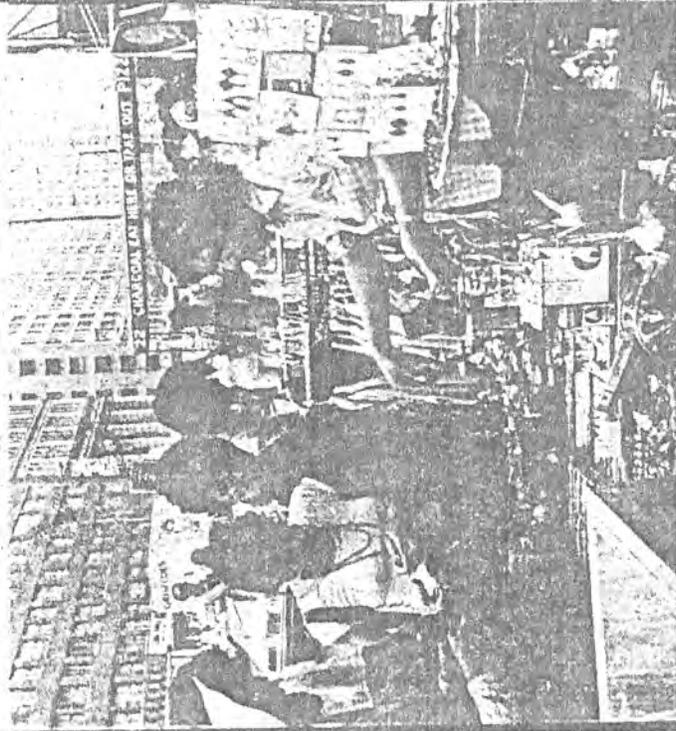
the organization.

"We are a unique group," said Al Landa enthusiastically, summing up what the 14th Street Union Square Area Project is about. "We are major businesses, institutions, community and small stores, all with a stake in the area, working together—participating equally—in trying to strengthen and refurbish a neighborhood. I have never seen a major community project move so fast and so well because of the enthusiastic input from its members," he said.

Members of the Association include: Business: Amalgamated Bank; Amalgamated Clothing and Textile Workers Union; Berkeley Photo, Inc.; Central Savings Bank; Citibank; Con Edison; Forbes; Estate of Samuel Klein; Estate of Joseph Schmitt; Guardian Life

Insurance Co.; Helmsley-Spear, Inc.; Horn & Hardart Co.; J. H. Taylor Management Corp.; J. M. Kaplan Foundation; Luchows Restaurant; McDonalds Corp.; Manufacturers Hanover Trust Co.; Mays Department Stores; New York Telephone Co.; Rizzoli International Bookstores; United Mutual Savings Bank. Community: 14th Street Association; Manhattan Community Boards 2, 3, 4, 5, 6; New School for Social Research and Parsons School of Design. Government: Office of the Mayor; Office of the Manhattan Borough President; Manhattan Local Area Planning Department; NYC Sanitation, Police, Parks, Transit and Traffic Departments; MTA; City Planning Commission; NYC Transit Authority.

14th Street:



There'll Be Some Changes Made!

Page 3

(Jeanne Black Photo)

The Villager

Vol XLV, No. 24 72 Fifth Avenue, N.Y. 10011

25 Cents

Thursday, June 16, 1977

OUR TOWN

MANHATTAN'S NUMBER ONE COMMUNITY NEWSPAPER ■ WE CARE ABOUT YOU
August 5, 1977
VOL. 8 • NO. 15

Project Return Helps Sweeten 14th Street

By NANCY CLARKE

Once beautiful and carefully tended, in recent years Union Square Park has been deluged by litter and idlers. So much so, in fact, that people working on 14th Street avoided the park. That's changing now. Any Wednesday morning a troop of energetic, industrious youths are cleaning, sweeping, planting and removing litter. They are caring young people from Project Return's 34th Street and 52nd Street rehabilitation facilities and they are working toward making the Park a People's Park.

Since mid-May, these young persons have been pushing their energies to give support to the 14th Street-Union Square Area Project (SWEET 14), which has the support of govern-

ment, community and business groups, and has been attacking issues of public safety, improving the Union Square subway stations and discouraging peddling and littering around 14th Street.

Project Return Foundation's Director of Finance and Administration, Ed Menken, reports that the Project's support of SWEET 14's Union Square clean-up effort is only one of the many community service activities to which the Foundation's seven New York facilities lend support. Founded in 1971, Project Return offers a myriad of services to the community: residential care to abused, abandoned or troubled young persons; treatment and rehabilitation services; for substance abusers;

counseling to youthful offenders, and rehabilitation of juvenile delinquents. It also has a special program for the elderly.

Why only Wednesdays? Every Wednesday, at 12:30 to 1:30 p.m. through October 26, SWEET 14 offers a series of free concerts for Park visitors' enjoyment.

Like all volunteer groups, SWEET 14 can always use extra hands. If you can spare an hour or two on Wednesday mornings, come to Union Square Park between 6:00 and 8:00 a.m. SWEET 14 provides brooms, rakes and work gloves and volunteers are served coffee with the compliments of a neighboring McDonalds. For more information and details of other volunteer programs, call SWEET 14, at 460-4750.

'Paint-a-Bench' Gala

Local residents have been invited to join the fun at a "paint-a-bench" gala, 11 a.m. to 4 p.m. Sunday in Union Square Park, 16 Street and Park Avenue South.

The project will be co-sponsored by The Tilden Midtown Democratic Club and the Union Square-14th Street Area Project. Paint, brushes, brooms and rakes will be supplied to all willing hands, and free refreshments will be served.

TOWN & VILLAGE — Thursday, June 2, 1977

Adopt a Park!

Want to see more natural beauty in your neighborhood? Adopt Union Square Park.

As part of the effort to revitalize the 14th Street community, Carvel Moore, coordinator of the 14th Street-Union Square Area Project, is calling on neighborhood organizations to adopt Union Square Park for a day.

"We've been getting individual volunteers to come out, and it would be an immense boost to our efforts if neighborhood groups committed their energies too," said Mrs. Moore.

"We need people to help paint, to help with the planting and pruning and to help do general cleanup work," she added.

The work schedule is: Wednesday, 6:30 to 8:30 a.m., and 1:30 to 2:30 p.m., and on Sundays, 10 a.m. to 4 p.m.

Mrs. Moore explained that the work on Wednesday afternoons will be mainly cleaning up after the weekly "Sweet Sounds" concerts. She added that some allowances in work hours can be made for volunteer groups.

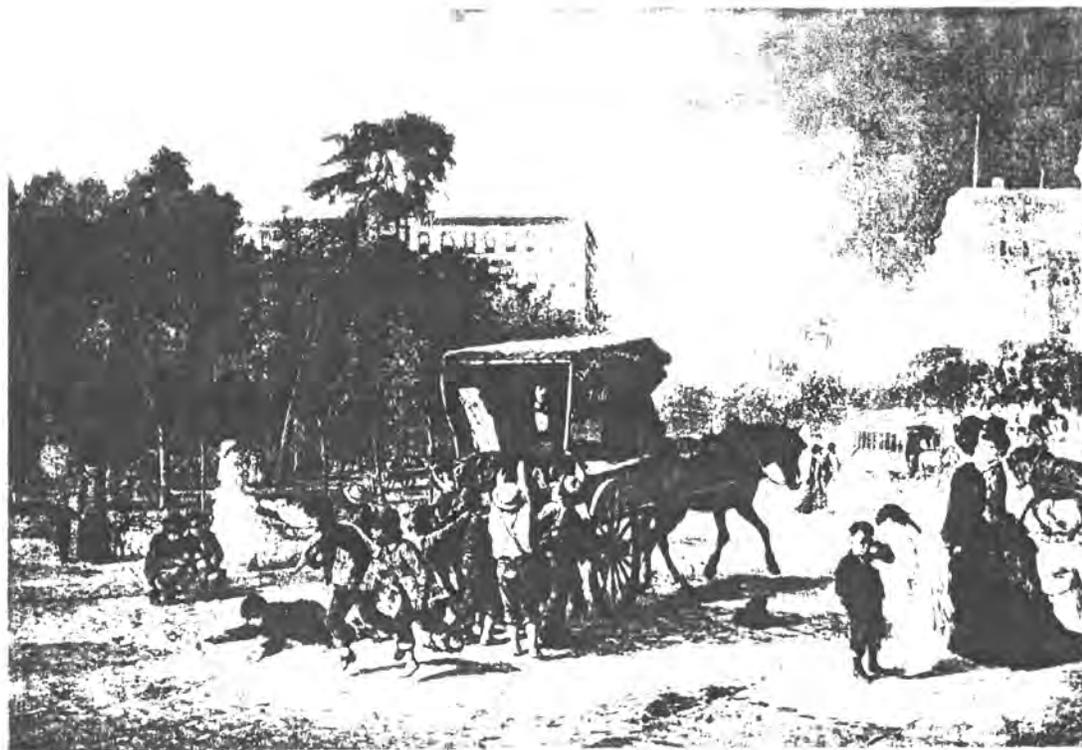
Those who work regularly will receive bright yellow "Sweet 14" T-shirts that are currently on display in May's window. The project will supply tools, but workers are asked to bring their work gloves.

To adopt Union Square Park for a day, call the 14th Street-Union Square Area Project Office at 460-4750 or 460-5081.



Project Return volunteers take a short break during their early morning cleaning activities.

The same place can be seen sentimentally
as a background for amusing
or pathetic anecdote,
or with naïve
crassness
as a huckster's
heaven.



Hudson River Museum at 1

J. Clarence Davies Collection, Museum of the City of New York

Two views of Union Square about 1880.
The painting, by William Hahn (1878),
is one of many "genre" pictures
of the period whose achievement it was
to domesticate an urban wilderness
in which it was increasingly difficult
to feel at home. The other view,
with its mobile billboards
for Ehret's beer, the A & P, and so on,
was one of a popular series
of pictorial letterheads published
by Charles Magnus. The painting
was made from a point just left
of the equestrian statue of Washington
in the other picture, and shows
in the background the Everett House,
corner of Seventeenth Street
and Fourth Avenue.
Farther up Fourth Avenue
at Twenty-first Street
is Calvary Episcopal Church,
whose steeple (later removed)
shows just behind the figure
of Washington in the Magnus view



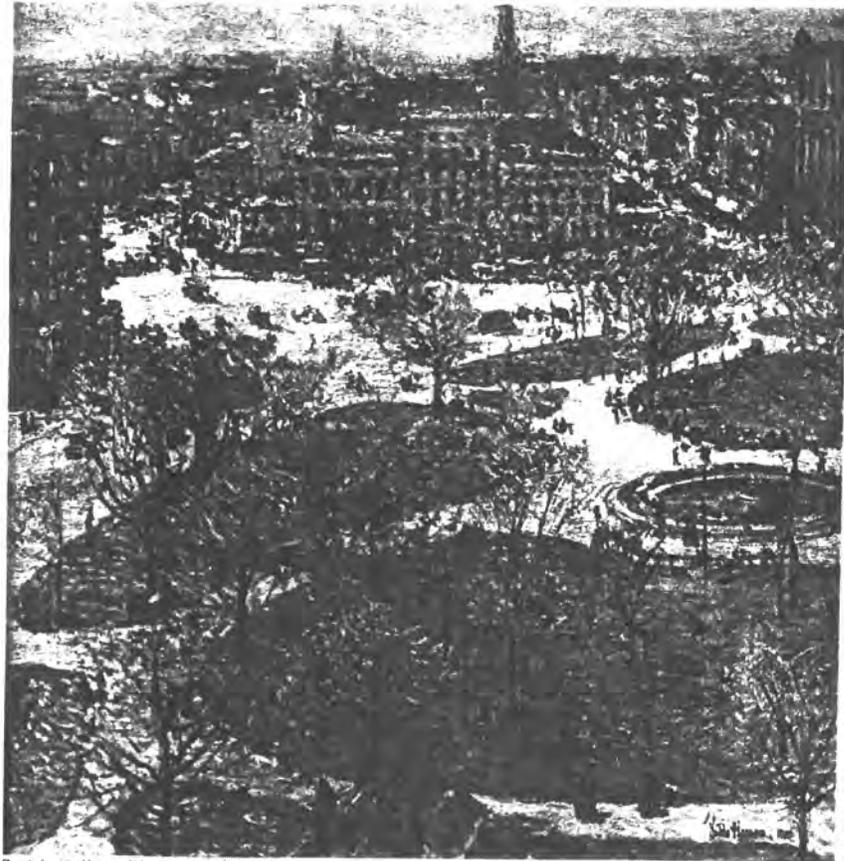
At Times of New York and Engraver.

UNION SQUARE AND FOURTEENTH STREET TO SEVENTEENTH STREET.

Charles Magnus, 1

COLUMBIA HISTORICAL PICTURES OF NEW YORK

Seen from a rooftop
 it may be a delicate pattern
 of color and light
 while from the pavement
 it is a terrifying
 onslaught
 of traffic



Smith College Museum of Art

Two views of Union Square in 1896.

The painting by Childe Hassam, looking southward over the square, was probably sketched from the building of the Century Company, whose magazine published many of Hassam's pictures.

The block of buildings at the top center of the canvas are on Fourteenth Street, between Fourth Avenue (at left) and Broadway. The tallest spire against the sky is that of Grace Church, Broadway and Tenth Street.

The illustration by W. A. Rogers appeared in *Harper's Weekly*, March 27, 1897, with the title "Dead Man's Curve"—New York's Most Dangerous Crossing."

Looking north toward the old Tiffany & Co. building at Fifteenth Street, it shows the famous double curve around which cable cars were whipped at Broadway and Fourteenth Street. According to the *Weekly*, numerous accidents occurred here in spite of the police and flagmen regularly assigned to guard the crossing.



"DEAD MAN'S CURVE"—NEW YORK'S MOST DANGEROUS CROSSING

The two Bourne views on this page are considerably enlarged from the originals so that the details of the engravings may be more easily seen.

The view at the top is the companion picture to the one of the interior of the Merchants Exchange on the preceding page and was also engraved by Fossette. It was made from

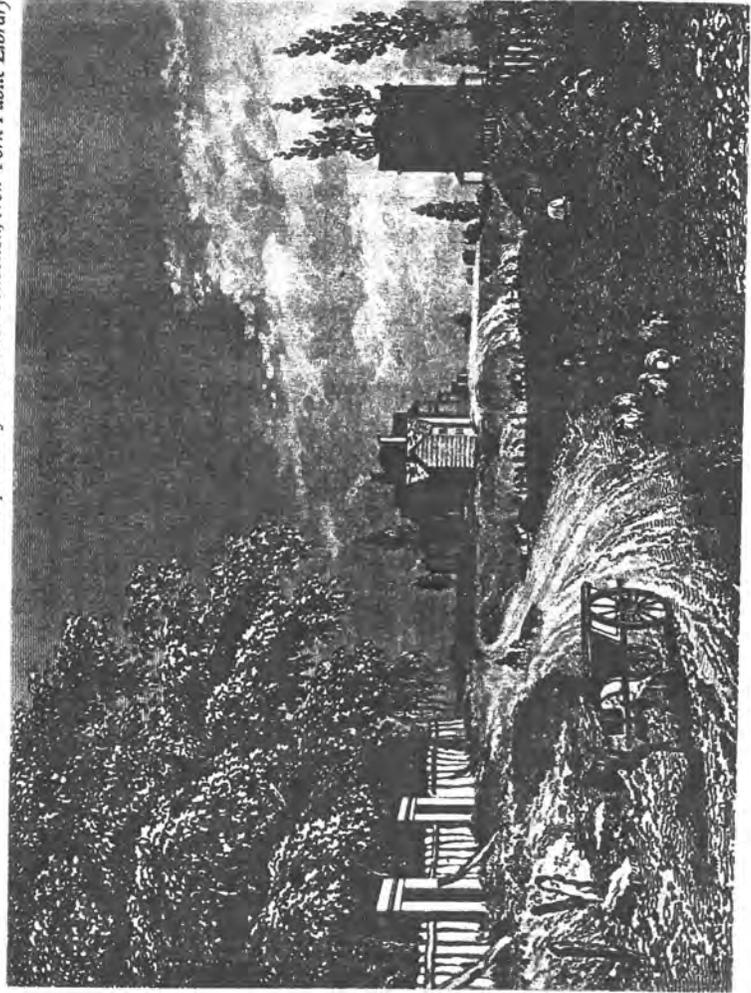
Burton's drawing of the Council Chamber at the

City Hall. The room, which is on the second floor in the southwest corner of the building, was considerably altered at different times but was restored to something very like its original appearance in 1909, through the generosity of Mrs. Russell Sage.

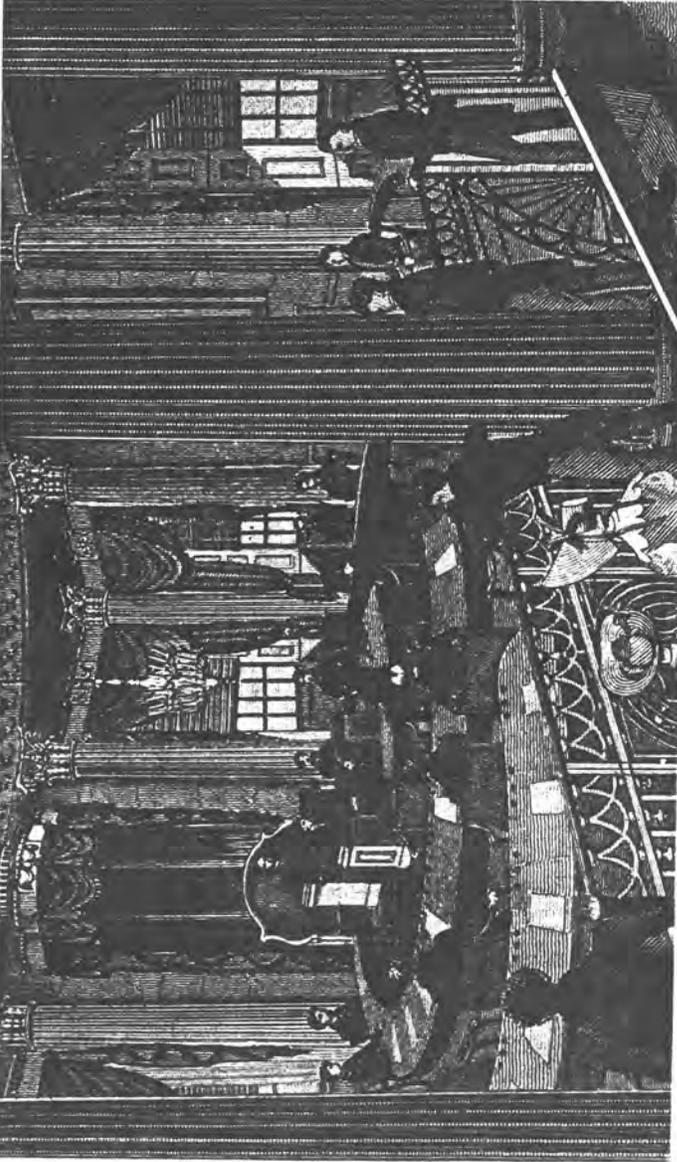
The view below, from Plate 8, engraved by James Smillie, shows the "Junction of Broadway & the Bowery" at what is now Union Square. (The Bowery is now called Fourth Avenue for several blocks below the square.) The picture is interesting as an illustration of the laborious methods by which the uneven terrain of Manhattan was leveled. A guidebook of 1833 describes the square as having recently been greatly altered and enlarged to include, in addition to the part north of Fourteenth Street,

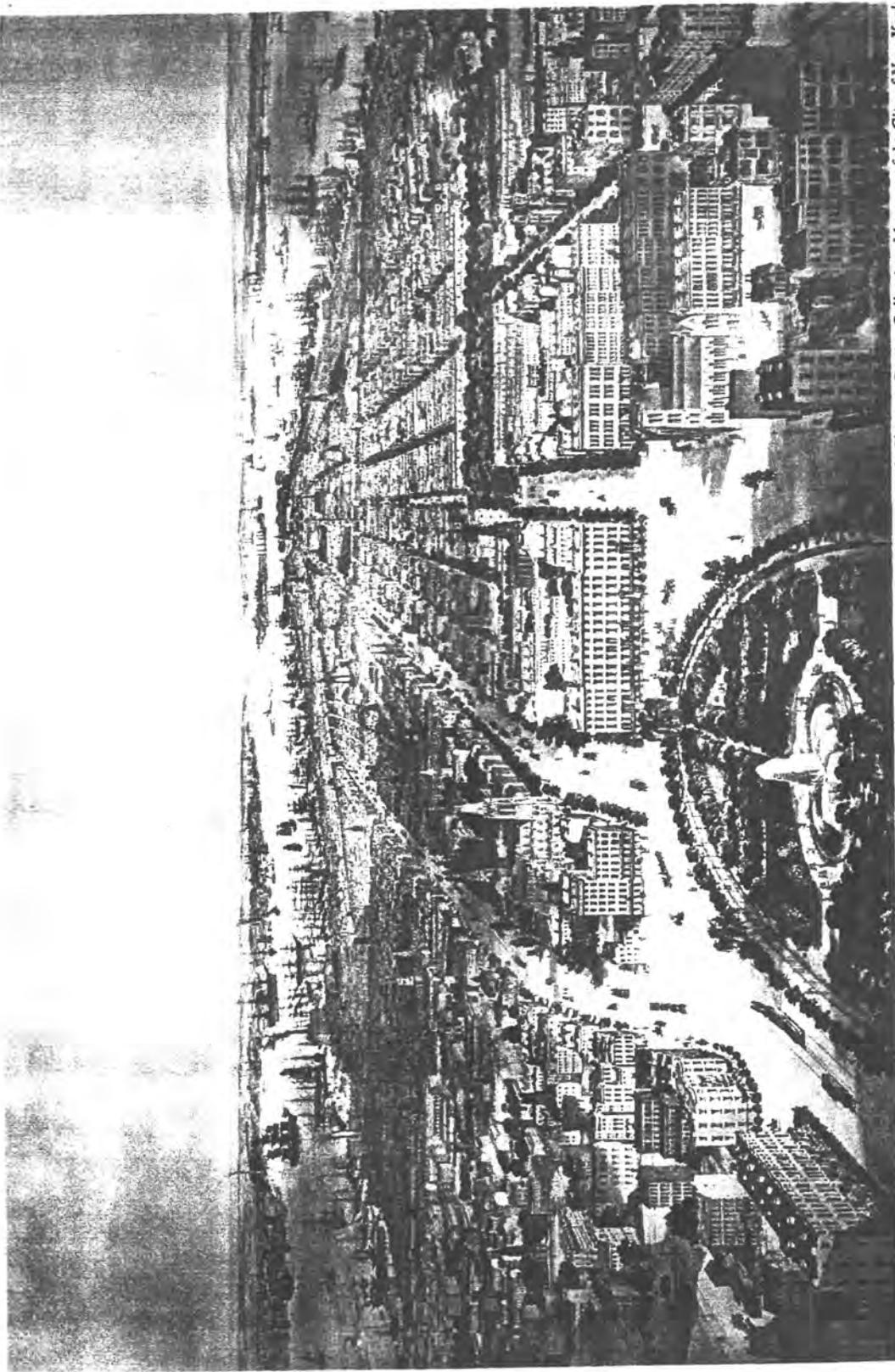
"a large triangle to the east, carved out of the 'Bowery Hill,' and another large triangle lying west of the present Broadway.

Both pictures from Stokes Collection, New York Public Library



Both pictures from co photographs courtesy





J. Clarence Davies Collection, Museum of the City of New York

This bird's-eye view of New York, looking south from above Union Square, was drawn and lithographed by C. Bachmann and published by John Bachmann in 1849. (A later state of the print was published by Williams & Stevens.)

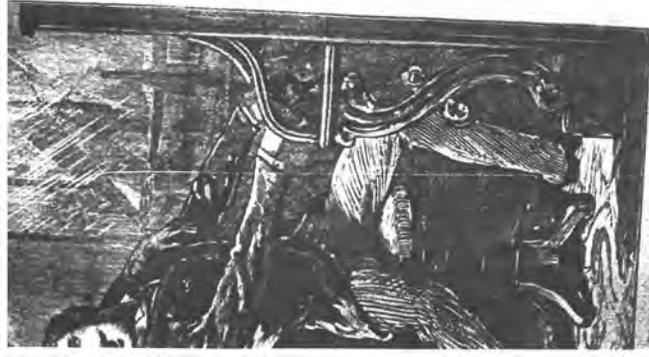
Union Square, which had been a raw gash in the landscape eighteen years before (see page 136), was by this time one of the finest residential districts in town. Beiden's guidebook speaks of the "splendid private mansions, some of which are of costly magnificence," which surround the square. At center left, two blocks east of the Bowery, is St. Mark's Church, built 1795-99 on the site of Stuyvesant's Bouwerie Chapel. Just south of the square, on Broadway at Tenth, is Grace Church (the tall white steeple left of center). At the right is tree-lined Fifth Avenue, leading south to Washington Square as it was at the time described in Henry James's novel.

A writer in *Putnam's Magazine*, February, 1853, objected to a copy of the print because it gave no idea of the city's size. In it, he said, the city "has the appearance of some large trading town, like Poughkeepsie, or Troy, on the Hudson.

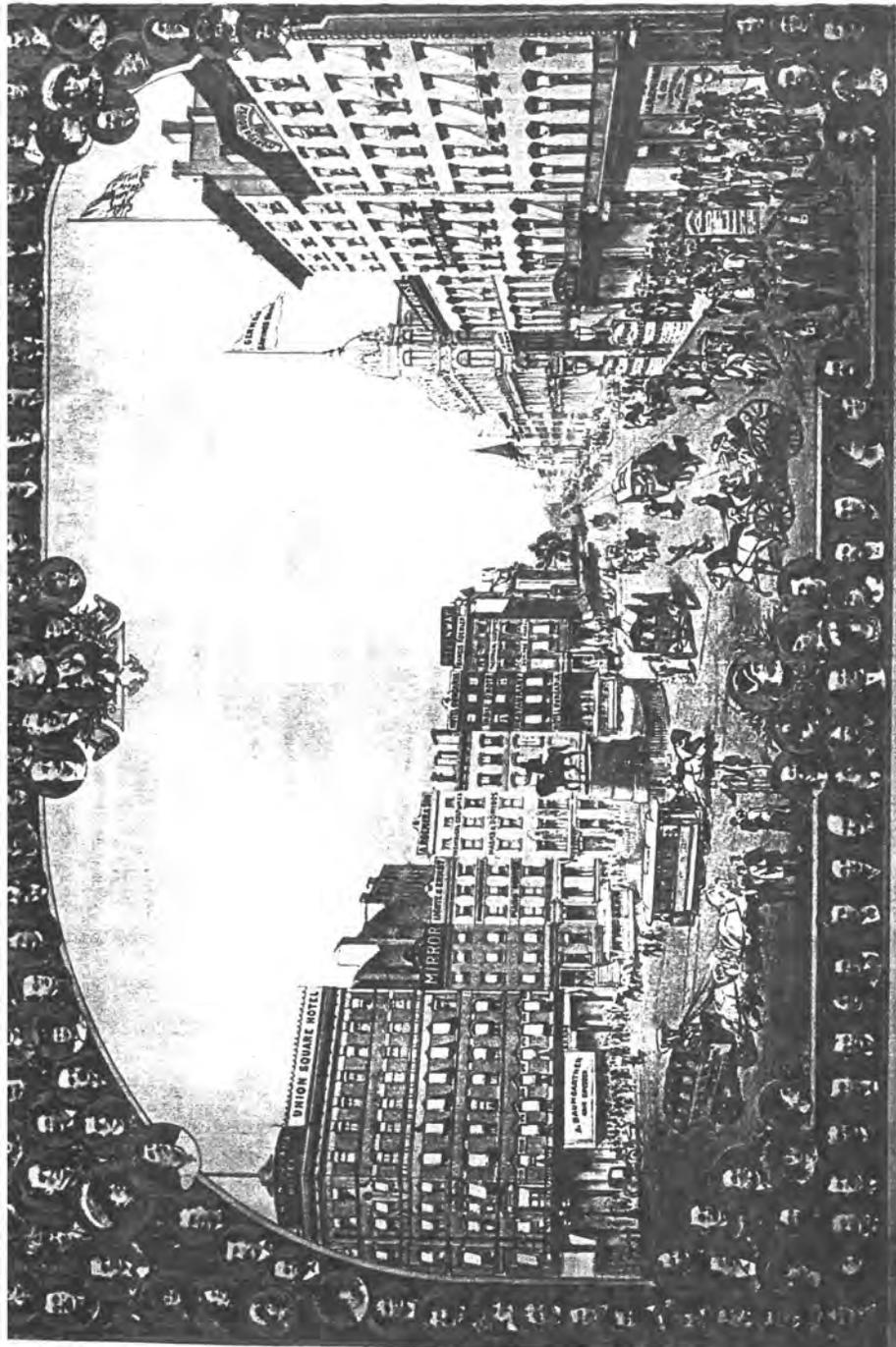


Museum of the City of New York

thographed about by Franz Wentzel. tive, for the sense



Cuba Service



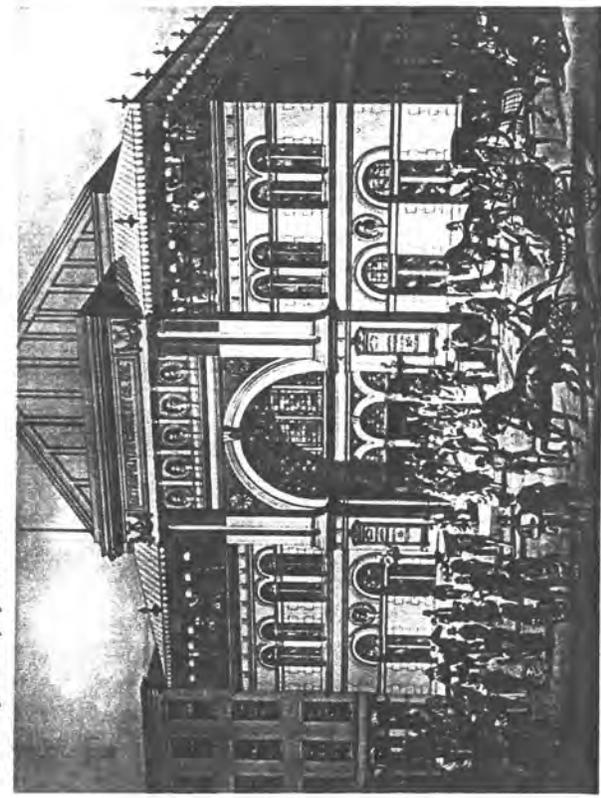
UNION SQUARE IN MIDDAYS

Museum of the City of New York

The lithograph of "Union Square in Midsummer," drawn by Maerz and printed by the Courier Lith. Co., was issued as a supplement to the *New York Mirror*, August 12, 1882. The offices of the *Mirror* (later called the *Dramatic Mirror*) are shown just right of the Union Square Hotel. Union Square was still a great theatrical center (as the pictures of actors and actresses around the border of the print suggest), though the "Rialto," as it was called, along Broadway from Madison Square to Forty-second Street was already superseding it. The stretch of sidewalk along Fourteenth Street in front of the Morton House and the Union Square Theater (at right) was still known as the "Slave Market" because of the actors who hung around there in summer looking for jobs.

The Metropolitan Concert Hall, shown here in a lithograph by Hopcraft & Co., was built on the southwest corner of Broadway and Forty-first Street in 1880. A failure as a concert hall, in spite of Rudolph Aronson's orchestra and the roof garden, it was converted into a theater in 1881. By 1884 it was a skating rink, and in 1887 it was demolished to make way for the Broadway Theater.

Collection of Edward W. C. Arnold; photograph



Author's collection



ual record
thy

LEFT: A photograph of the funeral procession of General Grant, August 8, 1885. The picture was taken from the wall of the old distributing reservoir (on the present site of the Public Library), looking south on Fifth Avenue. The monstrous building on the northeast corner of Thirty-ninth Street was the Union League Club, designed by Peabody & Stearns and decorated throughout by John La Farge and Louis Tiffany.

BELLOW: One panel of a stereoscopic view by L. G. Strand showing the Labor Day Parade in Union

Museum of the City of New York



ures from J. Clarence Davies
Collection, Museum of
the City of New York

turning west off Fourth
nto Seventeenth Street)
obacco workers, whose
seen in the foreground.
need of their "Fortitude
ation." A man and wife
cigars seventeen hours a
sweatshop could earn a
num of fifteen or sixteen
ars in a seven-day week.

tributed photograph of
ion on October 10, 1885.
Rock was blasted out of
Gate Channel in the East
r, thus removing a major
hazard to navigation.





The Greenwich Village Trust for Historic Preservation

47 FIFTH AVENUE, NEW YORK, N.Y. 10003

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November 2, 1984

Ms. Marjorie Pearson
Director of Research
Landmarks Preservation Commission
20 Vesey Street
New York, N.Y. 10007

Dear Ms. Pearson:

The Greenwich Village Trust for Historic Preservation would like to urge the Landmarks Preservation Commission to act soon to protect a number of architecturally and historically significant buildings in the Union Square area. I am enclosing a copy of our letter to the Chairman of the Commission which describes our concerns in detail.

We are hoping to see landmark designation of the outstanding buildings as an immediate first step. There are quite a few other buildings which we have placed in a secondary category, partly because we believe that some of them might more appropriately be protected as part of a historic district than as individual landmarks. We are aware that the Research Department has not regarded Union Square as an appropriate place for a historic district, and we hope that you will reconsider all of the possible approaches, which might include a combination of individual designations and a small historic district, or an extension of the Ladies' Mile historic district which we understand is being studied just north of Union Square.

I would also like to request you to give us your expert opinion as to whether the buildings on the list included in our testimony before the City Planning Commission are of landmark quality.

Yours sincerely,

Jack Meserole
Jack Meserole, President

enclosures (2)



COMMUNITY BOARD #5, MANHATTAN

200 Park Avenue
Room 367 - East
New York, New York 10166
867-4780

Irene Zelnick
Chairman

Joan E. Ramer
District Manager

UNION SQUARE SPECIAL ZONING DISTRICT MORATORIUM BUILDINGS

1. Bank of the Metropolis
31 Union Square West
2. Union Building
33 Union Square West
3. American Drapery Building
33-37 East 17 Street
4. Guardian Life Insurance Company Building
201 Park Avenue South
5. Lincoln Building
1-3 Union Square West
6. Spingler Building
5-9 Union Square West
7. 19 Union Square West
8. American Savings Bank (United Mutual Savings Bank)
20 Union Square East
9. Commercial Trader's Building
32 Union Square East
10. Tammany Hall (ILGWU and Roosevelt Auditorium) ILGWU Headquarters/
100 East 17 Street Roosevelt Auditorium
11. Butler Brothers Building
27-29 East 17 Street (860 Broadway)
12. Everett Building
200 Park Avenue South

Certification of Disputed Union Sq. Plan Put Off

BY JAMES SHEEHAN

All indications are that the certification date for the New York City Planning department's rezoning plan for the Union Square area has been pushed back, possibly for months.

Local residents opposed to the plan had agreed that an early April certification date would start the 180 day Uniform Land Use Review Procedure (ULURP) timetable, which sets deadlines leading to a final stamp of approval by the Board of Estimate.

Rick Schwartz, an aide to Village Council member Carol Greitzer, said that he received a letter from CPC Commissioner Herbert Sturz last week indicating the delay in certification.

In the letter, Sturz said that the delay was the result of an uncompleted Environmental Impact Statement on the proposal. Schwartz said that Sturz didn't estimate when everything would be ready for certification, but that from "the tone of the let-

ter it looked like it might not be until mid-April, possibly not until late spring or early summer."

Schwartz said that Greitzer had written to Sturz previously in favor of postponing certification of the controversial plan but added that "we don't know if he did it because of that or any other reason" such as needed work on the required Environmental Impact Statement.

Director of Manhattan City Planning Con Howe said he was aware of the Sturz letter and that he thought the EIS "should be completed by mid-April." He said that the certification date is indefinite and the process is "not like a clock where we know exactly when it will happen."

Howe also said that there is some "finishing work" being performed on the zoning text and that the draft is being internally reviewed by the City Planning, "taking into account comments from meetings" with Community Boards and others, and "putting their proposals into specific

language."

He said that the City Planner's meetings with the Union Square Park Community Coalition (USPCC), a group strongly opposed to the plan, will also be part of this input. "All views will be taken into account." He added that City Planning would "not take any one comment over another" and that he expected there will be "more opinions and recommendations during the review."

Howe also spoke of unnamed persons and groups he said were "circulating misinformation" about the proposed special zoning district and specifically singled out drawings showing tall buildings on the square which are "absolutely, categorically impossible." He added that a "public debate on the facts is what we want."

Schwartz of Greitzer's office says that the postponement of certification, for whatever reason, will provide more time to air the issue without the calendar pressure of ULURP and that Greitzer is concerned "that everyone who has a view should be

heard."

He said that the Councilwoman feels that the current proposal is "too large for the district" and that preservation of historic buildings and the park as well as protection of the current residents are major concerns. He pointed out that Greitzer is "still gather-

City Councilmember Makes Points About Union Square: See Sound Off, Page Seven

ing information so that we can have an informed opinion to take a position" and that she has attended, and will attend, meetings on the issue held by various community groups.

Officers of the Union Square Park Community Coalition did not return telephone calls seeking comment on the postponement of certification, but the group had been pressuring City Planning for weeks to take such an action. V 4/5/84

REX WASSERMANN ASLA

310 EAST 44TH STREET, NEW YORK, NY 10017

RECEIVED
by CHAIRMAN'S OFFICE

JAN 9 1985

LANDMARKS PRESERVATION
COMMISSION

The Board of Estimate of the City of New York January 7, 1985
City Hall
New York, N.Y. 10007

Dear Members of the Board of Estimate:

As a concerned citizen, a registered landscape architect and a member of the Zoning Committee of Community Board #6 who has spent literally hundreds of hours researching Union Square, I urge you to reject the current Union Square Special Zoning District proposal.

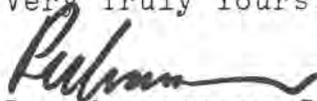
While I share many of the concerns of others, (i.e. the dubious economic necessity of 10 F.A.R. density, subway improvement bonuses and other aspects of the plan), I would like to focus here on the proposal's threat to the area's very fabric.

The enclosed C.B.#6 resolution calls for a Union Square Historic District and individual landmark designation for 17 structures in the area. As shown on the final page of the resolution, approximately 2/3 of this Historic District and 12 of the individual landmarks would fall within the proposed special Zoning District. The 12 structures have been cited by the Landmarks Preservation Commission, New York's major preservation organizations and numerous neighborhood and civic groups as architecturally and/or historically significant.

The bottom line is: At least half of these historic buildings would be imminently threatened by the proposed Special District because they or their lots are built to considerably less than the 10-12 F.A.R. allowed under that plan. Even if they were to be landmarked, they and the park could be engulfed by towers, as the plan does not restrict the transfer of air rights.

The enclosures attest to the surviving historic significance of Union Square. If we are to preserve this heritage, we must adopt a more sensitive zoning proposal. I urge you to consider a compromise F.A.R. of 7.52 and other protections such as those previously detailed by Community Boards 2,3,5 and 6 et. al.

Very Truly Yours,


Rex Wassermann, P.L.A.

cc: Board of Estimate
Landmarks Preservation Commission
Municipal Art Society
N.Y. Landmarks Conservancy
Union Square Park Community Coalition



UNION SQUARE PARK COMMUNITY COALITION, INC.

July 7, 1985

Hon. Gene A. Norman, Chairman
Landmarks Preservation Commission
20 Vesey Street
New York, N. Y. 10007

Dear Chairman Norman:

The Manhattan office of the Department of City Planning is proposing to rezone the midblocks west of Union Square -- in a rectangular area between Union Square West and Fifth Avenue, on the one hand, and between the midpoint of the block between East 14th Street and East 15th Street to the midpoint of the block between East 16th Street and East 17th Street, on the other.

The draft proposal has already been certified by the City Planning Commission and is about to be ULURPed through the relevant Community Board (No. 5). It is our understanding that the Board's New Construction Committee will be dealing on Tuesday, July 9th, with the first application to build in parts of the proposed new zone, and that the full-Board meeting of Thursday, July 11th, will consider the committee's resolution, if any. It is worth noting that Community Board No. 5 does not meet in the month of August.

Within the area covered by this proposed rezoning are at least eight architecturally and historically significant buildings of low-rise structure that might be at risk of development pressures if the rezoning were to be approved.

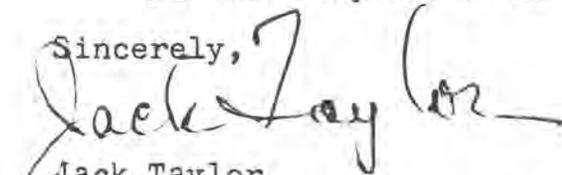
To quote the Department of City Planning's draft proposal, "There are no landmarks within the midblock area, although hearings were held by the Landmarks Preservation Commission on May 14, 1985, on six buildings in the [adjoining] Union Square Special Zoning District, of which the rear portions of 31 and 33 Union Square West lie within the midblock area." (No. 31 Union Square West is the Bank of the Metropolis. No. 33 Union Square West is the Union Building.)

Following is documentation on the eight buildings that might be at risk. We invite the attention of the Landmarks Preservation Commission to this new rezoning proposal and to potential concern for the buildings' safety. All eight of them (and many others) were included in the recommendation of Community Board No. 6 (dated November 14, 1984) for a Union Square Historic District. Quotations marked "[1]" are from that resolution. Quotations marked "[2]" identify two of the same buildings included in the documentation for a soon-to-be-proposed Ladies' Mile Historic District.

(more)

- (A) 7 East 15th Street. Originally the first Young Women's Christian Association building in New York, later the Rand School for Social Science, now the International Association of Machinists & Aerospace Workers (District 15). Built in 1885. Architect: R. H. Robertson. "This first YWCA building in New York occupies the site of a private home purchased by the three-year-old chapter in 1873. Here Robertson adapted his favorite style to create an archetypal period institutional building, beautifully massed and detailed." [1] "An architectural gem." [2]
- (B) 13-15-17 East 15th Street. Built circa 1875. "An unusual wedge-shape building (originally residential) in the Neo-Grec style." [1]
- (C) 10 East 16th Street. Built circa 1885. "A rare surviving example of Queen Anne style, with oriel windows." [1]
- (D) 14-16 East 16th Street. Now the Sidney Hillman Health Center. Built circa 1890. "A very fine Romanesque commercial with exceptional stonework." [1] Originally it was the Margaret Louisa Home, which, with the YWCA at 7 East 15th Street, "formed an early haven for female independence." [2]
- (E) 18 East 16th Street. Built circa 1910. "A fine seven-story Beaux-Arts commercial structure." [1]
- (F) 9-11 East 16th Street. Built circa 1895. A Romanesque commercial building that makes "a harmonious seven-story neighbor of No. 5-7 [12 stories], perhaps by the same architect, with a limestone base and superb terra cotta." [1]
- (G) 13 East 16th Street. Built circa 1900. "An eight-story Neo-Classical commercial building. It has a different facade on East 17th Street." [1]
- (H) 19 East 16th Street. Built circa 1840. "One of the area's few surviving original Greek Revival row houses, with cornice and storefront added in the late 19th century." [1] It is next to the rear portion of the Bank of the Metropolis, 31 Union Square West.

Sincerely,


Jack Taylor
Chair, Historic Preservation Committee

cc: Frank Sanchis
Marjorie Pearson ✓
Stan Herman (Community Board No. 5)
Joyce Matz (Community Board No. 5)

20-Story Office Building to Face Union Square

Charles F. Noyes Announces Plans for New Structure to Be Erected on Historic Site at Corner of Broadway and Fourteenth Street

CHARLES F. NOYES Company, Inc., announces the completion of all plans for the improvement by the Broadway and Fourteenth Development Corporation, William C. Demorest, President, of the southwest corner of Fourteenth Street and Broadway (Union Square) including the entire blockfront to Thirteenth Street, Nos. 839-53 Broadway.

A 20-story building from plans of Emory Roth, architect, will be erected at the Fourteenth Street corner, the location of the present old iron-front "Domestic Building"; the present 8-story building at the Thirteenth Street corner will be extensively improved and developed in connection with the general scheme.

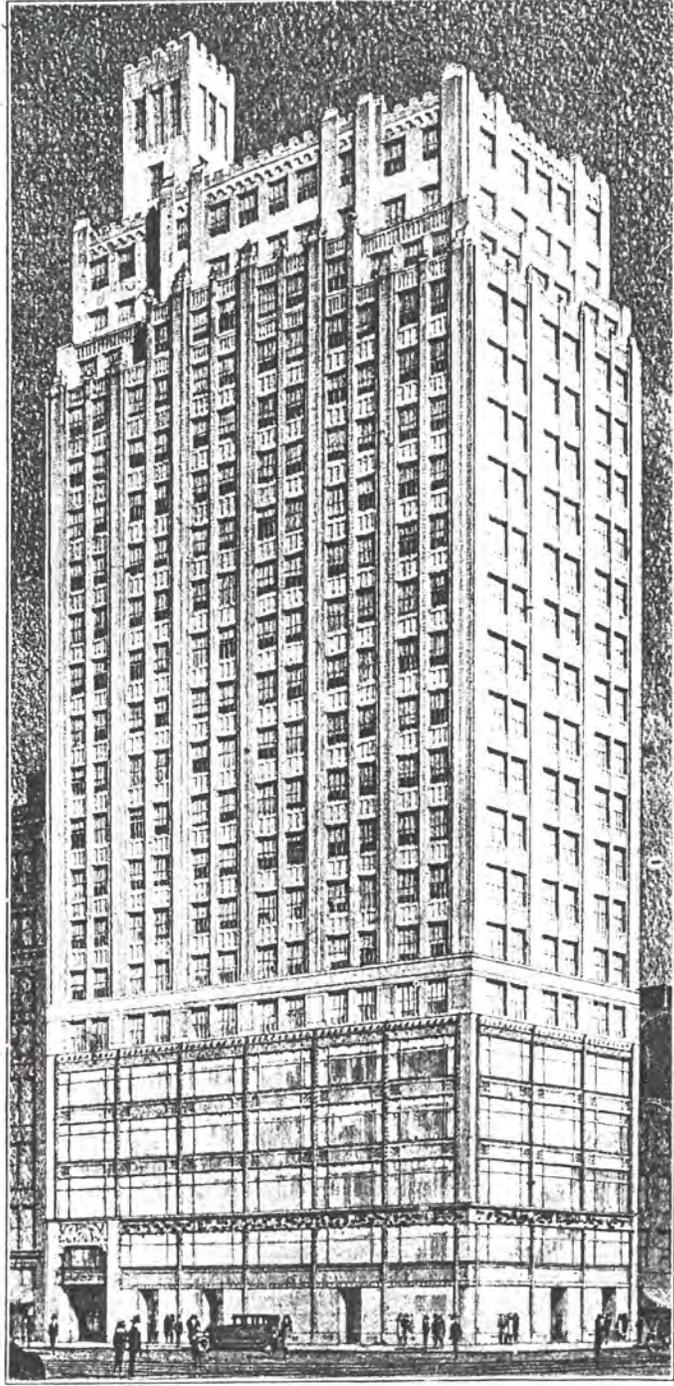
Nearly \$15,000,000 is already involved in various transactions negotiated through the Noyes Company, who will manage the property and attend to all leasing details in conjunction with Walter J. Hadley, who has for many years managed the Demorest Estate.

The completed transaction is one of the most interesting of the several large deals announced in the neighborhood recently. The plot contains 17,500 feet with frontages of 49 feet 9 inches on Fourteenth Street, 219 feet on Broadway and 123 feet 9 inches on Thirteenth Street.

The site for the new building at Fourteenth Street was formerly the home of Cornelius V. S. Roosevelt, grandfather of the late President Roosevelt, and Theodore Roosevelt, the President's father. Upon the death of C. V. S. Roosevelt in 1871 the Fourteenth Street corner was improved for the Domestic Sewing Machine Company and this building was considered, at the time, the finest in New York north of Canal Street. It was one of the early steel skeleton buildings. It is interesting to note that the entire blockfront was bought by the elder Roosevelt in 1844 and is now owned by his descendants, who leased the property through the Noyes Company for 84 years at an aggregate rental of about \$15,000,000 including renewal privileges, to the Broadway and Fourteenth Development Corporation, a subsidiary of Realty Trust of 509 Fifth Avenue, which for thirty-five years has been active in real estate development of New York City and Long Island properties. William Curtis Demorest, as president of both Realty Trust and the Development Corporation, is a well-known figure in New York City real estate and the development of Long Island. Incidentally, along Fourteenth Street Mr. Demorest's name is interwoven with real estate from Third to Seventh avenues, his father, William Jennings Demorest, fifty years ago being the outstanding dealer in Fourteenth Street realty and particularly active in connection with the Van Buren and the Roosevelt estates. At one time more property on Fourteenth Street was under the control of the Demorest family than any other one individual.

The 20-story store and office building to be erected on the Union Square corner will be rented for strictly high-grade business offices and professional purposes, a number of floors being set aside for approved members of the medical and dental professions. In addition to originally arranging the lease the Noyes Company has arranged for a \$1,000,000 loan towards the construction of the new building and reports several interesting negotiations for large units of space.

Since Mr. Demorest's company took over this blockfront several other well-known operators have followed his leadership in seeking desirable locations on Fourteenth Street for development. J. Clarence Davies' and Joseph P. Day's recent purchase of Tammany Hall and the acquiring by Harris and Percy Uris of the former Van Buren home on the northerly side of Fourteenth Street, a plot of 20,000 feet, between Fifth and Sixth avenues, are outstanding transactions. It is interesting to note that by this negotiation the G. Richard Davis Company is awarded a contract for its ninth important job of recent months. Mr. Davis' company holds the record for 1926-1927 in constructing three of the outstanding buildings in New York City that were quickly sold



Emory Roth, Architect

20-STORY OFFICE BUILDING PLANNED FOR BROADWAY AND FOURTEENTH STREET

to advantage by their owners. These are the General Motors Building, sold to Samuel Keller Jacobs, and the largest office building owned by any one individual; the Furniture Exchange, constructed by Mr. Davis for Max N. Natanson, and the Central Mercantile Bank Building at Fifth Avenue and Forty-fourth Street, also erected by Mr. Davis for Mr. Natanson and resold to Max Goldstein.

Walter J. Hadley, represented Mr. Demorest and his associates as attorney and Kobbe, Thatcher, Frederick & Hoar, represented the lenders on closing.



UNION SQUARE PARK COMMUNITY COALITION, INC.

P.O. Box 314, Cooper Station Post Office, New York, N.Y. 10276

NEIGHBORHOOD ALERT!! COMMUNITY-WIDE MEET

MARCH 19, 1984

Time: 7:45 PM

**Place: THE NEW SCHOOL, ROOM 407
66 W. 12TH ST.**

A NEW FAR-REACHING ZONING PACKAGE FOR UNION SQUARE IS ABOUT TO BE PUT INTO EFFECT. BE- SIDES AFFECTING THE **KLEIN SITE** THIS PACKAGE WILL ENCOURAGE DEMOLITION AND REPLACEMENT OF EXISTING LANDMARK QUALITY BUILDINGS AROUND THE SQUARE. UNLESS WE CAN DELAY THIS PROCESS, WE WILL HAVE NO OTHER CHANCE TO SAVE OUR COMMUNITY.

WE URGE ALL RESIDENTS AND OTHERS WHO CARE ABOUT OUR COMMUNITY TO ATTEND THIS MEETING. WE NEED YOUR HELP!

This is our LAST CHANCE!

Union Square...a Park again!

CITY OF NEW YORK COMMUNITY BOARD NO. 6 MANHATTAN

330 East 26 Street, New York, N.Y. 10010-1997 (212) 679-0907

March 13, 1985

Henry Walter Weiss
Chair

Michael Yamin
First Vice Chair

Marcia Nauckhoff
Second Vice Chair

Irene Peveri
Third Vice Chair

Cary Papush
Treasurer

Ellen Sandick
Secretary

Lydia R. Brown
District Manager

Mr. Con Howe
Director, Manhattan Office
Department of City Planning
2 Lafayette Street
New York, N.Y. 10007

Dear Mr. Howe:

We are writing to reiterate our concern for the preservation of significant buildings in the Union Square area. Please see the attached copy of the Community Board 6 resolution on the Union Square Special District. Page 4, Item 2 of the Resolved section calls for a "temporary moratorium on demolition or a demolition-by-special-permit only provision" for the entire Special District until the Landmarks Preservation Commission can review and make appropriate designations.

This concern was not addressed in the final decision of the Board of Estimate on the Union Square Special District and we request once again that City Planning take the action necessary to have such a moratorium imposed. The Board 6 resolution has an addendum listing significant buildings in the Union Square area.

In addition to a moratorium on demolition, the City Planning Commission should order a prohibition to any changes to facades for a similar period to prevent destruction of significant architectural features until the Landmarks Preservation Commission has time to make individual landmark or historic district designations.


Brenda Levin, Chair
Zoning Committee

Sincerely,


Henry Walter Weiss, Chair
Community Board 6

HWW/BL:lrb

cc: Norman Marcus, CPC
Eugene Norman, LPC
Lenore Norman, LPC
Members of the Board of Estimate
Councilmembers Dryfoos, Friedlander, Greitzer
Kent Barwick, Munic. Art Society
Dorothy Miner, LPC

buildings around Union Square Park . . . that we feel should be considered for landmark designation."

Landmark designation is, of course, a lengthy process -- though one well worth the effort, an effort that many of us intend to make in the coming months. In the meantime, unless the imminent Union Square Special Zoning District plan is amended to include an anti-demolition clause for these buildings -- and they should include also, we feel, several buildings on the east side of the Square, as well as one on the south side -- there may well be nothing left to designate by the time landmark status, of even a Union Square Historic District, is considered.

We are gratified to realize that the Landmarks Preservation Commission staff has reviewed some of these properties and that consideration will be given to them. For purposes of immediate testimony to this effect, however, the need for the Commission's preliminary evaluation of such structures is nothing short of urgent.

Thank you for whatever help you -- and many others -- can give us in this appeal.

For and on behalf of The 18th Street Neighborhood Alliance (TSNA):

Sincerely,

Jack Taylor
Jack Taylor

HARDY HOLZMAN PFEIFFER ASSOCIATES



March 29, 1993

RECEIVED
by CHAIRMAN'S OFFICE

MAR 30 1993

**LANDMARKS PRESERVATION
COMMISSION**

Ms. Laurie Beckelman
Chairman
NYC Landmarks Preservation Commission
225 Broadway
23rd Floor
New York, NY 10007

Dear Ms. Beckelman,

I notice the bank building designed by Henry Bacon at 15th Street and Union Square is now empty, with a "For Rent" sign. Originally the United Mutual Savings Bank, it is now identified as the American Savings Bank.

It is not, I believe, a landmark. This is perhaps because its facade is not unique in bank design, but this handsome, classical structure has a presence on the Square like no other and surely deserves protection for the refinement of its granite detail and four-story Corinthian colonnade.

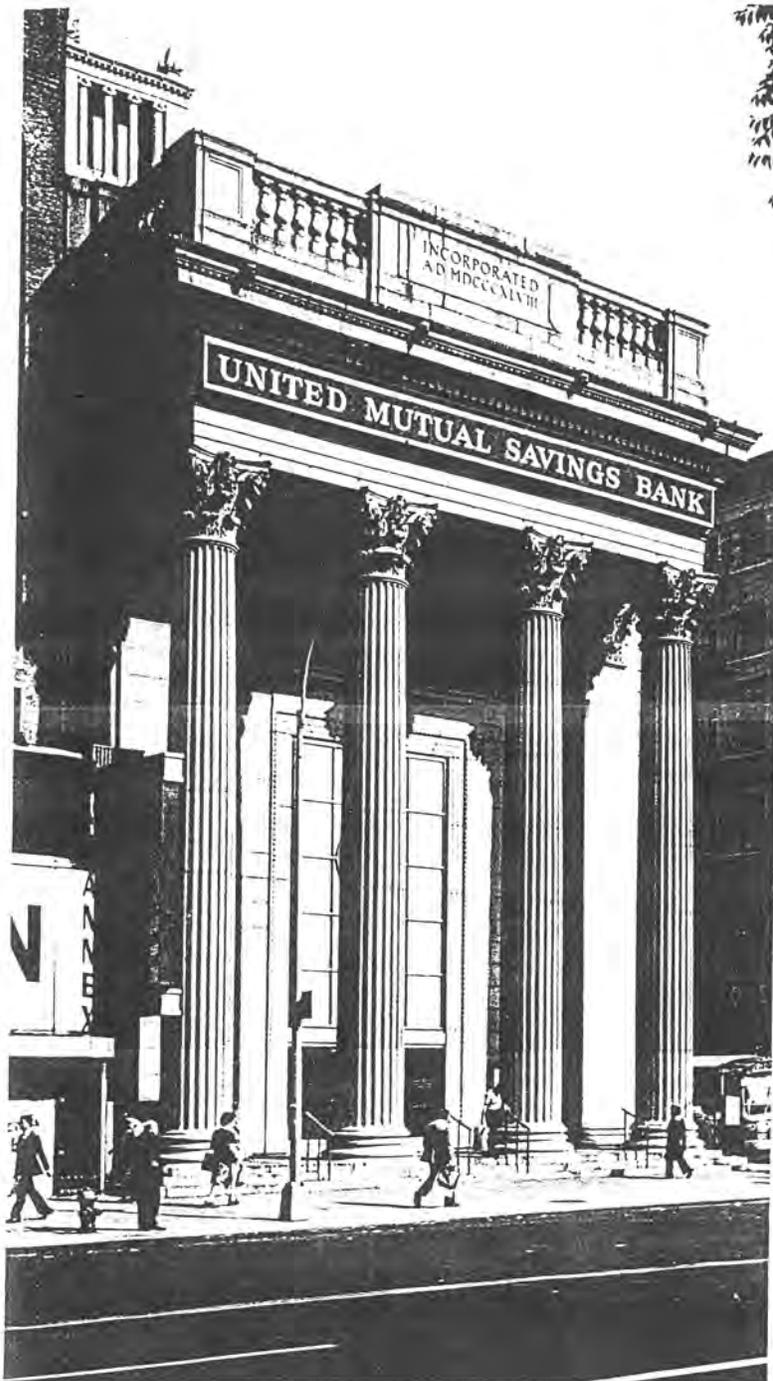
The open interior could be adapted to a variety of uses and I urge the Commission to consider its designation before this elegant and simple architectural statement becomes memory.

Best wishes,



Hugh Hardy, FAIA

enclosure: xerox copy of photo of United Mutual Savings Bank
Henry Bacon, Architect



30

30. United Mutual Savings Bank (former Union Square Savings Bank), 20 Union Square at East 15 Street, 1907, by Henry Bacon. The palette of the Beaux-Arts ranged wide. This small bank, by the architect of the Lincoln Memorial and the designer of the standard lamppost for city parks, offers the Classical of the ancients in a severe form. Other than the Corinthian Order (a Roman Order), there is little ornament. The columns are very effective, standing on a low stylobate. The capitals, instead of bearing fleurons, carry eagles. The plain entablature is topped by a balustrade.

Why a balustrade? Obviously no one has access to the roof. It does, however, give scale. Balusters were unknown in ancient times. Like the scroll frame, they are an invention of the Renaissance, the first ones presumably being those in the Sistine Chapel.

In the upper-left corner of the photograph is an Ionic colonnade, part of the tower of the Consolidated Edison Building at the corner of Irving Place and East 14 Street.

31. Siegel-Cooper Building, 616-632 Sixth Avenue at West 18 Street, 1896, by DeLemos & Cordes. What is it that makes us go to Sixth Avenue to see these old department-store buildings? They are certainly not beautiful, yet somehow they draw us, much as some wooden mansions of the General Grant Era do. For one thing, we take a certain interest in any building that evokes the city's past. For another, we are bored with the barrenness of much of today's architecture. Actually, it is this boredom with (if not wholesale rejection of) today's architecture that has turned so many people to preservation. When Siegel-Cooper was built, no one talked of saving old buildings. Now there is a powerful movement, a sort of rearguard action against Modern architecture, whatever form it may take. So we have become fond of the Siegel-Cooper, despite the awkwardness of its facade.

The entrance, with three short barrel vaults, with coffers with rosettes, resting on broken pediments, is sufficiently grand. Above the center bay is an aedicule framing a window. We can list its parts: volute brackets, a balcony partially curved, a pair of Tuscan columns, two broken entablatures that support a round arch with an acroterion. And just inside the arch is an elaborate scroll frame. There are columns of Scamozzi Ionic, round windows with scrolls, wreaths and garlands and even panels beneath the cornice with lion masks from which hang husks. Even the cornice has its lion masks. We may have reservations about the facade's design, but it is a useful dictionary of ornament.

Siegel-Cooper was an unsuccessful attempt by a Chicago company to invade New York. For a decade or so it was an attraction, particularly for its fountain in a central atrium, which boasted a large statue, a smaller version of the *Republic* that Daniel Chester French had modeled for the World's Columbian Exposition of 1893 in Chicago.

32. Adams Dry Goods Store, 675-691 Sixth Avenue at West 22 Street, 1900, by DeLemos & Cordes. For a brief period Sixth Avenue around West 20 Street became a major shopping center. Several large department stores were built, the fronts of which astonish us in the Age of Boutiques.

There is something awkward in the design, as if the architect had not digested the elements at his disposal. The two-story base, with its arched bays, seems too high in relation to the three-story columns above. It appears almost higher than what it carries.

The poor proportions rob the design of the quality it should have, because the Scamozzi Ionic Order and the ornament are entirely suitable. The keystones of the bays are admirable, the center one bearing the head of Athena, the two to either side lion masks. The medallions bearing the initials ADG, nicely framed with wreaths, are suspended from fluttering ribbons. Nor can one fault the Ionic capitals except to note that they form a part of columns that are too short.

In the first decade of the century there would have been flagpoles rising from the attic with flags waving in the wind; below would be crowds of shoppers. One of the attractions in the vast store was a central court rising to a glassed-in roof. It must have been something of a relief from the avenue which, in those days, was covered by a noisy elevated railroad.

GIORGIO CAVAGLIERI

ARCHITECT

250 WEST 57TH STREET

NEW YORK, N. Y. 10107

GIORGIO CAVAGLIERI, F.A.I.A.
JON F. EDELBAUM, R.A.

RECEIVED
by CHAIRMAN'S OFFICE

DEC 06 1984

LANDMARKS PRESERVATION
COMMISSION

CIRCLE 5-4207
CIRCLE 5-4983
CIRCLE 5-4984

5 December 1984

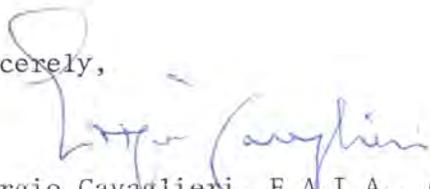
Mr. Gene A. Norman
Chairman
Landmarks Preservation Commission
20 Vesey Street
New York, NY 10007

Dear Chairman Norman:

The Board of Directors of the Metropolitan Chapter of the Victorian Society in America has voted unanimously to support the designation of a Union Square Historic District, besides the individual designation of several buildings within it.

We believe that such district designation would allow transfer of air rights in a way that the construction of tall buildings would not overwhelm the present historical structures which should be preserved. Moreover, only with strict overall control of the area is it possible to guarantee that sunlight will continue to enter the park at the southern end of the Square.

Sincerely,


Giorgio Cavaglieri, F.A.I.A., Chairman
Metropolitan Chapter
Preservation Committee
Victorian Society in America

cc: Margaret Kelly, President
Margot Gayle
Barry Benepe

REX WASSERMANN 10/1/84

UNION SQUARE: A BRIEF HISTORY

COLONIAL TIMES

- SITE OCCUPIED BY SEVERAL LONG, NARROW FARM LOTS PERPENDICULAR TO INDIAN TRAIL, BLOOMINGDALE RD. (BROADWAY), CHIEFLY HENRY SPINGLER FARM, AT 17TH ST., BOWERY RD. (4TH AVE.) FORMED "UNION" WITH BLOOMINGDALE (ALBANY ROUTE)
- 1808 - AREA FROM 10TH TO 17TH STS. NAMED "UNION PLACE", APPEARS ON COMMISSIONER'S PLAN OF 1811
- 4/5/1832 - COMMON COUNCIL AMENDS " " BY ALTERING THE SPACE TO PRESENT-SIZED OVAL PARK
- 8/3/1836 - COMM. COUNCIL APPROPRIATES \$10,000 FOR IRON FENCE SURROUNDING PARK (REMOVED IN 1871)
- 7/19/1839 - PARK FORMALLY OPENED
- 10/11/1842 - LARGE CIRCULAR FOUNTAINS ADDED (CROTON WATER) TO UNION & CITY HALL PARKS. 1849 - GAS LAMPS
- 1840'S - THE PARK'S RESIDENTIAL HEYDAY: CORNELIUS ROOSEVELT (TEDDY'S GRANDPA) HAS HOUSE ON S.W. CORNER B'WAY & 14TH, BOW-FRONT GREEK REVIVAL HOUSES LINE EAST SIDE, CHURCH OF THE PILGRIMS AT S.W. CORNER 15TH & UNION SQ. WEST. DANIEL ROW (17TH ST.): TO "LIVE IN THE COMPANY OF THE MONEY KINGS"
- 1854 - RESIDENTIAL ELEGANCE BEGINS TO FADE AS EVERETT HOUSE HOTEL (200 PARK AVE. S. AT 17TH) AND ACADEMY OF MUSIC (CON ED SITE) APPEAR. FOLLOWED BY SPINGLER & MORTON HOUSES, IRVING PLACE & UNION SQUARE HOTELS.

→ SURVIVES (c. 1865 - 1984)

- 1860's - ENTERTAINMENT & POLITICS: WALLACK'S THEATER
(N.E. CORNER 13TH & B'WAY), 1861-'81, MUSIC
BUSINESSES ON KLEIN'S SITE & UP 4TH ST.
(SCHIRMER'S, STEINWAY HALL & OTHER PIANOS)
CIVIL WAR: PRO-UNION FALLIES VS. TOMPKINS
SQ. DRAFT RIOTS, DEMOCRATIC PARTY EVENTS W/
FIREWORKS, "SOAPBOX" ORATORS COME
- 1868 - TAMMANY HALL MOVES UPTOWN TO 4TH "WIGWAM"
(NEXT TO ACADEMY OF MUSIC) ^(SURVIVES)
- 1870's - "THE LADIES MILE" & THEATER DISTRICT: TIFFANY'S
1870-1905, BRENTANO'S, A.T. STEWART (LATER
WANAMAKER'S) AND MCCREEKY'S TO SOUTH,
ARNOLD CONSTABLE, W & J. SLOANE, LORD & TAYLOR,
ECT. TO NORTH.
- BRYANT'S (LATER TONY PASTOR'S) THEATER IN TAMMANY
1877-1908, UNION SQUARE THEATER, (SURVIVES),
LATER, AMBERG (IRVING PLACE) THEATER (1888-1984),
KEITH'S FIRST, BARNUM'S SECOND & "THE SLAVE
MARKET" FOR UNEMPLOYED ACTORS, LUCHOWS, 1882
- 1880's-'90's - INDUSTRY & PUBLISHING: SEWING CO.'S - DOMES-
TIC (S.W. CORNER 14TH & B'WAY), TALLEST IN CITY -
1872-1927, SINGER (S.E. CORNER UNION SQ. EAST
& 16TH), LOFTS - LINCOLN, SPINGLER, UNION, COM-
MERCIAL TRADERS, ECT., CENTURY MAGAZINE (AMERI-
CAN DRAPERY BLDG.) - ALL SURVIVE
- 1900's-'30's - POLITICS CONTINUED (& TRANSFORMED!): "NOBBLES"
ANARCHISTS, COMMUNISTS, MAY DAY PARADES, ECT.
S. KLEIN'S, CON ED, PALLADIUM ET. AL.

1930s - SUBWAY EXPANDED, PARK REBUILT

1950s-70s - DECLINE: FIRST THEATERS, THEN STORES LEAVE,
DRUGS ENTER

1970s-80s REBIRTH: LOFT CONVERSIONS (U. SQUARE WEST),
SQUARE REBUILT 1983-1985, THEATERS &
HOMES REAPPEAR (I.E. ROUNDABOUT)

1977 - UNION SQUARE PARK CONSIDERED FOR SCENIC
LANDMARK STATUS, HISTORIC DISTRICT & IN-
DIVIDUAL BUILDING DESIGNATIONS PROPOSED
(FIRST HEARINGS IN 1975)

The style, which is too eclectic to claim a formal name, could be called Early Ri-alto. Klein's was a hotel at the turn of the century, the period of 14th Street's greatest vogue when, at its crossroads, Broadway, it was the theatrical center of town.

River to river one of Manhattan's widest thoroughfares, 14th Street is also in many ways its most unrelievedly bleak. This was not always so. Photographs of the early 1900s show a dense, stylish district of shops and theaters, unaffectedly opulent, ranging architecturally from cake-icing baroque to the ponderous Beaux Arts rustication new money has always loved. Of the legitimate theaters, not much is left. There is the Palladium, soon to reopen as a dance club, and the red brick hulk of another survivor on Irving Place. When the old Academy of Music building was torn down and those around it left to molder out of fashion, they took with them the evidence of Union Square's brightest hour.

From the time in the 19th century when a Dr. Spengler bought the marshy land at the northwest corner of Peter Stuyvesant's farm, Union Square's history has been one of perpetual near-development. The genteel housing that ought to have grown up around it never permanently materialized. It was at first too far from and then too near the burly, burly, Edith Wharton's Knickerbockers preferred their brownstones on Fifth Avenue or in the quieter precincts of Gramercy Square. When Central Park opened following the Civil War, Manhattan bypassed 14th Street altogether in its hurry to get uptown. Now Manhattan is creeping back south.

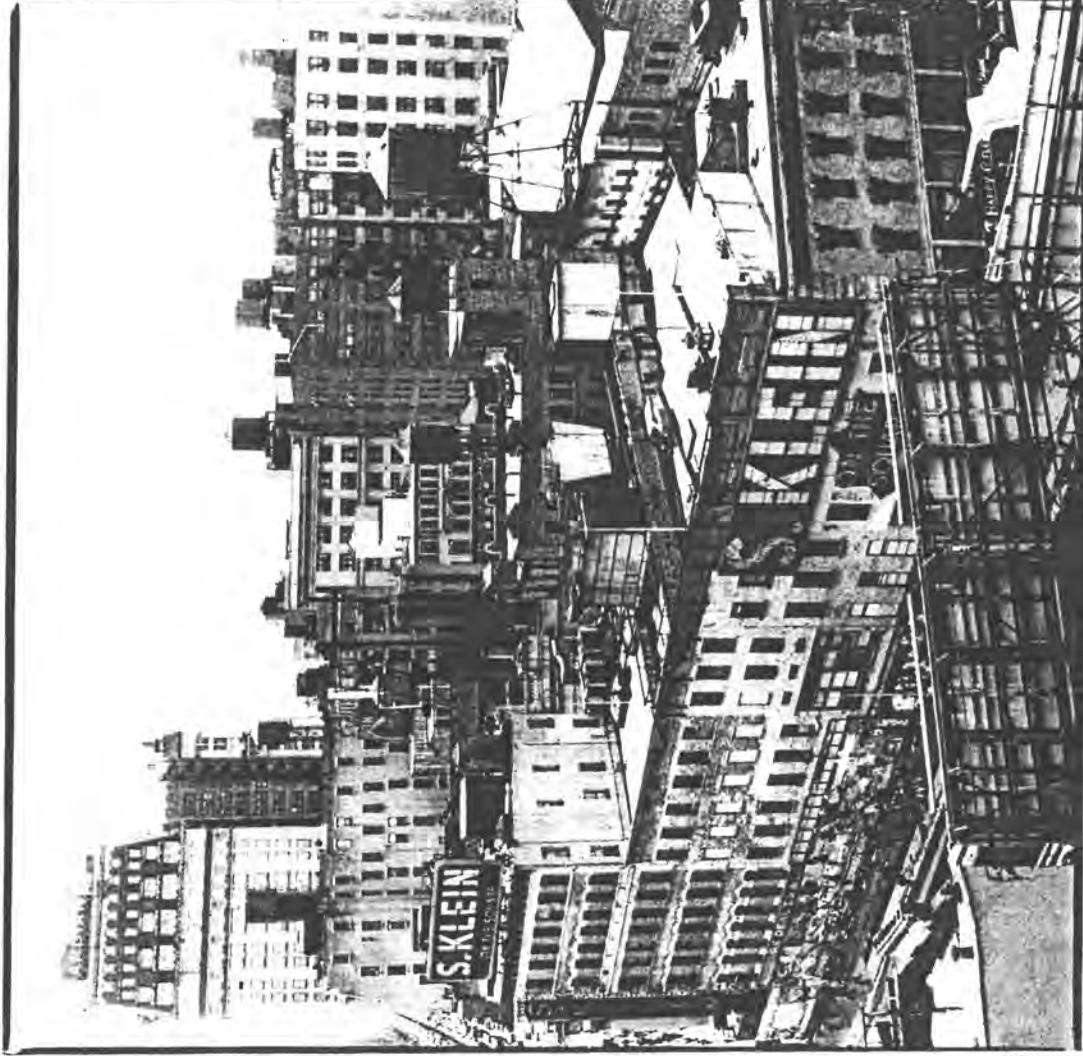
After many years without a fence, the square itself, originally an oval, has one again, though not in cast iron (early on it was a gated, private park planned to attract the prosperous, as Gramercy did to its part of town) but chain link. The coping has been pulled out, the rails and walkways yanked up and put in storage. The awkward, staffless Antony De Francisci flag base commemorating Revolutionary heroes is being scrubbed of leftist graffiti. Karl Adolph Donndorf's bronze mother and children have been dug out of a thicket in an overgrown niche. Even the old elms have been spruced up. Hard pruning after years of neglect has left them looking like they've been to the Astor Place barber, with shaven sides and spikes on top.

Along with the park renovation, the city now plans to rezone the entire Union Square area. Klein's building redevelopment will depend on local board approval of the City Planning Commission study which makes the park the centerpiece of a new residential district. "There have been some scare tactics used," says Con Howe of the Department of City Planning, "that lead people to believe we're proposing major demolition in the area. But the majority of the significant buildings facing the park are not adversely affected by the plan. We're looking for in-fill development on vacant sites, like the parking lot on the park's west side." Yet, if the rezoning is approved by a spring referendum, Zeckendorf/Rapid-American can file a variance that allows for building a 26-story tower on the Square, in return for improvements to the 14th Street subway station.

"In 20 years," says Howe, "there hasn't been any new construction in the Union Square area."

"I don't want to make a major war out of this," says Selma Rattner, "but I believe the Klein's building should be saved. It's a distinguished building and you have to try and hold on to what's distinguished in this city."

She's right, but she may be too late. On the 15th Street side of S. Klein on the Square, Avalanche Wrecking has been hard at work. ■



SILVIA PLACHY

Squaring Off at the Park

By Guy Trebay

In New York the preservationists are forever at the front door while the wrecker's ball batters down the rear. It's an old battle, like dike plugging, against forces that at times seem as inexorable as the sea: there are never enough hands to go around.

Times Square, under the development plan Governor Cuomo calls the "best in the nation," is destined to become a monolithic industrial park, vacant after dusk, with flat-faced mansard-roofed buildings designed by the archeocentric mandarin Philip Johnson. Only the voices of actors (and Brendan Gill) are heard in protest against the plan, as if only they benefited from the lively architectural texture of the place. (Mayor Koch calls "idiots" those who propose saving Times Square, saying there is nothing there worth saving. Does he think no one can see, behind the sex shop gaud, the fine old legitimate theaters left to decay? Does he think no one perceives the strategy of hiring America's senior architect to legitimize the railroading of a historic neighborhood?)

The Lower East Side is being scourged of drug addicts to advance the growth of Soho. If anyone doubts this, let him con-

sider the apartments currently renting on Rivington Street in a building that stands in a rubble block like a solitary incisor in an otherwise toothless mouth. The price for two bedrooms is already \$800 a month.

Even frowsy Union Square, once home to soapbox orators and Keds, lately a holdout of the drug-dependent, is about to undergo renovation. Outside S. Klein on the Square (A SQUARE DEAL, FOR ALL), the drug pushers continue to do the lively business they used to locate inside the park. Darting toward Irving Place, they exchange glassine or manila for cash, then stroll to the corner of 15th Street with the too-casual air of the rehanded. Two years from now, a renewed park will tidily connect the publishing and photography ghetto of 23rd Street to that underdeveloped stretch of Broadway from 14th Street south to Grace Church, which houses wholesale antiquarians and the last, great used-bookseller, Strand.

Klein's itself is the scene of a brewing battle, one it seems preservationists are unlikely to win. William Zeckendorf, the developer who has long held the option on the property, now proposes razing it to make way for a Rapid-American Compa-

ny headquarters, a block-deep building squared off by four large towers. The existing building, which has stood empty for years, is a little-known work of James Renwick, a Victorian architect of great repute and eclectic taste. (He designed the wonderfully foony Smithsonian Institution as well as the austere neo-Gothic houses behind Grace Church.)

Selma Rattner, an architectural historian credited with helping save the Grace Church houses from demolition, hopes to block Zeckendorf's plan, and preserve at least Klein's facade.

"The Landmarks Preservation Commission won't certify it," she says, "because they don't fully understand what's there." Their reports on the building say it is an unexceptional example and the facade is in poor shape. But "some people can't see behind the flaking gray paint. There's brownstone and limestone under the dinge, and a highly patterned, polychromatic design."

"Some historians don't like it because they think it's heavy and busy-looking. People with training and a depth of understanding," Rattner says, without irony, "can look deeper and see that it's a fine, unrestored example of his style."

Decision Time Near on Plan for Union Sq. Area

BY JAMES SHEEBAN (2/26/84)

After months of debate at community boards and local organizations, the New York City Planning Commission's (CPC) proposal for rezoning the Union Square area is finally being laid down in its last crucial hearings at the CPC itself and at the City's Board of Estimate, which will cast the final vote.

The proposal of the planners, which has been discouraged by three out of four local community boards that border the Union Square area, is allowing overdevelopment, since to a dramatic juncture two weeks ago when the Borough Board, which makes recommendations to the Borough President, voted to approve a resolution favorable to opponents of the CPC plan.

At the same time, however, a committee of the uptown, east side Community Board Five, approved a building plan for the former S. Klein Department Store site, forwarded by developer William Zeckendorf. The builder is asking for a variance under the CPC plan should it pass the Board of Estimate in the weeks ahead. That resolution was then passed by the full membership of CBE last week. The CPC plan and the Zeckendorf proposal will both come before the City Planning Commission in a public hearing at City Hall on October 17, beginning at 10 am.

The floor area ratio (FAR) has been a

Continued from Page 1

major issue. Two (Village) and Community Boards Two (Village), Three (East Village) and Six (Chelsea) have come to a general consensus which calls for a residential floor area ratio of 7.52 without subway bonuses and with added protection for those existing buildings on the square which are under consideration for landmark status by the Landmarks Commission. The Borough Board (made up of Manhattan City Council members and representatives from all borough community boards) voted in favor of the consensus alternative at its recent meeting.

The City Planning proposal found few friends at the Borough Board session with most elected officials speaking against it, including Village Council member, Carol Grutzev and Lower East Side member, Miriam Friedlander.

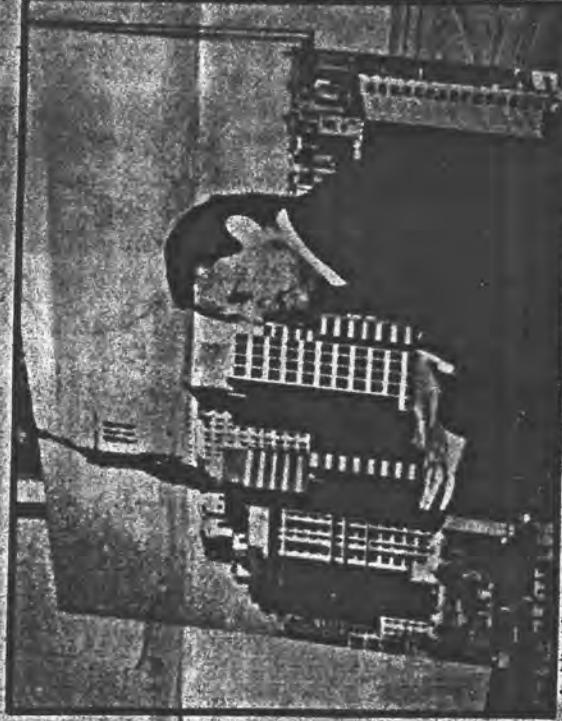
In view of the fact that all of the elected officials and three out of four community boards feel strongly about this, it seems to me a curiosity that our viewpoint be given precedence," said Grutzev, motioning for a vote on the alternative proposal.

Friedlander said the CPC plan would eventually create "a total wall of side-by-side buildings" on Union Square, and also faulted the CPC for "not coming up with adequate 'shadow studies,' which would demonstrate the impact of new buildings on light entering the park.

CANT SOLVE DRUG PROBLEMS
Detractors of the CPC plan also questioned what, if anything, higher buildings could do to resolve the drug problem in Union Square Park once it is reopened, after the current renovation. "What is the proof that only 10 FAR buildings can solve problems like drug dealing?" asked Community Board Six member, Brenda Levin.

Chairman of the USPCC, Karl Rosenberg, presented the Borough Board with several photo montages detailing what he predicts would be the ultimate effect of the CPC plan, and called it a "mammoth walling in of the park." Rosenberg also presented a petition signed by 100 people.

idents in and around Union Square, who say they are in favor of a more moderate approach. "We're for development but not for outrageously high development," he said.



Architect Lewis Davis of Davis, Brody and Associates, presenting a photo montage of the proposed Union Square development plan with project architect David Burnie in background. (Villager/Heller Photo)



Project architect David Burnie displaying a blueprint for the proposed Union Square structure at the former S. Klein Store site. (Villager/Heller Photo)

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Timing was a point of concern at the Borough Board meeting, for even as Howe said, the CPC "thought it important to do the zoning before any developer came in with a special permit," spokesmen for developer William Zeckendorf were at the same time seeking a variance at another meeting.

While Community Board Five has already approved the City's plan in concept, the commercial/residential building planned by Zeckendorf for the former Klein site

much-used term in the debate over Union Square and a source of confusion to many citizens attempting to understand the issue. Basically, the term refers to the bulk of a building composed to the area of its lot. A building with a 10 FAR, for example, encompasses 10 times the area of the lot.

The City Planning proposal, in fact, calls for a 10 FAR for residential buildings around Union Square, with a bonus of extra building bulk, up to 12 FAR, for those developers who make subway improvements. Current zoning around the square mandates a 3.5 residential FAR and a 7.5 FAR for commercial buildings.

The City Planning proposal also calls for a street wall—the height of the part of the building that fronts on the sidewalk—of between 25 and 125 feet before requiring setbacks to allow adequate light and air in the area and would mandate ground floor retail use along 14th Street to "ensure retail continuity."

Opponents of the CPC plan would like to see Union Square developed, but protest the plan as overkill in an area that is already developing, even without the special district status.

SLAVE REACHED CONSENSUS
Community groups such as the Union Square Park Community Coalition (USPCC)

Continued on Page 3

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"Any developer is allowed to make an application under ULURP for current zoning or for zoning under consideration by the City," pointed out Burnie. "If the money goes down the drain, that's his risk."

Burnie applauded that one of the original plans had called for two higher towers on the

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building but was dropped in favor of four lower towers, each with 15 stories for residential units. "The board felt better about a lower building although with more towers," he said. The setback requirements, he added, would have mandated that the towers be situated too close together and therefore the builder requested a "waiving of street wall regulation."

USPCC also approved of subway improvement plans by the builder and Burnie says that if approved, they would include an expansion of the 14th Street Station mezzanine level, with a new arcade and elevators for the handicapped, as well as a new entrance on 14th Street.

Opponents of the CPC plan say they have had little help from the members of Community Board Five on the Union Square matter but expressed some relief that the board

month moratorium on the demolition of a dozen buildings in the area, under consideration by the Landmarks Commission.

Decision Time Near on Plan for Union Sq. Area

BY JAMES SHEERAN 1/26/84
 After months of debate at community boards and local organizations, the New York City Planning Commission's (CPC) proposal for rezoning the Union Square area is finally coming down to its last crucial hearings at the CPC itself and at the City's Board of Estimate, which will cast the final vote.

The proposal of the planners, which has been discouraged by three out of four local community boards that border the Union Square area as allowing overdevelopment, came to a dramatic juncture two weeks ago when the Borough Board, which makes recommendations to the Borough President, voted to approve a resolution favorable to opponents of the CPC plan.

At the same time, however, a committee of the uptown, east side Community Board Five, approved a building plan for the former S. Klein Department Store site, forwarded by developer William Zeckendorf. The builder is asking for a variance under the CPC plan should it pass the Board of Estimate in the weeks ahead. That resolution was then passed by the full membership of CBE last week. The CPC plan and the Zeckendorf proposal will both come before the City Planning Commission in a public hearing at City Hall on October 17, beginning at 10 a.m.

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Continued from Page 1

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"In view of the fact that all of the elected boards feel strongly about this, it seems to me a courtesy that our viewpoint be given precedence," said Gruber, motioning for a vote on the alternative proposal.

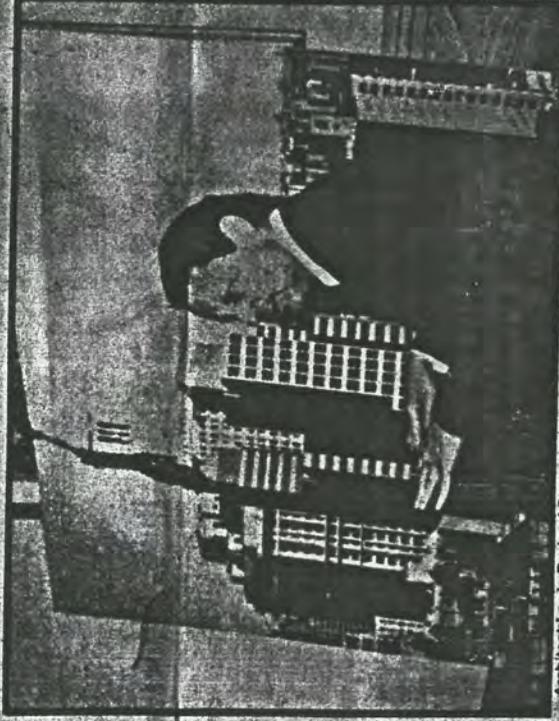
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Rosenberg also presented a petition against the plan signed by several board members in and around Union Square, who say they are in favor of a more moderate approach. "We're for development but not for outrageously high development," he said.



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A Clearing House for Architectural Roots

By RUTH ROBINSON

Visitors who were united in their inability to find certain architectural records.

"That's why it looks like a wedding cake," Mrs. Rambusch said.

An initial grant from the Architecture League of New York three years ago and another from the New York State Council on the Arts enabled the committee to begin a guide to architectural resources in the five boroughs of New York City, to make a mail survey of over 600 institutions in the state to learn whether they held architectural records, and to publish a quarterly newsletter. Now a two-year grant from the National Endowment for the Humanities allows the committee to continue its work in New York, to expand to a national organization and to begin a national catalogue of architectural records in American collections. The newsletter has a circulation of 750 and the work of forming state com-

Thanks to the immense popularity of "Roots," the best selling book by Alex Haley that also spawned a widely viewed television series, many Americans have a pretty good idea of how to go about researching their genealogy. But most people would be at a loss if asked to trace the origins of a building. A good starting point would be the Committee for the Preservation of Architectural Records Inc. at 15 Gramercy Park South. The committee, popularly known as COPAR, is a national clearing house for architectural information formed by architectural historians, librarians, museum curators and archi-

And that, according to Catha Grace Rambusch, executive director of the committee, means architectural records in the broadest sense—not just the obvious drawings, blueprints and photographs, but also diaries, contracts, bills of material and personal and business correspondence. Mrs. Rambusch cited, as an example, a letter that was written to the architect for the Appellate Court building at 25th Street and Madison Square. The national clearing house for information on architectural records, this particular case illustrates the practical non-academic aspect of its work. At least half the queries, though, come from the academic world, from students working on theses and so on.

Last fall a consulting engineer sought to restore the Stanley Theater, an inner city movie house in Utica, N. Y., enlisted the committee's aid in searching for the original building drawings, ca. 1928, and was referred to the successor firm of the original architect. Such services are just part of the day's routine for the committee, a national clearing house for information on architectural records. This particular case illustrates the practical non-academic aspect of its work. At least half the queries, though, come from the academic world, from students working on theses and so on.

100

mites is going well. The Northwest Architectural Archives has been formed in Minneapolis by Alan Lathrop, an architect and there are similar organizations in Illinois, Wisconsin, Montana and Washington State, while committees are being formed in Texas, New Mexico and Connecticut. A sampling of recent correspondence received by the committee includes: A Texas architect learning of COPAR in the American Institute of Architects newsletter, wrote, "Please let me know how I can participate in your campaign to find and preserve architectural records in Texas." The committee put him in touch with other interested Texans. An engineer looking for drawings of a building.

Of Baltimore's Lovely Lane Methodist Church, a Stanford White design, asked for help, since searches in local libraries and archives had been unsuccessful. The committee informed him that the New York Historical Society had virtually all the drawings of McKim, Mead & White, including quotes prices for duplicate copies. A representative of the Crescent Avenue Presbyterian Church in Plainfield, N. J., requested drawings. COPAR referred him to Charles H. DeWitt Jr., an architect who saved the Plainfield Building Department files 1880-1930 from destruction. The telephone number for the Committee for the Preservation of Architectural Records Inc. is 533-0711.

After 18 Months, S. Klein Is Still Empty

By RAANAN GEBERER

The building on Union Square that once housed S. Klein is still unoccupied after a year and a half, but its owners still claim to be looking for new prospects.

"We have been talking to many different people, but no project is close enough to make public yet," said Lawrence Joseph of the Estate of Samuel Klein, which owns the property.

He added that another store is only one of the possibilities.

"The site can also be used for an office building or a shopping center," he said.

Although the Union Square location remains vacant, other Klein locations, mostly in the suburbs, have been taken over by other retail businesses.

"Even before Klein went out of business, the trend has been for stores to go to the suburbs," Joseph said, "and the city has its own problems."

Meanwhile, community organizations have been "working with the Estate and putting substantial pressure on them to do something with the site," said William Stuhlbarg, executive director of the 14th Street Association.

"We would be thrilled to death to see a store like Alexander's or Bloomingdale's there," he said, "but not some bargain basement outfit with stuff displayed on the sidewalk."

Klein, well known for its bargains, was an Eastside landmark for more than 50 years until it closed in August 1975 due to financial troubles. Since 1966, S. Klein, the corporation which operated the Klein chain, has been a division of the McCrory's, which is in turn owned by Rapid American Corp.

S. Klein, which still exists as a legal entity, and McCrory's have both been working with the Estate of Samuel Klein in exploring options for the 14th Street location.

Shortly after the store closed, Julio Tanjeloff, the Argentine owner of George Jensen and Astro Minerals, announced that he intended to buy it and convert it into a high quality European-style department store. But negotiations between Tanjeloff and the Estate of Samuel Klein broke off in July 1976.

Today both Louis Zara, advertising manager of Tanjeloff's companies, and Lawrence Joseph say it is highly unlikely that Tanjeloff will again take an interest in the store.

Besides exploring possibilities for the 14th Street location, the Estate of Samuel Klein has taken an active interest in community affairs.

Carvel Moore of SWEET 14, a business-government coalition aimed at upgrading the 14th Street area, said one of the Estate's officials recently served on SWEET 14's finance committee. Another official, she said, is active in the organization's Union Square Park task force.

In addition, the Estate also approved of having Parsons School of Design students design the graphics which a...

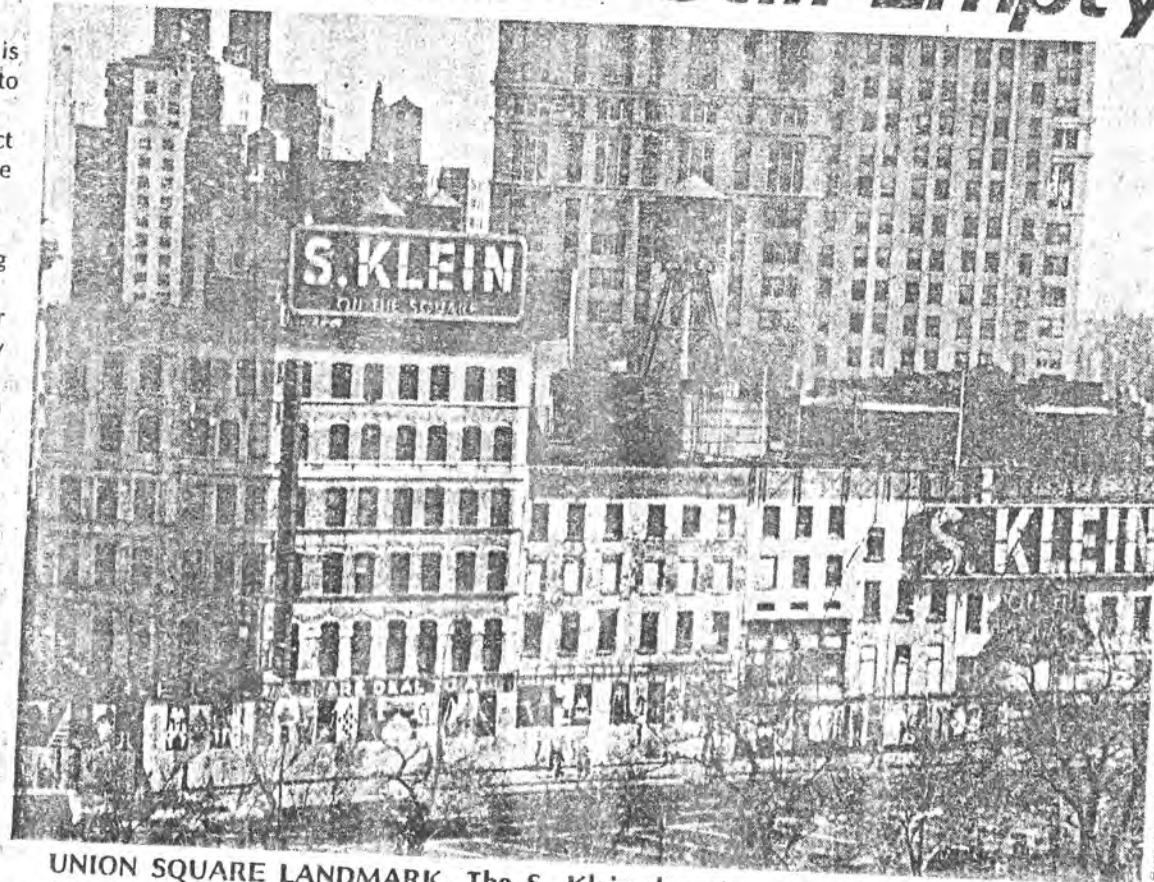


Photo by Walter Karling

UNION SQUARE LANDMARK, The S. Klein department store stands vacant, the subject of deterioration and community concern.



**UNION SQUARE PARK
COMMUNITY COALITION, INC.**

Volume 4, Number 4
November 1985
Editor: Mary Crampsey
Founded Spring 1980

NEWS

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Vice Chairperson: Karl Rosenberg
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FROM THE CHAIR DESK

Dear Friends and Neighbors:

By now you've had a chance to see and comment on the additions to the Plaza at the north end of Union Square Park. The huge posts at the east and west corners will be topped with decorative arches and banners to provide ceremonial gateways and to herald such projected Plaza activities as a book kiosk, a flower stall, fairs and displays of various kinds. Although we have had very little to say about these new structures and consider them oversized, we think it wise to withhold judgment until they're completed. In any case, they're to be removed in two years, unless of course they are kept in response to public demand...We conferred for a whole morning with Alan Moss, head of capital projects for the Parks Department, and Susan Kaplan, the architect for Phase II, making suggestions for changes in the present design, which includes removing the amphitheatre steps to the north end of the Pavilion, filling in the amphitheatre and making permanent playgrounds on either side of the Pavilion. Thanks to our suggestions, and those of Norman Cohen, director of 14th Street Local Development Corporation, revisions may be made...Construction of new roadways and sidewalks around the periphery of the Park, as well as planting of scores of sidewalk trees, will start as soon as the Department of Parks and the Department of Transportation sign the engineering contract...In an effort to maintain a low building profile on the mid-blocks between 14th and 59th Streets, we have become members of the East Side Rezoning Alliance (ESRA). ESRA's goals tie in exactly with our own and are particularly appropriate at a time when we are fighting the petition made to the Board of Standards and Appeals by the Polish War Veterans for a zoning variance to build a 13-story apartment house at 17 Irving Place. ESA, to its credit, sent the Veterans back to the drawing board, to return with new figures at the end of November...We're sure that

you've read the literature and listened to the outcry about the Greenmarket. While Commissioner Stern of the Parks Department assures us that the market is "alive and well," we can get no commitment from him about either a long-term lease for the vendors or spaces for trucks between 15th and 16th Streets on Union Square West. But the issue will be raised again at the Community Board 5 full board meeting on November 14th, details of which we'll report in our next letter. Meantime, enjoy your Thanksgiving turkey and the trimmings (bought, we are sure, at the Greenmarket).

Holiday greetings and the best of good wishes,

Tovily - Oliver

Evelyn Strouse Oliver Johnston

GENERAL MEETING:

Tuesday, December 10th, 1985, 7:30 PM
Seamen and International House,
123 East 15 Street.

AGENDA: Appointment of Nominating

- Committee
- Greenmarket
- Park design
- Legal representation
- Ladies' Mile
- Luchow's

COMMEMORATION OF THE ARMENIAN GENOCIDE:

Tuesday, November 26th, 2 PM,
Amphitheatre, Union Square Park

Actors from the Roundabout Theatre will present a play, coffee and Armenian pastry will be served, and ethnic songs sung. Archbishop Tor Kom Manougian will make a celebratory speech in the presence of elected officials, prior to the emplacement of a commemorative plaque in the Plaza, in front of the linden trees donated by the Armenian diocese.

Union Square Zoning Battle Set to Begin

By DOUGLAS LAVIN

"This zoning change has to go through," says William Stuhlbarg, referring to the Union Square Special Zoning District plan. The proposal was certified by the City Planning Commission last month and is now up for review by four local community boards where it faces stiff opposition.

The plan, which relaxes zoning restrictions on tall buildings in the area immediately surrounding Union Square Park, would allow for the construction of a proposed 26-story residential and office building on the site of the S. Klein department store and would encourage additional construction around the park. Critics fear the plan would surround Union Square with a wall of tall buildings and lead to gentrification, but advocates say it is essential for neighborhood revitalization.

"The neighborhood needs the new plan," said Stuhlbarg, a member of Community Board 5 and executive vice president of the 14th Street Association, a merchants' group, "because without it, it's dying."

Stuhlbarg will be able to air his views this week when Community Boards 5 and 6 hold public hearings on the matter (Boards 2 and 3 will be holding hearings later this summer) but he will probably be in the minority. All four Boards rejected the City Planning Commission's preliminary plan earlier this year. Their opposition can be summed up in one word: height. They say the plan means tall new buildings that would change the neighborhood, and lead to congestion, higher rents and blocked sunlight.

Much of the debate over the Union Square Special Zoning District has centered on one building: the proposed \$150 million project developers William Zeckendorf Jr. and Ellie Hirschfeld plan to build on the S. Klein site. Jim Kennedy, assistant vice president of Chemical Bank, likes the building so much that he borrowed a model of it to display at his branch across from the park.

"The Klein site is an eyesore. I think the Zeckendorf project could be a boost to the area," Kennedy said, noting that people who see the model "seem to be impressed." The Zeckendorf proposal is for a building with an eight-story retail and office base topped by four 18-story residential towers. They are designed to complement the Con Edison clocktower behind them. Oliver Johnston, a designer with offices on the park and a local resident who opposes the zoning plan, agreed that the Zeckendorf proposal would be a nice looking building. But, he added, "it's too big."

The Zeckendorf building is not part of the overall zoning plan. It is one proposal for the single largest lot in the area covered by the plan—part of the 11 blocks which surround the park and the Zeckendorf/S. Klein site. The dis-

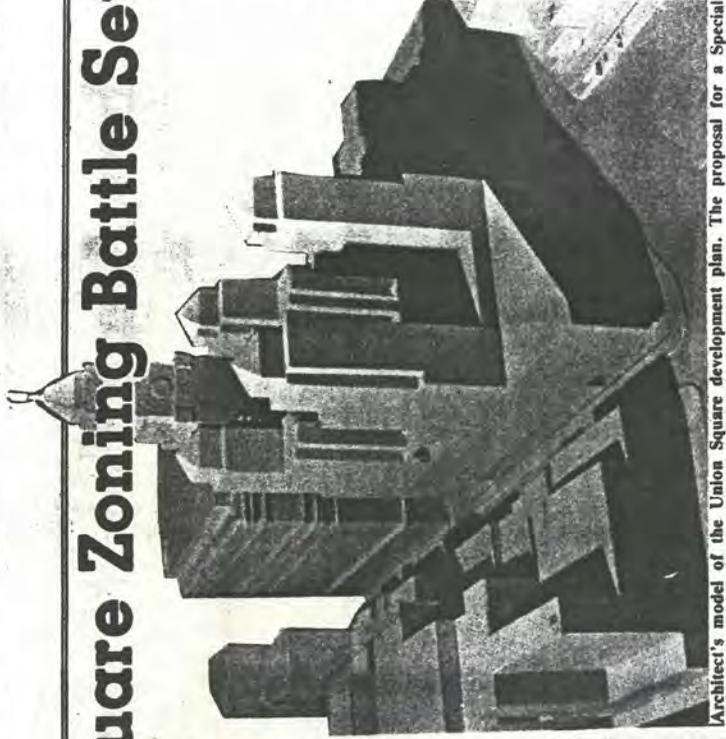
duces the whole question of gentrification."

Friedlander also counters the charge that the neighborhood is dying. "Economic development has been fantastic in the area. Industry is moving in," she said. Population in the area has increased more than 30 percent between 1970 and 1980, and home ownership, probably due to loft conversion, has increased tenfold in the same period, according to census data in the planning commission's proposal. The area's growth has not been all positive. Some residents believe there has been an increase in drug dealing in Union Square Park since S. Klein closed in 1975, and although there has been a big increase in the number of young professionals, there have also been large increases in the number of unemployed and the poor living around the park.

The boarded-up Klein's store has cast a pall over the neighborhood which has given additional support to the Zeckendorf building. Evelyn Strouse, of the Union Square Park Community Coalition, a group that has been working to limit development in the area, said that no one she knows is in favor of building high-rises. "There may be some people who support the Zeckendorf plan," she said, "but these are people who just want to get rid of the S. Klein site. It is kind of an eyesore."

The Zeckendorf building and the special zoning district will be treated by the local community boards separately, according to the city's Uninformed Land Use Review Procedure (ULURP). ULURP's first step is certification by the Manhattan Borough Board, which has one mission. The zoning district was certified in mid-June, and the Zeckendorf proposal will probably be certified in late summer or early fall. The zoning proposal will then be referred to the Community Boards which have two months to hold hearings and make a non-binding recommendation.

Community Board 6 will have the first such hearing on July 11, at 7:30 at the N.Y.U. medical center, 550 First Ave. The next meeting, Community Board 5 will have its hearing at 6:00 at St. Malachy's church on W. 49th Street. Community Boards 2 and 3 will have hearings later this summer. Because more than one board is involved, hearings will also be held in late August or early September at the Manhattan Borough Board which has one month to make its recommendations. The zoning proposal will then go back to the City Planning Commission sometime in September. By mid-November, the commission will issue its report to the Board of Estimate, which by mid-January will decide whether Union Square, a fashionable residential area as well as a gathering place for labor, civil rights, and suffragette rallies soon after it opened to the public in 1839, becomes the site of major new development. □



Architect's model of the Union Square development plan. The proposal for a Special Zoning District was certified last month.

place and have FARs of 18 to 20, or close to twice the maximum 12 FAR allowed under the new zoning plan. The right to build to 12 FAR is only granted as a bonus for subway improvements which might alleviate some of the underground congestion. Johnston argues that much of the surrounding area—Greenwich Village, Third Avenue, and Gramercy Park—are all built low and that whatever improvements are made to the subways would ease congestion a little.

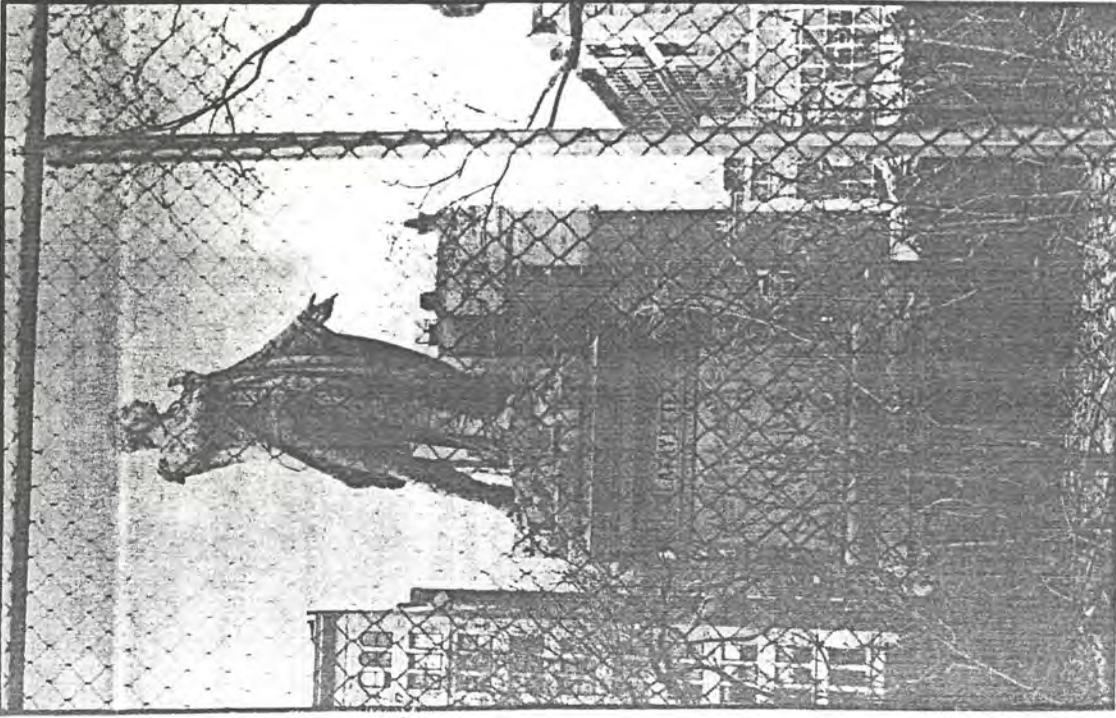
According to a 1980 Transit Authority study, the Union Square station is the 11th busiest subway stop in the city. It is also one of the most maze-like, formed by what the Special Zoning District Proposal politely calls "circuitous" passageways. Some of those passageways would be straightened by the improvements set forth in the zoning proposal, but that would do little to decrease congestion. A preliminary zoning plan called for an increase in the commercial as well as the residential FARs to 10-12. This was changed to 6 in response to community groups—including all four Community Boards—which lobbied for much sharper FAR reductions. But opponents to the preliminary plan are not satisfied.

"The plan is no different than what they originally were going to do," said City Councilwoman Miriam Friedlander who is joined in her opposition to the plan by fellow local Councilwoman Carol Greitzer. "It does what we were afraid it was going to do. It changes the character into a high-rise area and intro-

But some residents disagree. "We're getting a brand new park, but there will be no new park to use," said Oliver Johnston, noting that congestion and long shadows could ruin any work now being done to make the park and the area more inviting. "You can't get on the 14th Street IRT platform in the morning now," Johnston said, adding "This area needs to be developed. We just want the character and the scale to be the same."

However, despite current zoning regulations, the scale around Union Square is not exactly small. The Guardian Life building on the park and the Con Edison building—with its landmark clocktower—a block away, were both built before current regulations were in

Rally to Oppose Union Square Plan



Good fences to make good parks. The Five Parks League hopes to see Union Square and other area parks filled with people high on something other than drugs. (Villager/O'Donoghue Photo)

BY JAMES SHEEHAN

Not only were chairs qualified as prime real estate, but there was virtually no standing room either in the New School Auditorium Monday night as Union Square residents overflowed into the hall, listening to public officials and members of the Union Square Park Coalition denounce the NY City Planning Commission (CPC) rezoning plan for Union Square.

The overwhelming number of speakers voiced a belief that the CPC plan would create a "developers' dream" (Councilwoman Miriam Friedlander) in Union Square and "bring uptown downtown" (USFCC's Jeanne Tregre) a la massive demolition in favor of towering highrises; and most of the people there seemed to agree, judging by their sporadic applause.

Opponents of the plan also urged the audience to take action by initiating a letter-writing campaign to the CPC to delay the pending certification date of the proposal and to attend their Community Board meetings when the issue appears on the agenda. The date the plan is certified begins the normal 120 day Uniform Land Use Review process through the area's local Community District Boards and the Planning Commission before it comes to a final

vote by the NYC Board of Estimate.

The Union Square Coalition (USPCC) has been in the forefront of opposition to the rezoning plan and, although the organization favors development of the square, its members feel that the possibility of being surrounded by buildings that could legally reach 21 stories is overkill.

"There are few restrictions," said Tregre of the CPC draft proposal now being circulated. "One of the major problems is that they never set height limitations."

ORIGINALLY ONE SITE

According to its opponents, the CPC plan for a special zoning district plan in Union Square stems from a proposal that originally applied to the former S. Klein department store site but was expanded to include the whole perimeter of the park. While the present zoning in the area is 6 FAR (Floor Area Ratio), in this case an equation that would allow construction to six times the area of the lot (the CPC proposal would allow 10 to 12 FAR around the square with FAR bonuses to those developers who improve the subway entrances adjacent to their buildings.

Recently elected USPCC chairman Karl Rosenberg said Monday that, while there

Continued on Page 3

Group Wants a Different Kind Of Activity in Downtown Parks

The Five Parks League, a new community coalition, made its debut last week in a reception at the Salmagundi Club where it announced a spring schedule of events designed to keep Union Square drug traffic from migrating to other local parks.

With events like summer evening strolls, Easter egg rolls, book swaps, and nature walks, the League aims to "put people in the parks," says Tom Madden, "and thwart the migration of undesirables." Behind the effort is a fear that with Union Square due to close for a two-year multi-million-dollar overhaul, drug traffic from the area could relocate in nearby parks.

Representatives from community groups concerned about Union Square, Stuyvesant, Washington Square, Madison Square and Thompkins Parks, were all present at the March 14 event, where a Spring calendar of more than 30 events was unveiled. "We don't intend to replace activities that are currently going on," explains League founder Jeanne Tregre. "We just want to

supplement them and in the process encourage people to reclaim their parks."

The idea of the Five Parks League grew out of Tregre's experience on a smaller scale in Stuyvesant Park. She formed a coalition known as TRASK there, which "spearheaded" both the physical restoration of the park and the community "reclamation" through organized activities such as "picnics and bench painting parties."

Last May, Tregre paid a visit to Park Commissioner Henry Stern and persuaded him to lend support to goals of the League. In tangible terms, the Commissioner's support cut through paperwork on permits and insurance requirements. As of yet the League has no real funding. A corporate campaign to bankroll activities will begin soon.

Those interested in more information about the Five Parks League should contact Jeanne Tregre at 477-5587.

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Gather to Rally Opposition to Union Sq. Zoning Plan

Continued from Page 1

are a few tall buildings in the area, the average height of the buildings facing the square is six stories. The rezoning scheme, he said, could allow for structures to go as high as 21 stories.

While the plan calls for a street wall of 85 to 125 feet before setbacks must be instituted in any new construction, Rosenberg said that variances could most likely be obtained enabling builders to expand floor space and create a further "canyon effect" on the park. He added that it is just as likely that the special district would "spread by variances to adjacent owners."

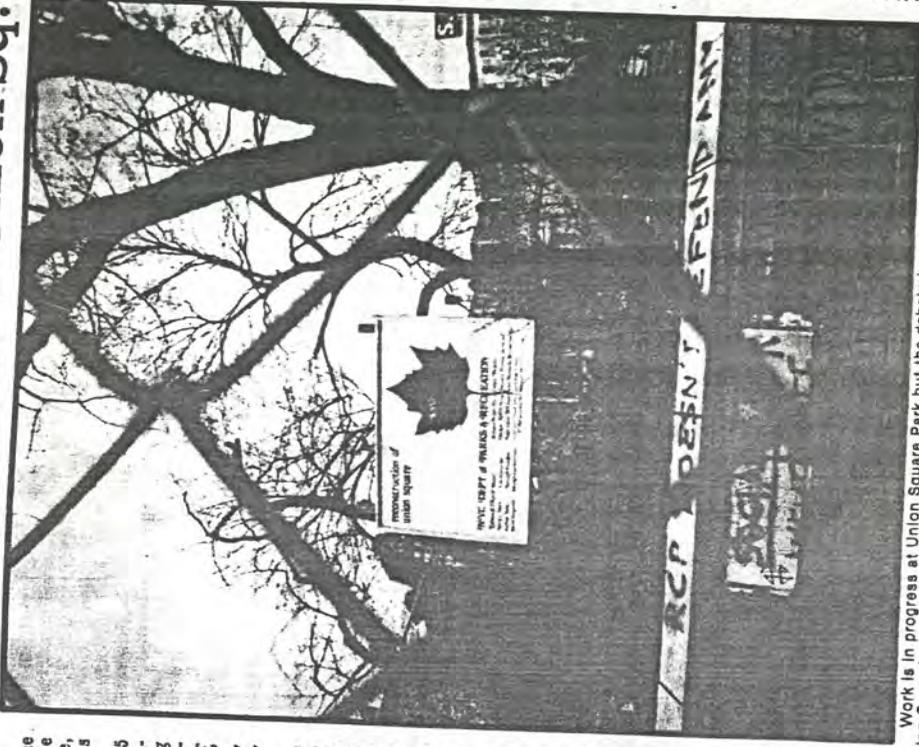
He also reiterated the USPCC's complete opposition to bonuses for subway improvements and called for a new plan of "limited height zoning." Certification, he said, should be delayed until CPC can present something agreeable to the Community Boards.

SHE DREW OVATIONS

Councilmember Friedlander, who won several ovations from the crowd during her statement, said that there was no need to invite developers into the area when development is proceeding now and when they "can make money on the existing zoning." She labeled the CPC plan as "destructive development" and a "noose around Union Square" which would only duplicate the worse effects of the same type of development on the upper east side and in Chinatown. "And once you knock out Union Square you go to every adjacent community," she said.

The audience had mixed feelings, however, about Councilmember Carol Gritzer's views. She was soundly booed and blessed by a number of people when she said she had no qualms about removal of some of the "schlock stores" in Union Square area; a remark that led one man in the audience to question why "politicians" were allowed to speak at the meeting at all.

But while Gritzer said she had no desire to perpetuate the "existing ambience" of the square, she added that she was still op-



Work is in progress at Union Square Park but the debate in progress over a City Planning Commission rezoning plan may decide the fate of the buildings beyond. (Villager/O'Donoghue Photo)

posed to the CPC plan saying that it was "not well thought out" particularly where it offered zoning bonuses to developers. She also faulted the scheme for jeopardizing historic buildings in favor of demolition.

IS URGING A DELAY

Representing Assemblyman Steven Sanders, Burt Nuabacher read a message of support appealing for the salvation of Union Square from the threat of becoming an "urban nightmare" under the politics of "billionaire developers." In his statement, Sanders also labeled the subway amenities "a sham" and said that the East Side Assemblymember had contacted CPC Commissioner Herbert Sturz asking him to delay the pending certification of the plan for up to three months.

Parks Council member Allan Moss decried the suggested linking of building bonuses to park or subway improvements as a "misuse of zoning" and, for the sake of comparison, declared that "if all the projects for Central Park had been implemented, there would be no more Central Park."

(Linkage with park improvements and bonuses are not in the CPC plan, but Jeanne Tregre said it had been suggested by Community Board 5 and could well become part of the final proposal.)

Moss said that the Dodge Mansion site off Central Park was one example where more height was allowed in exchange for thousands in cash from the developer but that the "money was dissipated" and did not finally accomplish anything tangible for Central Park. "It's been tried and it doesn't work," he warned. "Don't follow the same path."

NEEDED MIKE TO BE HEARD

Playing the unenviable role of Daniel in the lion's den, 14th St. Local Development Corporation chairman Dick Butord was the only speaker in the open floor session requiring a microphone to be heard above the abusive reaction of the audience. He said that the USPCC was providing a "distorted view" of

Continued on Page 4

Exploring the Metropolis Publishes Low Density Buildings' Problems Investigation

...Who Owns the Room at the Top? were knowledgeable experts in some aspect of this process and were largely able to participate without the constraints of their office. ...has been released by Exploring the Metropolis, Inc., a non-profit urban research organization. The room at the top in the title refers to the development rights, or air rights that exist over any building not using its maximum height or density allowable under the zoning resolutions. ...Who Owns the Room at the Top? contains a description of a gaming simulation held in February 1983 in New York City, in which 100 participants sought solutions to the economic problems faced by special low-density buildings such as Broadway theaters, churches and landmark buildings. The report describes the major conclusions reached during the game and includes a simplified gaming format to explore similar issues. ...Exploiting the Metropolis, Inc., headed by Eugene C. Cowan, is a two-year-old Manhattan-based organization concerned with the urban built environment. It is recognized for sponsoring forums where key decision makers in government and the private sector come together informally to discuss critical urban planning issues. The hallmark of all Exploring the Metropolis's forums is a format in which everyone is a participant and there is no audience. The format for the February 1983 Discussion Forum, which is the basis of this report, was a game which attempted to simulate, in a loose analogy, the political process of New York City. All participants

Although many innovative policies were developed during the game, the experts further concluded that each contained political and planning risks that few in the public or private sectors might be willing to take.

For example, policies calling for the extension of special development rights privileges granted to designated landmarks to other types of non-landmarked buildings posed exceptionally difficult problems because: (1) The integrity and value of landmark designation may be diminished; (2) Banks or pools of transferred development rights are largely untested, especially since the experts included that the market value of rights in a bank or pool is not quantifiable; (3) Policies calling for the broadening of sites to which development rights could be transferred must consider two fundamental factors: (a) sellers of development rights profit or gain only if they sell into a high-density area; (b) to satisfy the widely perceived need for city-wide urban planning, there must be some physically logical relationship between the site sending development rights and the site

receiving development rights. Although native to land use, and more specifically, development rights policies, funding for this report was provided in part by a grant from the James A. Macdonald Foundation. Copies of "Who Owns the Room at the Top?" are available for \$12.50 + \$2.50 for postage and handling from Metropolis Magazine, 177 East 87th Street, New York, New York, 10128, or for \$12.50 at Urban Center Books, 457 Madison Avenue, New York City.

Organize Against Union Sq. Plan

Continued from Page 3

the proposal even down to the visual exhibits showing potential high rises on the square which he said were represented out of scale. He said that the LDC supports a zoning of 10 FAR around the square with the subway amenities and that development "should proceed in a sensitive and appropriate way."

Also speaking for the plan, but from the relative calm of his office the next day, was Deputy Director of the CPC, Lauren Otis, who said that the CPC was not invited to the meeting. He said that opponents of the plan were "passing out information that isn't accurate at all" and cited drawings that showed "buildings 40 to 60 stories high."

Lauren added that there were also many "assumptions being made as to the rate of development" should the CPC plan become a reality and discounted a scenario of wholesale demolition.

While the CPC plan would more than double residential space around Union Square, many residents voiced fears of being forced out by luxury housing as with residents in many neighborhoods before them. Others, however, pointed out that development could only help in ridding the area of the gangs of drug addicts and alcoholics that hang around on the street corners and inside the park.

NEED STRONG POLICE PRESENCE

USPCC member Barry Benepe warned against "caving in" to developers on the crime question and said that the only thing that rids a community of undesirables is a strong police presence, backed by a concerned community. He said it is "deceitful" for developers to say that they will solve the drug problem. Karl Rosenberg concurred and related the problem to Bryant Park

where he said the Grace Building has done little to stop crime, rather events sponsored there by Community organizations have done more to displace junkies.

A few from the audience had also attended hearings at Community District Board 5 (East Side, 14th to 59th St.) and expressed displeasure at the way the Union Square matter was handled. One man said the meeting he'd attended was "hideous" and that the committee was stacked with members "who think they are representing a group of commercial interests." Another added that he did not meet one CB5 member "who lives or works below 23rd Street."

Friedlander appealed to the audience to "reject in total the CPC proposal" and to begin by pressuring them to postpone certification by writing Commissioner Herbert Sturz and Borough President Andrew Stein. She also urged attendance at the meetings of the three other Community District Boards who must pass on the plan, seeking to come up with alternative ideas.

Putting off certification is the priority for opponents for now as the 120-day ULURP "clock" begins to mark the time before the plan would reach the Board of Estimate for final decision, where, according to Friedlander, "it's pretty rough to fight City policy."

Of the four community boards who have an interest in Union Square, Community Board 5 has already recommended a plan for an average 10 FAR around the square and CB6 member Ed Rubin said his board had reached a figure of 7.5 FAR. Representatives from Community Districts 2 (Village) and 3 (East Side, South of 14th St.) said that the issue would not come before their boards until after certification.

Old look wanted for new Square

Two community groups are conducting a comprehensive study of the historic buildings surrounding Union Square with the purpose of asking the Landmarks Preservation Commission to grant landmark status to the properties.

The project originated with the Top of the Village League, an umbrella group of block and merchant associations concerned mostly with the 14th Street and Union Square area. The Greenwich Village Trust for Historic Preservation will assist in compiling information on the buildings—such as "who built them, who owned them, what renovations were made," according to Regina Kellerman, an architectural historian and executive director of the Trust.

"We want to preserve the historic buildings in the Square," explained Fran Smyth, co-chair of Top of the Village League. "We would like to get it going this summer because some of the buildings are in danger of being torn down."

Smyth was referring to the City Planning Commission proposal to increase the zoning density of Union Square. The proposal, now awaiting certification, would allow new developments in the Square as high as 40 stories.

The League will hold an informational brunch on Sunday, June 3, at 1 p.m. at Smyth's home, 40 West 15th Street, Apartment 1C, to kick off the project and to "gauge the degree of community interest," Smyth noted. "We want to hear from the tenants of these buildings as well as from people interested in history." Following the meeting, there will be a walking tour of the area. Those who wish to attend the brunch meeting should call Smyth at 578-6038 before May 25.

LANDMARK PROSPECTS?

Among the buildings that interest the groups are 33 and 41 Union Square West and 33-37 East 17th Street. The latter is a six-story structure designed by William Schickel—the architect of Stuyvesant Polytechnic—erected in 1881. In the late 19th cen-

tury, as the Century Building, it housed the offices of Century and St. Nicholas magazines. It later became the home of the American Drapery and Carpet Company and was considered last summer as an alternate site

for the Manhattan offices of the New York State Division of Parole. (Strong community opposition helped to prevent the relocation.) The now-vacant building runs through the

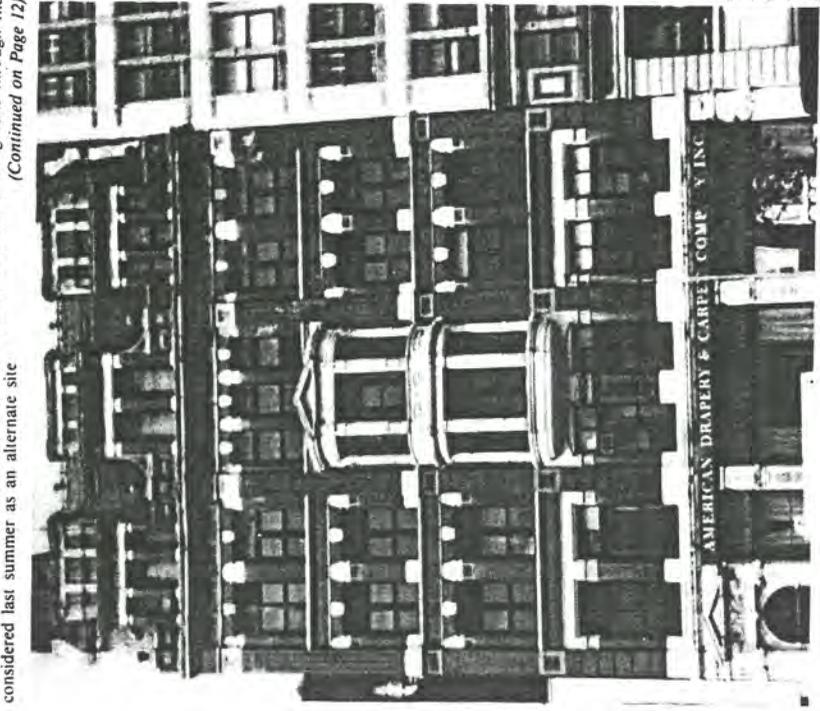


Photo by Regina Kellerman

The former Century Building is one of the sites being studied for possible

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Square . . .

(Continued from Page 1)

middle of the block to 40 East 18th Street and is listed also as 257 Park Avenue South.

33 Union Square West, near 16th Street, is a narrow, 12-story building of Spanish Moorish design, with arched windows and ornamented cornices, dating from 1893. The former Union Building now contains offices, and Packard Electronics has the ground floor. At the corner of 17th Street is 41 Union Square West, formerly the Harriford Building. Whether the property has any historical value is uncertain; unlike the other two structures, it was not mentioned in any of the reference books on New York history consulted by the Herald. The ten stories now house artists' studios and a ground-floor restaurant.

LESSONS OF HISTORY

Although some of the Square properties might have historical impact, their architectural significance is uncertain at this point. Larry Zim, an industrial designer working on the project, admitted that none of the buildings is an "example of knock-em-dead architecture." However, Zim believes that the combination of the buildings' design and their history will make some of them worth preserving.

"I want to see what lessons we can learn from preserving these buildings—and not only those that look pretty from the street," Zim declared. "I'm interested in the total ambiance of the Square; it should be looked at not just on a building-by-building basis." There currently are no landmark properties at all in the Union Square area, although they abound in the surrounding neighborhoods, such as Gramercy Park and Chelsea. According to a spokesman for the LPC,

Cranberry St. Registers Opposition To Highrise

CRANBERRY ST. deny a zoning variance registering their requested by the opposition to a proposed developers, and that it 32-story highrise planned also require that an by the Watchtower for a environmental impact site at the corner of Mid- study be made of the dagh and Columbia project. The requests were Heights, the Cranberry Street Association has made in a May 4 letter to Street Association has made in a May 4 letter to Commissioner Herbert

Sturz of the City Planning Commission.

"It is our view," read the letter in part, "that the Watchtower building, as a site between the Brooklyn Heights historic district and the Fulton Ferry historic district, represents an unfortunate loophole in the attempt to maintain the essential character of these neighborhoods."

by Kuchary & Volle

—R.E.



KODAK SAFETY FILM

Liberty Pole



Union Sq., Middle
to E. 17th St., 65
Liberty Pole



Union Sq., W. Side
to W. 16th St., 62
Fountain



KODAK SAFETY FILM

12



KODAK SAFETY FILM



KODAK SAFETY FILM

Union Sq., E. Side
to E. 17th St., 65
Lafayette



KODAK SAFETY FILM

NY Times p. A18

About Real Estate

Union Square Area Getting a New Look

By PHILIP S. GUTTS

The Union Square area, when designed in 1891, served as a gathering place for New York's aristocracy. The Roosevelts lived in the neighborhood, and much of society's cream flocked to the Academy of Music, which stood nearby as the center of the city's theatrical district.

The square was also the midpoint of the Ladies' Mile, a stretch of fashionable stores and memorable buildings. In later years, it became a focal point of civil unrest when anarchists, Socialists and Communists used it for mass demonstrations. Still later, in the late 1970's, the square became an open-air drug market.

Today, with most of the crime pushed out of the area, the most striking element on a recent afternoon was the brightly decorated clock of the Consolidated Edison headquarters, just a block east of the square at 14th Street and Irving Place. But growing in prominence is a blocklong building site that promises to give the square another change of character. The building, One Union Square East, is now getting its foundation, and it is seen as a catalyst for increasing residential development in the area.

The building is rising on the site of the former S. Klein department store, a huge discount shopping center that spawned quite a few discounters, many of which still dot Union Square's circumference.

Cater-corner across the eight-acre square, between 15th and 16th Streets on Union Square West, a 188,000-square-foot T-shaped site is also under development.

Union Square West Associates, the developers, are building three apartment buildings on the site of a former parking lot. One 12-story building will face East 15th Street. Its sister building, also a 12-story tower, will face East 16th Street. The third structure, a 13-story building, will face the park on Union Square West.

Altogether, the buildings will have 244 units, either studios or one-bedroom apartments, according to Ber-

14th Street. Mr. Glick has not yet disclosed what he plans for the site, but Jack Taylor, president of the group organized to protect the Ladies' Mile district, said, "We get the sense that he will try to keep the Luchow's building or some part of it."

One Union Square East, which is being developed as a joint venture by the Zeckendorf Company, Hirschfeld Realty and the KG Land New York Corporation, an affiliate of the Kumagai Gumi Company, is no longer only a "hole in the square" as early advertisements for the project announced. The development has now grown to a "square in the square," the ads say.

In about a month the model apartments and sales office for the complex, which will have 673 condominium apartments, will open, according to William Zeckendorf.

Mr. Zeckendorf also said he expects to begin selling the condominiums by midspring, which is when he expects to gain approval of his offering plan from the State Attorney General. The projected opening for the building is in the spring of 1987.

In addition to the condominiums, which will be a mixture of studios and one- and two-bedroom apartments, One Union Square East will have slightly more than 300,000 square feet of office space, street-level retail stores and an atrium. A theater and underground parking are planned.

Asked about the size of the apartments, Mr. Zeckendorf replied: "I've seen smaller. It depends on what you are used to." Prices will not be announced until the plan is approved.

Rising above a seven-story base that will cover the entire site — East 14th to East 15th Streets and Irving Place to Union Square East — will be four 20-story towers containing the condominiums. The towers have been designed not to shadow the square or obscure the Con Ed tower.

Mr. Zeckendorf said he was negotiating with several "larger" companies about the office space. Demand

for greater density and "was designed to allow for residential development," said Con Howe, director of the Manhattan office of the Department of City Planning.

In the year since it was declared effective, the rezoning plan has given its proponents reason to be "optimistic that it will live up to our expectations," Mr. Howe said.

"It's what we hoped for," he said. "It's a change, but an orderly one. Not cataclysmic, but God knows a change was needed — and something has started."

About Real Estate

The Efforts to Revitalize Neglected Union Square

By LEE A. DANIELS

It is easy to understand why Manhattan's long-neglected Union Square has become the focus of public and private efforts at revitalization.

The square, at 14th Street and Broadway, is a spacious plaza with an eight-acre park that is now undergoing a \$2.2 million city-sponsored renovation aimed at "reclaiming" it from the drug pushers who now congregate there.

The square is also the juncture of the Greenwich Village, Stuyvesant Square and Gramercy Park neighborhoods, and it is crisscrossed by several major thoroughfares and transit lines. Moreover, it adjoins the lower midtown area that is being filled in and made over by commercial and residential development.

Union Square's renewal has been a goal of neighborhood residents, merchants and city officials for years. But now two related circumstances are about to quicken the pace of the decision-making that will determine the square's future.

One is that the city is concluding its deliberations on establishing a special zoning district for Union Square — which would permit significantly bigger buildings on some parcels — in order to encourage development.

The second is that one developer, William Zeckendorf Jr., has put forth a proposal for the building he wants to erect on the most important development parcel in the area, the 70,000-square-foot site of the S. Klein store.

Last summer Mr. Zeckendorf and partner, Elie Hirschfeld, acquired a two-year option to buy the site for the Rapid American Corporation. The Zeckendorf proposal, which is being shown to community groups and public officials, calls for building of one million square feet on irregularly shaped block between 14th and 15th streets and Union Square Park East and Irving Place.

Under the design developed by architects, Davis, Brody & Associates, the structure would have seven-story base covering the entire building site except for a 2,000-square-foot area at 14th Street. Irving Place now occupied by a gle-room-occupancy hotel.

There would be space for six movie theaters and a restaurant the ground floor facing 14th Street and the park, and five floors of office space. In the middle of the base would be a seven-story atrium.

Four 17-story towers, containing 600 apartments and placed on the perimeter of the base farthest from the park, would rise from the base to enclose the atrium.

Mr. Zeckendorf said the building plan was one "that's economically feasible and also addresses the concerns we've heard from the community about not overshadowing the park and fitting in with the rest of the structures there."

The Zeckendorf building is contingent on putting into effect the overall plan for Union Square proposed by the Department of City Planning.

That plan calls for increasing the maximum allowable floor-area ratio for both commercial and residential buildings around the square from that is, 6 square feet of floor space each square foot of land area — to 12. This ratio would be raised to 12 on the Klein site and on two sites on the south side of 14th Street.

Both the city and Zeckendorf p

Union Square Poised on the Verge of Redevelo

Continued From Page 1

deduled for a \$1.5 million renovation by city this fall. Plans call for new lighting, a open lawn to replace a series of paved ways, and subway entrances remodeled r their original Beaux Arts design.

anners look upon the Union Square area ma for development opportunity because ral transit routes — the IRT Lexington ue and BMT Broadway and cross-town ay lines, as well as many bus lines — erge there, and because it is strategi- r situated between Greenwich Village e midtown commercial district. But e has been little new construction since lar War II.

This is the no-man's-land that now should eveloped — all it needs is a catalyst," William Stuhlbarg, head of the 14th at Association, a merchants' group, and man of the zoning committee of Com- ty Board 5, which shares jurisdiction e square with Community Board 6.

e catalyst apparently requires a zoning ge. Current zoning permits only a floor- ratio of 6 — 6 square feet of floor space ch square foot of land area — in con- tal zones and 3.4 in residential areas. e Planning Department's plan would allowable densities for both commer- and residential buildings around the re to a maximum floor-area ratio of 10 — ure feet of building area for each- ure foot of land, with two levels of addi- l bonuses for the Klein site and two sites s 14th Street. Developer-financed im- ements to the subway station would e ratio to 12, and contributions to park tenance would bring it to 14.4, although econd bonus layer may be dropped.

e proposal would bring the bulk of build- around the square to a level comparable at of most wide avenues in residential- s of Manhattan. By contrast, most build-

ings in a commercial area like Midtown Man- hattan have a floor-area ratio of between 15 and 18, with a maximum of up to 21.6.

Officials see the bonuses as a way of secur- ing public improvements that might not otherwise be provided by the city. But the proposal, though far from final, has already prompted fears that it would invite too much development.

"We don't want to trade light and air for any amenities that they plan to give," said Karl Rosenbergl of the Union Square Park Community Coalition, a group formed three years ago to improve conditions in the park. "Our general feeling is that we would like to see it developed," said Lester Wallman, chairman of Community Board 6. "But we don't want to run into that situation where it becomes so overpopulated that it creates problems, such as traffic problems and congestion on the street."

An ad hoc zoning committee of Community Board 6 has an alternative plan that calls for smaller increases in density — a floor-area ratio of 7.5 for buildings around the square, 9 for the Klein site — and no bonuses. "Many of us have grave reservations about bonuses — what we call zoning for dollars," said Edward Ruben, the architect who heads the committee.

The Planning Department envisions a Union Square lined with residential buildings with shops on the ground floor. "We are very interested in enhancing the residential character of the square," said Bernd Zimmermann, an architect in the department's Manhattan office.

Although there are now only two residen- tial buildings on the square, he said, the city's proposal would be consistent with the trend toward residential conversions in a neighbor- hood traditionally dominated by light manu- facturing and office buildings.

Con Howe, chief of the Manhattan office, said the change would compliment the city's plan to renovate Union Square Park. "As

people live on the park and look out over it, it will become much more of a used park rather than an isolated drug marketplace."

In general, Mr. Howe said, "We would want to do something that would preserve the character of the square. We don't foresee any massive rebuilding because there are so many large, substantial buildings already on the square."

THESE architecturally distinctive build- ings — some of them dating from late in the 19th century — are interspersed with low-rise structures of little distinctive char- acter. The city hopes to encourage develop- ers to fill in the gaps between the taller build- ings, creating continuous blockfronts of roughly consistent height.

"Once the Klein site gets started, every- thing's going to start moving," Mr. Stuhlbarg said. "Everybody's waiting for the gun to go off."

But community groups point to other ac- tivity as evidence that the area is improving on its own. Artists, designers and photogra- phers are migrating to Union Square in large numbers, lured by inexpensive loft space and the area's traditional role as a center for the arts. And several clubs and restaurants have opened.

"There's a lot of private investment in this area without incentives of any kind," said Larry Zim, who opened a design studio and art gallery in an unused loft above the Simco Shoe Store on 14th Street and University Place.

At 1 Union Square West, on the corner of 14th Street, a 19th-century Romanesque re- vival building is being restored at a cost of \$500,000. "As soon as we took down the plastic facade, we started getting calls from much more substantial businesses," said Norman Burchinder, owner of the nine-story office building.

Renovations are also under way at the Pa- ladium Theater, on the site of the old Acad-



'Union Square is blighted because S. Klein is vacant. The center is sour, but the spokes are all strong.'

— William Zeckendorf Jr.

Union Square on Verge of Redevelopment



The New York Times/Star Black and Curt's Thompson

Klein Site's Option Seen as a Catalyst

By CHRISTOPHER WELLSIZ

THE former S. Klein store, boarded up since 1975, is a melancholy monument to a once-thriving commercial district. A huge sign on the clutch of gray midrise build- ings on the corner of 14th Street and Union Square East still promises "A Square Deal" or bargain hunters from all parts of the city. In the 1950's, the departure of sportsmans

district, a fashionable entertainment district and, earlier, an exclusive residential enclave. Today, Mays is the only large depart- ment store amid a crush of fast-food restau- rants, small discount outlets and sidewalk entrepreneurs.

But now the Klein site, pivotal in Union Square renewal efforts, has moved a step closer to redevelopment. Last month, Wil- liam Zeckendorf Jr. acquired a two-year op- tion to buy the property from Rapid Ameri- can Corporation, the owner. Mr. Zeckendorf, whose father was one of the leading develop- ers of the postwar period, has developed the Columbia, a condominium on Broadway at 96th Street, and other Manhattan properties. The Klein estate sold the 70,000-square-foot



Former S. Klein store on Union Square; Con Howe, head of City Planning Department's Manhattan office.

Former S. Klein store on Union Square; Con Howe, head of City Planning Department's Manhattan office.

and instead sold the option to Mr. Zeckendorf and a partner, Elie Hirschfeld.

Mr. Zeckendorf said his plans for a commercial and residential development were contingent on a zoning change now being con- templated by the Department of City Plan- ning. "We need a certain mass of building to

emy of Music. dous resurgen Steven Green the property. Merchants, of a group ca 14th Street as was establish bankers after ago, Sweet 14 thirds from p subway station More recent gram to refu lighting and p) about a third o merchants. M J. W. Mays, s was becoming area.

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special zoning district would encourage development by increasing the allowable bulk of buildings around the square. The proposal would include additional space bonuses for the Klein property and nearby sites in return for public amenities. Meanwhile, Union Square Park, now the shabby domain of drug dealers and derelicts

'Sweet 14' The Name Of The Game For Union Sq., 14th Street Revival

By LARRY MURPHY

"Sweet 14" is the catchy title of a 14th Street-Union Square Project designed to attempt to revitalize one of mid-Manhattan's languishing commercial areas in honor of its historic past as a beautiful hub of the one-time wonder wheel known as Little Old New York.

Aiming to raise at least \$250,000 for each of the three years of the scheduled campaign, a group of business and community leaders has already raised a third of the first annual quota through private donations and from government agency grants.

Signs of improvement already on show around Union Square are the colorful murals on the boarded-up S. Klein store, cleaner streets and sidewalks, and refurbishing of two major theaters.

Coming attractions, according to Leandra Abbott of the 14th Street-Union Square Project, include setting out a large number of 30-gallon, 22-gauge steel trash cans due next month. The park will be improved by painting benches and trimming hedges, relocating some. This spring the lawn areas of the park are to be reseeded and some flower beds are planned.

This is but a part of the over-all three-year plan to restore this historic area to its former importance as a major cultural and commercial crossroad of the city.

Leaders of this uplift project are Con Ed Board Chairman Charles Luce and Dr. John Everett, president of The New School for Social Research. The project involves 10 local businesses, seven governmental agencies and five community boards. Their aim is to pump prosperity into this once-fashionable area to make it more attractive for business, residents and visitors.

One of the most visible signs of improvement today is The Palladium, one of Manhattan's most famous music halls (formerly known as The Academy of Music). Ron Delsener, one of the country's busiest impresarios, has leased and restored the one-time movie "palace" in conjunction with United Artists, its owner.

His efforts to turn the 14th Street area into a major mini-rialto again have had a ripple effect in the clean-up and restoration of another old theater which had been facing a final curtain: the Jefferson. That theatre, under new management, now presents inexpensive Hispanic movies and first-rate Latino vaudeville.

However, it was Delsener who sparked the theatrical turnaround of 14th Street from pornography to prestige presentations, with

his restoration of the Academy and renaming it as The Palladium. An SRO (Standing Room Only) crowd made for a gala re-opening of the theater last September 18 as Delsener presented a bill of top pop and rock music with Chris Hillman in the leadoff spot, followed by The Band. Since then, few bookings have failed to fill all 3,400 seats.

"Dolly," in the musical of that name, sang nostalgically "I Went Away From the Lights of 14th Street." Today, the lights of 14th Street. "Today, the lights of 14th Street are bringing crowds again to The Palladium.

Last summer the once-proud Academy, formerly a first-class vaudeville and movie house, had deteriorated into a shabby purveyor of cheap action movies and "skin flicks." For a time, about three years ago, the then Academy of Music was used by another rock 'n' roll show producer-promoter in scruffy grandeur. Those patrons dubbed the old house the Zoo, Dirty Howie's and other uncharitable names.

Delsener changed all that. He saw possibilities in the century-plus-old hall whose history dates back to 1854. Determined to put some class into the old place, he convinced United Artists renovation was essential if he was to lease the theater and make it a flagship for quality stage or screen presentations. The impresario says he got UA to put up \$30,000 to \$40,000, and that he spent "about \$16,000" himself to start restoration. The results are visible inside and out.

The Palladium has new seats and seats with new backs on the orchestra floor, and all seats are now numbered for the first time. The orchestra sports new fixtures, and original murals have been cleaned and lighted with pin spots.

A major change for the better is the freshly scraped and repaired floor. It had become sticky with accumulation over decades with chewing gum and spilled drinks. Another improvement is renovation of the rest rooms, including repair and restoration of the fountains and plumbing. Performers say the old theater is a great place to work, and one producer claims "it's better acoustically than Carnegie Hall, The Garden or Felt Forum."

Delsener terms the stage facilities "comparable to Radio City Music Hall," and has resurfaced the large performing area. He calls it "an excellent stage with a working elevator, and add, "I will operate the Palladium the way a theater should be

run"—cleanly and without disturbances from patrons or performers. To that end he has added "a fulltime house manager of my own" in addition to that provided by United Artists, and notes "I have 13 overnight cleaners and two fulltime day men."

To liven the area at East 14th St. and Irving Place like the Broadway of old, he is installing high density mercury vapor lamps for the sidewalk and a new art deco marquee. Maintaining his own security force of 51 men, he says "the area will be safe and well-lit.

"We clean the street (in front of the building) every night, and also that at the rear of the theater on 13th Street." Inside he allows no bottles or cans in the auditorium. Police and civic groups alike have words of welcome and praise for Delsener's faith in the area's future. Officer Melvin Ashe of the Ninth Precinct says: "Mr. Delsener is very easy to work with. We have had only a few complaints about noise before and after a concert." The officer says the impresario is quick to resolve any problem reported and is an asset to 14th Street.

The promoter says he is pleased with his decision to lease the second largest theater in New York to present "the things I like or can make money with." To date this has been pop or rock music, "mostly 'top 40' radio and recording stars."

The Palladium, when it was known as the Academy of Music, once used a variety of gimmicks to sell tickets. During the Great Depression of the late 1920's and early 30's newspaper ads heralded such customer lures as "free rent night" and "screeno" in addition to stage and screen fare. Even in 1959, Irving Cohen of the New York Boxing Club staged live matches onstage after a doubleheader movie bill. Later came giant-screen TV matches.

Now, Delsener says he may offer bigtime boxing again and hockey on closed circuit TV when games are available. At present he is content to book music acts to accommodate what the showbiz Bible, Variety, calls "a concert boom in New York."

Today's ticket prices scaled at \$6.50 to \$8.50 are a far cry from Depression days when the same house offered deluxe vaudeville at 11:30 a.m., 3:30, 6:30 and 9:30 p.m. daily and a major movie—all for 25 and 50 cents.

It was also in that era of hard times that Wild Oscar at the console of "our giant organ" conducted a school of broadcasting

from the console of the mighty Wurlitzer at the Academy. It was a time, too, of nickel Cokes and hamburgers and "two cents plain."

In 1953 the Spiro Skouras theater tried a vaudeville comeback with a six-act bill headlining the durable Smith & Dale, Sally Rand and Jan Murray. Then the Academy slipped to "B" and lower grade movies. Just across the street at Irving Place and 14th Street the Con Ed tower stands on the site of the original Academy of Music, New York's premier opera house. That building, erected 123 years ago, was the city's home of grand opera until a high society spat caused the unhappy wives of 70 millionaires to build the old Metropolitan Opera house at Broadway and 39th Street in 1883.

A basement fire temporarily closed the original Academy of Music in 1866. When it reopened several months later, the opera house was also rented to traveling theater troupes for stands of a fortnight or more. Before Manhattan's rialto moved westward and uptown, many of the legitimate theater's all-time greats trod the Academy boards. A commemorative plaque in the Con Ed tower entrance notes that superstars Jenny Lind, Adelina Patiti, Helen Modjeska, Edwin Booth, E.H. Southern and Julia Marlowe brought early renown to the site.

By 1910 the old hall had become the Fox Academy for vaudeville and (silent) movies. It closed May 17, 1926 and was razed to make way for the Con Ed tower. Three years later a new Academy of Music arose across 14th Street—today's Palladium. Time has not been kind to the 14th Street-Union Square area which has slipped down to a seedy and threadbare area of junk food eateries, schlock shops and sex movies. But a turn-around is in progress, thanks to the revitalization project which includes active participation of the 14th Street Association and Manhattan Community Boards 2 through 6.

Already "Sweet 14" is being transformed into "the livinest Street in town." One of the first signs of rejuvenation is the set of murals at S. Klein's on the square. Completed last month, these eye-catching graphics, were done by students at the Parsons School of Design.

Like Luchow's, the May Co., Con Ed and the theaters, the residents and students of the Union Square area have faith that it can become again a great center of commerce and culture.

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Figure in 14th Street Facelift Project

BY NEDDA ALLBRAY

What is special about the 14th Street area? Many people say nothing, dismissing the once major thoroughfare as a has-been street—the unfortunate, derelict victim of urban blight and decay.

A walk along this bustling street of fast-food stores and small shops, many with merchandise pushed out so that it blocks the sidewalk, confirms this impression of deterioration. Shoppers, transients and loiterers crowd each other; the now-closed Klein's Department Store, once the symbol of 14th Street as the bargain hunters paradise, casts a shadow over the area. Even before coming to the street's surface, the 14th Street-Union Square subway stations are grimy and permeated by the stench of frying foods.

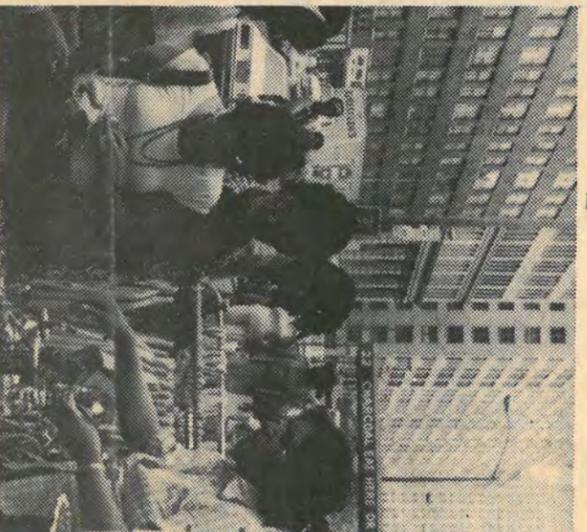
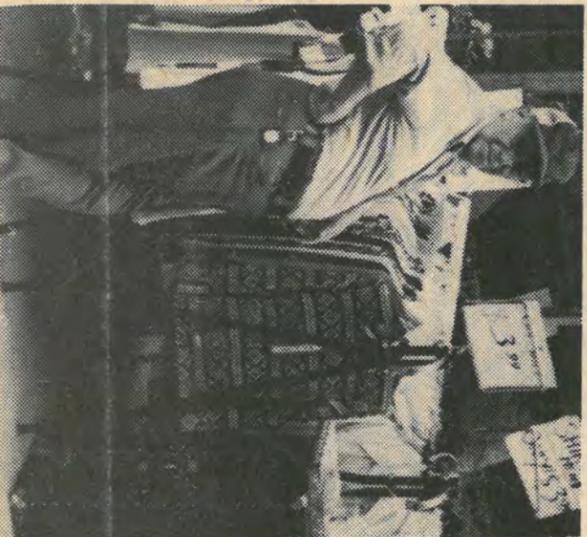
Fortunately, however, others, including merchants who continue to prosper, local residents, Consolidated Edison which is headquartered on 14th Street at Irving Place, and The New School for Social Research, that has its Graduate Facility at 14th Street and Fifth Avenue and other divisions in close proximity, believe that the area is vital. And, as a vote of their confidence, they have invested time and money in the 14th Street-Union Square Area Project, Inc., an organization of businesses, community boards, and government agencies committed, over a three-year period, to improving and upgrading the neighborhood through the use of both private and public resources. Charles F. Luce, Chairman of the Board of Consolidated Edison and Dr. John R. Everett, President of The New School co-chair the effort.

SUBWAYS, PARK AND PEDESTRIAN ACCESS

The plan calls for renovation of the mezzanine and entrances of the 14th Street-Union Square subway stations, some of the busiest in the city; rehabilitation of Union Square Park to make it more hospitable; better pedestrian and traffic circulation on 14th Street, particularly in the busy area between Second and Seventh Avenues; ridding the street of peddlers; and on the block between Second and Third Avenues cleaning out the pill pushers and addicts.

"We each have a vested interest in the area," said Albert Landa, Vice President of Development for The New School, explaining why the university and Con Ed decided to spearhead the project, "and we each felt it appropriate for large institutions to take leadership roles in community improvements." "Fourth Street is basically a good business street," he continued, pointing out that it is one of the main shopping areas of New York's large Hispanic community. "There are almost no vacant stores on the street, always a sign of health and activity and our concern in this project is to stem deterioration. The program is not an attempt to change the character of the street, but to maintain business vitality by making it a better and more pleasant place for living, shopping and working."

Speaking on behalf of the giant utility, which has pledged \$160,000 to the project over the three-year period, Charles F. Luce agreed. "Consolidated Edison is participating in the 14th Street-Union Square Area Project because we feel it is a part of our responsibility as a good corporate citizen of New York City," he said. "We believe that it is only through the joint efforts of



(Deanne Black Photos)

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.'
-Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The program, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said. The organization has set its fund

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$100,000 Urban Mass Transportation Administration grant, given through the MTA, to rehabilitate and rationalize the mezzanine and entrances of the large station, and on Thursday, June 6, the final hearing on the proposed changes was held. "We had already carried the plan for the renovation to all the involved community boards during the winter," Moore said, "and they all had endorsed our final proposals."

COSMETIC CHANGES

UNDERGROUND

The plan calls for work at the mezzanine level of the station and includes closing off the long, rarely used corridors; moving turnstiles so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and a

market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of only the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the peddlers and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problemat-

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untamable. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchow's Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noon concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting. A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park."

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING,

NOT VIOLENCE

"There is really only one bad block," Stuhbarg continued, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, looking at the slightly brighter side, "the problem is loitering, not violence."

Moore feels that some progress in controlling the situation is being

CONTINUED ON PAGE 6

Fear Landmarking Union Square Will 'Tie Up' Improvement

BY JOHN S. TURCOTT

Amid the oft-postponed controversy of landmarking Union Square—now scheduled to come before a hearing of the city's Landmarks Commission on September 20—the 14th Street-Union Square Area Project, which opposes the landmarking idea, has released a proposal that would redesign and make the square more accessible to park users.

The proposal, which would aggregate green areas of the square, eliminate parking around the area, re-direct traffic from Broadway, allow ramps to be built to give access to the square for handicapped persons and police patrol scooters—is a major redevelopment of Union Square, which currently has been designated as an underutilized park by a city study.

"We're attempting to take the best of the thinking that has been done on the square over the past five years and weave it into a synthesis that we can use to find the best possible solutions for this problem," said Carvel "Rusty"

Moore, the coordinator of the 14th Street-Union Square Area Project, a coalition of businesses and residents concerned with improving the area and known locally as "Sweet 14." "Landmarking the square would freeze the park—exactly as it is—right there."

SQUARE ONCE FASHIONABLE

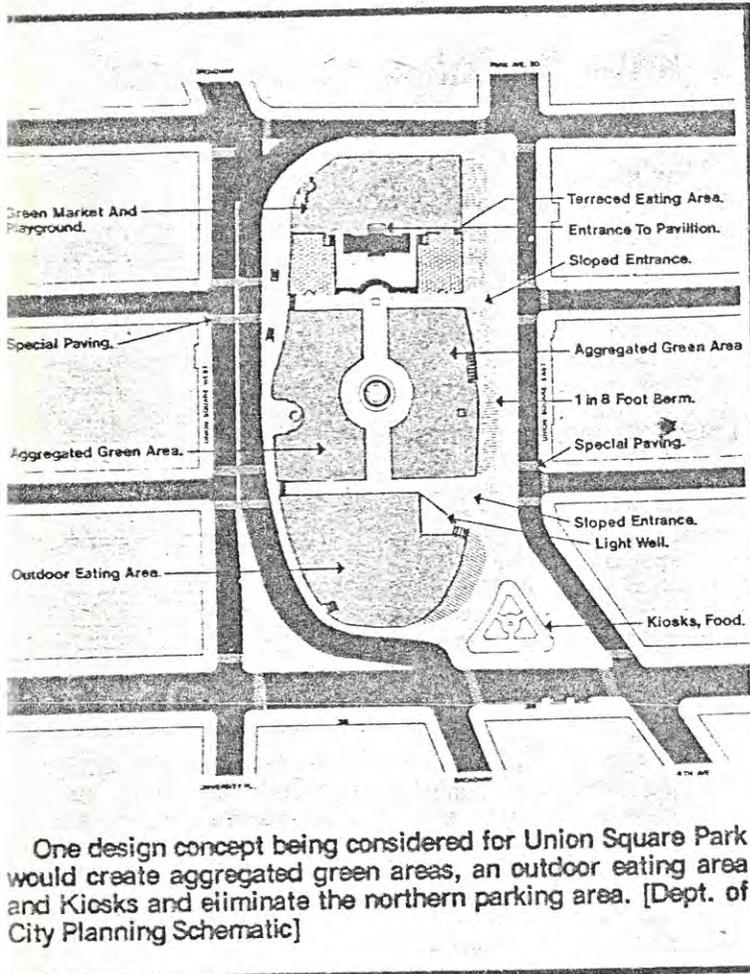
Historically, Union Square was designed back in the 1830's by a staff member of the city's Parks Department and marked the "union" of the Bloomingdale Road (Broadway) and the "Bowery Road" (Fourth Avenue). Then a fashionable place to live, the square had a fence around it, similar to Gramercy Park today. In the 1840's, the city's theater district moved to the area and the place became sort of like Times Square is today. The park remained at grade level until the 1930's when it was raised four feet to accommodate the 14th Street Subway mezzanines and the northern end was lopped off for parking.

"Landmarking the square at this time would simply tie us up," said Moore. "We would have to go through a review procedure every time we wanted to do something to improve the area, even pruning trees."

According to Pat Rich, a spokesperson for the Landmarks Commission, Union Square contains several statues—including one of George Washington that is the oldest statue on its original site in the city, and a statue of Lafayette, the French marquis who was active in the American Revolutionary War, designed by Bartholdi, the sculptor of the Statue of Liberty.

"We delayed this on the request of the community boards and the 14th Street group," Rich explained. "We judge this on the basis of its historic and architectural importance."

According to the Sweet 14 project, the whole controversy regarding the landmarking started



One design concept being considered for Union Square Park would create aggregated green areas, an outdoor eating area and Kiosks and eliminate the northern parking area. [Dept. of City Planning Schematic]

LANDMARKS PRESERVATION COMMISSION

RE: Union Square Park

LP No. 0965

ARCHITECT _____

ORIGINAL OWNER N. Y. C.

DATE Opened as a park in 1839 // present landscaping from 1935-1936.

ARCHITECTURAL STYLE _____

REMARKS The 1935-1936 landscaping result of underground
subway concourse. A colonnaded bandstand
built at the northern end of the park.

Notable Washington Statue - by Henry Kirke Brown

Lincoln Statue - by H. K. Brown

LaFayette Statue - by Frederic Auguste Bartholdi

Elaborate Fountain - 1881

Liberty Flag Pole - 1924

UNION SQUARE PARK

Union Square was laid out as Union Place in 1811, but it was not formally opened to the public as a park until 1839. The surrounding area quickly became a fashionable residential section. The square can be related to four other nearby squares--Gramercy Park, Stuyvesant Square, Tompkins Square, and Madison Square--all laid out in the 1830's.

The tradition of using Union Square as a place for mass meetings, protests, and debate began during the Civil War. Anarchists, Socialists, and "Wobblies" met there during the years preceding World War I, and union rallies were held in the square during the 1920's and 1930's.

The present landscaping of the park which is axial and symmetrical in the classical tradition, dates from 1935-36 when the level was raised to allow for the construction of an underground subway concourse. A colonnaded bandstand was built at the northern end of the park at that time. Among the notable features of the square are the Washington Statue by Henry Kirke Brown, dedicated in 1856; the Lincoln Statue of 1868 also by Brown; and the Lafayette Statue by Frederic Auguste Bartholdi, placed in 1876. The elaborate fountain was unveiled in 1881, and the eighty-foot liberty flag pole was erected in 1924. The park remains a pleasant open space within a very busy commercial area.

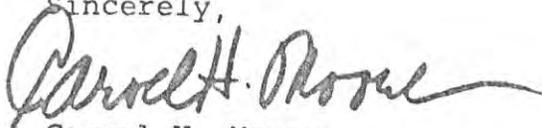
The Editor, East Side Express
August 8, 1977
Page 2

visual and physical barriers. Pedestrian/vehicular conflicts can be resolved; access to the Park for the handicapped can be provided; benches and paths can be arranged in a less sterile, more lively way; the Park's green spaces can be enlarged and its stately trees fed and cared for; subway entrances can be re-designed to relate to the Park; and expanded public use can be found for the Park pavilion.

However, by designating Union Square Park a Landmark, it will extremely difficult, if not impossible, to make these improvements within our time frame even though the changes clearly benefit the community. Union Square Park will remain static, as it has not in the past.

Since there is no commercial threat to the Park, as perhaps it true in other denser parts of the City, there is no need to perpetuate this park in its present configuration, which is neither historic nor viable.

Sincerely,

A handwritten signature in cursive script that reads "Carvel H. Moore". The signature is written in dark ink and has a fluid, connected style.

Carvel H. Moore
Project Coordinator

EAST SIDE EXPRESS. 7/28/77

Union Square: A True Landmark

By LUCIA FLAVIA

The Landmarks Preservation Commission is considering designating Union Square Park an historic landmark, as well as it might, for it is that city agency's charge to accomplish the task of protection, enhancement and perpetuation of distinct areas of special historical or aesthetic concern or value, in the interest of the health, prosperity, safety and welfare of the people.

The Commission is mandated to attempt to safeguard whatever elements remain of this city's historic, aesthetic and cultural heritage, and thereby foster civic pride, improve property values and stimulate participation by the citizenry in appropriate activities, making for betterment all around. The team down at 305 Broadway beats a pretty mean tambourine.

It is difficult to read some minds, especially those pickled in brine, so it is best not to bother. But it does seem that there are some people, Sweet 14, for example, who would rather postpone the landmarking, that is, the protection of the unique and gracefully designed mid-Manhattan oasis whose beautiful old elm and pin oak trees do a mighty fine job of refreshing the eye and the environment along four streets that are heavily saturated with traffic from vehicular and people congestion.

Even in Dutch Colonial times the place which now is now 14th to 17th Streets, from Broadway to Fourth Avenue, was a cross-

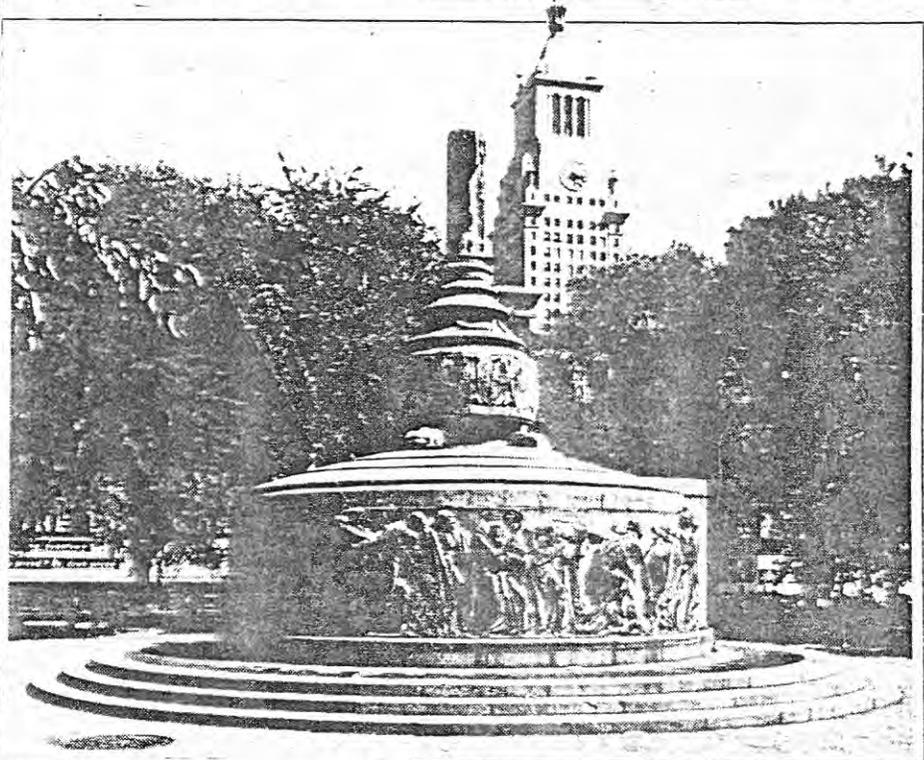
roads area of sorts, close by a beautiful sloping hillock known as Bouwerie Hill which was one of many on the Manhattan terrain lending a lovely variety to the ways along which men travelled in those days.

The road that came to be called Fourth Avenue was then the leftward fork of the northbound Bowery (then called Bouwerie, for farm) pathway. It was here that it met with the northbound road, Broadway, up from the Battery.

On the other side of the Bowery Hill there was still another well-travelled way, the Bloomingdale Road, to which Broadway connected; or, as was said of them in the quaint parlance of the day, "they made union."

Later in time the whole of them both would be named Broadway, establishing that artery as the longest street in the City, stretching as it does the entire 18-mile length of Manhattan from its southernmost tip to the northernmost reaches of Inwood. Actually Broadway continues as Route 9 on the eastern shore of the Hudson River all the way up to Albany.

Where Broadway made union with each of the other roads came to be known as the Union Place. It was there that occasional confrontations occurred, but only between sheep, swine, geese, oxen and farmers carts vying for the right of way with journeymen on horseback up from the Dutch West India Company, in the forgotten years of the early 17th and 18th centuries. There may have



been some chancey encounters with coach and carriage speeding to match the quickening pace of the years of contention, the change of flag, wars, revolution, independence . . . prosperity, the founding of a new nation, another war, depression . . . All of it, then as now!

The sylvan place changed markedly after the first decade of the 19th century. Its terrain was laboriously worked over, graded after years of effort, and the district became a suburb, with stark but stately mansions.

13th Street was then the City line.

At the crossroads, at Union Place, a lush private park was established in 1815, surrounded by an iron fence and a gate that was locked at night. Things were luxurious and sedate north of the line. They were to remain so for a decade or so.

The frantic and prosperous built their mansions and temples and played at many games on parallel paths: dignity and pious snobbery along the Churchway that was Broadway; debauchery and theatres of delights on Greene Street and what would become University Place. The affluent had grand digs along tree-lined Fifth Avenue.

Lower Manhattan was dotted with theatres, bordellos and fine shops, civilization moving steadily northward. An extraordinary shopping avenue was developed up from Canal which was eventually to reach as far as Madison Square. The Tenderloin flourished, discreetly and even quite openly.

With the burgeoning of new theatres there was, on the south side of 14th Street, a district where unemployed actors congregated on the look out for whatever opportunity might come their way.

But the north side of 14th beckoned.

The boundaries of the City were noted as being pushed northward at the rate of about

10 blocks (or half a mile) every 10 years. Yet even in the 1840's the Union Place was still considered the *best* address. At the beginning of the decade, 14th Street was made a City thoroughfare and the area expanded into a hub, marked out to fulfill an extraordinary destiny as a special place of the civilization, one committed to whirlwind changes, inexplicable transformations, countless contradictions and contention.

Originally laid out in 1811 and ultimately designated an open public park area by the state legislature on April 9, 1832, the Place has had none but nature's mansion on its ground. It was open as a public park and called Union Square, which according to the law it will remain for this society in perpetuity.

The hub and its surrounding streets prospered. The glittering theatre district moved into 14th Street and adjacent streets. There were soon three concert-halls, a New York Circus, and a Wax Museum on the north side, and the Barnum Museum just a few streets down on Broadway.

Business firms moved into the town-houses the rich were shedding for less crowded places. Things prospered for a while and in 1856 Union Square began to take on a patriotic air with the placement at its southeast corner, smack in the middle of the open thoroughfare, of a magnificent



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

Project Coordinator

Carvel Moore

Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and

Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

July 5, 1977

Honorable Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

As I mentioned to you on the telephone today and in our letter of June 27, representatives of the 14th Street-Union Square Area Project would very much like to meet with you and some of the commissioners of the Landmarks Preservation Commission to discuss Union Square Park and the goals and objectives of the 14th Street-Union Square Area Project.

We are a non-profit organization of businesses, institutions, community organizations, Community Boards, merchants and City agencies. Our goal is to achieve immediate and visible upgrading along 14th Street from Second to Seventh Avenues, on the avenues from 13th to 15th Streets and around Union Square.

Traditionally 14th Street has been the boundary for various jurisdictions, and as such, has been without a constituency to work for it. 14th Street divides five Community Boards; it is the boundary for four Police Department precincts; it is halved by two Sanitation Districts. We have begun to forge a constituency for the 14th Street area.

The problems, as we have perceived them, are: the street environment -- litter, peddlers, illegal sidewalk merchandise display, drug dealing and prostitution; visual and physical barriers to Union Square Park and its resulting

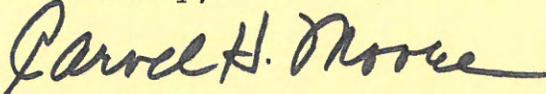
Chairman Spatt
July 5, 1977
Page 2

use, being isolated, by the drug culture; and the confusing, crowded environment of the Union Square subway mezzanines.

We have developed some responses to these problems and our efforts have begun to show, as our newsletter and the local press have pointed out.

We would welcome the opportunity of discussing with you what we have done thus far and what we are attempting to do. Thank you for arranging this meeting at your earliest convenience.

Sincerely,



Carvel H. Moore
Project Coordinator





LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

May 26, 1977

Max Feuerstein
135 Cambridge Street
Valley Stream, New York 11581

Dear Mr. Feuerstein:

I have referred your letter to the Parks Department with a request that they investigate the matter.

Union Square Park is not now under our jurisdiction. However, we have decided to put it up for public hearing July 12, 1977 as a Scenic Landmark.

Thank you for your letter and your interest in preservation.

Sincerely,

A handwritten signature in cursive script that reads "Beverly Moss Spatt".

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf

cc LN ✓



LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

May 26, 1977

Hon. Martin Lang, P.E.
Administrator
Parks and Recreation Department
The Arsenal
830 Fifth Avenue
New York, N.Y. 10021

Dear Commissioner Lang,

Enclosed is a letter received concerning
Union Square Park. Will you please investigate the
matter and advise.

Sincerely,

A handwritten signature in cursive script that reads "Beverly Moss Spatt".

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf
enclosure

JR
New York

Max Leuerslein,
135 Cambridge Street
Valley Stream, New York 11581
May 17th 1977.

Dear Sir

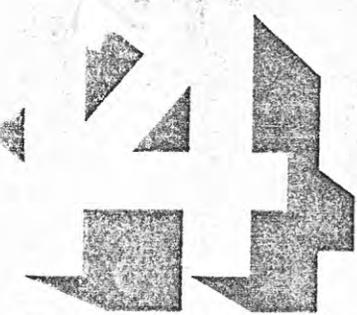
I am a WWII veteran and take pride in our national monuments, which are not only historical, but should give all that inspiration - which made this country great. Over the past ten years, I work near the Union Square Park in Manhattan. At lunch time, I used to enjoy sitting there on a park bench, strolling about looking up at the flag pole and watch Old Glory fly proudly in the breeze. The bronze medals with Thomas Jefferson's phrases always inspired me at the center of the park; as did the monuments of George Washington and Abraham Lincoln - and at the south-outside of the park, the WWI memorial, of our heroic dead.

As the years went by (unfortunately) a new element became ever present - such as drunks and other low types. One day - the flag pole was gone. So be it, I am writing to you to please help with the following; namely the obscuring of national monuments in Union Square Park. (perhaps the same holds true for others??) - sadly to say this - but none seems to care. The park department personnel here will do absolutely nothing.

I have gone to the nearest precinct on 20th Street off 3rd Avenue, only to be advised "Sorry, not our jurisdiction" - see the parks department. This I did and called the same day - the Fifth Avenue office, where a friendly voice thanked me for bringing this matter to their attention - I have contacted our Federal headquarters in New York - with no results.

A couple of weeks ago I saw "A REAL POLICEMAN" entering the park, making his way to the stone house on the north side) to "shoot the breeze" with one of the brass of the parks department. I walked over and made my complaint once more, namely "DEFACING OF NATIONAL MONUMENTS IN THIS PARK" - to the park department inspector. His reply is typical of today's world: "Yes yes, we have a team for just that, they'll come around once a year. They are due to come by in two weeks to clean up." Sir men can do just so much. I am just curious. IF THEY EVER SHOW UP, HOW GOOD A JOB WILL THEY DO?

Please Turn Over



Government-Business-Community
**14th St.-Union Square
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July 5, 1977

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Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

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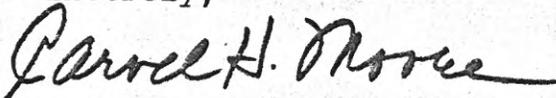
Chairman Spatt
July 5, 1977
Page 2

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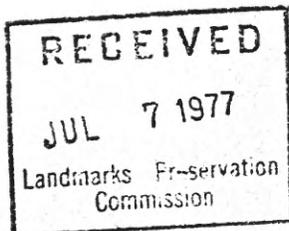
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Sincerely,



Carvel H. Moore
Project Coordinator





PRESIDENT OF THE BOROUGH OF MANHATTAN
CITY OF NEW YORK
COMMUNITY BOARD NO. 5

PERCY E. SUTTON
PRESIDENT

HAL K. NEGBAUR
CHAIRMAN

Reply to: 745 Fifth Avenue
New York, N. Y. 10022
753-2620

ROOM 2049
MUNICIPAL BUILDING
NEW YORK, 10007
TEL. 566-4428

June 14, 1977

Ms. Lenore Norman
Executive Director
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Dear Ms. Norman:

Re: Union Square Park, Manhattan

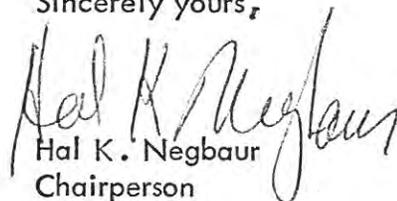
31 Union Square West (Bank of Metropolis),
Manhattan

33 Union Square West (Union Building),
Manhattan

I received your notice of the public hearing on July 12 of the above matters. As we discussed on the telephone, our next board meeting is August 11. We would appreciate it very much if you could adjourn the public hearing until after our board meeting in August, so that our Cultural Affairs Committee and the full board could study the matter thoroughly.

If there are any problems in doing this, please contact me.

Sincerely yours,


Hal K. Negbaur
Chairperson

HKN:ml

cc: Mr. Bert Gold
Cultural Affairs Committee

14TH STREET ASSOCIATION INC.
450 SEVENTH AVENUE
NEW YORK, N. Y. 10001

244-4378

Officers

July 6, 1977

William Stuhlberg
Executive Vice-President

President

Max L. Shulman

Vice-President

Al Landa
Michael J. Dunleavy

Treasurer

James Macar

Secretary

Irving Cobin

President Emeritus

Jan Mitchell

Directors

Richard Banahan

Port of New York Authority

Thomas E. Burns

New York Bank for Savings

Albert W. De Jonge

Guardian Life Insurance Co.

Frank Dougherty

Manufacturers Hanover Trust Company

Michael J. Dunleavy

Consolidated Edison Company

Elizabeth Grant

J. W. Taylor Management Co.

Al Landa

New School for Social Research

Eugene McCarthy

Klein's Department Stores, Inc.

Edward J. Maude

United Mutual Savings Bank

Francis Moriarty

Amalgamated Bank of New York

Frank Psaute

Salvation Army

Hugo A. Ruiz

Banco Credito

Bruce Saxton

Greenwich Savings Bank

Max L. Shulman

J. W. Mays, Inc.

Herbert Siefert

Central Savings Bank

Peter S. Talty

New York Telephone Company

Robert Weil

Weil Furniture Inc.

Hon. Beverly Moss Spatt
Chairman, Landmarks Preservation
Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

This Association wishes to add its voice in opposition to the proposed landmark designation of Union Square Park.

The park is in a fluid situation at the present time with funding already obtained. There are plans to renovate the park which should be given a chance. By designating this park as a landmark, the park would be "frozen" in its present physical situation and we are not sure that this is a desirable situation.

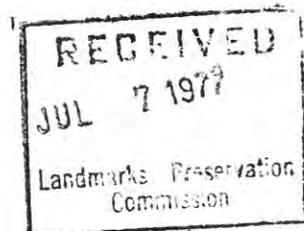
We are not saying that at some time in the future, this might not be desirable but at the present time, the 14th Street Association asks that this designation be deferred.

Very truly yours,

William Stuhlberg

William Stuhlberg,
Executive Vice President

WS:cp



526 East 20th Street
New York, N. Y. 10009
July 8, 1977

Hon. Beverly Moss Spatt, Commissioner
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Re: Landmark Designation of Union Square Park.
Hearing held over to July 26, 1977.

Dear Commissioner Spatt:

At the Community Board 6 meeting of July 6, 1977 the following resolution was adopted:

Community Board 6 Manhattan urges that consideration of Landmark Designation of Union Square Park be laid over for at least three months until all interested Community Boards have a real opportunity to study all of the implications of such designation, especially upon the current 14th Street- Union Square Area Project.

The vote was 22 in favor, none opposed and 2 abstentions.

Sincerely yours,

Clara Reiss
Clara Reiss, Chairman
Landmarks Committee

CR:ml





THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN

MINORITY LEADER
27th DISTRICT

~~720 COLUMBUS AVENUE
NEW YORK CITY 10025~~

131 Waverly Place
New York, New York 10011

June 28, 1977

Hon. Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

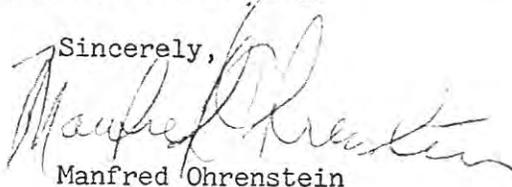
Dear Ms Spatt:

I am writing to you in reference to the proposed landmarking of Union Square Park. The public hearing on this proposal is calendared for Tuesday, July 12, 1977, by the Landmarks Preservation Commission.

I am concerned that this hearing is premature in that there has been insufficient time for discussion of the implications of landmarking the park. I am therefore requesting that the hearing of testimony on the proposed landmarking of Union Square Park be laid over until September in order to allow for discussion by the adjoining community boards.

I am most interested in this matter and would appreciate confirmation of this layover, and of notification of a new date for the hearing.

Sincerely,



Manfred Ohrenstein

MO:mrs





LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

July 12, 1977

Honorable Manfred Ohrenstein
New York State Senate
131 Waverly Place
New York, New York 10011

Dear Senator Ohrenstein:

Thank you for your letter of June 28, 1977
concerning Union Square Park.

My Executive Director, Lenore Norman, spoke to
Ms. Carvel Moore at great length regarding this matter
and asked her and any other interested persons to come in
and discuss the proposal. No one made any attempt to come
in, but an explosion of letters did follow. We have made
every attempt to communicate and discuss the matter to no
avail. The matter will be laid over until September and
we are rescheduling a meeting with the Board.

Sincerely,

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf



THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN

MINORITY LEADER
27th DISTRICT

~~720 COLUMBUS AVENUE
NEW YORK, NY 10025~~

131 Waverly Place
New York, New York 10011

June 28, 1977

Hon. Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

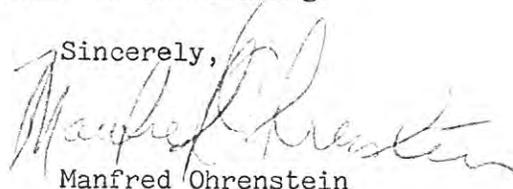
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Sincerely,


Manfred Ohrenstein

MO:mrs





**American Society of Interior Designers
New York Metropolitan Chapter**

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Rhoda Reich
Louis Trègre, FASID

Phyllis Keilson
Executive Director

MEETING OF THE LANDMARKS PRESERVATION COMMISSION

TUESDAY, JULY 12, 1977

#6 (LP-0965)

Union Square Park, Manhattan

We are very much in favor of the designation of Union Square Park in Manhattan as a scenic Landmark.

This designation would insure this handsome open space so sorely needed in our City. It could well become the jewel of a reviving neighborhood in the near future.

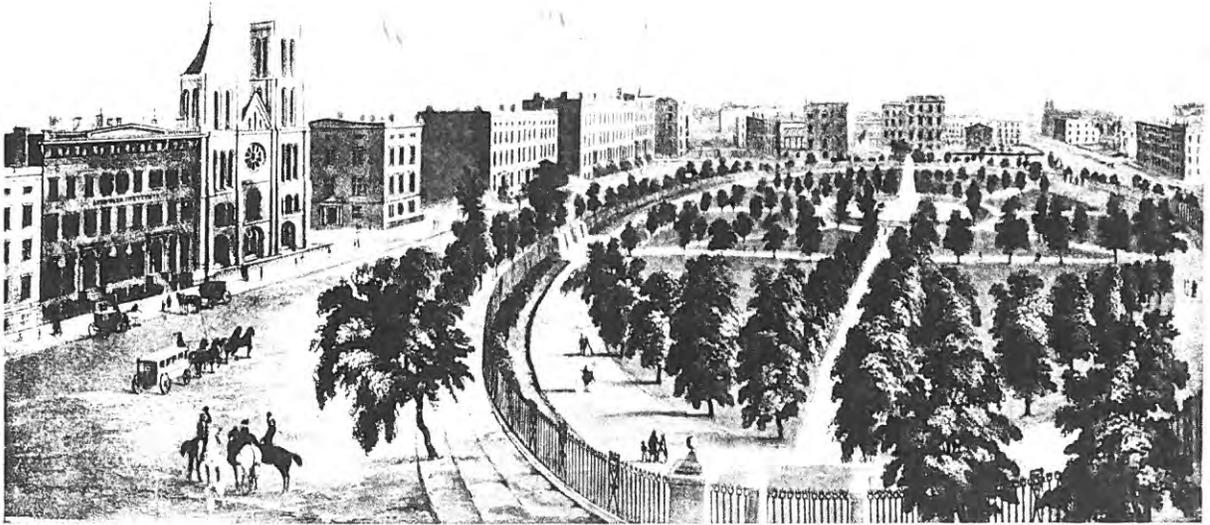
By the possible designation of the Bank of Metropolis Building at 31 Union Square West and the possible designation of The Union Building at 33, both on the calendar for this day, some semblance of the turn of the Century feeling of the area would be preserved.

The Landmarks Preservation Commission should be commended on this far sighted move.

We hope that the United Mutual-Union Square Savings Bank with its portico of four handsome Corinthian columns, at 20 Union Square East; the small Commercial Traders' Building at 32, with its cast iron window detailing; the ilgwu pseudo Georgian skin at the corner of 17th and Park Avenue South; and 33-37 East 17th Street, a Victorian confection of cast iron, brick, terracotta, (now unoccupied), will stay for a while to give flavor to the Park surround.

Respectfully submitted,

Gloria Salm, Liason to the Landmarks Commission
Henriette B. Nathan, Chairman, Historic Preservation Committee
Ben Beckman, President, Metropolitan Chapter, ASID.



Union Square about 1850, showing the Fine Trees and Iron Fence

The Church of the Puritans is on the left, and adjoining, Abbott's Collegiate Institution for Girls, a famous young ladies seminary, and Daniel Drew's residence above it on the corner of 16th Street.



The Same Square Today

In 1922

SWEET 14 Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhlband, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore, "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

Sidelights

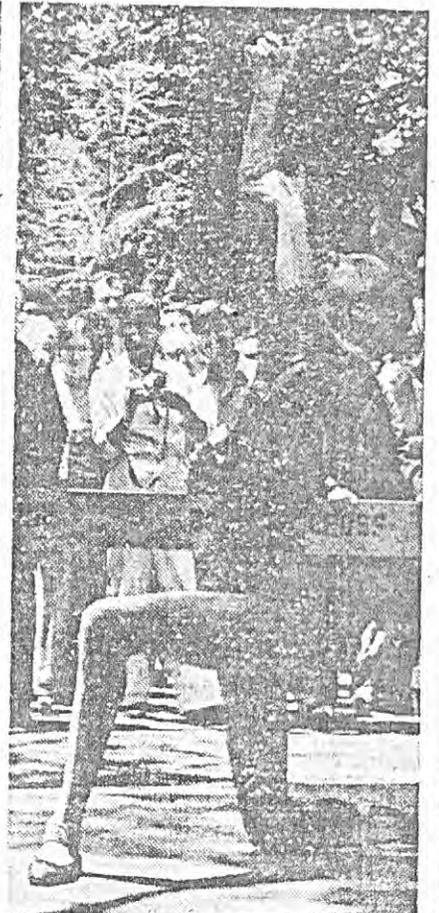


In Union Square, festivities were held last week to start a series of jazz and music concerts throughout the summer. The music is sponsored by that wonderful "Sweet 14" group which is revitalizing 14th Street and Union Square Park.

Scarlett Lovell Wood

DAILY NEWS, THURSDAY, JUNE 9, 1977

Free Mime Fun



Members of Claude Kipnis Mime Theater do their thing yesterday in Union Square Park. Performance was part of "Sweet Sounds in Union Square," six-month free concert series in park.

News photos by Jim Hughes

Dance

OTHER

- American Modern Dance Theater, 114 W 14th St. (242-7540), *The Gospel According to Life*, 8/25-27, 9/1-3 at 8:30.
- Folk Dancing, Pier 15 of South Street Seaport (766-9042), Mondays at 7:30.
- Micki Goodman & Irene O'Brien, Eden's Expressway, 537 Broadway (925-0880), 8/27-29 at 8.
- Diane Jacobowitz-Merce Cunningham, 232 W 16 St (924-2031), 9/9, 10 at 9 p.m.
- Multigravitational Aerodance Group, Union Square Park (460-4750), 8/31 at 12:30.
- Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500), Tues-Fri at 8, Sat at 2 & 8, Sun at 3.
- Theater/Dance/Music, American Theater Lab, 219 W 19th St. (924-0077), New England Dinosaur, 8/25-27 at 8.
- Scott Wilson Ensemble-Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209), 9/14 at 7:30.

Federal Money, Private Donations and Enthusiasm Figure in 14th Street Facelift Project

BY NEDDA ALLERAY

What is special about the 14th Street area? Many people say nothing, dismissing the once major thoroughfare as a has-been street—the unfortunate, derelicted victim of urban blight and decay.

A walk along this bustling street of fast-food stores and small shops, many with merchandise pushed out so that it blocks the sidewalk, confirms this impression of deterioration. Shoppers, transients and loiterers crowd each other; the now-closed Klein's Department Store, once the symbol of 14th Street as the bargain hunters' paradise, casts a shadow over the area. Even before coming to the street's surface, the 14th Street-Union Square subway stations are grimy and permeated by the stench of frying foods.

Fortunately, however, others, including merchants who continue to prosper, local residents, Consolidated Edison which is headquartered on 14th Street at Irving Place, and The New School for Social Research, that has its Graduate Facility at 14th Street and Fifth Avenue and other divisions in close proximity, believe that the area is vital. And, as a vote of their confidence, they have invested time and money in the 14th Street-Union Square Area Project, Inc., an organization of businesses, community boards, and government agencies committed, over a three-year period, to improving and upgrading the neighborhood through the use of both private and public resources. Charles F. Luce, Chairman of the Board of Consolidated Edison and Dr. John R. Everett, President of The New School co-chair the effort.

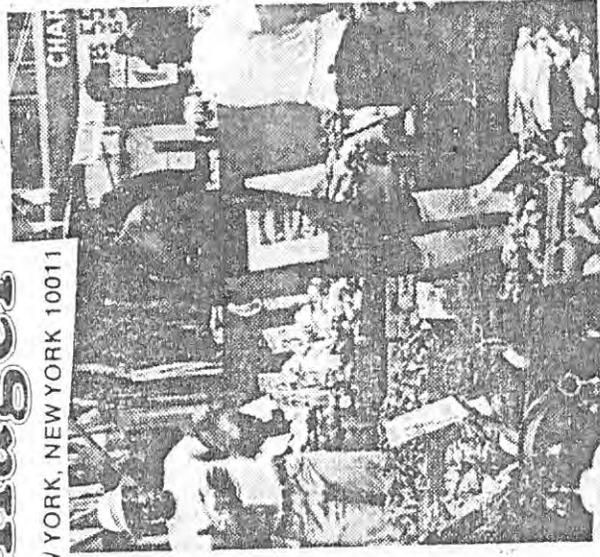
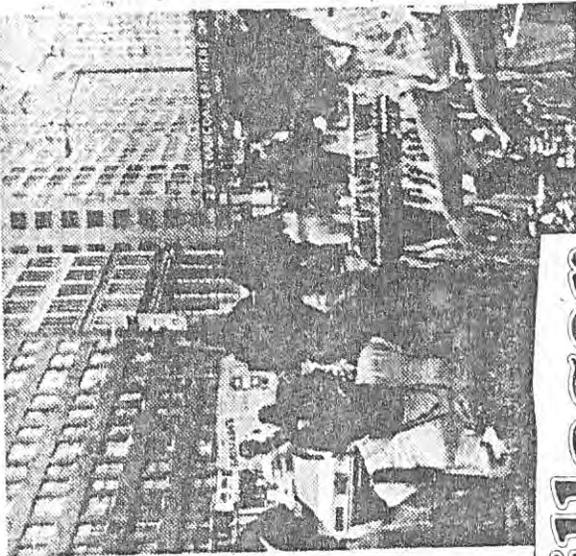
SUBWAYS, PARK AND PEDESTRIAN ACCESS

The plan calls for renovation of the mezzanine and entrances of the 14th Street-Union Square subway stations, some of the busiest in the city; rehabilitation of Union Square Park to make it more hospitable; better pedestrian and traffic circulation on 14th Street, particularly in the busy area between Second and Seventh Avenues; ridding the street of peddlers; and on the block between Second and Third Avenues cleaning out the pill pushers and addicts.

"We each have a vested interest in the area," said Albert Landa, Vice President of Development for The New School, explaining why the university and Con Ed decided to spearhead the project, "and we each felt it appropriate for large institutions to take leadership roles in community improvements."

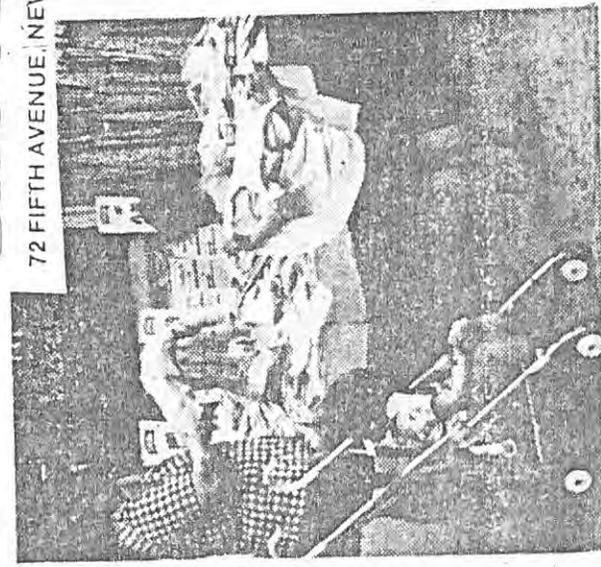
"Fourteenth Street is basically a good business street," he continued, pointing out that it is one of the main shopping areas of New York's large Hispanic community. "There are almost no vacant stores on the street, always a sign of health and activity and our concern in this project is to stem deterioration. The program is not an attempt to change the character of the street, but to maintain business vitality by making it a better and more pleasant place for living, shopping and working."

Speaking on behalf of the giant utility, which has pledged \$160,000 to the project over the three-year period, Charles F. Luce agreed. "Consolidated Edison is participating in the 14th Street-Union Square Area Project because we feel it is a part of our responsibility as a good corporate citizen of New York City," he said. "We believe that it is only through the joint efforts of



The Villager

72 FIFTH AVENUE, NEW YORK, NEW YORK 10011



(Learne Black, Photos)

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.'

-Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said. The organization has set its fund

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$100,000 Urban Mass Transportation Administration grant, given through the MTA, to rehabilitate and rationalize the mezzanine and entrances of the large station, and on Thursday, June 6, the final hearing on the proposed changes was held. "We had already carried the plan for the renovation to all the involved community boards during the winter," Moore said, "and they all had endorsed our final proposals."

COSMETIC CHANGES

UNDERGROUND

The plan calls for work at the mezzanine level of the station and includes closing off the long, rarely used corridors; moving turnstiles so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and s

market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of only the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the derelicts and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problemat-

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era, and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchows Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at

the park for cleaning and planting.

A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park."

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING, NOT VIOLENCE

"There is really only one bad block," Stuhlbarg contended, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, looking at the slightly brighter side, "the problem is loitering, not violence."

Moore feels that some progress in controlling the situation is being

14th St.: There'll be Some Changes

CONTINUED...

made, but she too points out that often the pill pushers and addicts are back on the streets almost as soon as the police arrest them. "We have a good working relationship with the police," she said, "and we plan to start training court monitors. We understand that the program does have a good effect. Yet," she continued, wearily, "we don't really have the answers. It's a problem," she said.

The other frustrating problem is the huge empty space left by Klein's when it closed its doors in 1975. "We would love to see that building developed," Moore said, "and we would be happy to discuss it with a prospective developer. But," she stressed, "we are not a development Corporation and we can not undertake to seek a developer for property." That role she felt was outside the scope of

the organization.

"We are a unique group," said Al Landa enthusiastically, summing up what the 14th Street Union Square Area Project is about. "We are major businesses, institutions, community and small stores, all with a stake in the area, working together—participating equally—in trying to strengthen and refurbish a neighborhood. I have never seen a major community project move so fast and so well because of the enthusiastic input from its members," he said.

Members of the Association include: **Business:** Amalgamated Bank; Amalgamated Clothing and Textile Workers Union; Berkeley Photo, Inc.; Central Savings Bank; Citibank; Con Edison; Forbes; Estate of Samuel Klein; Estate of Joseph Schmitt; Guardian Life

Insurance Co.; Helmsley-Spear, Inc.; Horn & Hardart Co.; J. H. Taylor Management Corp.; J. M. Kaplan Foundation; Luchows Restaurant; McDonalds Corp.; Manufacturers Hanover Trust Co.; Mays Department Stores; New York Telephone Co.; Rizzoli International Bookstores; United Mutual Savings Bank. **Community:** 14th Street Association; Manhattan Community Boards 2, 3, 4, 5, 6; New School for Social Research and Parsons School of Design. **Government:** Office of the Mayor; Office of the Manhattan Borough President; Manhattan Local Area Planning Department; NYC Sanitation, Police, Parks, Transit and Traffic Departments; MTA; City Planning Commission; NYC Transit Authority.

14th Street:



There'll Be Some Changes Made!

Page 3

(Kane Black Photo)

The Thursday, June 16, 1977

Willager

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25 Cents

OUR TOWN

MANHATTAN'S NUMBER ONE COMMUNITY NEWSPAPER ■ WE CARE ABOUT YOU
August 5, 1977
VOL. 8 • NO. 15

Project Return Helps Sweeten 14th Street

By NANCY CLARKE

Once beautiful and carefully tended, in recent years Union Square Park has been deluged by litter and idlers. So much so, in fact, that people working on 14th Street avoided the park. That's changing now. Any Wednesday morning a troop of energetic, industrious youths are cleaning, sweeping, planting and removing litter. They are caring young people from Project Return's 34th Street and 52nd Street rehabilitation facilities and they are working toward making the Park a People's Park.

Since mid-May, these young persons have been pushing their energies to give support to the 14th Street-Union Square Area Project (SWEET 14), which has the support of govern-

ment, community and business groups, and has been attacking issues of public safety, improving the Union Square subway stations and discouraging peddling and littering around 14th Street.

Project Return Foundation's Director of Finance and Administration, Ed Menken, reports that the Project's support of SWEET 14's Union Square clean-up effort is only one of the many community service activities to which the Foundation's seven New York facilities lend support. Founded in 1971, Project Return offers a myriad of services to the community: residential care to abused, abandoned or troubled young persons; treatment and rehabilitation services for substance abusers;

counseling to youthful offenders, and rehabilitation of juvenile delinquents. It also has a special program for the elderly.

Why only Wednesdays? Every Wednesday, at 12:30 to 1:30 p.m. through October 26, SWEET 14 offers a series of free concerts for Park visitors' enjoyment.

Like all volunteer groups, SWEET 14 can always use extra hands. If you can spare an hour or two on Wednesday mornings, come to Union Square Park between 6:00 and 8:00 a.m. SWEET 14 provides brooms, rakes and work gloves and volunteers are served coffee with the compliments of a neighboring McDonalds. For more information and details of other volunteer programs, call SWEET 14, at 460-4750.

'Paint-a-Bench' Gala

Local residents have been invited to join the fun at a "paint-a-bench" gala, 11 a.m. to 4 p.m. Sunday in Union Square Park, 16 Street and Park Avenue South.

The project will be co-sponsored by The Tilden Midtown Democratic Club and the Union Square-14th Street Area Project. Paint, brushes, brooms and rakes will be supplied to all willing hands, and free refreshments will be served.

TOWN & VILLAGE — Thursday, June 2, 1977

Adopt a Park!

Want to see more natural beauty in your neighborhood? Adopt Union Square Park.

As part of the effort to revitalize the 14th Street community, Carvel Moore, coordinator of the 14th Street-Union Square Area Project, is calling on neighborhood organizations to adopt Union Square Park for a day.

"We've been getting individual volunteers to come out, and it would be an immense boost to our efforts if neighborhood groups committed their energies too," said Mrs. Moore.

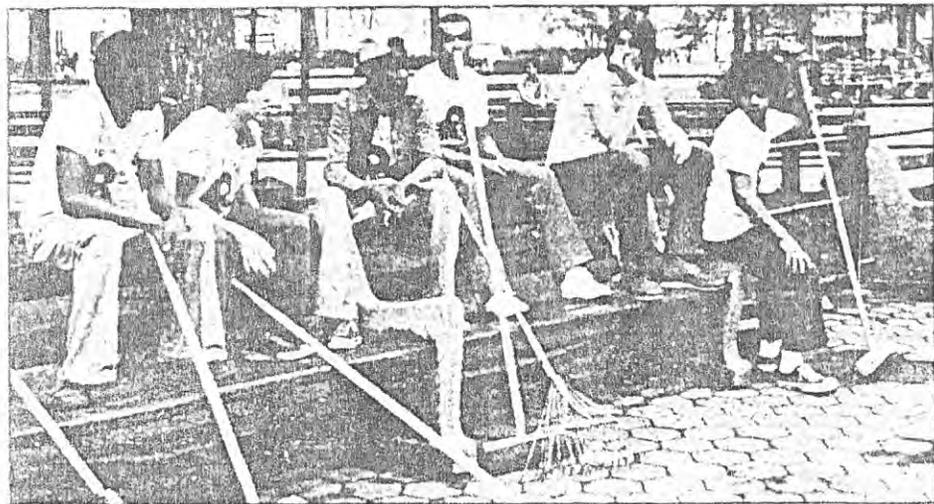
"We need people to help paint, to help with the planting and pruning and to help do general cleanup work," she added.

The work schedule is: Wednesday, 6:30 to 8:30 a.m., and 1:30 to 2:30 p.m., and on Sundays, 10 a.m. to 4 p.m.

Mrs. Moore explained that the work on Wednesday afternoons will be mainly cleaning up after the weekly "Sweet Sounds" concerts. She added that some allowances in work hours can be made for volunteer groups.

Those who work regularly will receive bright yellow "Sweet 14" T-shirts that are currently on display in May's window. The project will supply tools, but workers are asked to bring their work gloves.

To adopt Union Square Park for a day, call the 14th Street-Union Square Area Project Office at 460-4750 or 460-5081.



Project Return volunteers take a short break during their early morning clean-up activities.

The New York Times

THE NEW YORK TIMES, THURSDAY, MAY 19, 1977



The New York Times/Paul Hasefrus

Visitors to Union Square Park during the first of a series of performances designed to promote use of the park

Project Aimed at Sprucing Union Square

By ELEANOR BLAU

An unlikely combination — Mayor Beame, gospel singers and Robert Merrill, the opera star, accompanied by a Salvation Army band—turned out at Union Square Park yesterday for the start of a Wednesday performance series that has more than entertainment as its goal.

The free lunchtime events, which are to continue throughout the summer and fall, are intended to draw people into the park as part of an ambitious plan to improve the deteriorated neighborhood around the square and 14th Street.

Its sponsor is a coalition of businesses, from small shopkeepers to such giants such as Consolidated Edison, New York Telephone and Citibank; people who work or live in the area, including five community planning boards, and nine city agencies, including the Police, Sanitation and Parks Departments, the Metropolitan Transportation Authority, the Transit Authority and the City planning Commission.

Incorporated last November as the 14th Street-Union Square Area Project, it is starting to be known by a slogan on its orange-and-black posters: "Sweet 14." "We're trying to bring out the natural spirit and zest of this great area," the posters declare. "We're making it the liveliest street in town!"

Spokesmen for the project speak less dramatically, but seemingly with great confidence. "We have set out to make some changes in the area that are visible immediately," said Carvel Moore, the full-time coordinator of the project, who, on a recent Sunday, was clipping hedges in the park.

"Not any more studies, not long, long-range planning that would take years, but changes everybody could see to give people a sense of optimism about the area," Mrs. Moore said. The idea is to provide the climate for more substantial changes, she added.

So far, potholes have been filled on 14th Street; crosswalks and traffic stripes have been repainted, along with street lights, fire hydrants and subway railing, and volunteers have taken part in a big cleanup in preparation for the concert festivities.

But the project also has larger plans, including renovation of the sprawling Union Square subway station and efforts to rid the area of pill pushers and derelicts.

Leaders of the project have set themselves a three-year goal, planning levels of accomplishment along the way depending on how much money they raise. So far they've raised \$92,000, some from foundations and most from businesses. They are also "reasonably sure" of a \$100,000 Federal transportation grant for the subway project and hopeful about an additional \$300,000 in Federal community development block grants.

The cost of upgrading the subway station is estimated at \$300,000. Plans are to close off some long corridors that presently are almost deserted. Clear signs would replace the confusing array now there.

Plans for Improvement

Lighting would be improved and turnstiles moved so that pedestrians could use the passageways to avoid street traffic or bad weather without having to pay a token. Shops might line a spruce-up mezzanine.

Project members have developed liaisons with local police precincts on the problems of drug pushers, particularly in the park and on 14th Street between Second and Third Avenues; prostitutes, chiefly on Third Avenue near 14th Street, and peddlers, who gather near the southwestern corner of the park, on 14th Street west of University Place, a street already crowded with outside stalls offering cheap merchandise ranging from \$1.99 plastic shoes to discount cameras.

Among other things, the police are keeping the project informed when they arrest a drug suspect who has been arrested before. The plan is to let the Attorney General's office know that the community is "interested" in these cases—in the hope of avoiding plea bargaining—and eventually to monitor cases in court, in the hope that the presence of interested citizens will prompt stiffer sentences.

One expected spur to the rejuvenation of Union Square—the reopening of the S. Klein department store—failed to materialize, but a Klein spokesman who also was discovered with shears in the park—said talks were under way with three other potential retailers.

Many residents in the diverse neighborhood the other day seemed dimly aware of the project and some of its efforts. The general reaction was, "It's terrific, if they really do something."

At the concert, some spectators, attracted by the music and the crowd, said they had always avoided the park because of "the bums and the junkies and the physical dirt," as Ann Mitman, who works at the nearby Guardian Life Insurance Company, put it. If the Wednesday events—which will include Dixieland jazz, mime and folk dancers—bring people into the park, she said, then she would be there too.

Fear Landmarking Union Square Will 'Tie Up' Improvement Effort

BY JOHN S. TURCOTT

Amid the oft-postponed controversy of landmarking Union Square—now scheduled to come before a hearing of the city's Landmarks Commission on September 20—the 14th Street-Union Square Area Project, which opposes the landmarking idea, has released a proposal that would redesign and make the square more accessible to park users.

The proposal, which would aggregate green areas of the square, eliminate parking around the area, re-direct traffic from Broadway, allow ramps to be built to give access to the square for handicapped persons and police patrol scooters—is a major redevelopment of Union Square, which currently has been designated as an underutilized park by a city study.

"We're attempting to take the best of the thinking that has been done on the square over the past five years and weave it into a synthesis that we can use to find the best possible solutions for this problem," said Carvel "Rusty"

Moore, the coordinator of the 14th Street-Union Square Area Project, a coalition of businesses and residents concerned with improving the area and known locally as "Sweet 14." "Landmarking the square would freeze the park—exactly as it is—right there."

SQUARE ONCE FASHIONABLE

Historically, Union Square was designed back in the 1830's by a staff member of the city's Parks Department and marked the "union" of the Bloomingdale Road (Broadway) and the "Bowery Road" (Fourth Avenue). Then a fashionable place to live, the square had a fence around it, similar to Gramercy Park today. In the 1840's, the city's theater district moved to the area and the place became sort of like Times Square is today. The park remained at grade level until the 1930's when it was raised four feet to accommodate the 14th Street Subway mezzanine and the northern end was lopped off for parking.

"Landmarking the square at this time would simply tie us up," said Moore. "We would have to go through a review procedure every time we wanted to do something to improve the area, even pruning trees."

According to Pat Rich, a spokesperson for the Landmarks Commission, Union Square contains several statues—including one of George Washington that is the oldest statue on its original site in the city, and a statue of Lafayette, the French marquis who was active in the American Revolutionary War, designed by Bartholdi, the sculptor of the Statue of Liberty.

"We delayed this on the request of the community boards and the 14th Street group," Rich explained. "We judge this on the basis of its historic and architectural importance."

According to the Sweet 14 project, the whole controversy regarding the landmarking started

several years ago when real estate developer David Teitelbaum requested landmark status for the building at 31 Union Square West which he then held an interest in.

"He was unable to put his mortgaging together and felt that landmark status would help him," explained Moore. "The Commission indicated to him that they would not designate a single building, but that they would consider a larger 'Union Square' designation. Upon further investigation, Landmarks indicated that the Square itself did not qualify for historic district status, but that 31 Union Square West together with

Landmarks Agenda

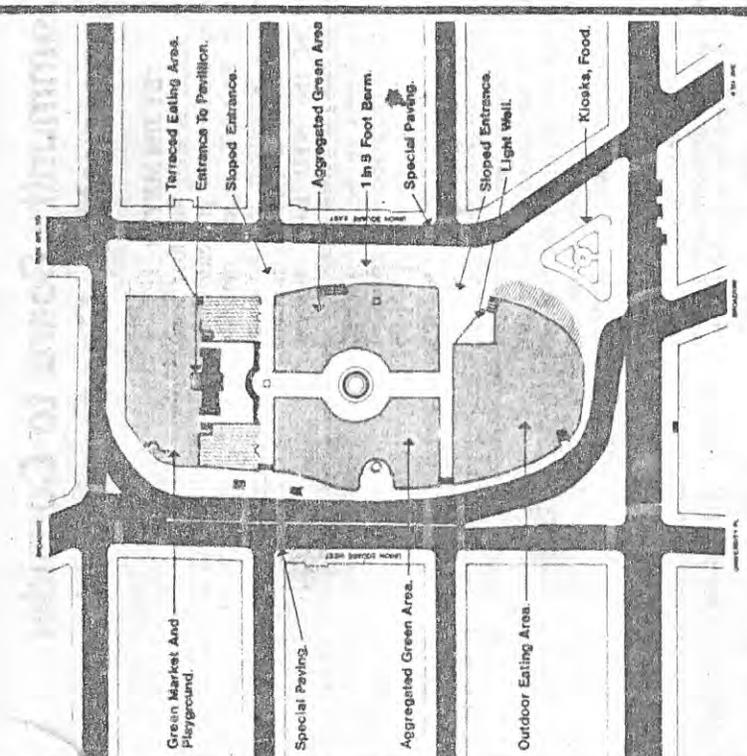
The Landmarks Preservation Commission will meet Tuesday, September 20 at 10:30 a.m. in the Board of Estimate Chambers on the second floor of City Hall. In addition to consideration of landmarking Union Square Park, two other buildings, along Union Square West will also be reviewed for possible designation.

33 Union Square West and with Union Square Park could be designated as a package.

"In the meantime, Teitelbaum found that the Federal Housing Administration would not assist him if his building became a landmark," Moore continued. "So he relinquished his interest in 31 Union Square West and did nothing about withdrawing his request from the Landmarks Commission. So that's how we got where we are today on the situation."

Lenore Norman, the Landmarks Commission's executive director, denied that Teitelbaum had anything to do with the proposed

CONTINUED ON PAGE 17



One design concept being considered for Union Square Park would create aggregated green areas, an outdoor eating area and Kiosks and eliminate the northern parking area. [Dept. of City Planning Schematic]

THE VILLAGER

September 15 1977

Union Square Landmarking

landmarking. "It was not suggested by him (Teitelbaum)," she said. "It came as part of the natural process of our review of parks in the city. They (Sweet 14) have concluded that landmarking will prevent them from carrying out their plans for the redevelopment of the area. That is not so. Designation does not mean that the park would be frozen in time."

Teitelbaum acknowledged that he did request Landmarks for designation of his building at 31 Union Square West. "However, when I gave up the building, I did only verbally—through my architect, Milton Glass," he explained. "It's a magnificent building and should be a landmark, and I was astounded when the FHA told me that they wouldn't touch the building if the landmarking procedure went through."

When asked why FHA said that, Teitelbaum replied: "They said that the process would take too long to finance, which is ridiculous. The Sweet 14 people have great plans for the area, and so do the landmark people, and I only hope they include 31 Union Square West in their plans."

"The four statues—including the one of Washington and Lafayette—were moved into the park from other places during the 1930's redesignment," said Moore, when asked about the historic designation involving the statues. "They are in the middle of symmetrical paths obstructing view and passage from north to south and east to west."

In addition, Sweet 14 claims that the area is not a particularly pleasant place to go. In a report released September 8, Moore wrote: "...many of the stately old trees need desperately to be pruned; branches are so thick in many areas, sunlight and air cannot reach the grass beneath. Small flowering trees that have been planted by the Parks Department—beneath the stately trees—do not have a chance to grow...."

Benches are set symmetrically along the paths in a sterile arrangement, facing not the greenery, but other benches directly across the paths. There is no recreational furniture, no chess tables; play equipment in the depressed area in front of the pavilion is fenced off and remote. The pavilion is inaccessible and the park is in a deteriorated condi-

tion...."

Under the new proposal, parking would be eliminated and the park expanded. Traffic from Broadway which now must turn east at 17th Street and come around the easterly side of the park—creating what Moore calls "the Broadway Expressway"—would be rerouted to the marginally used westerly side in a more direct line to Broadway below 14th Street, thus allowing grading and expansion on the easterly side. The green areas would be aggregated and enlarged to encourage use and expansion from the center of the park, which currently concentrates activities into it. The pavilion would be made more accessible and the old parking lot would be utilized as a green area and playground on the northern side.

In short, the park would be upgraded for use by people. "We're looking into private funding to hire a good landscape architect to take these conceptual proposals a step further and see if they can be realized," said Moore. "If Landmarks wishes to help us, they should postpone the designation indefinitely, or for at least several years."

"And when they look at it for designation," she continued, "they should look at the whole area, for it will be meaningful in terms of what's going on and what we are doing."

Marking Union Square Improvement Effort

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September 14, 1977

The Editor
New York Times
229 West 43 Street
New York City 10036

Gentlemen:

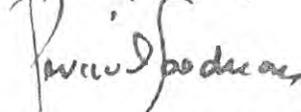
The Landmark Preservation Commission proposes to designate Union Square Park as a landmark. This is really idiotic since the park in its existing state is neither functional nor beautiful.

Historically even, the reason for the existing design is unattractive: In the early stages of the great depression Union Square was to New York what Hyde Park Corner is to London; a place to mount a soap box and harangue the crowd. The then Parks Commissioner Bob Moses, fearful of the red menace, had the square redesigned not for beauty but to prevent such horrid uses.

A neighborhood organization, the 14th Street Union Square Area Project has been doing all sorts of great things at Union Square - clean-ups and green-ups, weekly concerts and the like. In the process, they identified the square's physical problems - bad access and visibility, non-compatible uses and poor spatial organization. They have developed preliminary proposals for improvement of the square which have wide local support.

If the Landmarks Preservation Commission designates the area, the park's present form will remain and the city will lose a revitalized park.

Very truly yours,



Percival Goodman, F. A. I. A.
Professor Emeritus Graduate School
of Architecture and Planning, Col-
umbia University

PG/ty



THE COUNCIL
OF
THE CITY OF NEW YORK

HENRY J. STERN
COUNCILMAN-AT-LARGE, MANHATTAN
CITY HALL
NEW YORK, N. Y. 10007
566-1320

COMMITTEES
CIVIL SERVICE & LABOR
CONSUMER AFFAIRS
MASS TRANSIT
PARKS, RECREATION &
CULTURAL AFFAIRS

September 13, 1977

Mrs. Carvel H. Moore
14th St.-Union Square Area Project
124 East 15th Street
New York, N.Y. 10003

Dear Mrs. Moore,

Per our telephone conversation of today, I am pleased to send to you the text of the statement of Councilmen Henry J. Stern and Robert F. Wagner, Jr. concerning the proposed landmark designation of Union Square:

The Landmarks Preservation Commission will hold a hearing on Tuesday, September 20 at 10:30 AM in the Board of Estimate Chambers at City Hall with respect to Union Square Park and several adjacent properties. Union Square is certainly a landmark of great historical meaning. However, the nature of the city landmarks law makes it difficult for improvements to be made in a formally designated area. The 14th St.-Union Square Area Project is a non-profit corporation whose work, which includes improving the safety and esthetics of Union Square Park and its subway station, is strongly supported by Councilmen Stern and Wagner. It opposes the proposed landmark designation since it feels that its work might not be able to continue should the Park be designated. For more details call the Project at 460-4750.

This statement will be broadcast during the Councilmen's weekly television program "Manhattan at Large", to be seen at 8:30 PM on Wednesday, September 14.

Sincerely yours,

Richard T. Tibbetts
Richard T. Tibbetts

July 28, 1977

Honorable Beverly Moss Spatt, Chairperson
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007

Dear Ms. Spatt:

I write in connection with the proposed designation of Union Square Park, Manhattan, as a landmark.

For the past year we have been participating along with merchants, institutions and community groups in the 14th Street - Union Square Area Project, investigating the possible redesign of Union Square Park for better utilization and other street and subway station improvements in the area. A landmark designation at this time, in light of the substantial work we have already done, may retard this project significantly.

Our Project's study found that design and layout of Union Square Park has been altered many times since its official dedication in 1839. It began as a residential square around an oval park at ground level. During the 1930's the park was elevated about five feet to permit construction of a mezzanine in the 14th Street subway station. This change in grade made access to the park difficult not only for the general public but for the handicapped and elderly people as well. Subsequent alterations, additions of statues and the installation of a children's play area which is rarely utilized have impaired visibility and access through the park, thus making the park more difficult to use and to program activities. Significant design changes are necessary as part of a program to restore Union Square Park for use by everyone. Ramps into the park, removal of some fences and statuary, are part of the initial proposals of the project.

The landmark designation of Union Square Park therefore may be inappropriate at this time.

Sincerely,

Victor Marrero
Chairman

NEW SCHOOL FOR SOCIAL RESEARCH

66 WEST 12th STREET

NEW YORK, N. Y. 10011

741-5056

OFFICE OF THE PRESIDENT

July 5, 1977

Dear Chairman Spatt:

It is my understanding that the Landmarks Preservation Commission is considering the designation of Union Square Park as a Landmark. In my capacity as Co-Chairman of the 14th Street-Union Square Project and as an interested citizen and neighbor of the Park, I would like to register my opposition to this designation.

As you may know, the 14th Street-Union Square Project is a joint venture of government, business, and the community dedicated to improving the neighborhood in which we all live and work. The Park is a major concern and we have already accomplished many improvements there. We have additional plans to restore this lovely area to former glories. We believe that designating it as a Landmark, freezing it in its present configuration and form, would not be the best thing for the park, for the neighborhood, or for the city.

I think of this park as a living, developing thing and we at the 14th Street-Union Square Project hope to help it develop into a more useful area for us all.

Sincerely,


John K. Everett
President

The Honorable Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007

14TH STREET ASSOCIATION INC.

244-4378

450 SEVENTH AVENUE NEW YORK, N.Y. 10001

Officers

President

Max L. Shulman

Vice-President

Al Landa

Michael J. Dunleavy

Treasurer

James Macar

Secretary

Irving Cobin

President Emeritus

Jan Mitchell

Directors

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Guardian Life Insurance Co.

Frank Dougherty

Manufacturers Hanover Trust Company

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Consolidated Edison Company

Phillip Ferbel

J.H. Taylor Management Co.

Al Landa

New School for Social Research

James Macar

New York Bank for Savings

Francis Moriarty

Amalgamated Bank of New York

William S. Potter

Metropolitan Life Insurance Co.

Frank Psauts

Salvation Army

H. Laurence Reinhard III

Helmsley-Spear Inc.

Bruce Saxton

Greenwich Savings Bank

Max L. Shulman

J.W. Mays, Inc.

Herbert Siefert

Central Savings Bank

Richard Stone

Estate of Samuel Klein

Peter S. Tally

New York Telephone Company

Robert Weil

Weil Furniture Inc.

July 6, 1977

William F. Stuhlberg
Executive Vice-President

Hon. Beverly Moss Spatt
Chairman, Landmarks Preservation
Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

This Association wishes to add its voice in opposition to the proposed landmark designation of Union Square Park.

The park is in a fluid situation at the present time, with funding already obtained. There are plans to renovate the park which should be given a chance. By designating this park as a landmark, the park would be "frozen" in its present physical situation and we are not sure that this is a desirable situation.

We are not saying that at some time in the future, this might not be desirable but at the present time, the 14th Street Association asks that this designation be deferred.

Very truly yours,

William Stuhlberg,
Executive Vice President

WS:cp



WEST 12th STREET BLOCK ASSN.

box 283 village sta. new york, n.y. 10014

Community Board 2
District Service Office
5 West 3rd Street
New York, New York 10012

July 6, 1977

Att: Joan Swan, Chairperson

Re: RENOVATION OF UNION SQUARE AREA

Gentlemen:

We believe it incumbent as one of the Block Associations contained in Community Board 2's area of jurisdiction, to advise the Community Board as to our position with respect to the renovation of Union Square.

We are aware both as a Community and as individuals of the horrible state that 14th Street and Union Square in particular is in. As an Association, we wish to applaud the efforts of the business community and individuals in raising funds towards the renovation of the area.

However, we have been advised that there are certain efforts to declare parts of Union Square a landmark or historic site. It is our strong position that the renovation and revitalization of the area should take precedence over the preservation of what is at best a poor example of our past.

The Board of Trustees earnestly suggests that the Community Board support the revitalization program as being in the best interests of the Community.

Very truly yours,

WEST 12TH STREET BLOCK ASSOCIATION

BY: *Her Board*

cc: Rita Lee-District Manager
Catherine Angle-Trustee 12th Street Block Association
Renovation Committee of 14th Street



Council on Municipal Performance
84 Fifth Avenue
New York, N.Y. 10011

(212) 243-6603

September 14, 1977

Honorable Beverly Moss Spatt
Chairman
The Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

I and other staff members of the Council on Municipal Performance are very concerned about the poor layout, inadequate maintenance and disuse of the Union Square Park and surrounding blocks. We therefore strongly support the work of the 14th Street-Union Square Area Project in Union Square Park and the area subway stations and street environment. We join the 14th Street-Union Square Area Project in strenuously opposing the obstacles to renovation of Union Square Park which would occur by designating the Park as a Landmark at this time.

Sincerely,

John Tepper Marlin
Executive Director

Association for a
Better New York

1270 AVENUE OF THE AMERICAS

NEW YORK, N.Y. 10020
TELEPHONE: (212) 581-9840

September 16, 1977

Dear Commissioner,

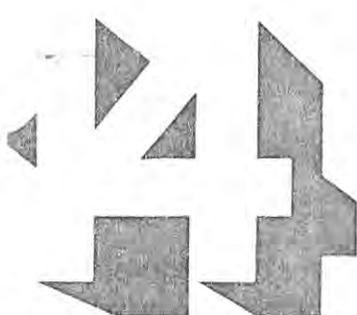
The Association would like to go on record as opposing the designation of Union Square as a scenic landmark.

We believe such a designation can only interfere and possibly destroy the careful plans for renovation of the area being made by the 14th Street - Union Square Project.

We urge that you postpone any consideration of this designation until after the planned renovations and improvements are made.

Yours for a Better New York,

William D. Swan, Jr.
Executive Director



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

Project Coordinator

Carvel Moore

Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and
Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

LANDMARKS PRESERVATION COMMISSION

PUBLIC HEARING, TUESDAY, SEPTEMBER 20, 1977

I am Carvel Moore, Project Coordinator for the 14th Street-Union Square Area Project, also known as SWEET 14, and I am testifying today on behalf of that organization and its position against Landmark Designation of Union Square Park at this time.

As part of our testimony, we are submitting to you materials, including press clips, which more fully describe our organization and its efforts together with a listing of individuals and organizations who specifically support our position.

SWEET 14 is a non-profit, tax-exempt corporation of businesses, educational institutions, Community Boards, neighborhood associations, merchants, residents and City agencies in the area of 14th Street from river to river and around Union Square in Manhattan.

Since our formation in July, 1976, and over the next two years our goals are to visibly and immediately upgrade the street environment, particularly along 14th Street from Second to Seventh Avenues; to renovate and improve the Union Square subway mezzanines; and to revitalize Union Square Park.

Landmark Preservation Hearing, 9/20/77

Carvel Moore

The rationale behind an organization such as ours and for the action-oriented program we have undertaken (as opposed to a "study" program) is clear to anyone who knows the 14th Street-Union Square area. In past years the area has deteriorated badly. Those who live and work here and businesses and institutions situated here don't want to leave. They want to be part of an effort to bring the area back as a major regional shopping center, to be part of a constituency that was not here before, to be responsible for creating a sense of hope here.

Is it working?

Yes. The Union Square subway mezzanine "Adopt-A-Station" program is in place and is moving forward toward completion in September 1979. The \$800,000 program, funded by private and public monies, will resolve the pedestrian conflict underground by closing certain passageways and upgrading others with new signage, lighting, wall and floor finishes, and by opening token-free passages and uniting the subway experience with what goes on at street level and in the park.

In Union Square Park over the past year we have carried out a "clean and green" effort. Volunteers have planted grass seed and flowers, trimmed hedges, painted benches, and serve as a Wednesday morning park clean-up crew and weekend gardening team.

We have sponsored a weekly lunch-hour concert and performance series in Union Square Park, "Sweet Sounds in Union Square," which has attracted audiences of over 1500 residents and business persons each week. We hope to repeat again next year Sweet Sounds, the longest running, free, open air music series in New York.

Landmark Preservation Hearing, 9/20/77

Carvel Moore

What have we found at Union Square Park?

As a result of our continued presence in Union Square Park (and positive activity has been found to be beneficial), we have clearly identified its problems -- reasons it has been attractive to drug dealers, for example, and unattractive to everyone else. The design of the park and related incompatible uses bear a cause-effect relationship to the unpleasant, uninviting park that exists today.

Our findings are confirmed by earlier studies, those done by the Institute for Architecture and Urban Studies for Community Board 5, by the Parsons School of Design, by Princeton University's Graduate School of Architecture, by the City Planning Commission in "Union Square Street Revitalization."

The park is visually and physically inaccessible. Many lanes of fast-moving traffic cut off easy access; the retaining wall topped by privet hedge cuts off a clear view into the park; low-hanging branches of many trees add further to an uninviting ambience. Security is a problem; without ramps, patrol cars and scooters cannot enter the park. Without ramps, there is no access for the handicapped. The park pavilion no longer has a public use; the play area is depressed below grade and well concealed. Parking inappropriately occupies the northern end of the park and its western perimeter. Lighting is inadequate.

We have begun to develop conceptual design alternatives for solving these problems, and together with Community Boards 2, 3, 4, 5 and 6 we will evaluate these solutions for implementation.

Landmark Preservation Hearing, 9/20/77

Carvel Moore

Why is SWEET 14 against designation?

For historic reasons. This is not the original park of the 1830's. It is not even the lovely, open, statue-less park of the 1920's. It was designed and built by the Parks Department in the 1930's. And we question the designation of a memory.

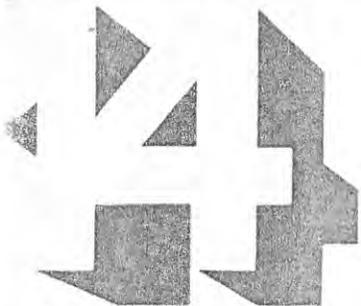
For scenic reasons. It is a green spot (protected as a matter of fact by being a public City-owned park), but its design is totally unresponsive to the 1970's, a design predicated by elitest thinking that walled it off from its surroundings.

The timeliness of designation is the real issue.

As I mentioned earlier, the street is tied to the subway is tied to the park. Union Square Park is inextricably tied to the 14th Street environment. If the park is designated a landmark -- and the meaning of the word is that which is to be preserved, not changed--we will be unable to do more than serve as caretakers within our two year framework.

We want to match our private funds in order to hire an outstanding landscape architect, such as Bob Zion, to bring the concept schemes to full construction documents, and then put in place funds for actual construction, as we have done with the subway mezzanine program.

We cannot afford to lose the momentum and broad-based support we have built up over one short year. If Stuyvesant Park, Bryant Park, Verdi Square serve as landmark models, we must strenuously resist; we don't want to be frozen. We really want to make this part of town a better place to live and work -- with all due respect to history.



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

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2, 3, 4, 5, 6

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Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

LANDMARKS PRESERVATION COMMISSION

PUBLIC HEARING, TUESDAY, SEPTEMBER 20, 1977

On June 23, 1977, the Executive Committee of the 14th Street-Union Square Area Project took the following position:

"Resolved, the 14th Street-Union Square Area Project is strongly opposed to Landmark Designation of Union Square Park at this time."

On September 14, 1977, the Steering Committee of the 14th Street-Union Square Area Project reaffirmed this position.

Members of the 14th Street-Union Square Area Project who are represented on the Steering Committee are the following:

Government: Borough President of Manhattan
City Planning Commission
Manhattan Local Area Planning Office
Metropolitan Transportation Authority
New York City Parks Department
New York City Police Department
New York City Sanitation Department
New York City Transit Authority
New York City Transportation Department
Office of the Mayor

Business: Amalgamated Bank
Amalgamated Clothing & Textile Workers Union
Berkey Photo, Inc.
*Central Savings Bank
Citibank
Con Edison
*Estate of Samuel Klein
Estate of Joseph Schmitt
*Guardian Life Insurance Company
Helmsley-Spear, Inc.
Horn & Hardart Company
J. H. Taylor Management Co.
McDonald's Corporation
Manufacturers Hanover Trust Company
*Mays Department Stores

Business, continued: New York Telephone Company
Rizzoli International Bookstores
United Mutual Savings Bank

Community: 14th Street Association
J. M. Kaplan Fund
Manhattan Community Boards 2, 3, 4, 5, 6
*New School for Social Research
*Parsons School of Design

*Individual statements have been prepared and
submitted for the record.

THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS SUPPORT
THE WORK OF THE 14TH STREET-UNION SQUARE AREA PROJECT
AND ITS POSITION AGAINST DESIGNATION AT THIS TIME:

Percival Goodman, F.A.I.A., Professor Emeritus Graduate
School of Architecture and Planning,
Columbia University

Hon. Manfred Ohrenstein, New York State Senate

Hon. Henry J. Stern, Councilman-At-Large

Hon. Robert F. Wagner, Jr., Councilman-At-Large

Hon. Miriam Friedlander, Councilmember

Hon. H. Claude Shostal, Commissioner, New York City
Department of Cultural Affairs

Richard Rosan, Mayor's Office of Development

American Institute of Architects, New York Chapter

Council on Municipal Performance, John Marlin

Grace Church, Reverend C. F. Allison

St. George's, Calvary, Holy Communion, Reverend Donald Woodward

Parks Council, Design Committee, Phil Winslow

Association for a Better New York

Beyer Blinder Belle, Architects & Planners

Samuel Lebowitz, Samuel Lebowitz Design & Planning

Gramercy Neighborhood Associates

Support of 14th Street-Union Square Area Project position,
continued:

Stuyvesant Park Neighborhood Association

West 12th Street Block Association

Peter Stuyvesant Conservation Association

The following have taken a position in support of
postponement of designation:

Manhattan Community Board 2

Manhattan Community Board 3

Manhattan Community Board 4

Manhattan Community Board 6

The following have requested additional time and/or
information before taking a position on the issue:

Manhattan Community Board 5

Municipal Art Society

Glass & Glass, Architects

Council on the Environment

Institute for Architecture and Urban Studies, Peter Wolf



Statement Presented at the Landmarks Preservation Commission Hearing
on Proposed Designation of Union Square Park

City Hall
September 20, 1977

by

Philip N. Winslow, Design Committee Chairman, the Parks Council

As chairman of the Parks Council's Design Committee, I wish to affirm the Council's support of landmark designation for historic urban parks. However, we believe that designating Union Square Park at this time serves no useful purpose.

As you may know, the Parks Council is a private, non-profit citizens' organization devoted to the preservation and improvement of the city's parks and open spaces. We have been working since 1926 to safeguard parks from encroachments, to urge adequate funding for park programs, and to keep the needs of New Yorkers for parks and open space in the minds of government officials.

The Parks Council appreciates the historic importance of Union Square Park and the Landmarks Preservation Commission's interest in both the park's history and its design integrity. We believe that such designation serves a valuable purpose in calling attention to and in helping make open space

President: Barbara J. Fife **Executive Director:** Jeannette G. Bamford

Honorary Chairman of the Board: Mrs. Arthur Hays Sulzberger **Chairman of the Board:** Rene Dubos

Directors: Peter Aschkenasy Adele Auchincloss Terence H. Benbow Richard Buegler Lo-Yi Chan Duvie Clark Norman Cole Mrs. Almira Coursey
Rene Dubos Joan Edwards Donald Elliott Barbara J. Fife Eugenia M. Flatow Doris C. Freedman Paul Goldberger Roberta Brandes Gratz
Carol Greitzer Peter P. Grey Mrs. Henry B. Guthrie Mrs. Andrew Heiskell Felicia Hirsch Arnold Kates William Kuhl Mrs. Leonard Lauder
Jean McClintock Emily Marks Robert B. Menschel David Morton Alan M. Moss Antonio G. Olivieri Roger B. Oresman Barbara Goldsmith Perry
Betty Rauch Phyllis Robinson Norman Rosenfeld Arthur Ross Henry J. Stern Alexander M. Vagliano Sarah G. Vagliano Philip N. Winslow

heritage an integral part of the city as it stands today and will stand in the future.

We seriously question whether Union Square Park in its present condition merits scenic landmark designation from the Commission and believe that marginal designation such as the one proposed may weaken the significance of Scenic Landmark designation itself. The park was replanted and redesigned in the mid-thirties with a raised five-foot perimeter, a moat of parking and traffic, diversity of use areas, and difficulties in access. Union Square is in great need of restoration - not preservation. The park is valuable green open space, and that aspect of the park must be enhanced and its uses enriched.

Based on the Council's long history of working with community groups to effect park improvements, we have found that the best approach is through the mobilization of concerned citizens, local businesses, city agencies, community boards, and funding sources. The 14th Street - Union Square Area Project represents a coalition of small businessmen, large corporation such as Con Ed and Citibank, city agencies and -- most important -- concerned community residents. The groups has made important first steps in solving some of the serious problems affecting Union Square Park and has sound plans for future improvements.

Volunteers working with the 14th Street - Union Square Area Project have planted new hedges and trimmed old ones, fertilized and seeded lawns, and painted benches. And recognizing that park use is as important as maintenance, members of the project have scheduled a series of lunch-time concerts which attract hundreds of local residents and office workers. Task forces associated with the project have obtained \$300,000 in Community Development III funds for redesign of the Union Square subway station and have donated mechanical cleaning equipment for use in the area to the city.

The Parks Council works in close cooperation with hundreds of community groups throughout the city, and we have been glad to work with the Union Square Project. From our long association with community groups, we know the high priority New Yorkers assign to safe, usable, enjoyable parks and open spaces. We hope that adequate monies can be raised to redesign the park to overcome the tremendous perimeter deficiencies and make Union Square the accessible neighborhood focal point it should be. We urge the Landmarks Preservation Commission to reconsider the designation of Union Square Park as a scenic landmark.



Statement Presented at the Landmarks Preservation Commission Hearing
on Proposed Designation of Union Square Park

City Hall
September 20, 1977

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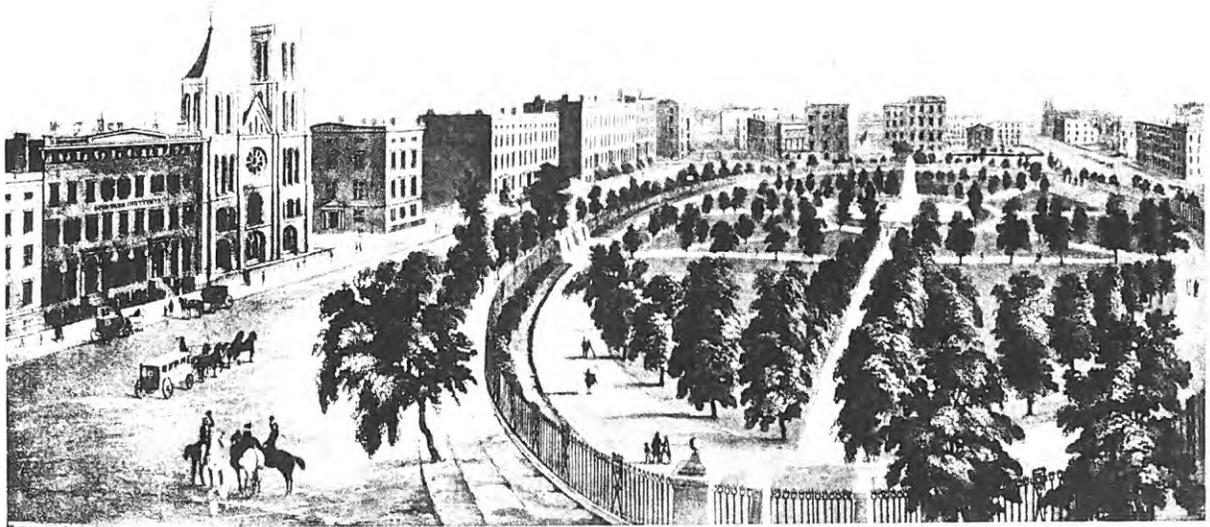
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Union Square about 1850, showing the Fine Trees and Iron Fence

The Church of the Puritans is on the left, and adjoining, Abbott's Collegiate Institution for Girls, a famous young ladies seminary, and Daniel Drew's residence above it on the corner of 16th Street.



The Same Square Today

In 1922



THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN
MINORITY LEADER
27th DISTRICT
720 COLUMBUS AVENUE
NEW YORK CITY 10025

TESTIMONY OF MANFRED OHRENSTEIN
CONCERNING THE LANDMARKING OF UNION SQUARE
TO THE LANDMARKS PRESERVATION COMMISSION
ON SEPTEMBER 20, 1977

Chairman Beverly Moss Spatt, Commissioner, I am honored to present my testimony concerning the landmarking of Union Square to you this morning.

I recognize that Union Square Park has a historical significance to the City of New York, and since its opening in mid nineteenth century it has been the scene of many historical events. However, I believe that the present layout, which dates from the 1930's should remain open for renovations and improvements which may enhance the park.

There are presently plans by the 14th Street-Union Square Area Project for improvements in the park and in the square which are designed to provide for greater utilization of the park. As you may know, the park is presently underutilized, and this is a matter of great concern to me and to local residents. It is hoped that by these improvements the park can become a viable part of this active neighborhood. As far as I know, none of the specific items which have potential for landmarking would be in jeopardy from these improvements.

Senator Ohrenstein (continued)

Page 2

I understand that the Community Boards are requesting that no action be taken on this designation at this time so that a full presentation from all sides can be heard.

I am asking that the Landmarks Commission comply with the Community Boards' request and not designate Union Square Park a landmark at this time.



PRESIDENT OF THE BOROUGH OF MANHATTAN
CITY OF NEW YORK
COMMUNITY BOARD NO. 5

PERCY E. SUTTON
PRESIDENT

Hal K. Negbaur
Chairman

Reply to: 745 Fifth Avenue
New York, N.Y. 10022

ROOM 2049
MUNICIPAL BUILDING
NEW YORK, 10007
TEL. 566-4428

September 14, 1977

Ms. Lenore Norman
Executive Director
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Re: Union Square Park, Manhattan
Bank of Metropolis Building, 31 Union Square West
Old Lord and Taylor Building, 901 Broadway

Dear Ms. Norman:

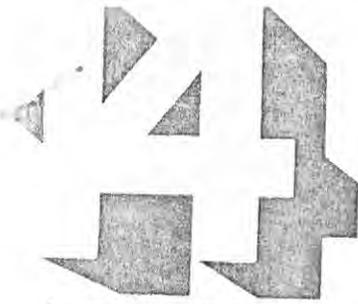
I understand you are having a hearing on the above subject buildings and park on September 20 and we request that you come to no final decision until our Board has time to evaluate them further.

We look forward to hearing from you.

Sincerely yours,

Hal K. Negbaur
Chairman

HKN:ml



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003

(212) 460-4750

Project Coordinator

Carvel Moore

Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and

Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

August 8, 1977

The Editor
East Side Express
148 West 24th Street
New York, New York 10011

Dear Editor:

We enjoyed reading the article, "Union Square A True Landmark," by Lucia Flavia in your July 28 issue. Ms. Flavia has done a good job of pulling together the many interesting historical accounts of the Park.

However, we must respectfully disagree with Ms. Flavia's contention that Union Square Park should be designated a Landmark. The 14th Street-Union Square Area Project opposes such designation at this time as counter-productive to our three-year goals for improvements in the Park which can and should be made to meet the needs of the neighborhood and the City.

The hallmark of Union Square Park historically has been its response, through change, to its community. Ms. Flavia's article underscores this. The design and use of the Park has, over the years, mirrored its residential neighborhood and, successively, its carriage trade shopping, theatres, trade union movement and, finally, mass transit needs.

The experience of the 14th Street-Union Square Area Project over the past year in Union Square Park -- the Wednesday concert series, the volunteer clean-and-green activities, the farmers' market -- has demonstrated that such response or change is needed now.

Union Square Park can again be part of its community through the removal of specific

4849

New York State
AFL-CIO

48 East 21st Street - 12th Floor
New York, New York 10010
(212) 777-6040
Fax (212) 777-8422

100 South Swan Street
Albany, New York 12210-1939
(518) 436-8516
Fax (518) 436-8470

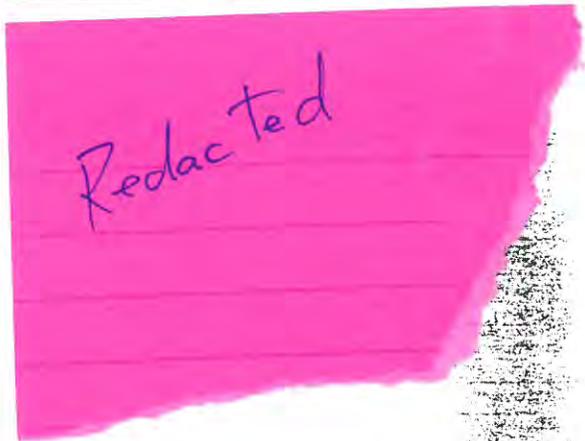


EDWARD J. CLEARY
President

PAUL F. COLE
Secretary-Treasurer



January 20, 1995



John Dyson, Deputy Mayor
City Hall, 2nd Floor
New York, New York 10007

Dear John:

On August 17, 1991, President Bush signed P.L. 102-101 authorizing the Secretary of the Interior to transmit to Congress a National Historic Landmark Theme Study on American labor history.

The purpose of the theme study is to identify the key sites in American labor history and to nominate those districts, sites, buildings, and structures as National Historic Landmarks that best illustrate or commemorate American labor history in its fullest variety.

As a result of the legislation, the Secretary of the Interior appointed me to the National Park System Advisory Board which is the body that oversees the landmarking process and makes recommendations to the Secretary on landmark nominations. I was appointed to chair the Labor History Committee that has direct oversight of the project.

One of my goals has been to insure that potential historical landmarks significant in labor history in New York State are included in the nominations. I am pleased to report that Union Square in New York City is being nominated and a copy of the nomination (subject to some editing) is enclosed.

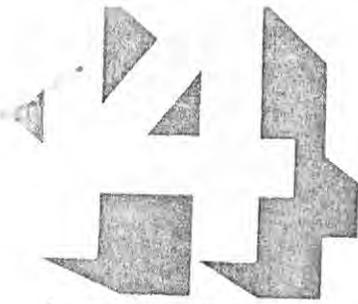
It is very helpful to gain approval of the nomination if the chief elected official where the site is located and its owner supports it. I am writing, therefore, to seek your assistance in securing a letter of recommendation from Mayor Guliani. It should be forwarded to Dr. Harry Butowsky, USDI/NPS, History Division (418), P. O. Box 37127, Suite 310, Washington, D. C. 20012-7127. I would appreciate a copy of the letter.

Thank you in advance for your help.

Sincerely,

Paul F. Cole
Secretary-Treasurer

PFC/car
opeiu-153
Enclosure



Government-Business-Community
**14th St.-Union Square
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124 East 15th Street
New York, N. Y. 10003

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Union Square Park can again be part of its community through the removal of specific

Statement to The Landmarks Preservation Commission
On the Future of Union Square Park
September 20, 1977

by

John C. Angle
Executive Vice President
The Guardian Life Insurance Company of America
201 Park Avenue South (Union Square at 17th Street)
New York City
Telephone 473-3000

I appear before this commission to register opposition to the proposal to grant landmark status to Union Square Park. I do so as a New York City resident who lives near Union Square at 37 West 12th Street. I also speak for The Guardian Life, a 66-year resident of Union Square, in opposing landmark designation for Union Square Park at this time.

Let me begin by telling you a few things about The Guardian Life. We are a mutual life insurance company founded in the City of New York in 1860 with policyholders in all 50 states and the District of Columbia. We are, according to a recent map in the Times, the only billion-dollar asset corporate headquarters now located between 23rd Street and City Hall.

We pay New York City \$500,000 a year in property taxes. We bought, and hold, \$10,000,000 of Big MAC Bonds to help keep the City from going into bankruptcy. We responded to the Mayor's plea following the looting in July by contributing \$15,000 to the Mayor's fund to aid the plundered businesses. I recite these facts to show why we consider ourselves, in short, good corporate citizens of New York.

The Guardian has lived at 50 Union Square since 1911 when we moved uptown from 20 Nassau Street. For the first 20 years of our residency on the northeast corner of Union Square we looked out on a beautiful, gracious park. In just a moment I want to show you pictures of this park as it looked in 1922.

The charm of our beautiful square vanished with the building of a new, badly-designed subway station in the 1930's. A new, much smaller park was raised several feet above the street level elevation of the old park. It was put behind the screen of a retaining wall, somewhat like Bryant Park. Chinese elms and shrubbery were planted around the edge and now choke each other.

Statues were brought in from other parts of the city as if Union Square park were the City's attic. A large slice of the park was taken for parking. Another large piece went for more lanes of traffic on all sides of the park. Macadam replaced grass. A pavilion was erected at the north edge which has been neither maintained nor used in recent years. A small, stiff, island of a park, isolated behind traffic resulted. It soon began to go badly downhill. It has become a gathering spot for derelicts. Drug addicted welfare recipients come from the entire city to receive their checks in our neighborhood, and join methadone patients and drug dealers in Union Square Park.

Some 20 years ago The Guardian joined forces with others along 4th Avenue and with magnificent support from the Fifth Avenue Association, turned 4th Avenue into Park Avenue South. Included in the transformation was planting in the center median which still survives. At about the same time we changed our address from 50 Union Square to 201 Park Avenue South, which some of our staff thought the next best thing to moving away.

In recent years conditions have gone from bad to worse. The condition of Union Square has become a definite obstacle in recruiting able employees. All but a few of our people refuse to walk through the park.

A year ago, I attended a meeting of a small group of businesses and institutions from the neighborhood who believed in taking the lead in a three-year project to improve conditions around Union Square and along 14th Street. The result was that The Guardian signed on to the 14th Street-Union Square Area Project (just as we have signed on to support New York City and as we signed on to improve Park Avenue South).

The plans and activities of this three-year project have been supported on all sides. Several foundations have sent generous financial support. The project has been encouraged by involvement from the Mayor's Office, the Planning Commission, MTA, the Police, Sanitation, the Community Boards, and the political leaders in our area. The subway task force has in sight as much as \$800,000 of UMTA and other Public funds, supplementing a significant amount raised privately, to redesign and upgrade the IRT and BMT subway stations under Union Square.

It fell to me, along with Mr. Richard Stone of the Estate of Samuel Klein, to co-chair the Union Square Park task force. I regret that I must say that we have received only token cooperation from the Parks Department. We approached Commissioner Martin Lang with a modest three-year program for making Union Square Park more appealing which included the thoughts of the staff from the Bronx Botanical Garden and of several architects. Commissioner Lang approved the plans but his staff overruled him...one staff memo reached us which made it clear that the condition of the park was none of our business; especially the statues, which were collected in Union Square from former sites all over the City, were not to be touched.

Our Task Force confronts the spectacle of The Landmarks Commission declaring that Union Square Park, as it now exists, is a precious landmark. A park in which the grass is mowed once a month, a park in which the trees and shrubs have not been trimmed for an age; a park in which the hasty designs of the Park Department's staff of the 1930's had replaced the graceful, open Union Square Park we loved so for 20 years; a park isolated behind traffic, retaining wall and dense shrubbery; a park taken over by drug dealers and derelicts.

This dismal Union Square Park of the 1930's is to be put under the protectorate of the Landmarks Preservation Commission. The prime reason given is the presence of three statues: George Washington and Lincoln, by Henry Kirke-Brown, and Lafayette, by Barthold, Sculptor of the Statue of Liberty. Poor Lafayette: he stares into shrubbery, his back to the footpaths, and his face hidden from the passersby on the street below -- but these statues were not in our beloved park of the 1920's and were not gifts from area residents. It is as if a SOHO art gallery were to be declared a landmark for displaying Gilbert Stuart's portrait of Washington.

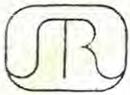
We believe your Commission's action will effectively deny area residents the right to continue this three-year project to give a future to Union Square Park. Yet the park is at the heart of our problems and holds the key to the future of Union Square. Only with a vision which looks ahead, rather than with the reactionary view of an embalmer who would preserve this wretched example of New York's historic low point in formaldehyde, will Union Square and its neighborhood be turned around and begin to rise again. Only with cooperation between city agencies and the residents of the area, will serious

problems be dealt with and will there be the spirit, and the funds, to again make Union Square a showplace of New York City.

I now show you a photograph of a Union Square that we would gladly concede deserves Landmark status. I refer to Union Square in 1922 whose picture I now distribute.

I close by telling you the message that your proposed act conveys to us. We hear you saying: "The city parks belong to the Park Department and to the Landmarks Commission. The citizens of this City should pay their taxes and quit griping. There is no place in Union Square Park for voluntary action by neighborhood residents and especially no place for those with visions of change and improvement."

We respectfully urge the members of the Landmarks Preservation Commission to send a more hopeful message by rejecting Landmark designation for Union Square Park.



JOSEPH
ROBERTO
ARCHITECT
136
EAST
16 STREET
NEW YORK
10003
(212) 473-5516

September 23, 1977

Chairman Beverly Moss Spatt
The City of New York
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007



Re: Designation of Union Square Park
(LP-0965)

Dear Chairman Spatt:

The designation of Union Square Park as a Scenic Landmark must receive the endorsement and approval of the Landmarks Commission.

I urge this action because the Park retains the character of its original 1840 design and concept in spite of the many changes which over my remembrance of 50 years have nibbled away its borders and architectural fabric.

Among the many changes with which I am familiar are:

- 1.) Moving the Washington Equestrian Statue from its location at 14th Street and 4th Avenue to its present location at the Broadway axis.
- 2.) Elevating the park above sidewalk level when the 14th Street crosstown subway was built.
- 3.) Installation of the innocuous monument at 14th Street and 4th Ave. inspired by the by the now defunct Sam Klein establishment (1930's).

In view of these happenings over the years and the strong possibilities that other drastic changes will be proposed in the coming future, I urge that the public be afforded the protection that only the Landmarks Commission can exert.

I highly commend the present efforts to improve 14th Street and the subway but I feel changes affecting Union Square Park must have the same considerations and directions which guided the Washington Square Park rehabilitation of 1966-1970 when the community and its architects, appointed by Planning Board 2, acted as overseers in the work which was most successfully achieved.

Designation of Union Square Park is urgent and necessary to preserve the Park as a vital factor in the life of this part of the city.

Joseph J. Roberto



LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

September 21, 1977

Mr. George S. Lewis
New York Chapter
The American Institute of Architects
20 West 40th Street
New York, New York 10018

Dear Mr. Lewis:

Thank you and the American Institute of Architects New York Chapter for your recommendation to delay considering designation of the Union Square area. Your letter will become part of the record.

With warm regards,

Sincerely,

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf

New York Chapter
The American Institute of Architects
20 West 40th Street
New York, New York 10018
(212) 730-1221

September 16, 1977

Beverly Moss Spatt, Chairman
Landmarks Preservation Commission
305 Broadway
New York, NY 10007

Subject: LP-0965
Union Square Park

Dear Chairman Spatt:

This proposal for designation as a Scenic Landmark was discussed by the executive committee of this Chapter yesterday.

It was the sense of the meeting that the Chapter recommend to the Commission a delay in considering designation until such time as the proposals of the 14th Street-Union Square Area Project for upgrading the area are more fully developed.

The Chapter is interested in these proposals, which would be seriously handicapped by designation at this time.

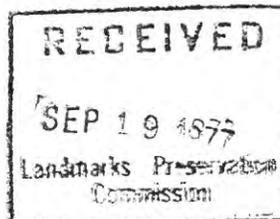
Sincerely,



George S. Lewis

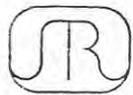
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cc. PSamton
CEHughes
JBelle
RFerrara



Peter Samton, *President*
Charles E. Hughes, *First Vice President*
George A. Dudley, *Vice President*
Joseph Wasserman, *Vice President*
Stephen A. Kliment, *Secretary*
Anna M. Hapin, *Treasurer*
George S. Lewis, *Executive Director*

NYC/AIA



JOSEPH
ROBERTO
ARCHITECT
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EAST
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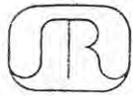
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Joseph J. Roberto



JOSEPH
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Done

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Joseph J. Roberto

SWEET 14 Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhlband, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore, "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

Sidelights

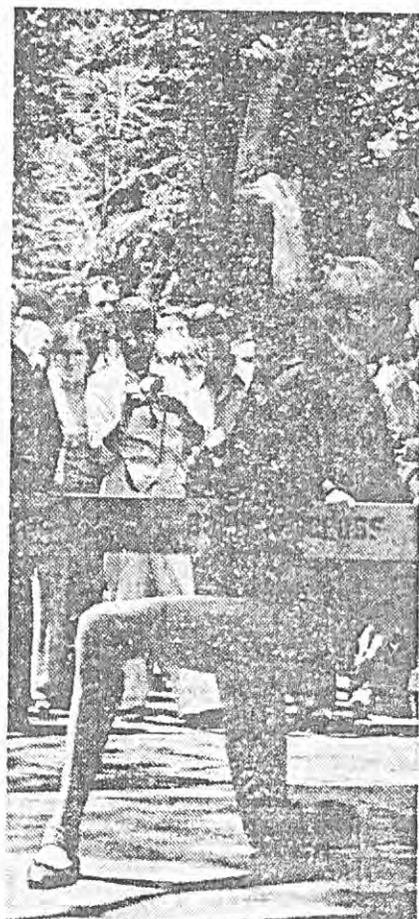


In Union Square, festivities were held last week to start a series of jazz and music concerts throughout the summer. The music is sponsored by that wonderful "Sweet 14" group which is revitalizing 14th Street and Union Square Park.

Scarlett Lovell-Wood

DAILY NEWS, THURSDAY, JUNE 9, 1977

Free Mime Fun



Members of Claude Kipnis Mime Theater do their thing yesterday in Union Square Park. Performance was part of "Sweet Sounds in Union Square," six-month free concert series in park.

News photos by Jim Hughes

Dance

OTHER

- American Modern Dance Theater, 114 W 14th St. (242-7540). *The Gospel According to Life*, 8/25-27, 9/1-3 at 8:30.
- Folk Dancing, Pier 15 of South Street Seaport (766-9042). Mondays at 7:30.
- Micki Goodman & Irene O'Brien, Eden's Expressway, 537 Broadway (925-0880), 8/27-29 at 8.
- Diana Jacobowitz-Merce Cunningham, 232 W 16 St (924-2031). 9/9, 10 at 9 p.m.
- Multigravitational Aerodance Group, Union Square Park (460-4750), 8/31 at 12:30.
- Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.
- Theater/Dance/Music, American Theater Lab, 219 W 19th St. (924-0077). New England Dinosaur, 8/25-27 at 8.
- Scott Wilson Ensemble-Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209). 9/14 at 7:30.

Federal Money, Private Donations and Enthusiasm Figure in 14th Street Facelift Project

BY NEDDA ALLBRAY

What is special about the 14th Street area? Many people say nothing, dismissing the once major thoroughfare as a has-been street—the unfortunate, derelict victim of urban blight and decay.

A walk along this bustling street of fast-food stores and small shops, many with merchandise pushed out so that it blocks the sidewalk, confirms this impression of deterioration. Shoppers, transients and loiterers crowd each other; the now-closed Klein's Department Store, once the symbol of 14th Street as the bargain hunters' paradise, casts a shadow over the area. Even before coming to the street's surface, the 14th Street-Union Square subway stations are grimy and permeated by the stench of frying foods.

Fortunately, however, others, including merchants who continue to prosper, local residents, Consolidated Edison which is headquartered on 14th Street at Irving Place, and The New School for Social Research, that has its Graduate Facility at 14th Street and Fifth Avenue and other divisions in close proximity, believe that the area is vital. And, as a vote of their confidence, they have invested time and money in the 14th Street-Union Square Area Project, Inc., an organization of businesses, community boards, and government agencies committed, over a three-year period, to improving and upgrading the neighborhood through the use of both private and public resources. Charles F. Luce, Chairman of the Board of Consolidated Edison and Dr. John R. Everett, President of The New School co-chair the effort.

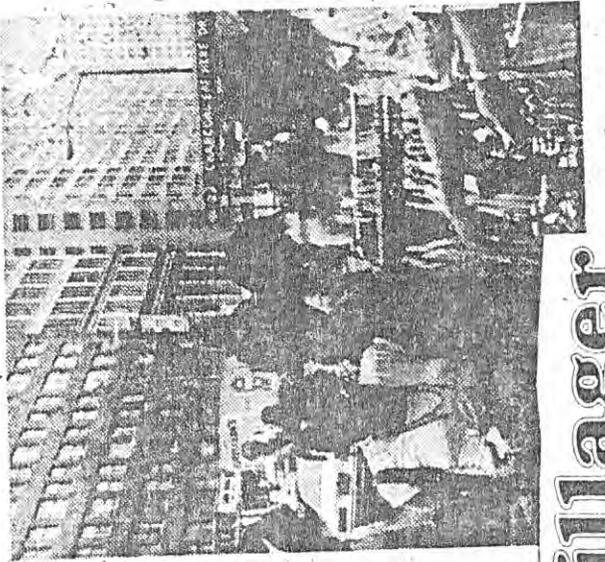
SUBWAYS, PARK AND PEDESTRIAN ACCESS

The plan calls for renovation of the mezzanine and entrances of the 14th Street-Union Square subway stations, some of the busiest in the city; rehabilitation of Union Square Park to make it more hospitable; better pedestrian and traffic circulation on 14th Street, particularly in the busy area between Second and Seventh Avenues; ridding the street of peddlers; and on the block between Second and Third Avenues cleaning out the pill pushers and addicts.

"We each have a vested interest in the area," said Albert Landa, Vice President of Development for The New School, explaining why the university and Con Ed decided to spearhead the project, "and we each felt it appropriate for large institutions to take leadership roles in community improvements."

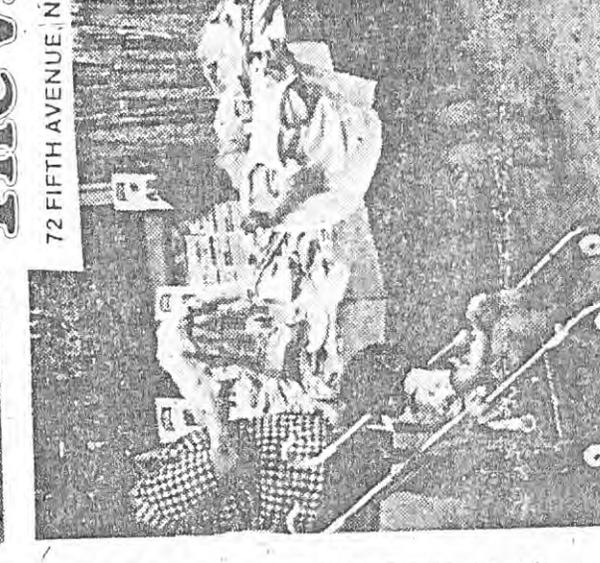
"Fourteenth Street is basically a good business street," he continued, pointing out that it is one of the main shopping areas of New York's large Hispanic community. "There are almost no vacant stores on the street, always a sign of health and activity and our concern in this project is to stem deterioration. The program is not an attempt to change the character of the street, but to maintain business vitality by making it a better and more pleasant place for living, shopping and working."

Speaking on behalf of the giant utility, which has pledged \$160,000 to the project over the three-year period, Charles F. Luce agreed. "Consolidated Edison is participating in the 14th Street-Union Square Area Project because we feel it is a part of our responsibility as a good corporate citizen of New York City," he said. "We believe that it is only through the joint efforts of



The Villager

72 FIFTH AVENUE, NEW YORK, NEW YORK 10011



(As the Black Photos)

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.' -Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said.

The organization has set its fund

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$100,000 Urban Mass Transportation Administration grant, given through the MTA, to rehabilitate and rationalize the mezzanine and entrances of the large station, and on Thursday, June 6, the final hearing on the proposed changes was held. "We had already carried the plan for the renovation to all the involved community boards during the winter," Moore said, "and they all had endorsed our final proposals."

COSMETIC CHANGES

UNDERGROUND

The plan calls for work at the mezzanine level of the station and includes closing off the long, rarely used corridors; moving turnstiles so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and a

market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of only the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the derelicts and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problemat-

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchows Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting."

A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park.

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOTTERING, NOT VIOLENCE

"There is really only one bad block," Stuhlbarg continued, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, "looking at the slightly brighter side, the problem is lottering, not violence."

Moore feels that some progress in controlling the situation is being

14th St.: There'll be Some Changes

CONTINUED...

made, but she too points out that often the pill pushers and addicts are back on the streets almost as soon as the police arrest them. "We have a good working relationship with the police," she said, "and we plan to start training court monitors. We understand that the program does have a good effect. Yet," she continued, "we don't really have the answers. It's a problem," she said.

The other frustrating problem is the huge empty space left by Klein's when it closed its doors in 1975. "We would love to see that building developed," Moore said, "and we would be happy to discuss it with a prospective developer. But," she stressed, "we are not a development corporation and we can not undertake to seek a developer for property." That role she felt was outside the scope of

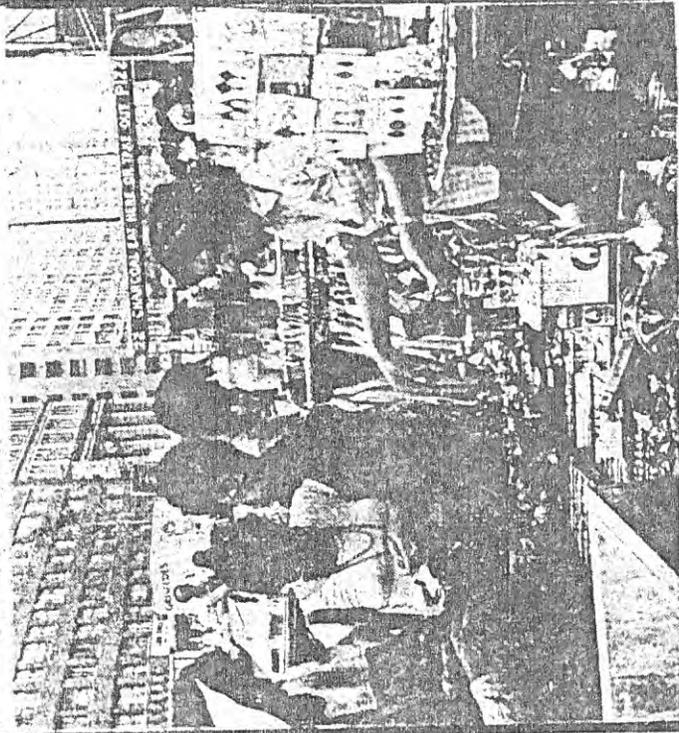
the organization.

"We are a unique group," said Al Landa enthusiastically, summing up what the 14th Street Union Square Area Project is about. "We are major businesses, institutions, community and small stores, all with a stake in the area, working together—participating equally—in trying to strengthen and refurbish a neighborhood. I have never seen a major community project move so fast and so well because of the enthusiastic input from its members," he said.

Members of the Association include: Business: Amalgamated Bank; Amalgamated Clothing and Textile Workers Union; Berkeley Photo, Inc.; Central Savings Bank; Citibank; Con Edison; Forbes; Estate of Samuel Klein; Estate of Joseph Schmitt; Guardian Life

Insurance Co.; Helmsley-Spear, Inc.; Horn & Hardart Co.; J. H. Taylor Management Corp.; J. M. Kaplan Foundation; Luchows Restaurant; McDonalds Corp.; Manufacturers Hanover Trust Co.; Mays Department Stores; New York Telephone Co.; Rizzoli International Bookstores; United Mutual Savings Bank. Community: 14th Street Association; Manhattan Community Boards 2, 3, 4, 5, 6; New School for Social Research and Parsons School of Design. Government: Office of the Mayor; Office of the Manhattan Borough President; Manhattan Local Area Planning Department; NYC Sanitation, Police, Parks, Transit and Traffic Departments; MTA; City Planning Commission; NYC Transit Authority.

14th Street:



There'll Be Some Changes Made!

Page 3

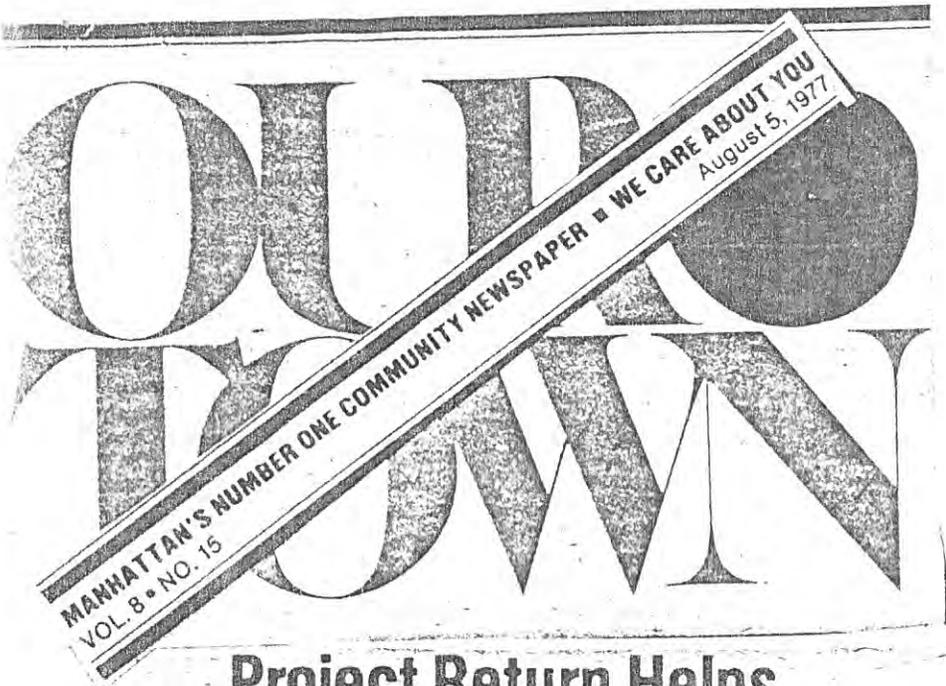
(L'Espresso Black Photo)

The Thursday, June 16, 1977

WILLAGER

25 Cents

Vol. XLV, No. 24 72 Fifth Avenue, N.Y. 10011



Project Return Helps Sweeten 14th Street

By NANCY CLARKE

Once beautiful and carefully tended, in recent years Union Square Park has been deluged by litter and idlers. So much so, in fact, that people working on 14th Street avoided the park. That's changing now. Any Wednesday morning a troop of energetic, industrious youths are cleaning, sweeping, planting and removing litter. They are caring young people from Project Return's 34th Street and 52nd Street rehabilitation facilities and they are working toward making the Park a People's Park.

Since mid-May, these young persons have been pushing their energies to give support to the 14th Street-Union Square Area Project (SWEET 14), which has the support of govern-

ment, community and business groups, and has been attacking issues of public safety, improving the Union Square subway stations and discouraging peddling and littering around 14th Street.

Project Return Foundation's Director of Finance and Administration, Ed Menken, reports that the Project's support of SWEET 14's Union Square clean-up effort is only one of the many community service activities to which the Foundation's seven New York facilities lend support. Founded in 1971, Project Return offers a myriad of services to the community: residential care to abused, abandoned or troubled young persons; treatment and rehabilitation services for substance abusers;

counseling to youthful offenders, and rehabilitation of juvenile delinquents. It also has a special program for the elderly.

Why only Wednesdays? Every Wednesday, at 12:30 to 1:30 p.m. through October 26, SWEET 14 offers a series of free concerts for Park visitors' enjoyment.

Like all volunteer groups, SWEET 14 can always use extra hands. If you can spare an hour or two on Wednesday mornings, come to Union Square Park between 6:00 and 8:00 a.m. SWEET 14 provides brooms, rakes and work gloves and volunteers are served coffee with the compliments of a neighboring McDonalds. For more information and details of other volunteer programs, call SWEET 14, at 460-4750.

'Paint-a-Bench' Gala

Local residents have been invited to join the fun at a "paint-a-bench" gala, 11 a.m. to 4 p.m. Sunday in Union Square Park, 16 Street and Park Avenue South.

The project will be co-sponsored by The Tilden Midtown Democratic Club and the Union Square-14th Street Area Project. Paint, brushes, brooms and rakes will be supplied to all willing hands, and free refreshments will be served.

OWN & VILLAGE — Thursday, June 2, 1977

Adopt a Park!

Want to see more natural beauty in your neighborhood? Adopt Union Square Park.

As part of the effort to revitalize the 14th Street community, Carvel Moore, coordinator of the 14th Street-Union Square Area Project, is calling on neighborhood organizations to adopt Union Square Park for a day.

"We've been getting individual volunteers to come out, and it would be an immense boost to our efforts if neighborhood groups committed their energies too," said Mrs. Moore.

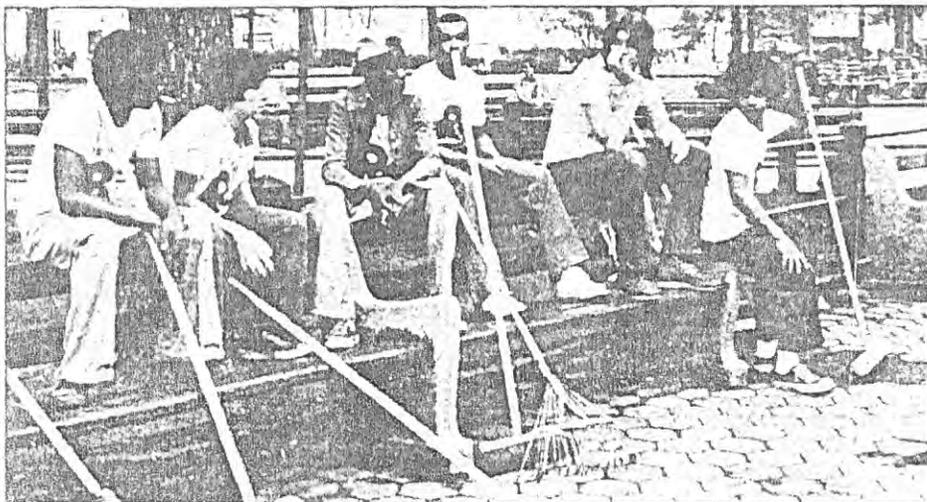
"We need people to help paint, to help with the planting and pruning and to help do general cleanup work," she added.

The work schedule is: Wednesday, 6:30 to 8:30 a.m., and 1:30 to 2:30 p.m., and on Sundays, 10 a.m. to 4 p.m.

Mrs. Moore explained that the work on Wednesday afternoons will be mainly cleaning up after the weekly "Sweet Sounds" concerts. She added that some allowances in work hours can be made for volunteer groups.

Those who work regularly will receive bright yellow "Sweet 14" T-shirts that are currently on display in May's window. The project will supply tools, but workers are asked to bring their work gloves.

To adopt Union Square Park for a day, call the 14th Street-Union Square Area Project Office at 460-4750 or 460-5081.



The New York Times

THE NEW YORK TIMES, THURSDAY, MAY 19, 1977



Visitors to Union Square Park during the first of a series of performances designed to promote use of the park

Project Aimed at Sprucing Union Square

By ELEANOR BLAU

An unlikely combination — Mayor Beama, gospel singers and Robert Merrill, the opera star, accompanied by a Salvation Army band—turned out at Union Square Park yesterday for the start of a Wednesday performance series that has more than entertainment as its goal.

The free lunchtime events, which are to continue throughout the summer and fall, are intended to draw people into the park as part of an ambitious plan to improve the deteriorated neighborhood around the square and 14th Street.

Its sponsor is a coalition of businesses, from small shopkeepers to such giants such as Consolidated Edison, New York Telephone and Citibank; people who work or live in the area, including five community planning boards, and nine city agencies, including the Police, Sanitation and Parks Departments, the Metropolitan Transportation Authority, the Transit Authority and the City planning Commission.

Incorporated last November as the 14th Street-Union Square Area Project, it is starting to be known by a slogan on its orange-and-black posters: "Sweet 14." "We're trying to bring out the natural spirit and zest of this great area," the posters declare. "We're making it the liveliest street in town!"

Spokesmen for the project speak less dramatically, but seemingly with great confidence. "We have set out to make some changes in the area that are visible immediately," said Carvel Moore, the full-time coordinator of the project, who, on a recent Sunday, was clipping hedges in the park.

"Not any more studies, not long, long-range planning that would take years, but changes everybody could see to give people a sense of optimism about the area," Mrs. Moore said. The idea is to provide the climate for more substantial changes, she added.

So far, potholes have been filled on 14th Street; crosswalks and traffic stripes have been repainted, along with street lights, fire hydrants and subway railing, and volunteers have taken part in a big cleanup in preparation for the concert festivities.

But the project also has larger plans, including renovation of the sprawling Union Square subway station and efforts to rid the area of pill pushers and derelicts.

Leaders of the project have set themselves a three-year goal, planning levels of accomplishment along the way depending on how much money they raise. So far they've raised \$92,000, some from foundations and most from businesses. They are also "reasonably sure" of a \$100,000 Federal transportation grant for the subway project and hopeful about an additional \$300,000 in Federal community development block grants.

The cost of upgrading the subway station is estimated at \$800,000. Plans are to close off some long corridors that presently are almost deserted. Clear signs would replace the confusing array now there.

Plans for Improvement

Lighting would be improved and turnstiles moved so that pedestrians could use the passageways to avoid street traffic or bad weather without having to pay a token. Shops might line a spruce-up mezzanine.

Project members have developed liaisons with local police precincts on the problems of drug pushers, particularly in the park and on 14th Street between Second and Third Avenues; prostitutes, chiefly on Third Avenue near 14th Street, and peddlers, who gather near the southwestern corner of the park, on 14th Street west of University Place, a street already crowded with outside stalls offering cheap merchandise ranging from \$1.99 plastic shoes to discount cameras.

Among other things, the police are keeping the project informed when they arrest a drug suspect who has been arrested before. The plan is to let the Attorney General's office know that the community is "interested" in these cases—in the hope of avoiding plea bargaining—and eventually to monitor cases in court, in the hope that the presence of interested citizens will prompt stiffer sentences.

One expected spur to the rejuvenation of Union Square—the reopening of the S. Klein department store—failed to materialize, but a Klein spokesman who also was discovered with shears in the park—said talks were under way with three other potential retailers.

Many residents in the diverse neighborhood the other day seemed dimly aware of the project and some of its efforts. The general reaction was, "It's terrific, if they really do something."

At the concert, some spectators, attracted by the music and the crowd, said they had always avoided the park because of "the bums and the junkies and the physical dirt," as Ann Mitman, who works at the nearby Guardian Life Insurance Company, put it. If the Wednesday events—which will include Dixieland jazz, mime and folk dancers—bring people into the park, she said, then she would be there too.

The New York Times/Paul Heston

LANDMARKS PRESERVATION COMMISSION

RE: Union Square Park

LP No. 0965

ARCHITECT _____

ORIGINAL OWNER N. Y. C.

DATE Opened as a park in 1839 // present Landscaping From 1935-1936.

ARCHITECTURAL STYLE _____

REMARKS The 1935-1936 Landscaping result of underground
subway concourse. A colonnaded bandstand
built at the northern end of the park.

Notable Washington Statue - by Henry Kirke Brown

Lincoln Statue - by H. K. Brown

LaFayette Statue - by Frederic Auguste Bartholdi

Elaborate Fountain - 1881

Liberty Flag Pole - 1924

UNION SQUARE PARK

Union Square was laid out as Union Place in 1811, but it was not formally opened to the public as a park until 1839. The surrounding area quickly became a fashionable residential section. The square can be related to four other nearby squares--Gramercy Park, Stuyvesant Square, Tompkins Square, and Madison Square--all laid out in the 1830's.

The tradition of using Union Square as a place for mass meetings, protests, and debate began during the Civil War. Anarchists, Socialists, and "Wobblies" met there during the years preceding World War I, and union rallies were held in the square during the 1920's and 1930's.

The present landscaping of the park which is axial and symmetrical in the classical tradition, dates from 1935-36 when the level was raised to allow for the construction of an underground subway concourse. A colonnaded bandstand was built at the northern end of the park at that time. Among the notable features of the square are the Washington Statue by Henry Kirke Brown, dedicated in 1856; the Lincoln Statue of 1868 also by Brown; and the Lafayette Statue by Frederic Auguste Bartholdi, placed in 1876. The elaborate fountain was unveiled in 1881, and the eighty-foot liberty flag pole was erected in 1924. The park remains a pleasant open space within a very busy commercial area.

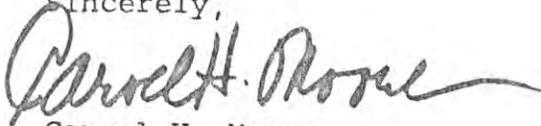
The Editor, East Side Express
August 8, 1977
Page 2

visual and physical barriers. Pedestrian/vehicular conflicts can be resolved; access to the Park for the handicapped can be provided; benches and paths can be arranged in a less sterile, more lively way; the Park's green spaces can be enlarged and its stately trees fed and cared for; subway entrances can be re-designed to relate to the Park; and expanded public use can be found for the Park pavilion.

However, by designating Union Square Park a Landmark, it will extremely difficult, if not impossible, to make these improvements within our time frame even though the changes clearly benefit the community. Union Square Park will remain static, as it has not in the past.

Since there is no commercial threat to the Park, as perhaps it true in other denser parts of the City, there is no need to perpetuate this park in its present configuration, which is neither historic nor viable.

Sincerely,

A handwritten signature in cursive script that reads "Carvel H. Moore". The signature is written in dark ink and has a fluid, connected style.

Carvel H. Moore
Project Coordinator

EAST SIDE EXPRESS. 7/28/77

Union Square: A True Landmark

By LUCIA FLAVIA

The Landmarks Preservation Commission is considering designating Union Square Park an historic landmark, as well as it might, for it is that city agency's charge to accomplish the task of protection, enhancement and perpetuation of distinct areas of special historical or aesthetic concern or value, in the interest of the health, prosperity, safety and welfare of the people.

The Commission is mandated to attempt to safeguard whatever elements remain of this city's historic, aesthetic and cultural heritage, and thereby foster civic pride, improve property values and stimulate participation by the citizenry in appropriate activities, making for betterment all around. The team down at 305 Broadway beats a pretty mean tambourine.

It is difficult to read some minds, especially those pickled in brine, so it is best not to bother. But it does seem that there are some people. Sweet 14, for example, who would rather postpone the landmarking, that is, the protection of the unique and gracefully designed mid-Manhattan oasis whose beautiful old elm and pin oak trees do a mighty fine job of refreshing the eye and the environment along four streets that are heavily saturated with traffic from vehicular and people congestion.

Even in Dutch Colonial times the place which now is now 14th to 17th Streets, from Broadway to Fourth Avenue, was a cross-

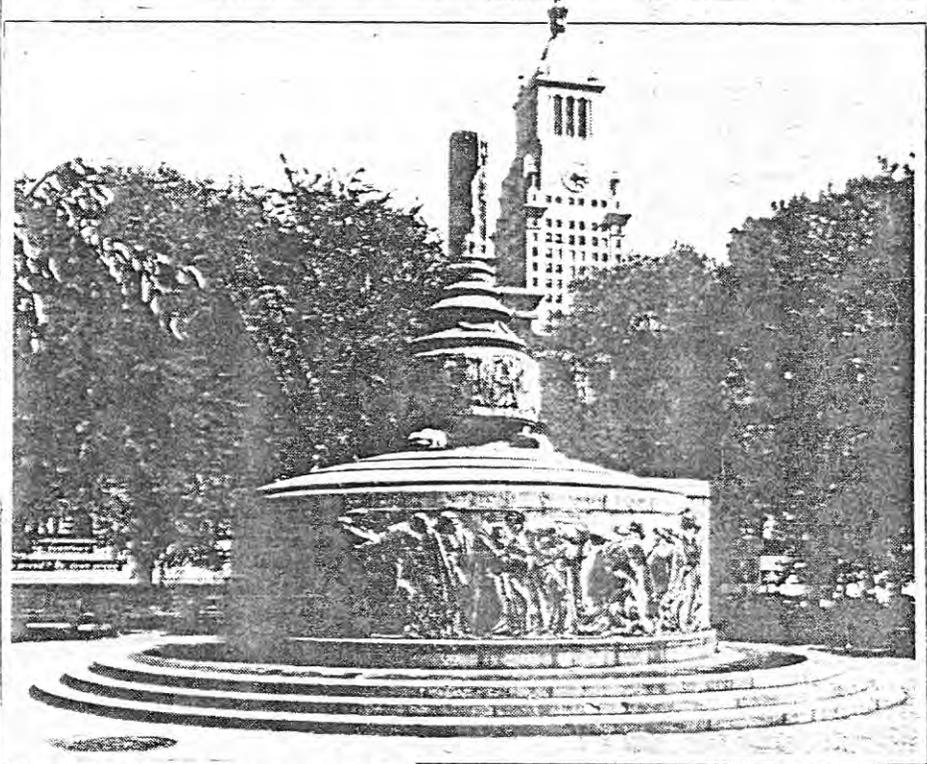
roads area of sorts, close by a beautiful sloping hillock known as Bouwerie Hill which was one of many on the Manhattan terrain lending a lovely variety to the ways along which men travelled in those days.

The road that came to be called Fourth Avenue was then the leftward fork of the northbound Bowery (then called Bouwerie, for farm) pathway. It was here that it met with the northbound road, Broadway, up from the Battery.

On the other side of the Bowery Hill there was still another well-travelled way, the Bloomingdale Road, to which Broadway connected; or, as was said of them in the quaint parlance of the day, "they made union."

Later in time the whole of them both would be named Broadway, establishing that artery as the longest street in the City, stretching as it does the entire 18-mile length of Manhattan from its southernmost tip to the northernmost reaches of Inwood. Actually Broadway continues as Route 9 on the eastern shore of the Hudson River all the way up to Albany.

Where Broadway made union with each of the other roads came to be known as the Union Place. It was there that occasional confrontations occurred, but only between sheep, swine, geese, oxen and farmers carts vying for the right of way with journeymen on horseback up from the Dutch West India Company, in the forgotten years of the early 17th and 18th centuries. There may have



been some chancey encounters with coach and carriage speeding to match the quickening pace of the years of contention, the change of flag, wars, revolution, independence . . . prosperity, the founding of a new nation, another war, depression . . . All of it, then as now!

The sylvan place changed markedly after the first decade of the 19th century. Its terrain was laboriously worked over, graded after years of effort, and the district became a suburb, with stark but stately mansions. 13th Street was then the City line.

At the crossroads, at Union Place, a lush private park was established in 1815, surrounded by an iron fence and a gate that was locked at night. Things were luxurious and sedate north of the line. They were to remain so for a decade or so.

The frantic and prosperous built their mansions and temples and played at many games on parallel paths: dignity and pious snobbery along the Churchway that was Broadway; debauchery and theatres of delights on Greene Street and what would become University Place. The affluent had grand digs along tree-lined Fifth Avenue.

Lower Manhattan was dotted with theatres, bordellos and fine shops, civilization moving steadily northward. An extraordinary shopping avenue was developed up from Canal which was eventually to reach as far as Madison Square. The Tenderloin flourished, discreetly and even quite openly.

With the burgeoning of new theatres there was, on the south side of 14th Street, a district where unemployed actors congregated on the look out for whatever opportunity might come their way.

But the north side of 14th beckoned. The boundaries of the City were noted as being pushed northward at the rate of about

10 blocks (or half a mile) every 10 years. Yet even in the 1840's the Union Place was still considered the *best* address. At the beginning of the decade, 14th Street was made a City thoroughfare and the area expanded into a hub, marked out to fulfill an extraordinary destiny as a special place of the civilization, one committed to whirlwind changes, inexplicable transformations, countless contradictions and contention.

Originally laid out in 1811 and ultimately designated an open public park area by the state legislature on April 9, 1832, the Place has had none but nature's mansion on its ground. It was open as a public park and called Union Square, which according to the law it will remain for this society in perpetuity.

The hub and its surrounding streets prospered. The glittering theatre district moved into 14th Street and adjacent streets. There were soon three concert-halls, a New York Circus, and a Wax Museum on the north side, and the Barnum Museum just a few streets down on Broadway.

Business firms moved into the town-houses the rich were shedding for less crowded places. Things prospered for a while and in 1856 Union Square began to take on a patriotic air with the placement at its southeast corner, smack in the middle of the open thoroughfare, of a magnificent



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

Project Coordinator

Carvel Moore

Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and

Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

July 5, 1977

Honorable Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

As I mentioned to you on the telephone today and in our letter of June 27, representatives of the 14th Street-Union Square Area Project would very much like to meet with you and some of the commissioners of the Landmarks Preservation Commission to discuss Union Square Park and the goals and objectives of the 14th Street-Union Square Area Project.

We are a non-profit organization of businesses, institutions, community organizations, Community Boards, merchants and City agencies. Our goal is to achieve immediate and visible upgrading along 14th Street from Second to Seventh Avenues, on the avenues from 13th to 15th Streets and around Union Square.

Traditionally 14th Street has been the boundary for various jurisdictions, and as such, has been without a constituency to work for it. 14th Street divides five Community Boards; it is the boundary for four Police Department precincts; it is halved by two Sanitation Districts. We have begun to forge a constituency for the 14th Street area.

The problems, as we have perceived them, are: the street environment -- litter, peddlers, illegal sidewalk merchandise display, drug dealing and prostitution; visual and physical barriers to Union Square Park and its resulting

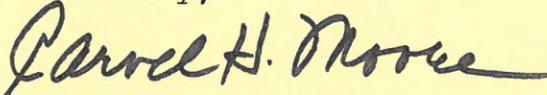
Chairman Spatt
July 5, 1977
Page 2

use, being isolated, by the drug culture; and the confusing, crowded environment of the Union Square subway mezzanines.

We have developed some responses to these problems and our efforts have begun to show, as our newsletter and the local press have pointed out.

We would welcome the opportunity of discussing with you what we have done thus far and what we are attempting to do. Thank you for arranging this meeting at your earliest convenience.

Sincerely,



Carvel H. Moore
Project Coordinator





LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

May 26, 1977

Max Feuerstein
135 Cambridge Street
Valley Stream, New York 11581

Dear Mr. Feuerstein:

I have referred your letter to the Parks Department with a request that they investigate the matter.

Union Square Park is not now under our jurisdiction. However, we have decided to put it up for public hearing July 12, 1977 as a Scenic Landmark.

Thank you for your letter and your interest in preservation.

Sincerely,

A handwritten signature in cursive script that reads "Beverly Moss Spatt".

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf

CC LN ✓



LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

May 26, 1977

Hon. Martin Lang, P.E.
Administrator
Parks and Recreation Department
The Arsenal
830 Fifth Avenue
New York, N.Y. 10021

Dear Commissioner Lang,

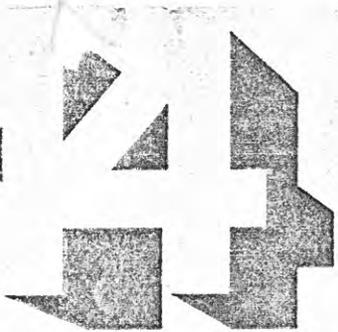
Enclosed is a letter received concerning
Union Square Park. Will you please investigate the
matter and advise.

Sincerely,

A handwritten signature in cursive script that reads "Beverly Moss Spatt".

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf
enclosure



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003

(212) 460-4750
Project Coordinator

Carvel Moore
Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and

Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

July 5, 1977

Honorable Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

As I mentioned to you on the telephone today and in our letter of June 27, representatives of the 14th Street-Union Square Area Project would very much like to meet with you and some of the commissioners of the Landmarks Preservation Commission to discuss Union Square Park and the goals and objectives of the 14th Street-Union Square Area Project.

We are a non-profit organization of businesses, institutions, community organizations, Community Boards, merchants and City agencies. Our goal is to achieve immediate and visible upgrading along 14th Street from Second to Seventh Avenues, on the avenues from 13th to 15th Streets and around Union Square.

Traditionally 14th Street has been the boundary for various jurisdictions, and as such, has been without a constituency to work for it. 14th Street divides five Community Boards; it is the boundary for four Police Department precincts; it is halved by two Sanitation Districts. We have begun to forge a constituency for the 14th Street area.

The problems, as we have perceived them, are: the street environment -- litter, peddlers, illegal sidewalk merchandise display, drug dealing and prostitution; visual and physical barriers to Union Square Park and its resulting

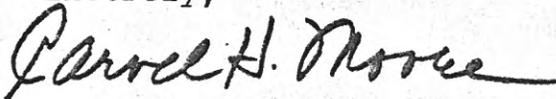
Chairman Spatt
July 5, 1977
Page 2

use, being isolated, by the drug culture; and the confusing, crowded environment of the Union Square subway mezzanines.

We have developed some responses to these problems and our efforts have begun to show, as our newsletter and the local press have pointed out.

We would welcome the opportunity of discussing with you what we have done thus far and what we are attempting to do. Thank you for arranging this meeting at your earliest convenience.

Sincerely,



Carvel H. Moore
Project Coordinator





PRESIDENT OF THE BOROUGH OF MANHATTAN
CITY OF NEW YORK
COMMUNITY BOARD NO. 5

PERCY E. SUTTON
PRESIDENT

HAL K. NEGBAUR
CHAIRMAN

Reply to: 745 Fifth Avenue
New York, N. Y. 10022
753-2620

ROOM 2049
MUNICIPAL BUILDING
NEW YORK, 10007
TEL. 566-4428

June 14, 1977

Ms. Lenore Norman
Executive Director
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Dear Ms. Norman:

Re: Union Square Park, Manhattan

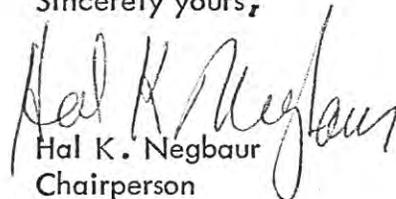
31 Union Square West (Bank of Metropolis),
Manhattan

33 Union Square West (Union Building),
Manhattan

I received your notice of the public hearing on July 12 of the above matters. As we discussed on the telephone, our next board meeting is August 11. We would appreciate it very much if you could adjourn the public hearing until after our board meeting in August, so that our Cultural Affairs Committee and the full board could study the matter thoroughly.

If there are any problems in doing this, please contact me.

Sincerely yours,


Hal K. Negbaur
Chairperson

HKN:ml

cc: Mr. Bert Gold
Cultural Affairs Committee

14TH STREET ASSOCIATION INC.
450 SEVENTH AVENUE
NEW YORK, N. Y. 10001

244-4378

Officers

President
Max L. Shulman

Vice-President
Al Landa
Michael J. Dunleavy

Treasurer
James Macar

Secretary
Irving Cobin

President Emeritus
Jan Mitchell

July 6, 1977

William Stuhlbarg
Executive Vice-President

Hon. Beverly Moss Spatt
Chairman, Landmarks Preservation
Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

This Association wishes to add its voice in opposition to the proposed landmark designation of Union Square Park.

The park is in a fluid situation at the present time with funding already obtained. There are plans to renovate the park which should be given a chance. By designating this park as a landmark, the park would be "frozen" in its present physical situation and we are not sure that this is a desirable situation.

We are not saying that at some time in the future, this might not be desirable but at the present time, the 14th Street Association asks that this designation be deferred.

Very truly yours,

William Stuhlbarg
William Stuhlbarg,
Executive Vice President

WS:cp

Directors

Richard Banahan
Port of New York Authority

Thomas E. Burns
New York Bank for Savings

Albert W. De Jonge
Guardian Life Insurance Co.

Frank Dougherty
Manufacturers Hanover Trust Company

Michael J. Dunleavy
Consolidated Edison Company

Elizabeth Grant
J. W. Taylor Management Co.

Al Landa
New School for Social Research

Eugene McCarthy
Klein's Department Stores, Inc.

Edward J. Maude
United Mutual Savings Bank

Francis Moriarty
Amalgamated Bank of New York

Frank Psaute
Salvation Army

Hugo A. Ruiz
Banco Credito

Bruce Saxton
Greenwich Savings Bank

Max L. Shulman
J. W. Mays, Inc.

Herbert Siefert
Central Savings Bank

Peter S. Talty
New York Telephone Company

Robert Weil
Weil Furniture Inc.



526 East 20th Street
New York, N. Y. 10009
July 8, 1977

Hon. Beverly Moss Spatt, Commissioner
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Re: Landmark Designation of Union Square Park.
Hearing held over to July 26, 1977.

Dear Commissioner Spatt:

At the Community Board 6 meeting of July 6, 1977 the following resolution was adopted:

Community Board 6 Manhattan urges that consideration of Landmark Designation of Union Square Park be laid over for at least three months until all interested Community Boards have a real opportunity to study all of the implications of such designation, especially upon the current 14th Street- Union Square Area Project.

The vote was 22 in favor, none opposed and 2 abstentions.

Sincerely yours,



Clara Reiss, Chairman
Landmarks Committee

CR:ml





THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN

MINORITY LEADER
27th DISTRICT

~~720 COLUMBUS AVENUE
NEW YORK CITY 10025~~

131 Waverly Place
New York, New York 10011

June 28, 1977

Hon. Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

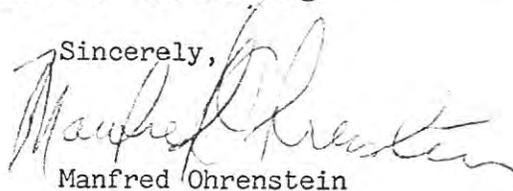
Dear Ms Spatt:

I am writing to you in reference to the proposed landmarking of Union Square Park. The public hearing on this proposal is calendared for Tuesday, July 12, 1977, by the Landmarks Preservation Commission.

I am concerned that this hearing is premature in that there has been insufficient time for discussion of the implications of landmarking the park. I am therefore requesting that the hearing of testimony on the proposed landmarking of Union Square Park be laid over until September in order to allow for discussion by the adjoining community boards.

I am most interested in this matter and would appreciate confirmation of this layover, and of notification of a new date for the hearing.

Sincerely,



Manfred Ohrenstein

MO:mrs





LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

BEVERLY MOSS SPATT, AIP
Chairman

July 12, 1977

Honorable Manfred Ohrenstein
New York State Senate
131 Waverly Place
New York, New York 10011

Dear Senator Ohrenstein:

Thank you for your letter of June 28, 1977
concerning Union Square Park.

My Executive Director, Lenore Norman, spoke to
Ms. Carvel Moore at great length regarding this matter
and asked her and any other interested persons to come in
and discuss the proposal. No one made any attempt to come
in, but an explosion of letters did follow. We have made
every attempt to communicate and discuss the matter to no
avail. The matter will be laid over until September and
we are rescheduling a meeting with the Board.

Sincerely,

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf



THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN

MINORITY LEADER
27th DISTRICT

~~720 COLUMBUS AVENUE
NEW YORK CITY 10025~~

131 Waverly Place
New York, New York 10011

June 28, 1977

Hon. Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, New York 10007

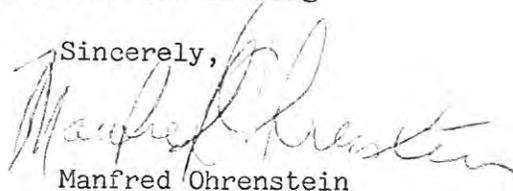
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Sincerely,


Manfred Ohrenstein

MO:mrs





American Society of Interior Designers
New York Metropolitan Chapter

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Executive Director

MEETING OF THE LANDMARKS PRESERVATION COMMISSION

TUESDAY, JULY 12, 1977

#6 (LP-0965)

Union Square Park, Manhattan

We are very much in favor of the designation of Union Square Park in Manhattan as a scenic Landmark.

This designation would insure this handsome open space so sorely needed in our City. It could well become the jewel of a reviving neighborhood in the near future.

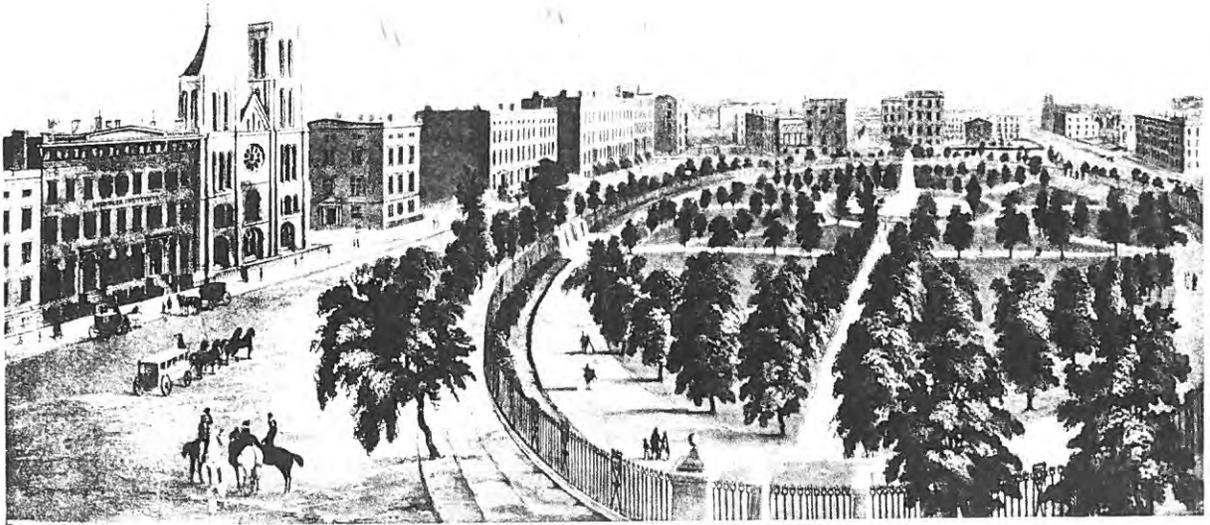
By the possible designation of the Bank of Metropolis Building at 31 Union Square West and the possible designation of The Union Building at 33, both on the calendar for this day, some semblance of the turn of the Century feeling of the area would be preserved.

The Landmarks Preservation Commission should be commended on this far sighted move.

We hope that the United Mutual-Union Square Savings Bank with its portico of four handsome Corinthian columns, at 20 Union Square East; the small Commercial Traders' Building at 32, with its cast iron window detailing; the ilgwu pseudo Georgian skin at the corner of 17th and Park Avenue South; and 33-37 East 17th Street, a Victorian confection of cast iron, brick, terracotta, (now unoccupied), will stay for a while to give flavor to the Park surround.

Respectfully submitted,

Gloria Salm, Liason to the Landmarks Commission
Henriette B. Nathan, Chairman, Historic Preservation Committee
Ben Beckman, President, Metropolitan Chapter, ASID.



Union Square about 1850, showing the Fine Trees and Iron Fence

The Church of the Puritans is on the left, and adjoining, Abbott's Collegiate Institution for Girls, a famous young ladies seminary, and Daniel Drew's residence above it on the corner of 16th Street.



The Same Square Today

In 1922

SWEET 14 Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhlband, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore, "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan Borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.'

-Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO-MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said.

The organization has set its fund

market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of only the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the derelicts and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problemat-

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era, and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchows Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting."

A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park."

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING, NOT VIOLENCE

"There is really only one bad block," Stuhlbarg contended, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, looking at the slightly brighter side, "the problem is loitering, not violence."

Moore feels that some progress in controlling the situation is being

The New York Times

THE NEW YORK TIMES, THURSDAY, MAY 19, 1977



Visitors to Union Square Park during the first of a series of performances designed to promote use of the park

Project Aimed at Sprucing Union Square

By ELEANOR BLAU

An unlikely combination — Mayor Beane, gospel singers and Robert Merrill, the opera star, accompanied by a Salvation Army band—turned out at Union Square Park yesterday for the start of a Wednesday performance series that has more than entertainment as its goal.

The free lunchtime events, which are to continue throughout the summer and fall, are intended to draw people into the park as part of an ambitious plan to improve the deteriorated neighborhood around the square and 14th Street.

Its sponsor is a coalition of businesses, from small shopkeepers to such giants such as Consolidated Edison, New York Telephone and Citibank; people who work or live in the area, including five community planning boards, and nine city agencies, including the Police, Sanitation and Parks Departments, the Metropolitan Transportation Authority, the Transit Authority and the City planning Commission.

Incorporated last November as the 14th Street-Union Square Area Project, it is starting to be known by a slogan on its orange-and-black posters: "Sweet 14." "We're trying to bring out the natural spirit and zest of this great area," the posters declare. "We're making it the liveliest street in town!"

Spokesmen for the project speak less dramatically, but seemingly with great confidence. "We have set out to make some changes in the area that are visible immediately," said Carvel Moore, the full-time coordinator of the project, who, on a recent Sunday, was clipping hedges in the park.

"Not any more studies, not long, long-range planning that would take years, but changes everybody could see to give people a sense of optimism about the area," Mrs. Moore said. The idea is to provide the climate for more substantial changes, she added.

So far, potholes have been filled on 14th Street; crosswalks and traffic stripes have been repainted, along with street lights, fire hydrants and subway railing, and volunteers have taken part in a big cleanup in preparation for the concert festivities.

But the project also has larger plans, including renovation of the sprawling Union Square subway station and efforts to rid the area of pill pushers and derelicts.

Leaders of the project have set themselves a three-year goal, planning levels of accomplishment along the way depending on how much money they raise. So far they've raised \$92,000, some from foundations and most from businesses. They are also "reasonably sure" of a \$100,000 Federal transportation grant for the subway project and hopeful about an additional \$300,000 in Federal community development block grants.

The cost of upgrading the subway station is estimated at \$800,000. Plans are to close off some long corridors that presently are almost deserted. Clear signs would replace the confusing array now there.

Plans for Improvement

Lighting would be improved and turnstiles moved so that pedestrians could use the passageways to avoid street traffic or bad weather without having to pay a token. Shops might line a spruce-up mezzanine.

Project members have developed liaisons with local police precincts on the problems of drug pushers, particularly in the park and on 14th Street between Second and Third Avenues; prostitutes, chiefly on Third Avenue near 14th Street, and peddlers, who gather near the southwestern corner of the park, on 14th Street west of University Place, a street already crowded with outside stalls offering cheap merchandise ranging from \$1.99 plastic shoes to discount camera.

Among other things, the police are keeping the project informed when they arrest a drug suspect who has been arrested before. The plan is to let the Attorney General's office know that the community is "interested" in these cases—in the hope of avoiding plea bargaining—and eventually to monitor cases in court, in the hope that the presence of interested citizens will prompt stiffer sentences.

One expected spur to the rejuvenation of Union Square—the reopening of the S. Klein department store—failed to materialize, but a Klein spokesman who also was discovered with shears in the park—said talks were under way with three other potential retailers.

Many residents in the diverse neighborhood the other day seemed dimly aware of the project and some of its efforts. The general reaction was, "It's terrific, if they really do something."

At the concert, some spectators, attracted by the music and the crowd, said they had always avoided the park because of "the bums and the junkies and the physical dirt," as Ann Mitman, who works at the nearby Guardian Life Insurance Company, put it. If the Wednesday events—which will include Dixieland jazz, mime and folk dancers—bring people into the park, she said, then she would be there too.

Fear Landmarking Union Square Will 'Tie Up' Improvement Effort

BY JOHN S. TURCOTT

Amid the oft-postponed controversy of landmarking Union Square—now scheduled to come before a hearing of the city's Landmarks Commission on September 20—the 14th Street-Union Square Area Project, which opposes the landmarking idea, has released a proposal that would redesign and make the square more accessible to park users.

The proposal, which would aggregate green areas of the square, eliminate parking around the area, re-direct traffic from Broadway, allow ramps to be built to give access to the square for handicapped persons and police patrol scooters—is a major redevelopment of Union Square, which currently has been designated as an underutilized park by a city study.

"We're attempting to take the best of the thinking that has been done on the square over the past five years and weave it into a synthesis that we can use to find the best possible solutions for this problem," said Carvel "Rusty"

Moore, the coordinator of the 14th Street-Union Square Area Project, a coalition of businesses and residents concerned with improving the area and known locally as "Sweet 14." "Landmarking the square would freeze the park—exactly as it is—right there."

SQUARE ONCE FASHIONABLE

Historically, Union Square was designed back in the 1830's by a staff member of the city's Parks Department and marked the "union" of the Bloomingdale Road (Broadway) and the "Bowery Road" (Fourth Avenue). Then a fashionable place to live, the square had a fence around it, similar to Gramercy Park today. In the 1840's, the city's theater district moved to the area and the place became sort of like Times Square is today. The park remained at grade level until the 1930's when it was raised four feet to accommodate the 14th Street Subway mezzanines and the northern end was lopped off for parking.

"Landmarking the square at this time would simply tie us up," said Moore. "We would have to go through a review procedure every time we wanted to do something to improve the area, even pruning trees."

According to Pat Rich, a spokesperson for the Landmarks Commission, Union Square contains several statues—including one of George Washington that is the oldest statue on its original site in the city, and a statue of Lafayette, the French marquis who was active in the American Revolutionary War, designed by Bartholdi, the sculptor of the Statue of Liberty.

"We delayed this on the request of the community boards and the 14th Street group," Rich explained. "We judge this on the basis of its historic and architectural importance."

According to the Sweet 14 project, the whole controversy regarding the landmarking started

several years ago when real estate developer David Teitelbaum requested landmark status for the building at 31 Union Square West which he then held an interest in.

"He was unable to put his mortgaging together and felt that landmark status would help him," explained Moore. "The Commission indicated to him that they would not designate a single building, but that they would consider a larger "Union Square" designation. Upon further investigation, Landmarks indicated that the Square itself did not qualify for historic district status, but that 31 Union Square West together with

Landmarks Agenda

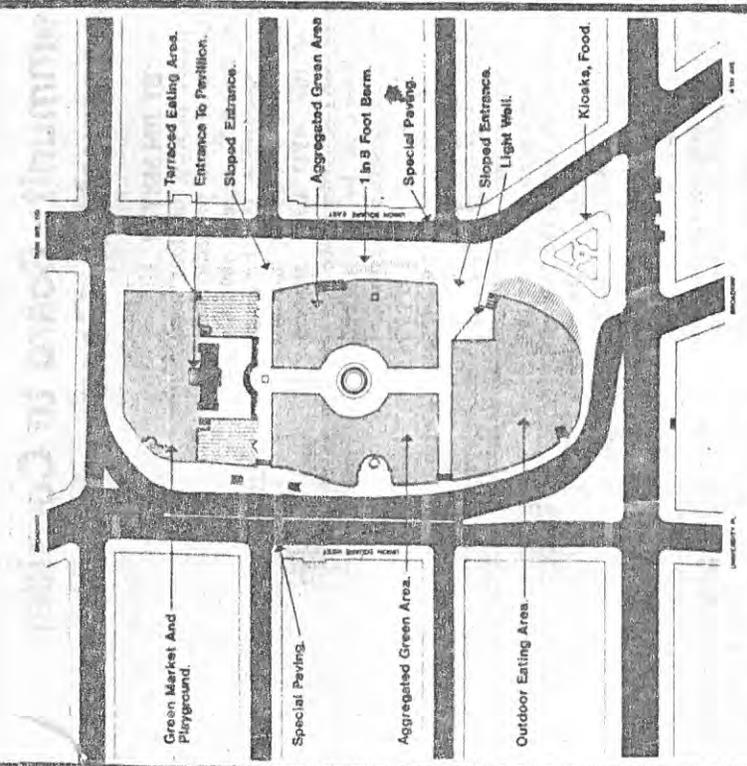
The Landmarks Preservation Commission will meet Tuesday, September 20 at 10:30 a.m. in the Board of Estimate Chambers on the second floor of City Hall. In addition to consideration of landmarking Union Square Park, two other buildings, along Union Square West will also be reviewed for possible designation.

33 Union Square West and with Union Square Park could be designated as a package.

"In the meantime, Teitelbaum found that the Federal Housing Administration would not assist him if his building became a landmark," Moore continued. "So he relinquished his interest in 31 Union Square West and did nothing about withdrawing his request from the Landmarks Commission. So that's how we got where we are today on the situation."

Lenore Norman, the Landmarks Commission's executive director, denied that Teitelbaum had anything to do with the proposed

CONTINUED ON PAGE 17



One design concept being considered for Union Square Park would create aggregated green areas, an outdoor eating area and kiosks and eliminate the northern parking area. [Dept. of City Planning Schematic]

THE VILLAGER

September 15 1977

Union Square Landmarking

CONTINUED...

landmarking. "It was not suggested by him (Teitelbaum)," she said. "It came as part of the natural process of our review of parks in the city. They (Sweet 14) have concluded that landmarking will prevent them from carrying out their plans for the redevelopment of the area. That is not so. Designation does not mean that the park would be frozen in time."

Teitelbaum acknowledged that he did request Landmarks for designation of his building at 31 Union Square West. "However, when I gave up the building, I did withdraw my request—possibly only verbally—through my architect, Milton Glass," he explained. "It's a magnificent building and should be a landmark, and I was astounded when the FHA told me that they wouldn't touch the building if the landmarking procedure went through."

When asked why FHA said that, Teitelbaum replied: "They said that the process would take too long to finance, which is ridiculous. The Sweet 14 people have great plans for the area, and so do the landmark people, and I only hope they include 31 Union Square West in their plans."

"The four statues—including the one of Washington and Lafayette—were moved into the park from other places during the 1930's redesignment," said Moore, when asked about the historic designation involving the statues. "They are in the middle of symmetrical paths obstructing view and passage from north to south and east to west."

In addition, Sweet 14 claims that the area is not a particularly pleasant place to go. In a report released September 8, Moore wrote: "...many of the stately old trees need desperately to be pruned; branches are so thick in many areas, sunlight and air cannot reach the grass beneath. Small flowering trees that have been planted by the Parks Department—beneath the stately trees—do not have a chance to grow...."

"... Benches are set symmetrically along the paths in a sterile arrangement, facing not the greenery, but other benches directly across the paths. There is no recreational furniture, no chess tables; play equipment in the depressed area in front of the pavilion is fenced off and remote. The pavilion is inaccessible and the park is in a deteriorated condi-

tion...."

Under the new proposal, parking would be eliminated and the park expanded. Traffic from Broadway which now must turn east at 17th Street and come around the easterly side of the park—creating what Moore calls "the Broadway Expressway"—would be rerouted to the marginally used westerly side in a more direct line to Broadway below 14th Street, thus allowing grading and expansion on the easterly side. The green areas would be aggregated and enlarged to encourage use and expansion from the center of the park, which currently concentrates activities into it. The pavilion would be made more accessible and the old parking lot would be utilized as a green area and playground on the northern side.

In short, the park would be upgraded for use by people. "We're looking into private funding to hire a good landscape architect to take these conceptual proposals a step further and see if they can be realized," said Moore. "If Landmarks wishes to help us, they should postpone the designation indefinitely, or for at least several years."

"And when they look at it for designation," she continued, "they should look at the whole area, for it will be meaningful in terms of what's going on and what we are doing."

Marking Union Square Improvement Effort

the coordinator of the 14th Union Square Area Project, on of businesses and resi- concerned with improving and known locally as 14." "Landmarking the would freeze the park— is it—right there."

ONCE FASHIONABLE ically, Union Square was d back in the 1830's by a member of the city's Parks ment and marked the of the Bloomingdale Road way) and the "Bowery (Fourth Avenue). Then a able place to live, the had a fence around it, o Gramercy Park today. In 40's, the city's theater moved to the area and the became sort of like Times s today. The park remained level until the 1930's when aised four feet to accommo- 14th Street Subway mezza- and the northern end was ff for parking.

marking the square at this ould simply tie us up," said "We would have to go a review procedure every wanted to do something to e the area, even pruning

rding to Pat Rich, a spokes- for the Landmarks Commis- sion Square contains several —including one of George nton that is the oldest n its original site in the city, statue of Lafayette, the marquis who was active in erican Revolutionary War, ed by Bartholdi, the sculptor t statue of Liberty.

elayed this on the request community boards and the treet group," Rich ex- "We judge this on the of its historic and archi- mportance."

rding to the Sweet 14 t, the whole controversy ing the landmarking started

several years ago when real estat developer David Teitelbaur requested landmark status for th building at 31 Union Square We which he then held an interest in.

"He was unable to put h mortgaging together and felt th landmark status would help him," explained Moore. "The Commis sion indicated to him that they would not designate a single build- ing, but that they would consider a larger "Union Square" designa- tion. Upon further investigation, Landmarks indicated that the Square itself did not qualify for historic district status, but that 31 Union Square West together with

Landmarks Agenda

The Landmarks Preservation Commission will meet Tuesday, September 20 at 10:30 a.m. in the Board of Estimate Chambers on the second floor of City Hall. In addition to con- sideration of landmarking Union Square Park, two other build- ings, along Union Square West will also be reviewed for pos- sible designation.

33 Union Square West and with Union Square Park could be desig- nated as a package.

"In the meantime, Teitelbaum found that the Federal Housing Administration would not assist him if his building became a land- mark," Moore continued. "So he relinquished his interest in 31 Union Square West and did nothing about withdrawing his request from the Landmarks Commission. So that's how we got where we are today on the situa- tion."

Lenore Norman, the Landmarks Commission's executive director, denied that Teitelbaum had any- thing to do with the proposed

CONTINUED ON PAGE 17

Union Square Landmarking

CONTINUED...

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"... Benches are set symmetri- cally along the paths in a sterile arrangement, facing not the greenery, but other benches direct- ly across the paths. There is no recreational furniture, no chess tables; play equipment in the depressed area in front of the pavilion is fenced off and remote. The pavilion is inaccessible and the park is in a deteriorated condi-

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"And when they look at it for designation," she continued, "they should look at the whole area, for it will be meaningful in terms of what's going on and what we are doing."

PERCIVAL GOODMAN, F.A.I.A., ARCHITECT, 2114 BROADWAY, NEW YORK CITY 10023, (212) 874-3166

September 14, 1977

The Editor
New York Times
229 West 43 Street
New York City 10036

Gentlemen:

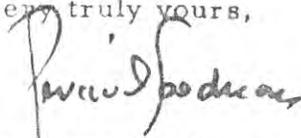
The Landmark Preservation Commission proposes to designate Union Square Park as a landmark. This is really idiotic since the park in its existing state is neither functional nor beautiful.

Historically even, the reason for the existing design is unattractive: In the early stages of the great depression Union Square was to New York what Hyde Park Corner is to London; a place to mount a soap box and harangue the crowd. The then Parks Commissioner Bob Moses, fearful of the red menace, had the square redesigned not for beauty but to prevent such horrid uses.

A neighborhood organization, the 14th Street Union Square Area Project has been doing all sorts of great things at Union Square - clean-ups and green-ups, weekly concerts and the like. In the process, they identified the square's physical problems - bad access and visibility, non-compatible uses and poor spatial organization. They have developed preliminary proposals for improvement of the square which have wide local support.

If the Landmarks Preservation Commission designates the area, the park's present form will remain and the city will lose a revitalized park.

Very truly yours,



Percival Goodman, F. A. I. A.
Professor Emeritus Graduate School
of Architecture and Planning, Col-
umbia University

PG/ty



THE COUNCIL
OF
THE CITY OF NEW YORK

HENRY J. STERN
COUNCILMAN-AT-LARGE, MANHATTAN
CITY HALL
NEW YORK, N. Y. 10007
566-1320

COMMITTEES
CIVIL SERVICE & LABOR
CONSUMER AFFAIRS
MASS TRANSIT
PARKS, RECREATION &
CULTURAL AFFAIRS

September 13, 1977

Mrs. Carvel H. Moore
14th St.-Union Square Area Project
124 East 15th Street
New York, N.Y. 10003

Dear Mrs. Moore,

Per our telephone conversation of today, I am pleased to send to you the text of the statement of Councilmen Henry J. Stern and Robert F. Wagner, Jr. concerning the proposed landmark designation of Union Square:

The Landmarks Preservation Commission will hold a hearing on Tuesday, September 20 at 10:30 AM in the Board of Estimate Chambers at City Hall with respect to Union Square Park and several adjacent properties. Union Square is certainly a landmark of great historical meaning. However, the nature of the city landmarks law makes it difficult for improvements to be made in a formally designated area. The 14th St.-Union Square Area Project is a non-profit corporation whose work, which includes improving the safety and esthetics of Union Square Park and its subway station, is strongly supported by Councilmen Stern and Wagner. It opposes the proposed landmark designation since it feels that its work might not be able to continue should the Park be designated. For more details call the Project at 460-4750.

This statement will be broadcast during the Councilmen's weekly television program "Manhattan at Large", to be seen at 8:30 PM on Wednesday, September 14.

Sincerely yours,

Richard T. Tibbetts
Richard T. Tibbetts

July 28, 1977

Honorable Beverly Moss Spatt, Chairperson
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007

Dear Ms. Spatt:

I write in connection with the proposed designation of Union Square Park, Manhattan, as a landmark.

For the past year we have been participating along with merchants, institutions and community groups in the 14th Street - Union Square Area Project, investigating the possible redesign of Union Square Park for better utilization and other street and subway station improvements in the area. A landmark designation at this time, in light of the substantial work we have already done, may retard this project significantly.

Our Project's study found that design and layout of Union Square Park has been altered many times since its official dedication in 1839. It began as a residential square around an oval park at ground level. During the 1930's the park was elevated about five feet to permit construction of a mezzanine in the 14th Street subway station. This change in grade made access to the park difficult not only for the general public but for the handicapped and elderly people as well. Subsequent alterations, additions of statues and the installation of a children's play area which is rarely utilized have impaired visibility and access through the park, thus making the park more difficult to use and to program activities. Significant design changes are necessary as part of a program to restore Union Square Park for use by everyone. Ramps into the park, removal of some fences and statuary, are part of the initial proposals of the project.

The landmark designation of Union Square Park therefore may be inappropriate at this time.

Sincerely,

Victor Marrero
Chairman

NEW SCHOOL FOR SOCIAL RESEARCH

66 WEST 12TH STREET

NEW YORK, N.Y. 10011

741-5056

OFFICE OF THE PRESIDENT

July 5, 1977

Dear Chairman Spatt:

It is my understanding that the Landmarks Preservation Commission is considering the designation of Union Square Park as a Landmark. In my capacity as Co-Chairman of the 14th Street-Union Square Project and as an interested citizen and neighbor of the Park, I would like to register my opposition to this designation.

As you may know, the 14th Street-Union Square Project is a joint venture of government, business, and the community dedicated to improving the neighborhood in which we all live and work. The Park is a major concern and we have already accomplished many improvements there. We have additional plans to restore this lovely area to former glories. We believe that designating it as a Landmark, freezing it in its present configuration and form, would not be the best thing for the park, for the neighborhood, or for the city.

I think of this park as a living, developing thing and we at the 14th Street-Union Square Project hope to help it develop into a more useful area for us all.

Sincerely,


John R. Everett
President

The Honorable Reverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007



WEST 12 th STREET BLOCK ASSN.

box 283 village sta. new york, n. y. 10014

Community Board 2
District Service Office
5 West 3rd Street
New York, New York 10012

July 6, 1977

Att: Joan Swan, Chairperson

Re: RENOVATION OF UNION SQUARE AREA

Gentlemen:

We believe it incumbent as one of the Block Associations contained in Community Board 2's area of jurisdiction, to advise the Community Board as to our position with respect to the renovation of Union Square.

We are aware both as a Community and as individuals of the horrible state that 14th Street and Union Square in particular is in. As an Association, we wish to applaud the efforts of the business community and individuals in raising funds towards the renovation of the area.

However, we have been advised that there are certain efforts to declare parts of Union Square a landmark or historic site. It is our strong position that the renovation and revitalization of the area should take precedence over the preservation of what is at best a poor example of our past.

The Board of Trustees earnestly suggests that the Community Board support the revitalization program as being in the best interests of the Community.

Very truly yours,

WEST 12TH STREET BLOCK ASSOCIATION

BY: *Her Board*

cc: Rita Lee-District Manager
Catherine Angle-Trustee 12th Street Block Association
Renovation Committee of 14th Street



Council on Municipal Performance
84 Fifth Avenue
New York, N.Y. 10011

(212) 243-6603

September 14, 1977

Honorable Beverly Moss Spatt
Chairman
The Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

I and other staff members of the Council on Municipal Performance are very concerned about the poor layout, inadequate maintenance and disuse of the Union Square Park and surrounding blocks. We therefore strongly support the work of the 14th Street-Union Square Area Project in Union Square Park and the area subway stations and street environment. We join the 14th Street-Union Square Area Project in strenuously opposing the obstacles to renovation of Union Square Park which would occur by designating the Park as a Landmark at this time.

Sincerely,

John Tepper Marlin
Executive Director

Association for a
Better New York
1270 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10020
TELEPHONE: (212)581-9840

September 16, 1977

Dear Commissioner,

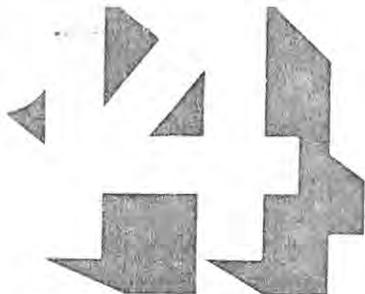
The Association would like to go on record as opposing the designation of Union Square as a scenic landmark.

We believe such a designation can only interfere and possibly destroy the careful plans for renovation of the area being made by the 14th Street - Union Square Project.

We urge that you postpone any consideration of this designation until after the planned renovations and improvements are made.

Yours for a Better New York,

William D. Swan, Jr.
Executive Director



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

Project Coordinator
Carvel Moore

Co-Chairmen
John R. Everett
Charles F. Luce

Participants

Amalgamated Bank
Amalgamated Clothing and
Textile Workers Union
Berkey Photo, Inc.
Borough President of Manhattan
Central Savings Bank
Citibank
City Planning Commission
Con Edison
Estate of Samuel Klein
Estate of Joseph Schmitt
14th Street Association
Guardian Life Insurance Co.
Helmsley-Spear, Inc.
Horn & Hardart Co.
J. H. Taylor Management Corp.
The J. M. Kaplan Fund, Inc.
McDonalds Corp.
Manhattan Community Boards
2, 3, 4, 5, 6
Manhattan Local Area
Planning Office
Manufacturers Hanover Trust Co.
Mays Department Stores
Metropolitan Transportation Authority
New School for Social Research
New York City Parks Department
New York City Police Department
New York City Sanitation Department
New York City Transit Authority
New York City Transportation Department
New York Telephone Company
Office of the Mayor
Parsons School of Design
Rizzoli International Bookstores
United Mutual Savings Bank

LANDMARKS PRESERVATION COMMISSION

PUBLIC HEARING, TUESDAY, SEPTEMBER 20, 1977

I am Carvel Moore, Project Coordinator for the 14th Street-Union Square Area Project, also known as SWEET 14, and I am testifying today on behalf of that organization and its position against Landmark Designation of Union Square Park at this time.

As part of our testimony, we are submitting to you materials, including press clips, which more fully describe our organization and its efforts together with a listing of individuals and organizations who specifically support our position.

SWEET 14 is a non-profit, tax-exempt corporation of businesses, educational institutions, Community Boards, neighborhood associations, merchants, residents and City agencies in the area of 14th Street from river to river and around Union Square in Manhattan.

Since our formation in July, 1976, and over the next two years our goals are to visibly and immediately upgrade the street environment, particularly along 14th Street from Second to Seventh Avenues; to renovate and improve the Union Square subway mezzanines; and to revitalize Union Square Park.

The rationale behind an organization such as ours and for the action-oriented program we have undertaken (as opposed to a "study" program) is clear to anyone who knows the 14th Street-Union Square area. In past years the area has deteriorated badly. Those who live and work here and businesses and institutions situated here don't want to leave. They want to be part of an effort to bring the area back as a major regional shopping center, to be part of a constituency that was not here before, to be responsible for creating a sense of hope here.

Is it working?

Yes. The Union Square subway mezzanine "Adopt-A-Station" program is in place and is moving forward toward completion in September 1979. The \$800,000 program, funded by private and public monies, will resolve the pedestrian conflict underground by closing certain passageways and upgrading others with new signage, lighting, wall and floor finishes, and by opening token-free passages and uniting the subway experience with what goes on at street level and in the park.

In Union Square Park over the past year we have carried out a "clean and green" effort. Volunteers have planted grass seed and flowers, trimmed hedges, painted benches, and serve as a Wednesday morning park clean-up crew and weekend gardening team.

We have sponsored a weekly lunch-hour concert and performance series in Union Square Park, "Sweet Sounds in Union Square," which has attracted audiences of over 1500 residents and business persons each week. We hope to repeat again next year Sweet Sounds, the longest running, free, open air music series in New York.

Landmark Preservation Hearing, 9/20/77

Carvel Moore

What have we found at Union Square Park?

As a result of our continued presence in Union Square Park (and positive activity has been found to be beneficial), we have clearly identified its problems -- reasons it has been attractive to drug dealers, for example, and unattractive to everyone else. The design of the park and related incompatible uses bear a cause-effect relationship to the unpleasant, uninviting park that exists today.

Our findings are confirmed by earlier studies, those done by the Institute for Architecture and Urban Studies for Community Board 5, by the Parsons School of Design, by Princeton University's Graduate School of Architecture, by the City Planning Commission in "Union Square Street Revitalization."

The park is visually and physically inaccessible. Many lanes of fast-moving traffic cut off easy access; the retaining wall topped by privet hedge cuts off a clear view into the park; low-hanging branches of many trees add further to an uninviting ambience. Security is a problem; without ramps, patrol cars and scooters cannot enter the park. Without ramps, there is no access for the handicapped. The park pavilion no longer has a public use; the play area is depressed below grade and well concealed. Parking inappropriately occupies the northern end of the park and its western perimeter. Lighting is inadequate.

We have begun to develop conceptual design alternatives for solving these problems, and together with Community Boards 2, 3, 4, 5 and 6 we will evaluate these solutions for implementation.

Landmark Preservation Hearing, 9/20/77

Carvel Moore

Why is SWEET 14 against designation?

For historic reasons. This is not the original park of the 1830's. It is not even the lovely, open, statue-less park of the 1920's. It was designed and built by the Parks Department in the 1930's. And we question the designation of a memory.

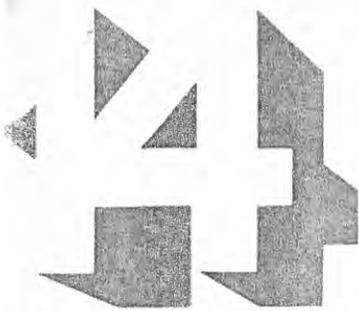
For scenic reasons. It is a green spot (protected as a matter of fact by being a public City-owned park), but its design is totally unresponsive to the 1970's, a design predicated by elitest thinking that walled it off from its surroundings.

The timeliness of designation is the real issue.

As I mentioned earlier, the street is tied to the subway is tied to the park. Union Square Park is inextricably tied to the 14th Street environment. If the park is designated a landmark -- and the meaning of the word is that which is to be preserved, not changed--we will be unable to do more than serve as caretakers within our two year framework.

We want to match our private funds in order to hire an outstanding landscape architect, such as Bob Zion, to bring the concept schemes to full construction documents, and then put in place funds for actual construction, as we have done with the subway mezzanine program.

We cannot afford to lose the momentum and broad-based support we have built up over one short year. If Stuyvesant Park, Bryant Park, Verdi Square serve as landmark models, we must strenuously resist; we don't want to be frozen. We really want to make this part of town a better place to live and work -- with all due respect to history.



Government-Business-Community
**14th St.-Union Square
 Area Project**

124 East 15th Street
 New York, N. Y. 10003
 (212) 460-4750

Project Coordinator
 Carvel Moore

Co-Chairmen
 John R. Everett
 Charles F. Luce

Participants

- Amalgamated Bank
- Amalgamated Clothing and Textile Workers Union
- Berkey Photo, Inc.
- Borough President of Manhattan
- Central Savings Bank
- Citibank
- City Planning Commission
- Con Edison
- Estate of Samuel Klein
- Estate of Joseph Schmitt
- 14th Street Association
- Guardian Life Insurance Co.
- Helmsley-Spear, Inc.
- Horn & Hardart Co.
- J. H. Taylor Management Corp.
- The J. M. Kaplan Fund, Inc.
- McDonalds Corp.
- Manhattan Community Boards
2, 3, 4, 5, 6
- Manhattan Local Area
Planning Office
- Manufacturers Hanover Trust Co.
- Mays Department Stores
- Metropolitan Transportation Authority
- New School for Social Research
- New York City Parks Department
- New York City Police Department
- New York City Sanitation Department
- New York City Transit Authority
- New York City Transportation Department
- New York Telephone Company
- Office of the Mayor
- Parsons School of Design
- Rizzoli International Bookstores
- United Mutual Savings Bank

LANDMARKS PRESERVATION COMMISSION

PUBLIC HEARING, TUESDAY, SEPTEMBER 20, 1977

On June 23, 1977, the Executive Committee of the 14th Street-Union Square Area Project took the following position:

"Resolved, the 14th Street-Union Square Area Project is strongly opposed to Landmark Designation of Union Square Park at this time."

On September 14, 1977, the Steering Committee of the 14th Street-Union Square Area Project reaffirmed this position.

Members of the 14th Street-Union Square Area Project who are represented on the Steering Committee are the following:

- Government:
- Borough President of Manhattan
 - City Planning Commission
 - Manhattan Local Area Planning Office
 - Metropolitan Transportation Authority
 - New York City Parks Department
 - New York City Police Department
 - New York City Sanitation Department
 - New York City Transit Authority
 - New York City Transportation Department
 - Office of the Mayor

- Business:
- Amalgamated Bank
 - Amalgamated Clothing & Textile Workers Union
 - Berkey Photo, Inc.
 - *Central Savings Bank
 - Citibank
 - Con Edison
 - *Estate of Samuel Klein
 - Estate of Joseph Schmitt
 - *Guardian Life Insurance Company
 - Helmsley-Spear, Inc.
 - Horn & Hardart Company
 - J. H. Taylor Management Co.
 - McDonald's Corporation
 - Manufacturers Hanover Trust Company
 - *Mays Department Stores

Business, continued: New York Telephone Company
Rizzoli International Bookstores
United Mutual Savings Bank

Community: 14th Street Association
J. M. Kaplan Fund
Manhattan Community Boards 2, 3, 4, 5, 6
*New School for Social Research
*Parsons School of Design

*Individual statements have been prepared and
submitted for the record.

THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS SUPPORT
THE WORK OF THE 14TH STREET-UNION SQUARE AREA PROJECT
AND ITS POSITION AGAINST DESIGNATION AT THIS TIME:

Percival Goodman, F.A.I.A., Professor Emeritus Graduate
School of Architecture and Planning,
Columbia University

Hon. Manfred Ohrenstein, New York State Senate

Hon. Henry J. Stern, Councilman-At-Large

Hon. Robert F. Wagner, Jr., Councilman-At-Large

Hon. Miriam Friedlander, Councilmember

Hon. H. Claude Shostal, Commissioner, New York City
Department of Cultural Affairs

Richard Rosan, Mayor's Office of Development

American Institute of Architects, New York Chapter

Council on Municipal Performance, John Marlin

Grace Church, Reverend C. F. Allison

St. George's, Calvary, Holy Communion, Reverend Donald Woodward

Parks Council, Design Committee, Phil Winslow

Association for a Better New York

Beyer Blinder Belle, Architects & Planners

Samuel Lebowitz, Samuel Lebowitz Design & Planning

Gramercy Neighborhood Associates

Support of 14th Street-Union Square Area Project position,
continued:

Stuyvesant Park Neighborhood Association

West 12th Street Block Association

Peter Stuyvesant Conservation Association

The following have taken a position in support of
postponement of designation:

Manhattan Community Board 2

Manhattan Community Board 3

Manhattan Community Board 4

Manhattan Community Board 6

The following have requested additional time and/or
information before taking a position on the issue:

Manhattan Community Board 5

Municipal Art Society

Glass & Glass, Architects

Council on the Environment

Institute for Architecture and Urban Studies, Peter Wolf



Statement Presented at the Landmarks Preservation Commission Hearing
on Proposed Designation of Union Square Park

City Hall
September 20, 1977

by

Philip N. Winslow, Design Committee Chairman, the Parks Council

As chairman of the Parks Council's Design Committee, I wish to affirm the Council's support of landmark designation for historic urban parks. However, we believe that designating Union Square Park at this time serves no useful purpose.

As you may know, the Parks Council is a private, non-profit citizens' organization devoted to the preservation and improvement of the city's parks and open spaces. We have been working since 1926 to safeguard parks from encroachments, to urge adequate funding for park programs, and to keep the needs of New Yorkers for parks and open space in the minds of government officials.

The Parks Council appreciates the historic importance of Union Square Park and the Landmarks Preservation Commission's interest in both the park's history and its design integrity. We believe that such designation serves a valuable purpose in calling attention to and in helping make open space

President: Barbara J. Fife **Executive Director:** Jeannette G. Bamford

Honorary Chairman of the Board: Mrs. Arthur Hays Sulzberger **Chairman of the Board:** Rene Dubos

Directors: Peter Aschkenasy Adele Auchincloss Terence H. Benbow Richard Buegler Lo-Yi Chan Duvie Clark Norman Cole Mrs. Almira Coursey
Rene Dubos Joan Edwards Donald Elliott Barbara J. Fife Eugenia M. Flatow Doris C. Freedman Paul Goldberger Roberta Brandes Gratz
Carol Greitzer Peter P. Grey Mrs. Henry B. Guthrie Mrs. Andrew Heiskell Felicia Hirsch Arnold Kates William Kuhl Mrs. Leonard Lauder
Jean McClintock Emily Marks Robert B. Menschel David Morton Alan M. Moss Antonio G. Olivieri Roger B. Oresman Barbara Goldsmith Perry
Betty Rauch Phyllis Robinson Norman Rosenfeld Arthur Ross Henry J. Stern Alexander M. Vagliano Sarah G. Vagliano Philip N. Winslow

heritage an integral part of the city as it stands today and will stand in the future.

We seriously question whether Union Square Park in its present condition merits scenic landmark designation from the Commission and believe that marginal designation such as the one proposed may weaken the significance of Scenic Landmark designation itself. The park was replanted and redesigned in the mid-thirties with a raised five-foot perimeter, a moat of parking and traffic, diversity of use areas, and difficulties in access. Union Square is in great need of restoration - not preservation. The park is valuable green open space, and that aspect of the park must be enhanced and its uses enriched.

Based on the Council's long history of working with community groups to effect park improvements, we have found that the best approach is through the mobilization of concerned citizens, local businesses, city agencies, community boards, and funding sources. The 14th Street - Union Square Area Project represents a coalition of small businessmen, large corporation such as Con Ed and Citibank, city agencies and -- most important -- concerned community residents. The groups has made important first steps in solving some of the serious problems affecting Union Square Park and has sound plans for future improvements.

Volunteers working with the 14th Street - Union Square Area Project have planted new hedges and trimmed old ones, fertilized and seeded lawns, and painted benches. And recognizing that park use is as important as maintenance, members of the project have scheduled a series of lunch-time concerts which attract hundreds of local residents and office workers. Task forces associated with the project have obtained \$300,000 in Community Development III funds for redesign of the Union Square subway station and have donated mechanical cleaning equipment for use in the area to the city.

The Parks Council works in close cooperation with hundreds of community groups throughout the city, and we have been glad to work with the Union Square Project. From our long association with community groups, we know the high priority New Yorkers assign to safe, usable, enjoyable parks and open spaces. We hope that adequate monies can be raised to redesign the park to overcome the tremendous perimeter deficiencies and make Union Square the accessible neighborhood focal point it should be. We urge the Landmarks Preservation Commission to reconsider the designation of Union Square Park as a scenic landmark.



Statement Presented at the Landmarks Preservation Commission Hearing
on Proposed Designation of Union Square Park

City Hall
September 20, 1977

by

Philip N. Winslow, Design Committee Chairman, the Parks Council

As chairman of the Parks Council's Design Committee, I wish to affirm the Council's support of landmark designation for historic urban parks. However, we believe that designating Union Square Park at this time serves no useful purpose.

As you may know, the Parks Council is a private, non-profit citizens' organization devoted to the preservation and improvement of the city's parks and open spaces. We have been working since 1926 to safeguard parks from encroachments, to urge adequate funding for park programs, and to keep the needs of New Yorkers for parks and open space in the minds of government officials.

The Parks Council appreciates the historic importance of Union Square Park and the Landmarks Preservation Commission's interest in both the park's history and its design integrity. We believe that such designation serves a valuable purpose in calling attention to and in helping make open space

President: Barbara J. Fife **Executive Director:** Jeannette G. Bamford

Honorary Chairman of the Board: Mrs. Arthur Hays Sulzberger **Chairman of the Board:** Rene Dubos

Directors: Peter Aschkenasy Adele Auchincloss Terence H. Benbow Richard Buegler Lo-Yi Chan Duvie Clark Norman Cole Mrs. Almira Coursey
Rene Dubos Joan Edwards Donald Elliott Barbara J. Fife Eugenia M. Flatow Doris C. Freedman Paul Goldberger Roberta Brandes Gratz
Carol Greitzer Peter P. Grey Mrs. Henry B. Guthrie Mrs. Andrew Heiskell Felicia Hirsch Arnold Kates William Kuhl Mrs. Leonard Lauder
Jean McClintock Emily Marks Robert B. Menschel David Morton Alan M. Moss Antonio G. Olivieri Roger B. Oresman Barbara Goldsmith Perry
Betty Rauch Phyllis Robinson Norman Rosenfeld Arthur Ross Henry J. Stern Alexander M. Vagliano Sarah G. Vagliano Philip N. Winslow

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THE SENATE
STATE OF NEW YORK
ALBANY 12247

MANFRED OHRENSTEIN
MINORITY LEADER
27TH DISTRICT
720 COLUMBUS AVENUE
NEW YORK CITY 10025

TESTIMONY OF MANFRED OHRENSTEIN
CONCERNING THE LANDMARKING OF UNION SQUARE
TO THE LANDMARKS PRESERVATION COMMISSION
ON SEPTEMBER 20, 1977

Chairman Beverly Moss Spatt, Commissioner, I am honored to present my testimony concerning the landmarking of Union Square to you this morning.

I recognize that Union Square Park has a historical significance to the City of New York, and since its opening in mid nineteenth century it has been the scene of many historical events. However, I believe that the present layout, which dates from the 1930's should remain open for renovations and improvements which may enhance the park.

There are presently plans by the 14th Street-Union Square Area Project for improvements in the park and in the square which are designed to provide for greater utilization of the park. As you may know, the park is presently underutilized, and this is a matter of great concern to me and to local residents. It is hoped that by these improvements the park can become a viable part of this active neighborhood. As far as I know, none of the specific items which have potential for landmarking would be in jeopardy from these improvements.

Senator Ohrenstein (continued)

Page 2

I understand that the Community Boards are requesting that no action be taken on this designation at this time so that a full presentation from all sides can be heard.

I am asking that the Landmarks Commission comply with the Community Boards' request and not designate Union Square Park a landmark at this time.



PRESIDENT OF THE BOROUGH OF MANHATTAN
CITY OF NEW YORK
COMMUNITY BOARD NO. 5

PERCY E. SUTTON
PRESIDENT

Hal K. Negbaur
Chairman

Reply to: 745 Fifth Avenue
New York, N.Y. 10022

ROOM 2049
MUNICIPAL BUILDING
NEW YORK, 10007
TEL. 566-4428

September 14, 1977

Ms. Lenore Norman
Executive Director
Landmarks Preservation Commission
305 Broadway
New York, N. Y. 10007

Re: Union Square Park, Manhattan
Bank of Metropolis Building, 31 Union Square West
Old Lord and Taylor Building, 901 Broadway

Dear Ms. Norman:

I understand you are having a hearing on the above subject buildings and park on September 20 and we request that you come to no final decision until our Board has time to evaluate them further.

We look forward to hearing from you.

Sincerely yours,

Hal K. Negbaur
Chairman

HKN:ml

L.P.:-

Heard:

Dept. of Collection/Bureau of City Colls
OWNER/OCCUPANT : City Owned Property - Lot 2
ADDRESS : Lot 10

ITEM NAME : Union Square
ADDRESS :

REGION :
BOROUGH : Manhattan.

OWNER OF RECORD: City of New York c1831.

DATE OF VERIFICATION: 6/6/57 *[Signature]*

BLOCK: 845 LOT: 2

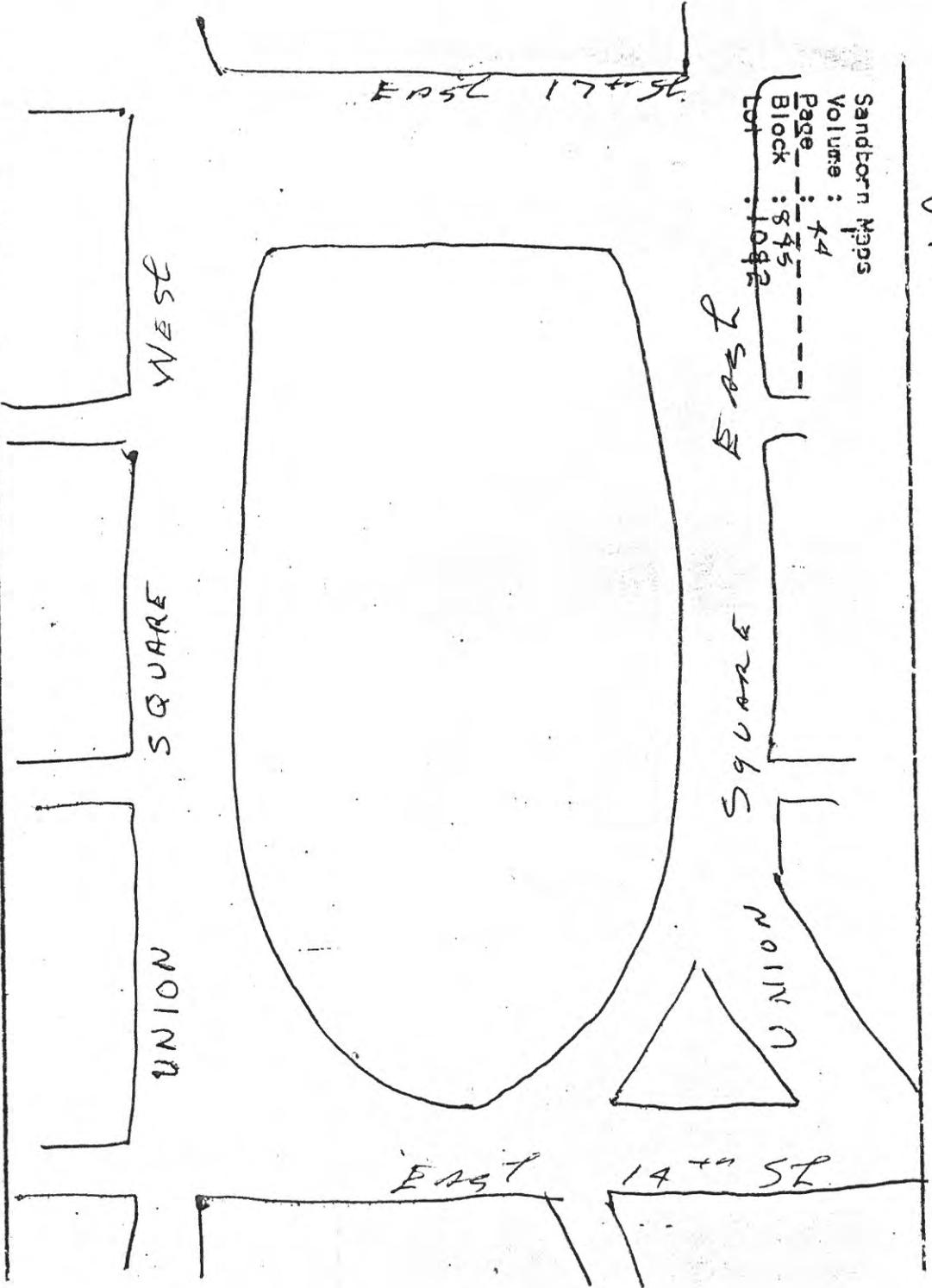
Sandborn Maps

Volume : 44

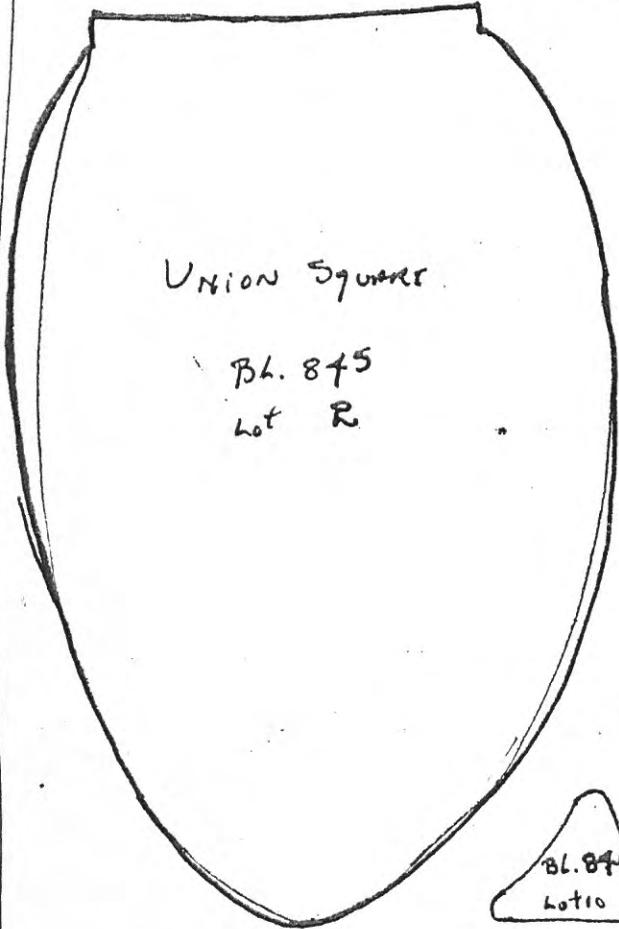
Page : 845

Block : 845

Lot : 10 & 2



City Surveyors Office
Section : M
Volume : 105
Plate : 15
Block 845
Lot 2



R.G. Drachery of Manhattan: City of N.Y. Bl. 845 Lot 2 & 10

Nomination Request:

L.P.:-

Heard:

Dept. of Collection/Bureau of City Colla
OWNER/OCCUPANT : City Owned Property - Lot 2
ADDRESS : Lot 10

ITEM NAME : Union Square
ADDRESS :

REGION :
BOROUGH : Manhattan

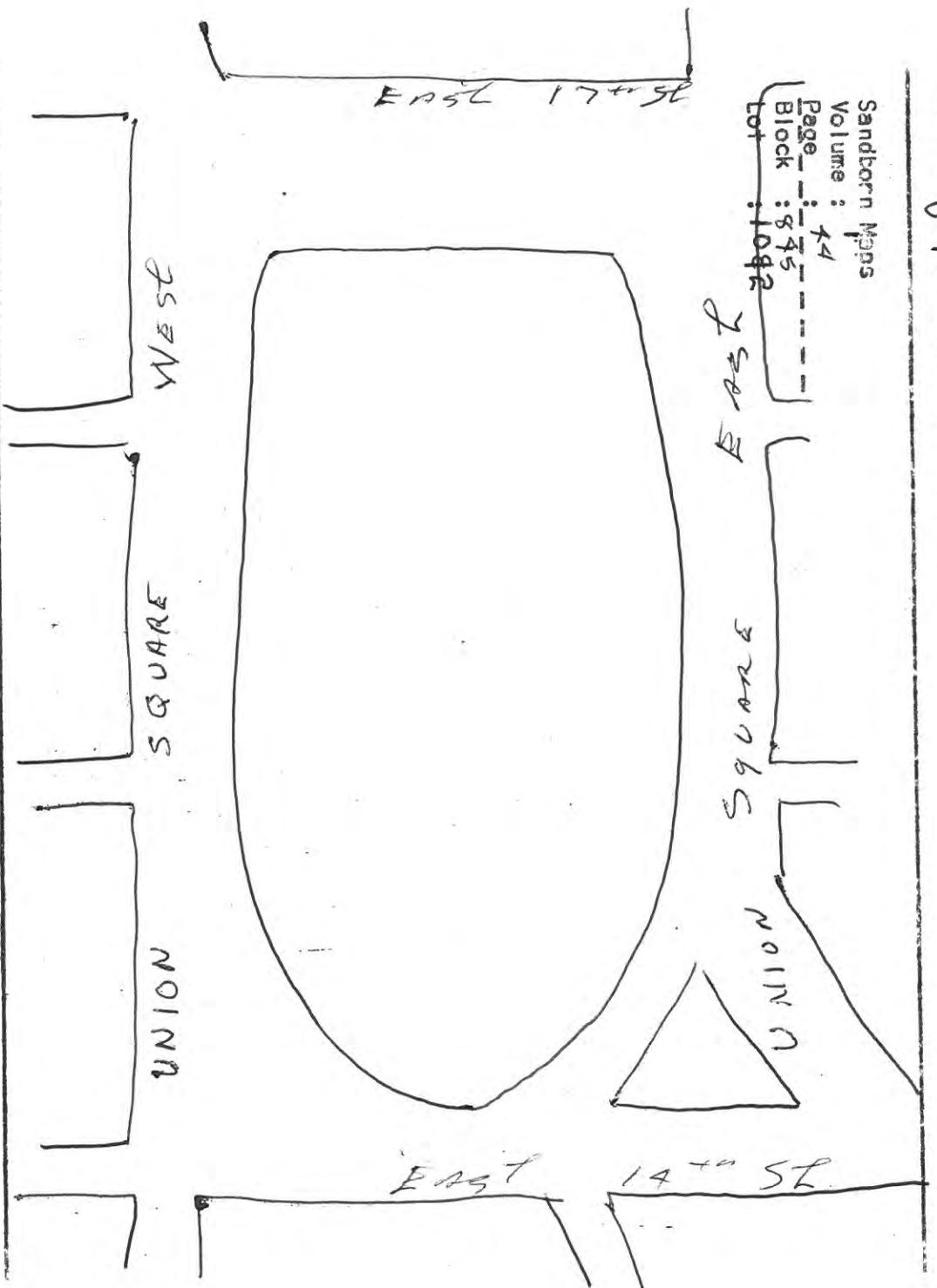
OWNER OF RECORD: City of New York c1831

DATE OF VERIFICATION: 6/6/77 *BM*

BLOCK: 845 LOT: 2

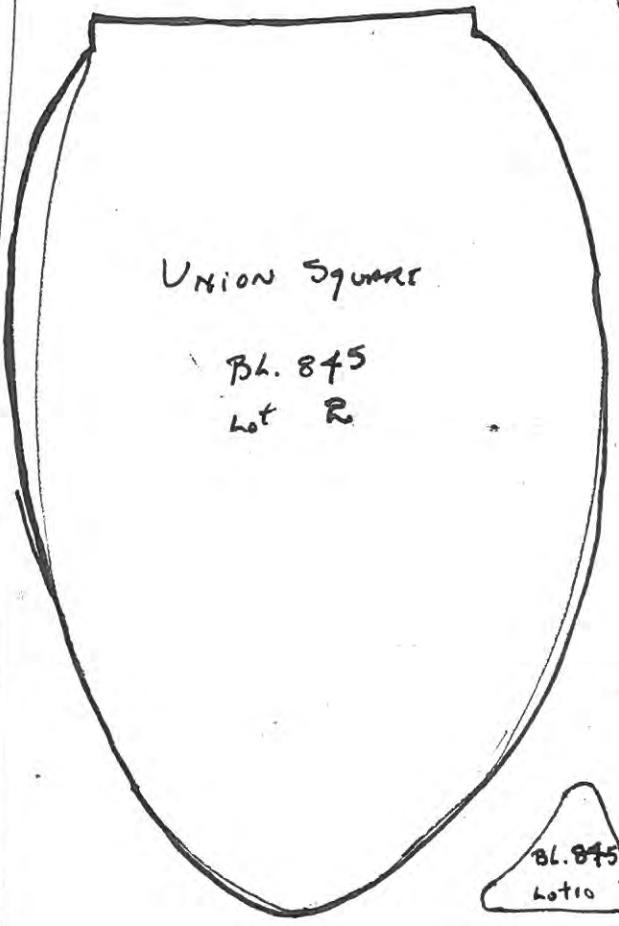
Sandborn Maps
Volume : 44

Page : 845
Block : 1042
Lot :



City Surveyors Office

Section : 305
Volume : 115
Plate : 845
Block 845
Lot 2



No. Drawings of Manhattan: City of N.Y. Bl. 845 Lot 2 & 10
Nomination Request:



The City of New York
Department of Parks and Recreation

The Arsenal
830 Fifth Avenue, New York, New York 10021

Gordon J. Davis
Commissioner

Telephone: 699-4201, 2

August 11, 1978

Honorable Harrison J. Goldin
Comptroller
City of New York
Municipal Building
New York, N. Y. 10007

Attention: Mr. M. Lupo

Dear Mr. Goldin:

On June 2, 1978 the Department of Parks and Recreation received bids:

INSTALLING FLAGPOLE AT THE INDEPENDENCE FLAGSTAFF
MONUMENT, WEST OF FOURTH AVENUE BETWEEN EAST 15TH AND
EAST 16TH STREETS, IN UNION SQUARE, BOROUGH OF MANHATTAN,
KNOWN AS M-89-177.

You are hereby advised that all bids are rejected in the best interest of
the City and because of objections to the project by Community Board No. 5.

Very truly yours,

Gordon J. Davis
Commissioner

PREPARED BY TED JONES/ly
cc: Manaco/Jacobson, Montefusco/Jones, Yasillo, Dubowy, Chapin,
Landmarks, American Flagpole,
William Stuhlbarg, Vice Chairman
Community Bd. 5

SWEET 14

We're making it the livinest street in town!

Vol. 1, No. 4

August 11, 1977

WEDNESDAY CONCERTS A BIG SUCCESS

In case you've missed them -- and we don't know how you could have -- the Sweet Sounds in Union Square Park series of free Wednesday lunchtime concerts and performances have been a big success. Midway through the ambitious six month run (the total of 24 concerts represents one of the longest schedules of free outdoor entertainment New York has ever seen), we estimate more than 18,000 park visitors have enjoyed our programs. We asked some of those watching a recent production how they liked what was going on. Here are some of their responses:

"If I hadn't heard the music, I never would have come into the park" from a lady heading home from a neighborhood beauty salon.

"Now I know what to do with my Wednesday lunch hours," from a man who just started working in the area.

"The park not only looks cleaner on Wednesdays but it seems to be staying clean throughout the week. And the trimmed hedges have made a difference too," from a local resident.

Concerts in late August and September include:

Aug. 17 - BREWERY PUPPET TROUPE

"The Jackson 5 Meet Malcolm X"

Aug. 24 - THE JAZZ SISTERS

Aug. 31 - MULTIGRAVITATIONAL AERODANCE

"Homage to Picasso"

Sept. 7 - RENE McLEAN SEPTIET

Sept. 14 - SERENA MIDDLE EASTERN ENSEMBLE

There is also a big treat coming up at the last concert on October 26. ALSO, if you would like some posters to display or can help distribute our posters, please call 460-4750.

SUBWAY NEWS

A contract has been signed with the architectural firm of Beyer, Blinder, Belle, (whose offices, incidentally, are at 14th Street and 5th Avenue) for the survey and design work on the subway mezzanine revisions planned by the Project. Work will commence immediately on the \$800,000 project to upgrade the confusing, depressing concourse area at the 14th Street stations of the Lexington Ave. LRT, Canarsie BMT and Broadway BMT lines. We hope to have the project completed by 1979 in time for the Subway's Diamond Jubilee celebration

Also in connection with the important subway project, a public hearing was held on July 9th in conformance with Urban Mass Trans-

Government, Business, Community

14TH ST.-

UNION SQUARE AREA PROJECT

124 East 15th Street
New York, N.Y. 10003
(212) 460-4750

PROJECT COORDINATOR

Carvel Moore

CO-CHAIRMEN

John R. Everett
Charles F. Luce

PARTICIPANTS

Amalgamated Bank
Textile Workers Union

Berkey Photo, Inc.
Borough President
of Manhattan

Central Savings Bank
Citibank

City Planning Commission
Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt
Forbes Magazine

14th Street Association
Guardian Life Insurance Co.

Helmsley-Spear, Inc.
Horn & Hardart Co.

J.H. Taylor

Management Corp.
The J.M. Kaplan

Fund, Inc.
Luchow's

McDonalds Corp.
Manhattan Community Boards
2, 3, 4, 5, 6

Manhattan Local Area
Planning Office

Manufacturers Hanover
Trust Co.

Mays Department Stores
Metropolitan

Transportation Authority
New School for

Social Research
New York City

Parks Department
New York City

Police Department
New York City

Sanitation Department
New York City

Transit Authority
New York City

Transportation Department
New York

Telephone Company
Office of the Mayor

Parsons School of Design
Rizzoli International

Bookstores
United Mutual Savings Bank

would freeze the Park in its present design and hinder or prevent some of the improvements the Project wishes to make. Several Executive Committee members also conveyed their opposition to the Landmarks. The proposal is still pending and will be heard at Landmark's public hearing designation on September 20.

SHORT NOTES

The City Planning Commission is conducting a shoppers survey along 14th Street to find out what motivates shoppers to come to this area. Highlights of the findings in next newsletter... The Public Safety Task Force has held a number of meetings with local merchants, police precinct officials and members of the criminal justice system and these all seem to have had some positive effect. An increase in arrests indicates a heightened awareness of the goal to revitalize the area, and the fact that there was relatively little looting during the recent blackout was also encouraging.

NEW SWEEP

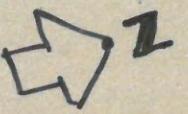
A brand new Sweeper Vac has been donated to Sweet 14 by the Citizen's Committee of New York City. A local student will operate the sidewalk sweeper exclusively along 14th Street through the fall.

THANK YOU'S to Peter Zarakas, who recently resigned as Co-Chairman of the Finance Committee (he's been replaced by Raymond J. McCann) ... Matty Martin, our efficient and dependable office volunteer ... photographers Jim O'Donnell, Xavier Lynch and Stan Seligson ... concert stage crew Terry Peron ... Villager writer Nedda Albray for a comprehensive story on Sweet 14 ... the Tilden Democratic Club for pitching in on the Park clean-up ... the Greenmarkets farmers for their contribution of flowering plants for the Park planting ... and to our Project Return volunteers and their leader Phil Velasquez for their faithful, effective Wednesday morning clean-ups.

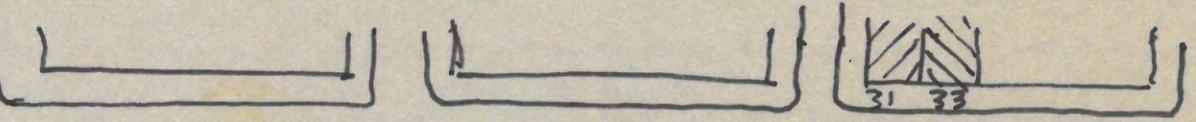
Mrs. Carvel Moore, Project Coordinator
14th St. - Union Square Area Project, Inc.
124 East 15th Street
New York, N.Y. 10003

Address correction requested

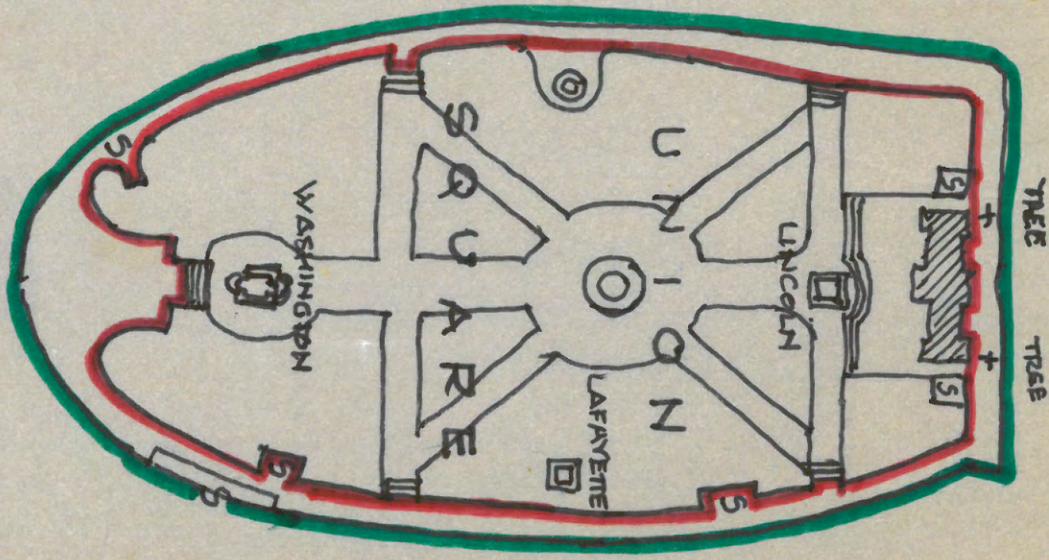
14th St. - Union Square Area Project, Inc.
124 East 15th Street
New York, N.Y. 10003



— SIDEWALK
 — CURBS
 — OUTER FACE
 OF PERIPHERAL
 WALL
 S = SUBWAY



UNION SQUARE WEST



UNION SQUARE EAST



E 17th St.

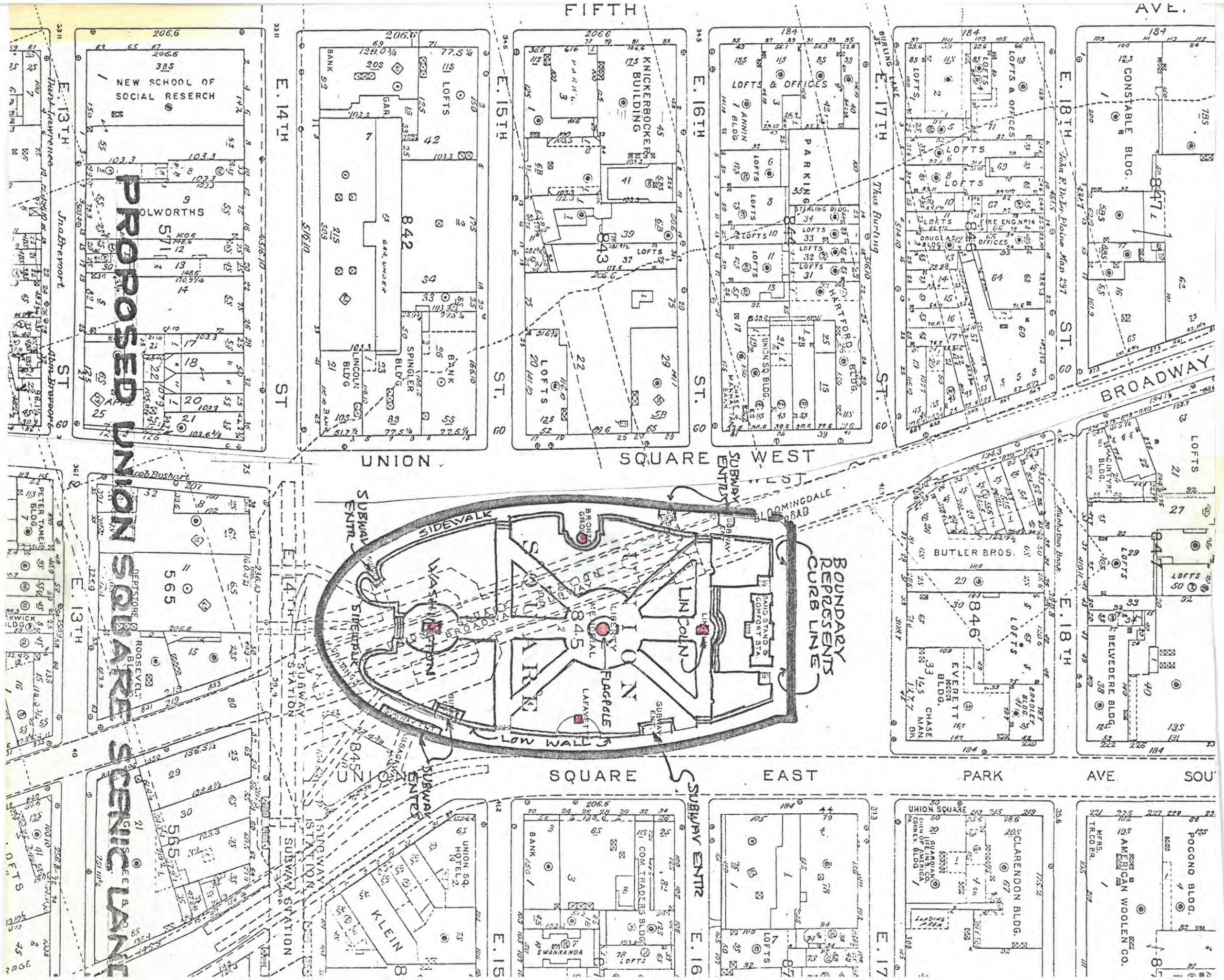
E 16th St.

E 15th St.

E 14

UNION SQUARE BOUNDARIES

1977 ⊕



PROPOSED UNION SQUARE SCENIC VANT

BOUNDARY REPRESENTS CURB LINE

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SUBWAY ENTR

SUBWAY ENTR

SUBWAY STATION

SUBWAY ENTR

SUBWAY ENTR

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AVE.

UNION

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PARK

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BROADWAY

OLWORTHS

DEPTSTORE ROOSEVELT

SCENIC VANT

NEW SCHOOL OF SOCIAL RESEARCH

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DEPTSTORE ROOSEVELT

SCENIC VANT

SAMPLES OF RECENT PRESS CLIPPINGS

June, 1977

SWEET 14

We're making it the livingest street in town!

Arts and Leisure Guide

Edited by ANN BARRY

GUDE DANCERS—Choreography by Lynda Gude. Wave Hill, Armor Hall, 249th St. and Independence Ave., Bx. (549-2055) Today, 4 and 8.

VALERIE HAMMER PROJECT—“Fontana” (premiere). Open Eye, 316 E. 88th St. (534-6909) Today, Wed., next Sun., 8.

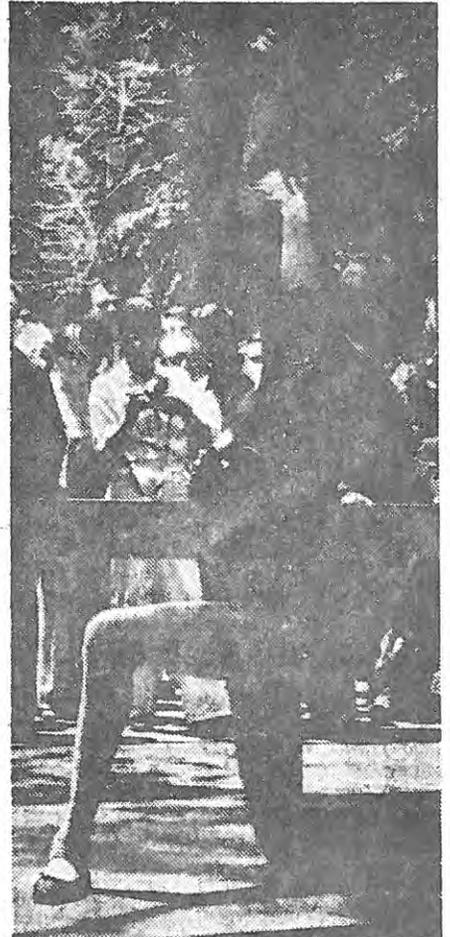
SHEILA KAMINSKY'S CLEAR DANCE LINES—Cunningham Studio, 55 Bethune St. (255-8240) Today 8.

CLAUDE KIPNIS MIME THEATER—Part of the “Sweet Sounds in Union Square Festival.” (226-1414) Tues., 12:30.

RACHEL LAMPERT AND DANCERS—

DAILY NEWS, THURSDAY, JUNE 9, 1977

Free Mime Fun



News photos by Jim Hughes
Members of Claude Kipnis Mime Theater do their thing yesterday in Union Square Park. Performance was part of “Sweet Sounds in Union Square,” six-month free concert series in park.

dance

Family dance parties: folk & square, instruction, refreshments Suns., 2:30-4:30 at Folk Dance Center, 69 W. 14 St. \$1.50 adults; \$1 children.

NY Jazz Film Festival presents a Jazz Dance with Lester Young, Jimmy McPartland, Illinois Jacquet & Jo Jones June 22, 7:30pm at NY Jazz Museum, 236 W. 54 St. Members free; \$3 non-members.

Ballet Quisqueya June 22, 12—30pm (rain date Thurs.) at Union Sq. & 14 St. Free.



SALSA IN THE SQUARE: Union Square Park offered an hour of pure Latin salsa music last Thursday. The Saoco group had noontime visitors tapping and swaying, even though rain delayed the usual Wednesday concert a day. All residents have been invited to join the weekly Wednesday festivities, from 12:30 to 1:30 p.m., through October 26. Coming up: June 8, The Claude Kipnis Mime Theater; June 15, Future Shock Steel Orchestra and June 22, Ballet Quisqueya.

Wednesday, June 8

New York Philharmonic Promenades Concert, Avery Fisher Hall; with Anna Moffo, soprano. Works of Rimsky-Korsakoff, Glinka, Martucci, Puccini, and Respighi; at 8:30.
Original Traditional Jazz Band, Tin Palace, Bowery at 2nd St. (787-2288), at 9.
New Repertory Ensemble of New York, Carnegie Recital Hall, at 8.
Craig Schuller, Whitney Museum Downtown, 55 Water St. (483-0011), at 12:30.
Claude Kipnis Mime Theater, Union Square Park (226-1414), at 12:30.
Vocalists' Styles, Jazz Museum, at 7:30.
Folk Music, Pier 15 of South Street Seaport, at 7:45.

TOWN & VILLAGE — Thursday, June 2, 1977

Adopt a Park!

Want to see more natural beauty in your neighborhood? Adopt Union Square Park.

As part of the effort to revitalize the 14th Street community, Carvel Moore, coordinator of the 14th Street-Union Square Area Project, is calling on neighborhood organizations to adopt Union Square Park for a day.

"We've been getting individual volunteers to come out, and it would be an immense boost to our efforts if neighborhood groups committed their energies too," said Mrs. Moore.

"We need people to help paint, to help with the planting and pruning and to help do general cleanup work," she added.

The work schedule is: Wednesday, 6:30 to 8:30 a.m., and 1:30 to 2:30 p.m., and on Sundays, 10 a.m. to 4 p.m.

Mrs. Moore explained that the work on Wednesday afternoons will be mainly cleaning up after the weekly "Sweet Sounds" concerts. She added that some allowances in work hours can be made for volunteer groups.

Those who work regularly will receive bright yellow "Sweet 14" T-shirts that are currently on display in May's window. The project will supply tools, but workers are asked to bring their work gloves.

To adopt Union Square Park for a day, call the 14th Street-Union Square Area Project Office at 460-4750 or 460-5081.

THE NEW YORK TIMES, WEDNESDAY, JUNE 8, 1977

Events Today

Films

THE OTHER SIDE OF MIDNIGHT, directed by Charles Jarroff; starring Marie-France Pisier and John Beck, at the National and Coronet Theaters.
JOURNEY INTO THE BEYOND, a documentary directed by Rolf Olsen, narrated by John Carradine, at the Rivoli, 86th Street Twin and other theaters.

Music

NEW YORK PHILHARMONIC PROMONADE, Avery Fisher Hall, Lincoln Center, 8:30.
LED ZEPPELIN, rock group, Madison Square Garden 8.
NEW REPERTORY ENSEMBLE OF NEW YORK, Carnegie Recital Hall, 8.
CROSSROADS CHAMBER ORCHESTRA, First Presbyterian Church, 12 West 12th Street, 8.
"THE WISE WOMAN AND THE KING", by Carl Orff, Manhattan Theater Club, 321 East 73d Street, 8.
CLAMMA DALE, soprano, Manhattan Theater Club, 321 East 73d Street, 10:30.
PINEWOODS FOLK MUSIC CLUB, South Street Seaport, Fulton Street and East River, 7:45.

Dance

CLAUDE KIPNIS MIME THEATER, Union Square Park, 12:30.
MARTHA GRAHAM DANCE COMPANY, Lunt-Fontanne Theater, "Adorations," "Shadows," "Dark Meadow," 2.
RACHEL LAMPERT AND DANCERS, N.Y.U. School of the Arts, 111 Second Avenue, 7:30.
AMERICAN BALLET THEATER, Metropolitan Opera House, "La Bayadere," "The Leaves Are Fading," "Le Sacre du Printemps," 8.
KATHRYN BERNSON AND STORMY MULLIS, 541 Broadway, 8.
MARTHA GRAHAM DANCE COMPANY, Lunt-Fontanne Theater, "Adorations," "O Though Desire Who Art About to Sing," "Dark Meadow," 8.
VALERIE HAMMER AND OTHERS, Theater of the Open Eye, 316 East 88th Street, 8.
MERLE MARSICANO DANCE COMPANY, Larry Richardson Dance Gallery, 242 East 14th Street, 8.
NEW YORK CITY BALLET, New York State Theater, "Serenade," "The Steadfast Tin Soldier," "Square Dance," "La Valse," 8.
PHOENIX, Cubiculo, 414 West 51st Street, 8.

TOWN & VILLAGE — Thursday, June 2, 1977 - 6

'Paint-a-Bench' Gala

Local residents have been invited to join the fun at a "paint-a-bench" gala, 11 a.m. to 4 p.m. Sunday in Union Square Park, 16 Street and Park Avenue South.

The project will be co-sponsored by The Tilden Midtown Democratic Club and the Union Square-14th Street Area Project. Paint, brushes, brooms and rakes will be supplied to all willing hands, and free refreshments will be served.

Community Bulletin Board

music

The Stuyvesant Opera will perform Verdi's *Aida* May 27, 7:30pm at Covenant Church, 310 E. 42 St. \$3.

Pianist Richard Shirk May 28, 2pm at Theodore Roosevelt Birthplace, 28 E. 20 St. Free.

Horace Arnold & Group May 28, 2-5pm at NY Jazz Museum, 236 W. 54 St. Free.

Soprano Judith Raskin sings Barber's *Knoxville: Summer 1915* with Richard Weitach conducting the Naumburg Orchestra in classics May 29, 5pm at Central Park Mall Bandshell. Free.

Soprano Suzanne Clarke May 31, 8pm at Greenwich House Music School, 46 Barrow St. Free.

The 14 St.-Union Sq. Project sponsors Saoco in a free concert June 1, 12:30pm (raindate June 2) in Union Square.

Musician Tom Paley plays folk June 1, 7:45pm at South St. Seaport Museum, Fulton St. & East River. Free.

music

Bobby Rosengarden and his sextet June 15, 4:30pm at Rockefeller Center's Channel Gardens, 5th Ave. & 49th St. Free.

NY Gilbert & Sullivan Players present *HMS Pinafore* June 12, 3pm at B'nai Jeshurun Center, 270 W. 89 St. \$3; \$2 students, elderly & children.

No Gap Generation Jazz Band with Dixieland and swing tonight and tomorrow, 8pm at MOMA's Sculpture Garden, 8 W. 54 St. Free. (Garden is open from 6-10pm.)

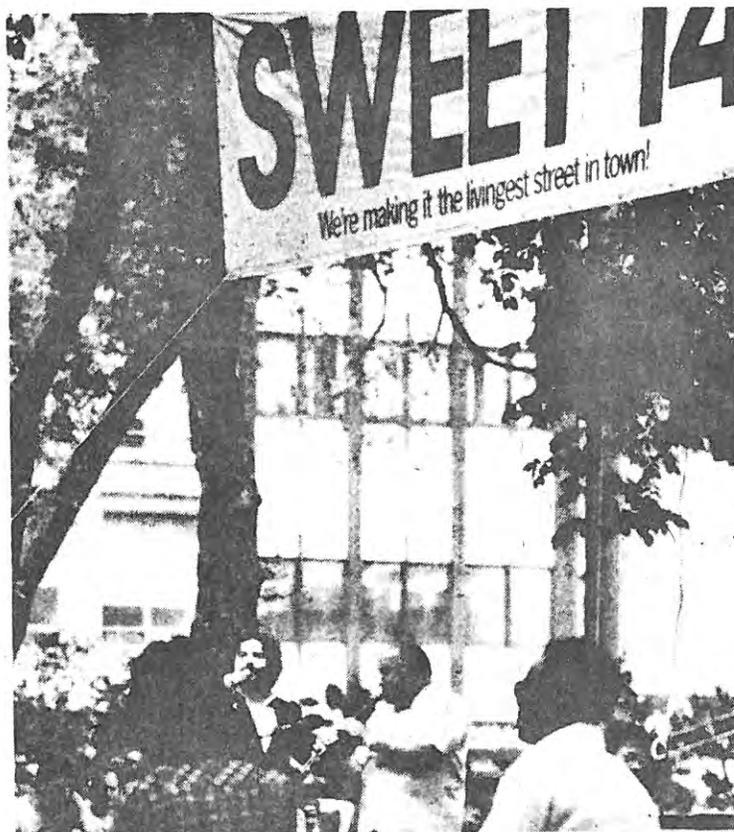
Cliff Barbaro Quintet June 11, 2-5pm at NY Jazz Museum, 236 W. 54 St. Free.

Generous Offering, a brass quintet, plays 18th century American music June 14, 5:15pm at Fraunces Tavern Museum, 54 Pearl St. Free.

Future Shock Steel Orchestra June 15, 12:30pm at Union Sq. Park. Free.

Pinewoods Folk Music Club presents Margaret MacArthur accompanying herself on harp and dulcimer June 15, 7:45pm at South St. Seaport Museum, Fulton St. Free.

TOWN & VILLAGE — Thursday, June 2, 1977 - 8



DIXIELAND GREATS: Joey Cord and Sal Pace's Dixieland All Stars entertained at Union Square Park on May 25 from 12:30 to 1:30 p.m. The free concerts, sponsored by "SWEET 14," the 14th St.-Union Square Area Project, feature a variety of music and events each Wednesday. The series will continue through October 26.

EAST SIDE EXPRESS

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Burger Blow-Out Draws Local Pols

The only thing missing from the opening of the new Burger King on 14th Street (near Irving) was the Whopper. Members and friends of the 14th Street-Union Square Project celebrated the new fast food outlet with cocktails and doll gold cuts while listening to an overly loud rock band.

Horn and Hardart, which operates the franchise in the city, decided to convert their old 14th Street automat into the fast food outlet, hence reinvesting in the street. At the same time, the Burger King joined the joint business-community venture to revitalize the troubled street which the 14th Street project has dubbed "Sweet 14."

Dignitaries flooded into the Burger King, everyone from community board members to elected officials. The height of the celebration was the appearance of Con Ed chairman of the board, Charles F. Luce who is co-chair of the 14th Street project. Like Richard Nixon, Luce has trouble coordinating his body movements with his speech, but that did not stop the energy prince from praising the Burger King as another harbinger of the upwards swing of the street.

The event, held last week, was watched from the street by many of the denizens of Sweet 14 who were drawn by the rock music and festivities. They peered through the front window into the gold fish bowl of the BK while community activists and Con Ed executives socialized and ate.

William Stuhlbarg, former chairman of Community Board 5 and head of the 14th Street Association, was there, somewhat delighted and at the same time nostalgic about the fact that he was about to go to a board meeting without chairing it. The ubiquitous Sally Goodgold, a West Side activist, traded pleasantries with her many friends. Council member Miriam Friedlander showed up, but looked lost; she represents part of the Sweet 14 area. Chuck Larkin, a challenger to council member Carol Greitzer, also showed up looking for political support. We also noticed other community activists including Stanley Hochhauser, Board 6 member and a prominent leader of the movement to stop McDonalds from moving to 23rd Street and Lexington.

Caryl Moore, the director of the project and former Board 6 chairperson, kept the gathering moving, and accepted a fat check for the program from Horn and Hardart.

In general, these gatherings serve a good purpose—essentially to re-enforce people and remind them of much needed work to be done on civil projects. To celebrate a seemingly mundane thing like a Burger King is good for any area, and we wish the fast food outlet good luck.

Well, here's mud in your eye.

Greenmarket returns to Union Sq.

Bluegrass fiddlers, banjos, and the musical saw of the Big Apple Bluegrass Band will provide the music this Saturday when the

citizen action group working to get a better deal for NYC cyclists. Our ultimate goals: a city-wide network of separate bike lanes and of secure bike parking facilities." One of its present priorities, it says, is "pushing along the midtown Manhattan bikeland project."

If you'd like further information about Transportation Alternatives, call 425-3025, or visit its office at 20 Exchange Place, room 5500. It's open from 10 to 6 p.m.

Page 2 • THE HERALD • Friday, May 27, 1977

Quick Takes

Farmers Mart At Union Sq.

Last Saturday was opening day for the Union Square Greenmarket at 17th Street and Union Square Park. Beginning at 8 a.m. every Saturday this summer, farmers will sell locally grown fruits, vegetables and other produce off the backs of their trucks.

The greenmarket, operated by the Council on the Environment, will take place 8 a.m. to 5 p.m. on Saturdays, through the end of October.

A bounty of early summer produce will be available, including strawberries, peas, lettuce, spinach, radishes, escarole, dandelion greens, kale, and less common vegetables such as arugula, kohlrabi, rappini, turnip tops and broccoli rabe.

Both flower and vegetable bedding plants also will be sold, along with houseplants and homebaked goods. Fruits and vegetables available at the market will change as the season advances.

"In addition to produce which tastes and smells of the country, Greenmarket also offers farmers and city residents the chance to get to know each other. This contact was a wonderful thing for a lot of people last summer," says Barry Benepe, director of Greenmarket.



Steven L. Borns

Greenmarket returns to Union Square Park at 17th Street.

"A bounty of early summer produce will be available on opening day," says Greenmarket director Barry Benepe. The produce will include "luscious beginning-of-the-season strawberries, as well as peas, lettuce, dandelion greens, and kale" and also less common vegetables like arugula, kohlrabi, rappini and turnip tops.

All produce is locally grown and sold off the backs of farmers' trucks, Benepe notes.

"In addition to produce which tastes and smells of the country," he says "Greenmarket also offers farmers and city residents the chance to get to know each other. This contact was a wonderful thing for a lot of people last summer."

The Union Square Greenmarket is operated by the Council on the Environment and will be open every Saturday, 8 a.m. to 5 p.m., through the end of October.

TOWN & VILLAGE — Thursday, June 2, 1977 - 2



Local drug rehabilitation centers pitched right in on SWEET 14's major May 17 cleanup effort in the 14th Street-Union Square area. Here are some of the 60 Project Return and Odyssey House volunteers who joined in the early morning effort. SWEET 14's free concert series began the next day.

Friday, May 13, 1977 • THE HERALD

Street sponsors clean-up

If you've ever felt like hosing down debris on your street, now's the time to get into the act. The 14th Street-Union Square Area Project will be sponsoring a neighborhood spring cleanup from 6:30 - 8:30 a.m. on May 17th.

"We want to spruce up the community for all the people who live and work here, and for all the visitors expected during our 'Sweet Sounds' free concerts starting in Union Square Park on May 18th," says Carvel Moore, Project coordinator.

"So far we've received pledges of help from several city agencies, including the Parks, Sanitation, Police, Water Supply, Traffic, Highways, and Gas and Electricity Departments. The

Metropolitan Transportation Authority, McDonald's, Mays Department Stores and OTB have also promised help," Moore said.

Moore says that just a few volunteers have signed up for work that will include "everything from general street cleaning to painting newsstands. And," she adds "we still need much more help. All equipment will be supplied, but helpers should wear work gloves."

Anyone interested in volunteering for the spring cleanup and making this campaign successful can phone Moore at 460-4750.

H I S T O R Y

The 14th Street-Union Square area is rich in history and tradition. Officially dedicated in 1839, the Park itself soon became the center of one of the city's most fashionable residential districts. Union Place was the site of one of the city's great celebrations on July 4, 1842 when New York, with a population of 270,000, became the first city in the world to supply its citizens with pure, fresh water. A ceremony marked the opening of an aqueduct bringing water from Croton, a village 40 miles north of the city.

A Cultural Center

The Academy of Music, which opened in 1854 at the northeast corner of 14th Street and Irving Place, was the city's cultural center for music and theater. Grand opera flourished there for the next 20 years and artists and royalty gathered under the Academy's crystal chandelier nightly. Adelina Patti, the world famous soprano made her debut at the Academy at 16; Faust was first presented there; the Prince of Wales, Albert Edward, was honored at one of the city's most fashionable balls ever held, and Jenny Lind, the "Swedish Nightingale" always brought tears to the eyes of those who heard her sing "Home Sweet Home." Later, Tony Pastor, called the Father of Vaudeville, offered family-type variety shows starring such luminaries as George M. Cohan and Sophie Tucker.

Hotels and Restaurants

Besides claiming the elegant Lotus Club, the Union Square area had many splendid hotels. The Everett House at 17th Street and Union Square East welcomed Edward VII when he was Prince of Wales; the Clarendon, where Thackeray stayed, was a block away at 18th Street; and the Westminster played host to Charles Dickens during his American tour. The Morton House was famous for its unique, three-sided mahogany bar. Luchows restaurant, meeting place of Diamond Jim Brady and Lillian Russell, was founded in 1882, the same year that incandescent electric lights first appeared on New York's streets. The world-famous Delmonico's was located at 14th Street and Fifth Avenue and Tiffany's catered to the carriage trade from a Stanford White building at 15 Union Square West.

Transportation

The 14th Street-Union Square area is still the hub of the city's most extensive transportation network. From the 1832 inauguration of the world's first streetcar, a horse drawn carriage that ran on rails along Fourth Avenue to 15th Street, the area has expanded and grown. Even when the Fifth Avenue Bus Line and its 28 horse drawn vehicles served the area, traffic was busy. Today, three subway lines and seven bus routes are available to visitors and businesses.

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FACT SHEET

14TH STREET-UNION SQUARE AREA PROJECT, INC.

FOUNDED: Incorporated as a non-profit organization November 1976; tax exemption granted March, 1977.

AREA COVERED: Initially, from Second to Seventh Avenues along 14th Street; 13th to 15th Streets along the avenues, and Union Square.

PURPOSE: - To revitalize and improve the area's subways, park and street environment;
- To make the neighborhood more attractive and desirable for business, residents and visitors;
- To bring government, business and community resources together to improve the area.

STRUCTURE OF GROUP: Co-Chairmen: Dr. John R. Everett, President of the New School for Social Research
Charles F. Luce, Chairman of the Board, Con Edison.

Steering Committee: Composed of private and public institutions, businesses, merchants, local community boards and city agencies.

Task Forces: Subcommittees composed of a cross-section of business and community interests, including members of the Steering Committee as well as municipal agencies and community residents. Specific concerns are Union Square's subway stations, Union Square Park, public safety, the street environment -- the way it looks and the way it is used.

PARTICIPANTS:

Business

(List in formation)
Amalgamated Bank
Amalgamated Clothing and Textile Workers Union
Berkey Photo, Inc.
Central Savings Bank
Citibank
Con Edison
Forbes Magazine
Guardian Life Insurance Company
Helmsley-Spear, Inc.
Horn & Hardart Company
Luchow's
J.H. Taylor Management Corporation
McDonald's Corporation
Manufacturers Hanover Trust Company

Mays Department Stores
New York Telephone Company
Rizzoli International Bookstores
United Mutual Savings Bank

Institutions
and
Foundations

New School for Social Research
Parsons School of Design
Estate of Samuel Klein
Estate of Joseph Schmitt
The J.M. Kaplan Fund

Community

14th Street Association
Manhattan Community Boards 2, 3, 4, 5, 6

Government

Office of the Mayor
Office of the Manhattan Borough President
City Planning Commission
Manhattan Local Area Planning Office
Metropolitan Transportation Authority
New York City Parks Department
New York City Police Department
New York City Sanitation Department
New York City Transit Authority
New York City Transportation Department

PLANS,
PROGRAMS
AND PROGRESS:

1. Subway Stations - Improve pedestrian flow and the general appearance of the subway mezzanines; eliminate clutter and confusion; increase amount of token-free passageway; unify signage; upgrade entrances.
2. Union Square Park - Improve accessibility and attractiveness to area residents, workers and visitors; offer free concert and performance series from May through October, 1977.
3. Public Safety - Improve the street scene by discouraging the drug culture while encouraging other activities along 14th Street and in the park.
4. Street Clean-Up - Improve the street environment through educational, anti-litter programs in cooperation with merchants, municipal and private sanitation and pedestrians.
5. Peddlers - Continue to work with other interested groups in an effort to find the most effective control of peddling in the area.

FUNDING: Funds are being sought from businesses, non-profit institutions, merchants, neighbors and from special government programs. A budget of approximately one million dollars is projected over a three year period.

MEMBERSHIP: There is no membership fee. Any company, individual or association interested in the Project is invited to join. Area residents are particularly welcome.

COORDINATOR: Contact Mrs. Carvel Moore at 460-4750 for additional information regarding the 14th Street-Union Square Area Project. Address: 124 East 15th Street, Room 809-S, New York, New York 10003.

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The Village

Thursday, June 16, 1977

Vol XLV, No. 24 72 Fifth Avenue, N.Y. 10011

25 Cents

Federal Money, Private Donations and Enthusiasm Figure in 14th Street Facelift Project

There'll Be Some Changes Made!

BY NEDDA ALLBRAY

What is special about the 14th Street area? Many people say nothing, dismissing the once major thoroughfare as a har-been street—the unfortunate, derelicted victim of urban blight and decay.

A walk along this bustling street of fast-food stores and small shops, many with merchandise pushed out so that it blocks the sidewalk, confirms this impression of deterioration. Shoppers, transients and loiterers crowd each other; the now-closed Klein's Department Store, once the symbol of 14th Street as the bargain hunters' paradise, casts a shadow over the area. Even before coming to the street's surface, the 14th Street-Union Square subway stations are grimy and permeated by the stench of frying foods.

Fortunately, however, others, including merchants who continue to prosper, local residents, Consolidated Edison which is headquartered on 14th Street at Irving Place, and The New School for Social Research, that has its Graduate Facility at 14th Street and Fifth Avenue and other divisions in the close proximity, believe that the area is vital. And, as a vote of their confidence, they have invested time and money in the 14th Street-Union Square Area Project, Inc., an organization of businesses, community boards, and government agencies committed, over a three-year period, to improving and upgrading the neighborhood through the use of both private and public resources. Charles F. Luce, Chairman of the Board of Consolidated Edison and Dr. John R. Everett, President of The New School co-chair the effort.

SUBWAYS, PARK AND PEDESTRIAN ACCESS

The plan calls for renovation of the mezzanine and entrances of the 14th Street-Union Square subway stations, some of the busiest in the city; rehabilitation of Union Square Park to make it more hospitable; better pedestrian and traffic circulation on 14th Street, particularly in the busy area between Second and Seventh Avenues; ridding the street of peddlers; and on the block between Second and Third Avenues cleaning out the pill pushers and addicts.

"We each have a vested interest in the area," said Albert Landa, Vice President of Development for The New School, explaining why the university and Con Ed decided to spearhead the project. "and we each felt it appropriate for large

speaking on behalf of the grant utility, which has pledged \$160,000 to the project over the three-year period. Charles F. Luce agreed. "Consolidated Edison is participating in the 14th Street-Union Square Area Project because we feel it is a part of our responsibility as a good corporate citizen of New York City," he said. "We believe that it is only through the joint efforts of business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourthteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said. The organization has set its fund

so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and a market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of only the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the derelicts and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problematic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it had a drug element using it for many years, and that is well known," he concluded.

use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting. A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park."

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlberg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good

The other frustrating problem is the huge empty space left by Klein's when it closed its doors in 1975. "We would love to see that building developed," Moore said, "and we would be happy to discuss it with a prospective developer. But," she stressed, "we are not a development Corporation and we can not undertake to seek a developer for property." That role she felt was outside the scope of the organization.

"We are a unique group," said Al Landa enthusiastically, summing up what the 14th Street-Union Square Area Project is about. "We are major businesses, institutions, community and small stores, all with a stake in the area, working together—participating equally—in trying to strengthen and refurbish a neighborhood. I have never seen a major community project move so fast and so well because of the enthusiastic input from its members," he said.

Members of the Association include: **Business:** Amalgamated Bank; Amalgamated Clothing and Textile Workers Union; Berkey Photo, Inc.; Central Savings Bank; Citibank; Con Edison; Forbes, Estate of Samuel Klein; Estate of Joseph Schmitt; Guardian Life Insurance Co.; Helmsley-Spear, Inc.; Horn & Hardart Co.; J. H. Taylor Management Corp.; J. M. Kaplan Foundation; Lightbox Restaurant; McDonald's Corp.; Manufacturers Hanover Trust Co.; Mays Department Stores; New York Telephone Co.; Rizzoli International Bookstores; United Mutual Savings Bank; **Community:** 14th Street Association; Manhattan Community Boards 2, 3, 4, 5, 6; New School for Social Research and Parsons School of Design. **Government:** Office of the Mayor; Office of the Manhattan Borough President; Manhattan Local Area Planning Department; NYC Sanitation, Police, Parks, Transit and Traffic Departments; MTA; City Planning Commission; NYC Transit Authority

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.' -Rusty Moore

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$100,000 Urban Mass Transportation Administration grant which the MTA

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with

thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING,

NOT VIOLENCE

"There is really only one bad block," Stuhlberg continued, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, "looking at the slightly brighter

NEW YORK, THURSDAY, MAY 19, 1977



The New York Times/Paul Hasebra

Visitors to Union Square Park during the first of a series of performances designed to promote use of the park

Project Aimed at Sprucing Union Square

By ELEANOR BLAU

An unlikely combination — Mayor Beame, gospel singers and Robert Merrill, the opera star, accompanied by a Salvation Army band—turned out at Union Square Park yesterday for the start of a Wednesday performance series that has more than entertainment as its goal.

The free lunchtime events, which are to continue throughout the summer and fall, are intended to draw people into the park as part of an ambitious plan to improve the deteriorated neighborhood around the square and 14th Street.

Its sponsor is a coalition of businesses, from small shopkeepers to such giants such as Consolidated Edison, New York Telephone and Citibank; people who work or live in the area, including five community planning boards and nine city agencies, including the Police, Sanitation and Parks Departments, the Metropolitan Transportation Authority, the Transit Authority and the City planning Commission.

Incorporated last November as the 14th Street-Union Square Area Project, it is starting to be known by a slogan on its orange- and black posters: "Sweet 14." "We're trying to bring out the natural spirit and zest of this great area," the posters declare. "We're making it the liveliest street in town!"

So far, potholes have been filled on 14th Street; crosswalks and traffic stripes have been repainted, along with street lights, fire hydrants and subway railing, and volunteers have taken part in a big cleanup in preparation for the concert festivities.

But the project also has larger plans, including renovation of the sprawling Union Square subway station and efforts to rid the area of pill pushers and derelicts.

Leaders of the project have set themselves a three-year goal, planning levels of accomplishment along the way depending on how much money they raise. So far they've raised \$92,000, some from foundations and most from businesses. They are also "reasonably sure" of a \$100,000 Federal transportation grant for the subway project and hopeful about an additional \$300,000 in Federal community development block grants.

The cost of upgrading the subway station is estimated at \$800,000. Plans are to close off some long corridors that presently are almost deserted. Clear signs would replace the confusing array now there.

Plans for Improvement

Lighting would be improved and turnstiles moved so that pedestrians could use the passageways to avoid street traffic or bad weather without having to pay a token. Shops might

Among other things, the police are keeping the project informed when they arrest a drug suspect who has been arrested before. The plan is to let the Attorney General's office know that the community is "interested" in these cases—in the hope of avoiding plea bargaining—and eventually to monitor cases in court, in the hope that the presence of interested citizens will prompt stiffer sentences.

One expected spur to the rejuvenation of Union Square—the reopening of the S. Klein department store—failed to materialize, but a Klein spokesman who also was discovered with shears in the park—said talks were under way with three other potential retailers.

Many residents in the diverse neighborhood the other day seemed dimly aware of the project and some of its efforts. The general reaction was, "it's terrific, if they really do something."

At the concert, some spectators, attracted by the music and the crowd, said they had always avoided the park because of "the bums and the junkies and the physical dirt," as Ann Mitman, who works at the nearby Guardian Life Insurance Company, put it. If the Wednesday events—which will include Dixieland jazz, mime and folk dancers—bring people into the park, she said, then she would be there too.

SWEET 14 Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhlband, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore, "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

'14th St. is a boundary street, a sort of no-man's land. Part of the program is to make it a center, rather than an edge.'

-Rusty Moore

business, the community and government that the serious problems facing New York can be solved. Con Edison is a New York City company. We cannot move out of town. Our destiny is intertwined with the city. So our participation in the 14th Street-Union Square Area Project is also good business practice."

A SORT OF NO MAN'S LAND

The programs, according to project coordinator, Carvel "Rusty" Moore, are moving ahead on schedule and there has been excellent cooperation from all groups involved. "Fourteenth Street is a boundary street—a sort of no-man's land," she explained. "We are part of the jurisdiction of Community Boards 2 (Greenwich Village), 3 (lower East Side), 4 (Chelsea-Clinton), 5 (midtown business) and 6 (East Side, 14th to 59th Street); and serviced by four police precincts. Part of the program is to educate and involve people, and to give them a stake in the future of the street—to make it a center, rather than an edge—and we are getting a very enthusiastic response to our efforts," she said.

The organization has set its fund

raising goal for this, its first year of operation, at \$150,000, and has already raised \$90,000, Moore estimated. "Most of this money," she added, "will be used in the program of upgrading the 14th Street-Union Square subway stations. That is our biggest program, and it has already gotten off to a good start."

The group has a \$100,000 Urban Mass Transportation Administration grant, given through the MTA, to rehabilitate and rationalize the mezzanine and entrances of the large station, and on Thursday, June 6, the final hearing on the proposed changes was held. "We had already carried the plan for the renovation to all the involved community boards during the winter," Moore said, "and they all had endorsed our final proposals."

COSMETIC CHANGES

UNDERGROUND

The plan calls for work at the mezzanine level of the station and includes closing off the long, rarely used corridors; moving turnstiles so that pedestrians can move around the Union Square Area underground without paying fares; resurfacing walls and floors; and a

market study to see if it is feasible to build more shops underground. "The work will be mostly cosmetic, but it will be a start and maybe it will inspire the MTA and the federal government to do the needed work at the platform level, particularly at the Lexington Avenue line where the curved, narrow platforms are dangerous. Even the work that we will be doing is very expensive and our group plans to contribute \$100,000 toward the costs of the renovations instead of the \$25,000 required by the grant."

Currently, negotiations with an architect for design of the project are being completed and students and faculty at Parsons School of Design, which is a division of The New School, who have been actively involved in the project since its inception have undertaken to make additional design studies of the subway area.

Another facet of the project which is having a visible impact is the reclamation of Union Square Park from the derelicts and addicts who have made the historic and colorful park their turf. "That park," Landa said, "is problematic

ic. It is surrounded by heavy and confusing traffic. Because it is raised and surrounded by walls, it is unsafe and untempting. Then it has had a drug element using it for many years, and that is well known," he concluded.

"Yes," he recalled when it was a center of radical speech and union activity—although he pointed out the Park is named for the national union, not for the trade unions, many of which do have their headquarters in the surrounding area. But that activity belonged to another era and that phase of its history is past. So is 14th Street as the city's central theater district and heart of its elegant carriage trade a part of history, with Luchows Restaurant remaining as the last operating reminder of 19th century life on the street.

ENCOURAGING USE OF PARK

"Our long range ideas for the Park," said Rusty Moore, "include plans to build ramps to make it accessible to the handicapped, and to find a permanent use for the pavillion at the northern end. Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of on-going activity," she said. "But right now, we are working at encouraging the thousands of workers in the area to use the park. This is being done through our Wednesday noontime concert series which began in May and will continue until October 26," she continued. "On Wednesday morning, between 6 am and 9 am, a group of volunteers, many of whom work in the area, gather at the park for cleaning and planting."

A similar volunteer program on Sunday from 10 am to 3 pm with local residents has also been very successful. People sign up for that program on Saturdays at the Greenmarket which is operated by the Council on the Environment in the parking area on the north side of the park.

"We are pleased with the results of the project, so far," said Leandra Abbott, a spokeswoman for Con Edison. "We are one of the largest employers in the area and have about 2,500 people at our headquarters. We are encouraging them to take advantage of the park and the concerts. In fact, our cafeteria prepares special box lunches on Wednesdays and we see many of our employees going off to the concerts."

"People do notice the difference," Moore commented. "They feel things are changing, but they don't quite know why."

"We are very happy with the program," said William Stuhlbarg, Executive Director of the 14th Street Merchants Association, which has a membership of more than 65 small businesses. "Volume shopping on the street has held up well, but we are concerned with appearance. The plan is a good thing for all involved, and we hope it will develop greater esprit de corps among our people," he added.

PROBLEM IS LOITERING, NOT VIOLENCE

"There is really only one bad block," Stuhlbarg continued, "the area between Second and Third Avenues," and he feels that it is very difficult to contain the pill pushers. "However," he says, looking at the slightly brighter side, "the problem is loitering, not violence."

Moore feels that some progress in controlling the situation is being

14th St.: There'll be Some Changes

CONTINUED...

made, but she too points out that often the pill pushers and addicts are back on the streets almost as soon as the police arrest them.

"We have a good working relationship with the police," she said, "and we plan to start training court monitors. We understand that the program does have a good effect. Yet," she continued, wearily, "we don't really have the answers. It's a problem," she said.

The other frustrating problem is the huge empty space left by Klein's when it closed its doors in 1975. "We would love to see that building developed," Moore said, "and we would be happy to discuss it with a prospective developer. But," she stressed, "we are not a development Corporation and we can not undertake to seek a developer for property." That role she felt was outside the scope of

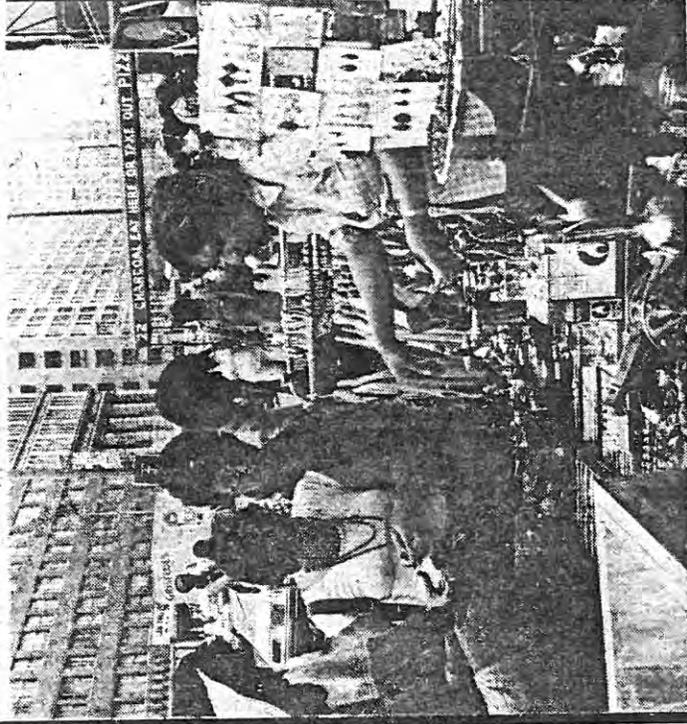
the organization.

"We are a unique group," said Al Landa enthusiastically, summing up what the 14th Street Union Square Area Project is about. "We are major businesses, institutions, community and small stores, all with a stake in the area, working together—participating equally—in trying to strengthen and refurbish a neighborhood. I have never seen a major community project move so fast and so well because of the enthusiastic input from its members," he said.

Members of the Association include: **Business:** Amalgamated Bank; Amalgamated Clothing and Textile Workers Union; Berkeley Photo, Inc.; Central Savings Bank; Citibank; Con Edison; Forbes; Estate of Samuel Klein; Estate of Joseph Schmitt; Guardian Life

Insurance Co.; Helmsley-Spear, Inc.; Horn & Hardart Co.; J. H. Taylor Management Corp.; J. M. Kaplan Foundation; Luchows Restaurant; McDonalds Corp.; Manufacturers Hanover Trust Co.; Mays Department Stores; New York Telephone Co.; Rizzoli International Bookstores; United Mutual Savings Bank. **Community:** 14th Street Association; Manhattan Community Boards 2, 3, 4, 5, 6; New School for Social Research and Parsons School of Design. **Government:** Office of the Mayor; Office of the Manhattan Borough President; Manhattan Local Area Planning Department; NYC Sanitation, Police, Parks, Transit and Traffic Departments; MTA; City Planning Commission; NYC Transit Authority.

14th Street:



There'll Be Some Changes Made!

Page 3

(Kean Black Photo)

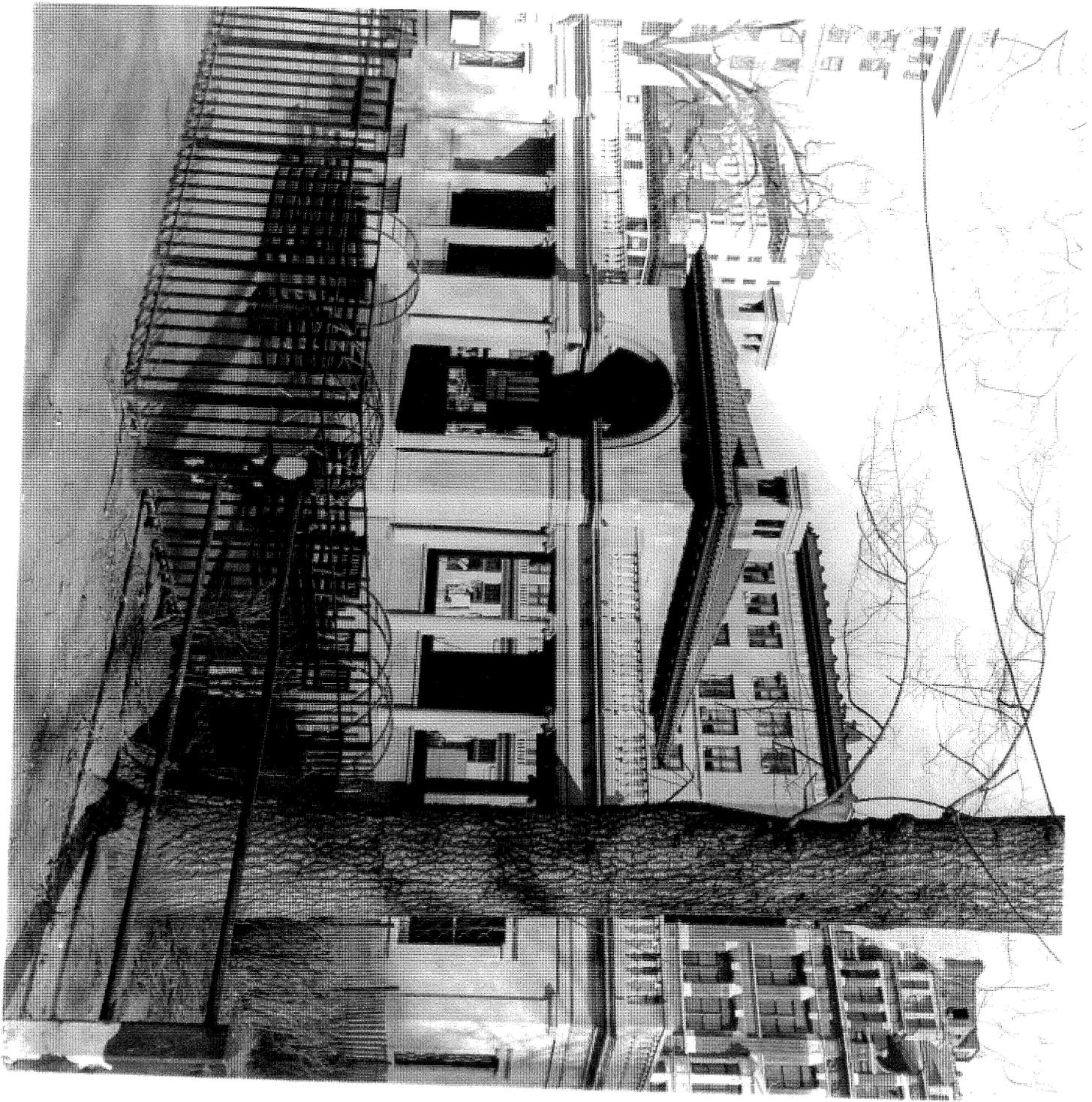
The Thursday, June 16, 1977 Villager

Vol XLV, No. 24 72 Fifth Avenue, N.Y. 10011

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Research File





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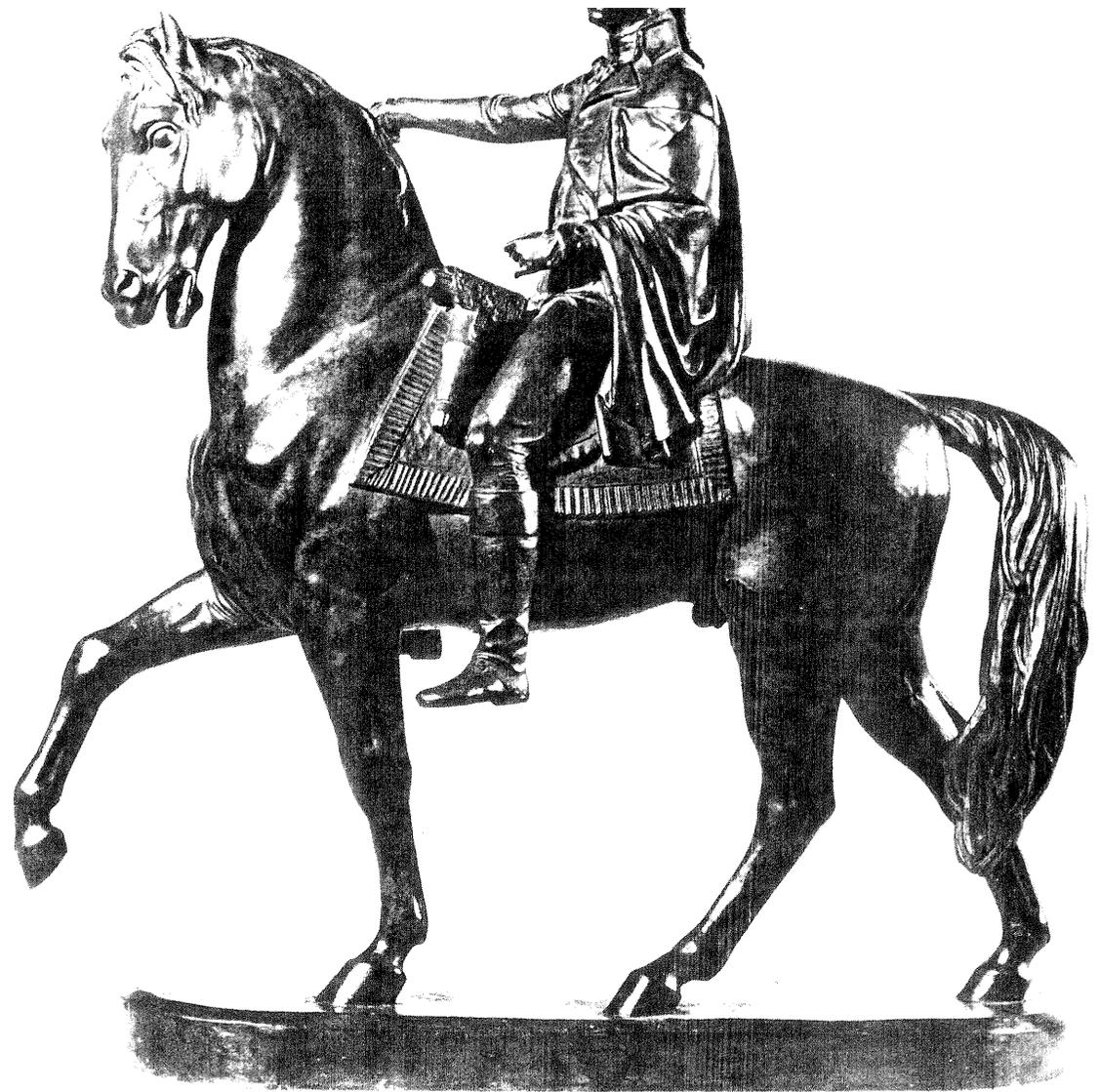
Opposite: **Fountain** by Karl Adolf Donndorf. Bronze group and fountain; pink marble base. Union Square Park. 1881.

The fountain, made in Stuttgart and cast in Braunschweig by G. Howaldt, was purchased by New York City in 1881. It sports a wealth of decoration around its base—festoons, lions' heads, birds, insects and lizards.

Right: **Peter Stuyvesant** by Gertrude Vanderbilt Whitney. Bronze statue. Stuyvesant Square. 1941.

Mrs. Whitney founded the Whitney Studio Club at her studio in 1914; the organization later expanded to become the Whitney Museum. Her statue of Stuyvesant (1592–1672) was first exhibited in the Netherlands' Pavilion at the 1939 World's Fair. Her depiction of the last Dutch governor of New Amsterdam (he surrendered the city to the English in 1664), with his staff and wooden leg, is modeled on Washington Irving's amusing description of him in *Diedrich Knickerbocker's History of New York*.

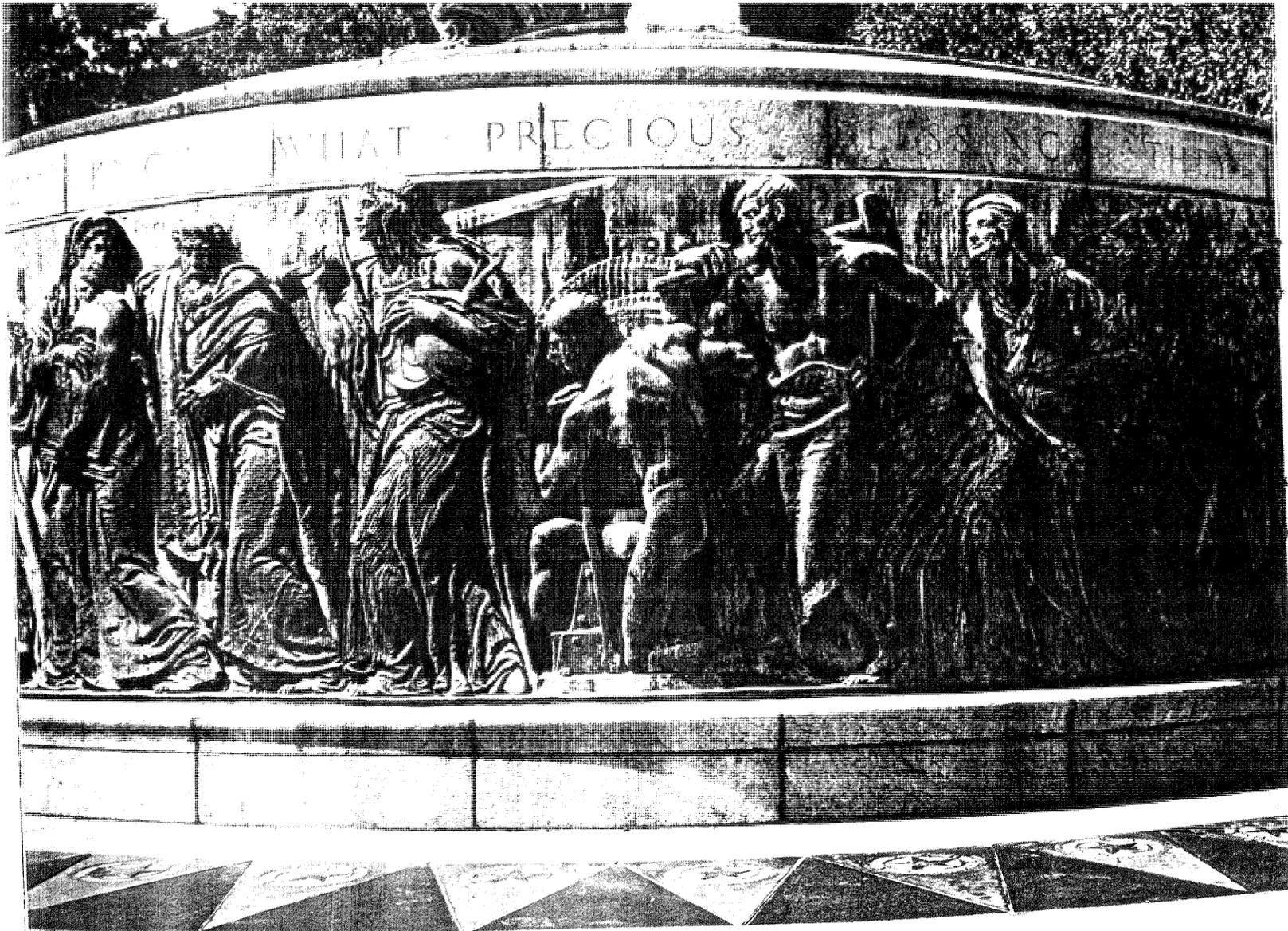




George Washington by Henry Kirke Brown with John Q. A. Ward. Richard Upjohn, architect. Bronze statue on granite pedestal (14 feet high). Union Square Park. 1856.

The statue commemorates Evacuation Day (November 25, 1783) when Washington entered New York City at the end of its occupation by British forces during the Revolution. The commission for the statue was first proposed to Horatio Greenough, but when he fell into disagreement with the committee, the project was entrusted to Brown. Referring to the Houdon bust as a guide, the sculptor made a sketch model (above). Later, making changes in

the horse's gait and Washington's dress, he completed the work in plaster in his Brooklyn studio with the aid of his assistant John Q. A. Ward (whose signature appears with Brown's) and shipped it to the Ames Manufacturing Company, Chicopee, Massachusetts, to be cast in bronze. Brown's studio then joined and chased the sections and prepared to ferry the finished statue across the East River. Only the Fulton Street Ferry had a boat large enough for the statue. The work was received with great enthusiasm and has frequently been called Brown's greatest achievement.



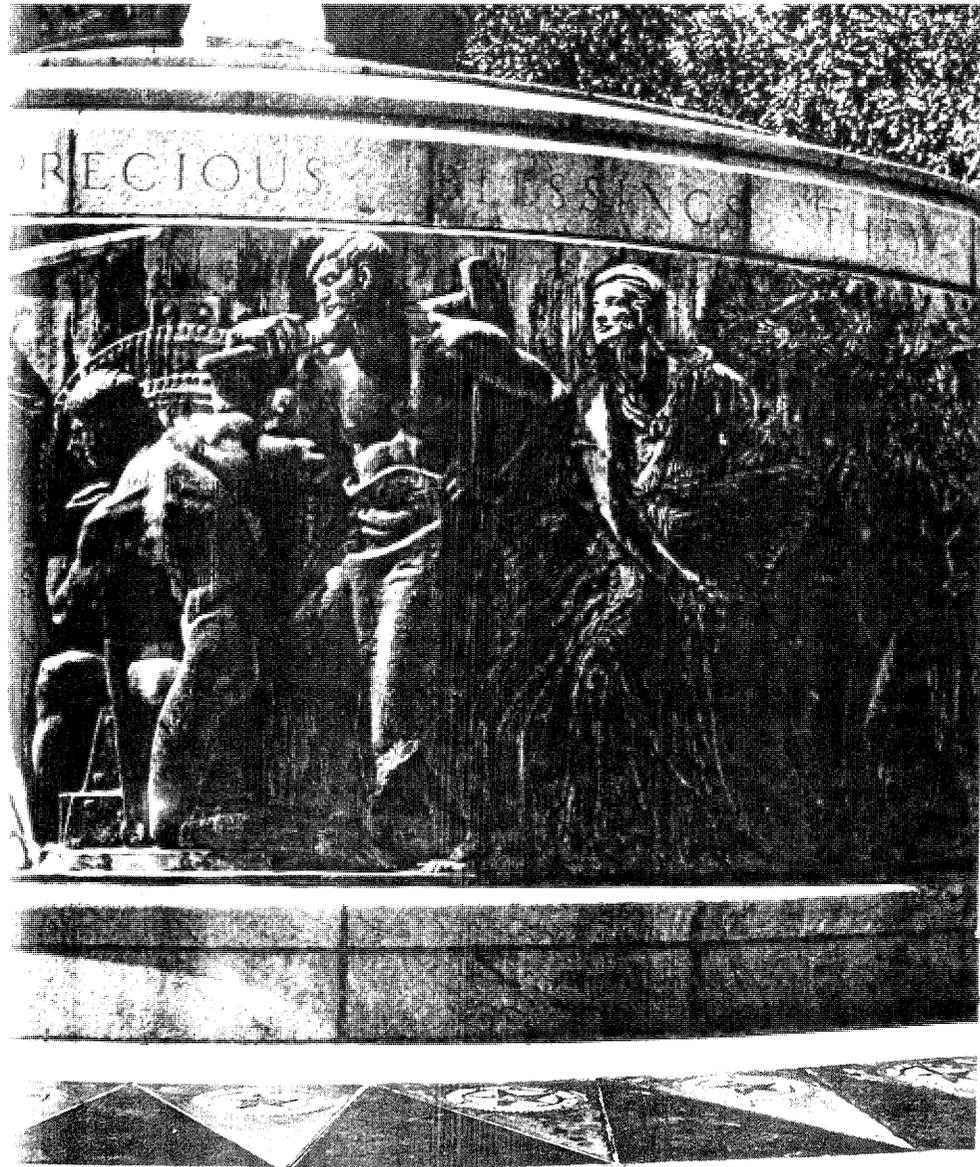
Above: **Independence Flagstaff** by Anthony de Francisci. Peter Coke Smith, architect. Bronze reliefs; circular granite pedestal (36 feet in diameter; 9½ feet high). Union Square Park. 1925–26.

The flagstaff, formerly named the Charles F. Murphy Memorial, was erected with \$80,000 of Tammany-collected funds to commemorate the 150th anniversary of the signing of the Declaration of Independence. A bronze plaque carries the full text of the declaration. The figures symbolize the forces of good and evil in the struggles for American Independence, while a quote from Jefferson is inscribed around the top.



Opposite: **Marquis de Lafayette** by Frédéric Auguste Bartholdi. Bronze statue; pedestal in the form of a ship's prow. Union Square 1876. Inscription: "As soon as I heard of American Independence, my heart was enlisted." 1776. To the City of New York. France, in remembrance of sympathy in time of trial, 1870–1871.

An aristocrat with republican sympathies, Lafayette served as a Major General in the Continental Army during the American Revolution. He is shown standing on the prow of a boat, offering his sword and hand to an unseen Washington. Bartholdi is most famous for *Liberty Enlightening the World* in New York Harbor.

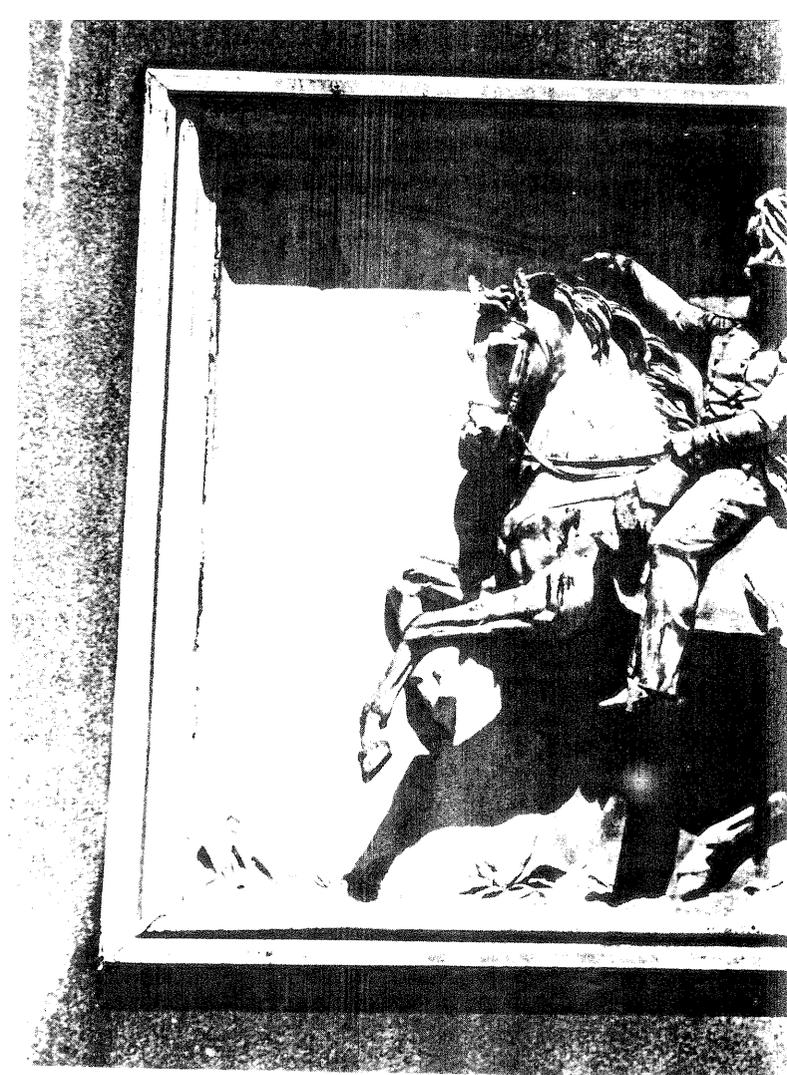


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*Opposite: **Abraham Lincoln** by Henry Kirke Brown. Bronze statue; granite pedestal. Union Square Park. 1868*

The statue of the Great Emancipator suffers by comparison with Brown's greatest work, the equestrian statue of Washington which stands nearby. The Lincoln portrait has been criticized for the distracting bagginess and wrinkles of his clothing, and misses the depth of character of the great man.

*Above: **William Jenkins Worth** by James Goodwin Batterson. Equestrian bronze in high relief; granite obelisk (51 feet tall). Madison*

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A facelift for 14th St.

The city is spending \$5 million to improve and expand Union Square Park in hopes of reclaiming it from the drug pushers and addicts who have turned what was once one of Manhattan's most famous public places into a cesspool of crime. The job includes landscaping, new benches, construction of subway kiosks, refurbishment of statues, etc.—all designed to encourage a rebirth of the 14th St. area.

Shaping up the park is a great first step, but there's a lot more to revitalizing the area. Developers are anxious to build. William Zeckendorf Jr. has plans for a major complex—a four-tower office-apartment project that would include shops, movie theaters and a restaurant at the site of the old S. Klein department store on Union Square East.

Zoning rules would have to be changed before such construction is possible, and there is strong opposition by neighborhood groups who fear that a renaissance would draw "too many people" to the area and that its character would be destroyed. The City Planning Commission should take great care in insuring the best for 14th St. But it must not let the naysayers block progress before the ink is even dry on the blueprints.

Daily News, Monday, May 7, 1964

WMA 5/16/64 Sixth Ave. Building Rejected

Calling it "institutional" and "undistinguished," members of Community Board Two voted to reject the design for a six-story residential building proposed for Sixth Avenue between Waverly and Washington Places.

Located in the heart of the Greenwich Village Historic District as well as its commercial center, "this site calls for a distinguished design, since it will be setting a precedent for . . . future development," according to the resolution adopted by the board at its April 19 meeting.

Made up of 34 residential units and a first floor commercial strip, the building was conceived by architect James Polshek after the board, last year, rejected a proposal by Loew's to build a movie theater on the vacant lot.

Speakers at the hearing criticized the building's lack of ornamentation—particularly its lack of lintels and cornices—which, they said, made it less than compatible with such neighbors as nearby St. Joseph's Church.

Those who spoke in favor of the building pointed out that Polshek had consulted with community residents before finalizing his design, and had incorporated many of their suggestions. While the results may not be perfect, they argued, it might be as close as any building on the site could be expected to come.

The Landmarks Committee did not agree, voting nine to three to send a resolution to the full board rejecting the design and calling upon the city Landmarks Preservation Commission—which has the final say—to join in "requesting that the applicant return . . . with a better design for this most important site in the Greenwich Village Historic District."

The board voted by a wide margin to adopt the Landmarks Committee resolution.

—Mickey Revenaugh

New Day Is Celebrated For Union Square Park

By DEIRDRE CARMODY

Union Square Park, once one of the city's grandest residential squares and more recently a dilapidated site for drug dealing, entered a new phase yesterday as ground was broken for a \$7-million restoration.

"First the thugs took over, then the muggers took over, then the drug people took over, and now we are driving them out," Mayor Koch told officials, merchants and residents who had assembled to celebrate the long-awaited day. "We are going to reclaim the parks of this city."

The event was a ground-breaking in name only, however. The 3.6 acre park has already been thoroughly torn up and bulldozed in preparation for construction. The first phase will include redesign and rehabilitation and is scheduled for completion by the end of 1985. The second phase will involve enlarging the park by 2.5 acres by incorporating parking areas and traffic islands. Officials say it will be at least 1987 before that phase is completed.

The renovation of the park is the centerpiece for what city officials and neighborhood residents hope will be a revitalization of the shabby Union Square area. The park is bordered by 14th Street, 17th Street, Union Square East, which is a continuation of Park Avenue South, and Union Square West, which is a continuation of Broadway.

Rezoning Plan Studied

One major piece in the refurbishing of Union Square involves a plan before the City Planning Commission to create a special zoning district. It would encourage development by allowing builders to put up significantly bigger buildings than are now allowed. But some community members say they are concerned that such a district could benefit developers more than the neighborhood and result in undue density.

The other major piece is a proposal by William Zeckendorf Jr. to build on the site of the old S. Klein store, which is being demolished on Union Square East and 14th Street. The plan calls for a building with a seven-story base with shops, movie theaters and a restaurant plus five stories of office space. In addition, the building would have 4 17-story towers containing 600 apartments.

The Zeckendorf plan is still being debated by local community boards.

The community is split between those who believe that development can only help the area and those who are wary that too much development would bring a new host of problems, in-

cluding overcrowding, soaring prices and the destruction of some of the area's historic buildings.

The 33 Union Square West Tenants Association, for instance, says that the abandoned Union Hotel — whose facade was designed by James Renwick, the architect of St. Patrick's Cathedral — is threatened with destruction on the Klein site, even before a development plan has been approved by the city.

Others, like Larry Zim, an industrial and residential designer who is vice chairman of the Union Square Community Coalition, are concerned that development would bring too many people into the area.

"What the community is concerned about is that we can not have the same density that exists uptown," he said. "What we also want is not to lose our sky so that this park remains a sunny park."

New Kiosks for Subways

The renovation of the park has generally been hailed as a welcome improvement. The park will have many more open spaces, such as a center lawn that will replace a series of paths around a fountain where officials say drug dealers used to operate.

Two subway station entrances — one at East 14th Street and Union Square West and the other at East 15th Street and Fourth Avenue — will be replaced with kiosks of cast iron and glass, modeled after the original Beaux Arts structures. A news stand on 14th Street will have a similar kiosk.

In addition, new benches, lights, drinking fountains and ramps for the handicapped will be installed.

The statues in the park are also being refurbished. According to the assistant parks commissioner, Bronson Binger, these are the finest statues of any in the city parks. They include figures of George Washington, Abraham Lincoln and one of the Marquis de Lafayette by Frederic Auguste Bartholdi, who sculpted the Statue of Liberty.

One symbol of passing times was noted in connection with yesterday's ceremony when the Parks Department tried to produce a soapbox for the officials to stand on, to symbolize the days when Union Square Park was New York's Hyde Park Corner — a gathering place for orators.

Many telephone calls, including one to the Proctor & Gamble Company, failed to produce even one wooden soapbox. It was left to Parks Department carpenters to build one.

Henry forgot his first lesson

NYP
4/20/84

It didn't take long for former City Councilman turned Parks Commissioner Henry Stern to acquire the expansive habits of the bureaucrats.

He had no sooner been appointed to his new post just on a year ago when he ordered a sun porch to be built on the roof of his headquarters in the Arsenal, a 19th century landmark just inside Central Park at 64th and Fifth Avenue.

The Landmarks Preservation Commission, always ready to be accom-

modating, granted temporary approval of the sun porch.

Alas, instead of asking for an extension of that temporary approval when it expired last November, Stern asked for the porch to be made a permanent fixture — and he is now surprised that the commission said no.

Henry the politician would never have made that mistake. Henry the politician would have known that in the bureaucracy it is *only* the temporary which is permanent.

Arsenal under siege

The Parks Department HQ is a 19th century fortress at 64th and Fifth. Commissioner Henry Stern put a sun deck on the roof last year, and now the Landmarks Commission, which is part of his department, has ordered him to remove it because it's not authentic.

It's always gratifying when bureaucrats get caught in the toils of bureaucracy. People and institutions all over New York are forever being pulled up by some city agency for violating rules. Now it's the city's turn.

The landmarks people are wrong. The sun deck is hardly visible at street level. Still, it's good to see the watchdog gnawing at its owner's ankles for a change if it teaches the owner a lesson.

DN
4/20/84

Old look wanted for new Square

Two community groups are conducting a comprehensive study of the historic buildings surrounding Union Square with the purpose of asking the Landmarks Preservation Commission to grant landmark status to the properties.

The project originated with the Top of the Village League, an umbrella group of block and merchant associations concerned mostly with the 14th Street and Union Square area. The Greenwich Village Trust for Historic Preservation will assist in compiling information on the buildings—such as “who built them, who owned them, what renovations were made,” according to Regina Kellerman, an architectural historian and executive director of the Trust.

“We want to preserve the historic buildings in the Square,” explained Fran Smyth, co-chair of Top of the Village League. “We would like to get it going this summer because some of the buildings are in danger of being torn down.”

Smyth was referring to the City Planning Commission proposal to increase the zoning density of Union Square. The proposal, now awaiting certification, would allow new developments in the Square as high as 40 stories.

The League will hold an informational brunch on Sunday, June 3, at 1 p.m. at Smyth's home, 40 West 15th Street, Apartment 1C, to kick off the project and to “gauge the degree of community interest,” Smyth noted. “We want to hear from the tenants of these buildings as well as from people interested in history.” Following the meeting, there will be a walking tour of the area. Those who wish to attend the brunch meeting should call Smyth at 578-6038 before May 25.

LANDMARK PROSPECTS?

Among the buildings that interest the groups are 33 and 41 Union Square West and 33-37 East 17th Street. The latter is a six-story structure designed by William Schickel—the architect of Stuyvesant Polytechnic—erected in 1881. In the late 19th cen-

tury, as the Century Building, it housed the offices of *Century* and *St. Nicholas* magazines. It later became the home of the American Drapery and Carpet Company and was considered last summer as an alternate site

for the Manhattan offices of the New York State Division of Parole. (Strong community opposition helped to prevent the relocation.) The now-vacant building runs through the

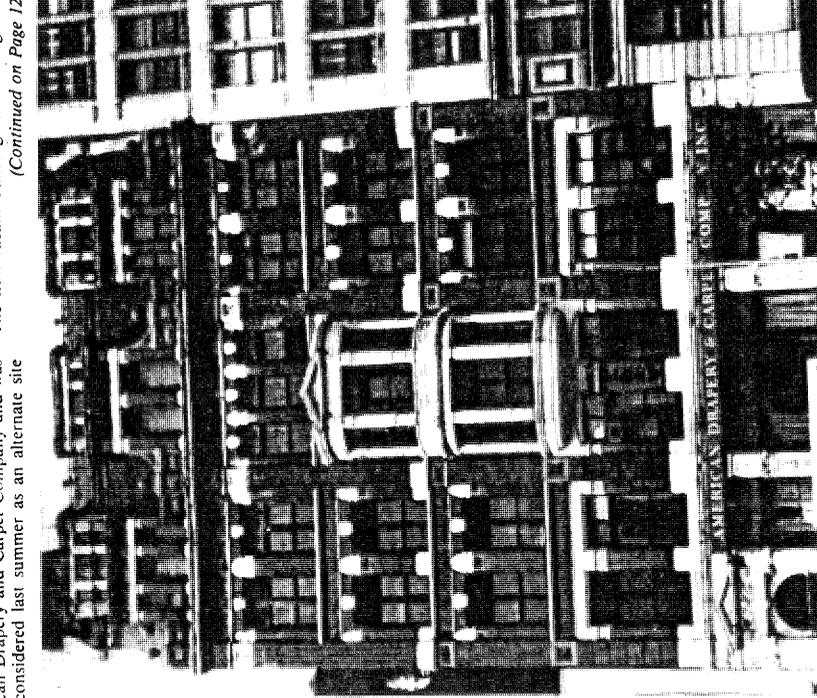


Photo by Regina Eisman

The former Century Building is one of the sites being studied for possible landmark status.

Page 12 • THE COMMUNITY HERALD • May 18, 1984

Square . . .

(Continued from Page 1)

middle of the block to 40 East 18th Street and is listed also as 257 Park Avenue South.

33 Union Square West, near 16th Street, is a narrow 12-story building of Spanish Moorish design, with arched windows and ornate cornices, dating from 1893. The former Union Building now contains offices, and Packard Electronics has the ground floor. At the corner of 17th Street is 41 Union Square West, formerly the Hartford Building. Whether the property has any historical value is uncertain; unlike the other two structures, it was not mentioned in any of the reference books on New York history consulted by the *Herald*. The ten stories now house artists' studios and a ground-floor restaurant.

LESSONS OF HISTORY

Although some of the Square properties might have historical impact, their architectural significance is uncertain at this point. Larry Zim, an industrial designer working on the project, admitted that none of the buildings is an “example of knock-em-dead architecture.” However, Zim believes that the combination of the buildings' design and their history will make some of them worth preserving.

“I want to see what lessons we can learn from preserving these buildings—and not only those that look pretty from the street,” Zim declared. “I'm interested in the total ambience of the Square; it should be looked at not just on a building-by-building basis.” There currently are no landmarked properties at all in the Union Square area, although they abound in the surrounding neighborhoods, such as Gramercy Park and Chelsea.

According to a spokesman for the LPC,

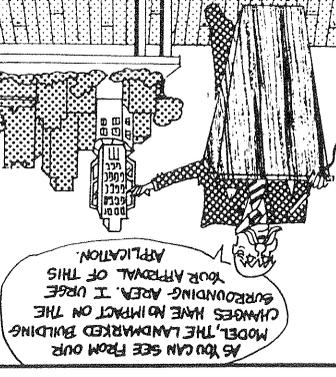
Cranberry St. Registers Opposition To Highrise

CRANBERRY ST. deny a zoning variance requested by the developers, and that an opposition to a proposed 32-story highrise planned by the Watchtower for a site at the corner of Mid-dagh and Columbia Heights, the Cranberry Street Association has

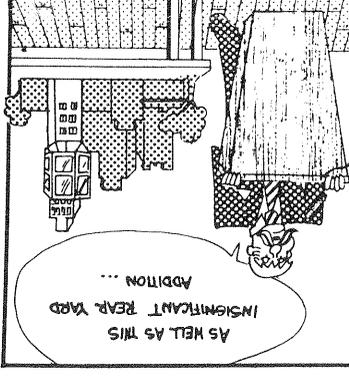
Sturz of the City Planning Commission.

“It is our view,” read the letter in part “that the Watchtower building, as a site between the Brooklyn Heights historic district and the Fulton Ferry historic district, represents an unfortunate loophole in the attempt to maintain the essential character of these neighborhoods.”

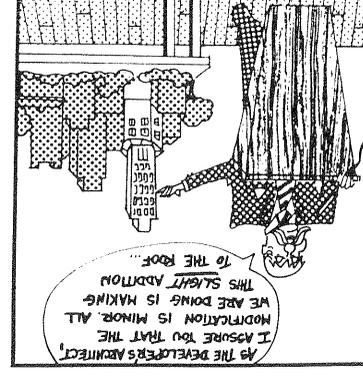
The requests were made in a May 4 letter to the City Commissioner Herbert



AS YOU CAN SEE FROM OUR MODEL, THE LANDMARKED BUILDING CHANGES HAVE NO IMPACT ON THE SURROUNDING AREA. I URGE YOUR APPROVAL OF THIS APPLICATION.



AS WELL AS THIS INSIGNIFICANT REAR YARD ADDITION . . .



I ASSURE YOU THAT THE MODIFICATION IS MINOR. ALL WE ARE DOING IS MAKING THIS SLIGHT ADDITION TO THE ROOF.



THIS IS AN APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS FOR A MINOR CHANGE TO THE HISTORIC BRICK

by Kuchary & Volle

—R.E.

BROWN, HENRY KIRKE

(Feb 24, 1814-July 10, 1886), sculptor, was a descendant of Charles Brown, one of the early settlers of Connecticut, and the son of Elijah Brown and Rhoda (Childs) Brown. He was born and brought up on a farm in Leyden, Mass., and received an academic education, arriving on the New England scene a little after the Concord philosophers, he outlived Emerson, and a year or two more would have outlived the venerable Alcott also. He himself was accounted a philosopher, in his

Brown

own vein. When he was about fourteen years old, his artistic imagination was stirred by an itinerant artist who made silhouettes. The boy practised this art by himself until he gained confidence, and then, without seeking paternal consent, started for Albany, paying his way by cutting silhouettes. When almost in sight of the city he was overtaken by his father, with whom he returned to the family fold. One of the neighbors was a blind old man named Parker, who had something of a library. Young Henry, made welcome to its shelves, read Swedenborg aloud to his host, who would sometimes stop him to explain the text. Parker's head was of noble type, and inspired the imaginative lad to attempt a portrait in color. On a canvas prepared from sheeting, with brushes made of hair from the head of an ox, and with colors obtained from a house painter, Henry Brown made a creditable portrait. His parents, recognizing the inevitable, declared that if he must be an artist he should be a good one, and apprenticed him in 1832 to Chester Harding, then the leading portrait painter in Boston. The youth worked diligently, making many friends. In 1836, he went to Cincinnati, planning to establish himself there as a portrait painter. But in Cincinnati he modeled his first head in clay. It was called the best portrait ever modeled in that city, and he became so fascinated with this new mode of plastic endeavor that he turned from paint to clay, choosing definitely a sculptor's career. For him as for previous aspirants, beyond the sea lay Italy. To reach that goal he must earn the necessary money. Fortunately he had the pioneer's gift of a versatile hand, and through Christopher Armes, then state engineer for Illinois, he found work as a surveyor on the state railroads. In this service his target-boy was fifteen-year-old George Fuller, destined to win fame as a painter. Fuller became Brown's pupil in art, and a life-long friendship was begun. Brown's earnings enabled him to study in Cincinnati, where for a brief period he and Shobal Vail Clevenger pursued their chosen art together, each assisting the other, student-fashion, and both profiting by the criticism of a German modeler. In that city, in 1837, the year when Hiram Powers sailed for Italy, Brown produced his first bust in marble, an ideal female head. Returning to the East, he spent a winter in Boston. Among influential New Englanders who gave him encouragement and assistance was Judge James Uddall of Hartford, Windsor County, Vt., in whose home the young sculptor was always welcome. In 1839 he married the Judge's daughter, Lydia Louise Uddall, and for the next three years the couple re-

Brown

sided in Troy and in Albany, Brown meanwhile devoting himself with the utmost diligence to sculpture, until in 1842 he was at last enabled through the help of sympathetic friends to go to Italy. Among many portrait busts made by him during his stay in Albany and its neighborhood are those of Erastus Corning, Silas Dutcher, Eliphalet Nott, William B. Sprague. He is said to have produced at this time no less than forty busts, as well as several figures. Doubtless many of these works showed facility rather than felicity, and seemed "topographical" rather than "artistic," but all in all, they must have proved to Brown's sponsors his ardent determination as well as his considerable manual skill.

His wife accompanied him to Rome, where they made their home. Under Italian skies, the young man's industry was unabated. During his four years' stay, surrounded as he was by classic masterpieces and their imitators, he busily produced for the culture of his countrymen the customary marble statuettes and reliefs. Among his works of this period are his "David," "Rebecca," "Adonis"; also the "Ruth" and the "Boy and Dog" belonging to the New York Historical Society. The work last cited has its "real chain," a prized sculptural adjunct of that day. But Brown was not by nature the typical pseudo-classicist. He was not content with what was then called "the spiritual quality of the pure white marble." He longed to make some more robust expression of his plentiful ideas. Later in his career, he preceded his pupil, John Quincy Adams Ward, in denying the value or necessity of a lengthy sojourn in Italy. On his return to his own country in 1846, he set up a studio in New York City. His first enterprise was characteristic. Breaking away from "real chains" and the like, he produced a bronze group of native inspiration, an "Indian and Panther." That Mr. Brown installed a miniature foundry in his studio," writes Taft in his *History of American Sculpture*, "and successfully carried into the utilimate metal many small works, speaks volumes for his courage and his ingenuity. It is Mr. Ward's recollection, however, that on account of its size, the group of the 'Indian and Panther' was cast outside, by a Frenchman, but that the finishing was done in the studio." Besides the "Indian and Panther," there was an "Aboriginal Hunter." Even when established in his New York studio, and later in his Brooklyn studio (1850), Brown sometimes refreshed his mind by visits and studies among the Indians, as has often since been done by sculptors weary of academic subject-matter, and interested in primitive man or in animal form. And in animal form, Brown

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was both interested and competent. His sculpture in this branch compelled the interest of others. In 1851, his election to full membership in the National Academy of Design showed the regard in which his work was held by his fellow-artists; both painters and sculptors appreciated his fine draftsmanship. Among his commissions at this time were a large bas-relief for the Church of the Annunciation in New York City, and many portrait busts of famous men, including those of his warm personal friends, Dr. Willard Parker and William Cullen Bryant.

The commission for what proved to be Brown's highest achievement, the equestrian statue of Washington, had been projected by Greenough, who had planned to execute it in collaboration with Brown, but who later withdrew, leaving the field to his friend (Tuckerman, *Book of the Artists*). The funds for payment came chiefly from a group of New York business men and art patrons, who were to subscribe \$500 each. There were delays, changes in contract, withdrawals of contributors. In February 1853, two months after Greenough's death, Brown began the Union Square group. On July 4, 1856, it was unveiled, meeting with applause from artists, critics, and laymen. A still larger appreciation was accorded in after years. In 1856, naturally enough, most Americans knew little about those two equestrian masterpieces of the Italian Renaissance, Donatello's "Gattamelata" in Padua, Verrocchio's "Colleon" in Venice. Had the writers of Brown's day been familiar with those groups, they would have noted that the American's work is founded on the same principles of art that sustain the two others. It achieves nobility through poise rather than pose, through unity of action in horse and rider, through an adequate feeling for drama, through a wise interpretation of heroic human character, and through an unemphatic, harmonious modeling of form. The very absence of purple passages in the group gives it longer life. Washington is shown in an attitude of native majesty, his arm uplifted in the act of recalling his troops. Simplicity rules both the bronze and its pedestal. A replica of this work has been erected at West Point, in beautiful surroundings.

Brown produced three equestrian statues, the second less good than the first, the third less good than the second. Yet the second, a group cast from cannon captured in the Mexican War, and portraying Gen. Winfield Scott, soldier in three wars, has much to admire in its adequate composition and its fine four-square dignity of man and horse. Unveiled in Washington in 1874, it is perhaps the most generally popular of all Brown's sculptures. His third equestrian mon-

ument, erected in the same city three years afterward, in long-delayed pursuance of a vote of the Continental Congress thus to honor Gen. Nathanael Greene, falls far short of the artist's attainment in 1856. Its conscientious modeling does not inspire emotion, and its overdone naturalism in the type and action of the horse and in the pose of the rider lets it down into the pur-lieus of the commonplace,—a commonplace just touched with eccentricity. In 1858 the state of South Carolina commissioned Brown to make a large pedimental group for the new state house in Columbia (Tuckerman, *Book of the Artists*). A colossal central figure of "South Carolina" was to be flanked by "Justice" and "Liberty"; the industries were to be celebrated by sculptured forms of workers in rice and cotton fields. The "South Carolina" was far advanced when the Civil War put a stop to the whole work. When Sherman's soldiers passed through Columbia in 1865, they destroyed this figure, because they regarded it as a typical statue of Secession. Brown made a host of friends in the South; in vain they urged him to cast in his lot with theirs. Staunch to the Union, he was an officer in the United States Sanitary Commission. During 1859 and 1860, he served on an art commission appointed by Buchanan, and submitted a report designed to spread correct ideas on art among senators and congressmen. From 1861 until his death in 1886, he lived and worked in Newburgh, N. Y. Here he executed four figures destined for Statuary Hall, in the Capitol at Washington,—Gen. Nathanael Greene, marble (1869), Gov. George Clinton, bronze (1873), Brigadier-General Philip Kearny, bronze (1875), and Richard Stockton, marble (1886). From the Newburgh studio came other works, including the equestrian groups, Scott and Greene, already mentioned: an "Angel of the Resurrection," Greenwood Cemetery (1877); and the bronze statue of Lincoln, erected in Union Square in 1868, by popular subscription under the auspices of the Union League Club.

Brown's influence on his pupils was valuable and enduring. At one time they had the privilege of an evening drawing-class, in which master and students worked together from the living model; his kindness in such matters was long remembered. Ward, his most famous apprentice, spoke often of his goodness, and described him as a tall, bearded, fine-looking man, of generally philosophic speech. Among his later assistants was his nephew, Henry K. Bush-Brown.

A lover and knower of horses, a student of the processes of bronze casting, he was the first American to disclose the possibilities of dignity

Brown

and power in the monumental bronze equestrian statue. His talent was frequently defeated by its own versatility. Moreover, that very quality of unemphatic balance which had helped to make his equestrian statue of Washington a work of high rank led him at times into a commonplace pedestrian interpretation of great themes. He was the first of our sculptors to make any serious attempt to shake off the "real chains" of the contemporary Italianate pseudo-classicism, but he came too early to profit by the vigorous new naturalism taught in the French schools.

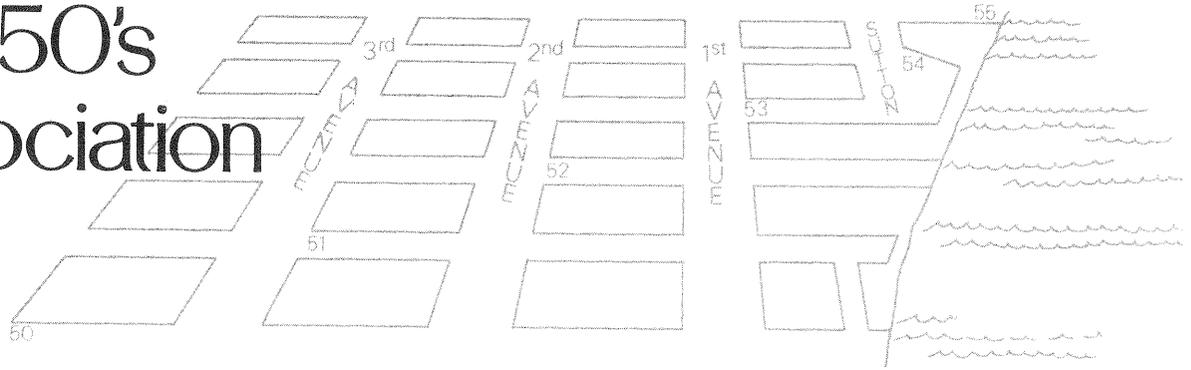
[Lorado Taft, *Hist. of Am. Sculpture* (1903); Henry T. Tuckerman, *Book of the Artists* (1867); *Monograph by Jas. Lee, The Equestrian Statue of Washington in Union Square* (1864); C. E. Clement and L. Hutton, *Artists of the Nineteenth Century* (1879); S. G. W. Benjamin, *Art in America* (1879); A. G. Radcliffe, *Schools and Masters of Sculpture* (1902); Chas. H. Caffin, *Am. Masters of Sculpture* (1903); Adeline Adams, *John Quincy Adams Ward, an Appreciation* (National Sculpture Society, 1912). Fremont Rider's *Washington* (1922) gives information as to Brown's sculpture in that city, and Charles Edwin Fairman's *Art and Artists of the Capitol of the United States of America* (1927) includes a sketch of Brown, with mention of his chief works.] A. A.—s.

BROWN, ISAAC VAN ARSDALE (Nov. 4, 1784-Apr. 19, 1861) Presbyteri-

Brown

said of him that he was a man of "rare talents and learning, enterprising and public spirited, a warm friend, a liberal and zealous supporter and defender of what he felt was the right." He was a trustee of Princeton College from 1816 and of Princeton Seminary from 1822 until his death. Lafayette College conferred the degree of D.D. on him in 1858. After he left Lawrenceville he devoted some time to literary work, and published a *Historical Vindication of the Abrogation of the Plan of Union by the Presbyterian Church* (1855); and *Slavery Irreconcilable with Christianity and Sound Reason; or, An Anti-Slavery Agreement* (1858; republished in 1860 under the name of *White Diamonds Better than Black Diamonds*); *Slave States Impoverished by Slave Labor*. A *Sermon on the Work of the Holy Spirit delivered before the Synod of New Jersey* had been published in 1837. The *Memoirs of Robert Finley* (1819) were written during the period of his pastorate and the early years of the School in Lawrenceville. Finley, who seems to have been much the same type of man, interested in the same movements, made a great appeal to the

East 50's Association



November 22, 1985

Honorable Gene A. Norman
Chairman,
Landmarks Preservation Commission
20 Vesey Street
New York, N.Y., 10007

RECEIVED
by CHAIRMAN'S OFFICE
DEC 02 1985
LANDMARKS PRESERVATION
COMMISSION

Dear Mr. Norman,

On behalf of the Board of Directors of the East 50's Association, I am writing to you with regard to the Pavilion on the north end of Union Square Park.

While the Pavilion is obviously not located in our area, we feel very strongly that it has great architectural merit and should be designated a landmark.

We are hopeful that the Commission will recommend landmarking the Pavilion.

Sincerely yours,

Ellen L. Blair

P.O. BOX 384, F.D.R. STATION · NEW YORK, N.Y. 10150

A voluntary association benefiting residents, businessmen and property owners
from 50th to 55th Streets, between Lexington Avenue and the East River.



UNION SQUARE PARK COMMUNITY COALITION, INC.

RECEIVED
by CHAIRMAN'S OFFICE

NOV 25 1985

LANDMARKS PRESERVATION
COMMISSION

November 20, 1985

Hon. Gene A. Norman, Chairman
Landmarks Preservation Commission
20 Vesey Street
New York, N. Y. 10007

Re: Pavilion in Union
Square Park, Manhattan

Dear Mr. Chairman:

On August 3, 1984, the Municipal Art Society urged the Landmarks Preservation Commission to hold public hearings and designate in the Union Square area of Manhattan eight structures of the "highest priority." Six of these structures were given a public hearing on May 14, 1985. Among the two that were unrecognized by the Commission was the Pavilion in Union Square Park, which the Society described as follows:

A charming Palladian-style structure in the northern end of the Square.

On November 14, 1984, Manhattan Community Board 6 passed a resolution urging the Landmarks Preservation Commission to establish a Union Square Historic District and, within the boundaries recommended, proposed that seventeen structures be designated individual landmarks. Among them was the Pavilion in Union Square Park, which the resolution described as follows:

Park Pavilion, 1931-2. Designed by Parks Department architect Charles Schmieder, it is a late, graceful example of Italian Palladian design.

In the current dispute over plans of the Department of Parks and Recreation for Phase II of the redesign and restoration of Union Square Park, alterations to the Pavilion loom large. The plans include the construction of a massive series of steps on the north side of the Pavilion; the elimination of the waist-high walls between the columns on the north and south sides of the Pavilion; and the visual obstruction of the grade-level floor of the Pavilion by, in addition to the steps on the north side, the filling in of the amphitheatre to grade level on the south side.

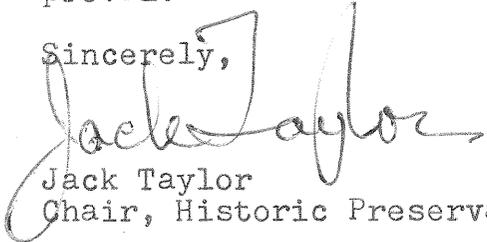
Union Square Park Community Coalition (USPCC) considers that such plans would violate the architectural integrity of the Pavilion in an attempt to convert this "graceful" and "charming" little structure into a grand ceremonial entrance to Union Square Park from the north -- a purpose for which it was not designed and for which it is ill-equipped to function.

Once again, USPCC urges the Landmarks Preservation Commission to hold a public hearing with a view to designating the Union Square

(more)

Park Pavilion an individual landmark, so that proposed alterations to it would require the Commission's overview and approval.

Sincerely,

A handwritten signature in cursive script that reads "Jack Taylor". The signature is written in dark ink and is positioned above the typed name and title.

Jack Taylor
Chair, Historic Preservation Committee

Encl.

cc: Joseph Rose (chair, Community Board 5, Manhattan)
Joyce Matz (chair, Landmarks Committee, Community Board 5)
Frank Sanchis
Marjorie Pearson
Dorothy Miner

Greenmarket Sees Threat in Facelift of Union

By ALEXANDER REID

On a typical market day at Union Square Park, the Greenmarket does a brisk business, serving tides of people who come to pinch, poke and buy an array of produce picked from fields and orchards only a few hours before.

Lately, however, the talk among farmers and customers has turned from the price of McIntosh apples or the texture of the Bartlett pears to a territorial dispute with the city.

Supporters of the year-round market, among 18 in the city, say the second phase of a redevelopment plan for the park would eliminate space for several vendors, and irreparably harm the market.

Officials of the city's Parks and Recreation Department say that the market's supporters are overreacting and that they are willing to negotiate with market representatives to insure no space is lost.

The issue has stirred ill feelings in what has been an otherwise successful revitalization of Union Square Park, which has been refurbished and reclaimed from the drug dealers who had roamed its 3.6 acres from 14th to 17th Street east of Broadway.

Seeking Compatibility

"People who want to see the market stay have been frightened by our restoration for the park," said Parks Commissioner Henry J. Stern, who attended three public meetings last week to assure residents that the market would not be harmed. "They think we are going to close the market or decide it, which is totally unjustified by the facts. I want the park to be Greenmarket compatible."

Since 1976, the Greenmarket has occupied a paved area at the northern end of the park and portions of the west and east sides of the park. On Saturdays as many as 40 farmers from New Jersey, Long Island and upstate bring truckloads of seasonal fruits and vegetables to crowds of customers that total as much as 12,000.

The farmers pay from \$28 to \$37 for a space on Saturdays, and less on the other two market days, Wednesdays and Fridays, and sell their goods from stalls assembled at their trucks.



Shoppers, undeterred by rain and snow, making purchases Saturday at Union Square Greenmarket.

The New York Times

The preliminary designs for the \$5 million second phase of the park's redevelopment call for a double-row of trees around the park and the construction of steps at the north end, in front of the pavilion where farmers' stalls usually stand.

Concerned About Diversity

Critics say that both the trees and the steps will take space from the market. "This is not a fight just over trees," said Frank Stiles, a farmer from Monroeville, N.J., who has sold his fruits and vegetables at the market for nine years. "If the Parks Department pushes out one farmer, then we lose what he offers and the market loses its diversity. When we lose that, customers stop coming, and that hurts all of us."

Greenmarket supporters argue that

the market had already lost space because of the extensive re-landscaping in the first phase of the park's redevelopment, which was completed last May. Concern grew in September when Mr. Stern, in an interview, said that while he approved of the market, he had other matters to consider. "We may want to plant trees where they have stalls," he was quoted as saying. "We are designing a park, not a fruit stand."

A Meeting This Week

M. David Distler, a lawyer who is head of the recently organized Friends of Greenmarket, said residents fear the city is insensitive to the market. "They are acting like this is not even a part of the park, when the market is partly responsible for the turn-around of the park," he said.

Greenmarket supporters argue that

Last Thursday, Com voted to approve the plans, except for the location of the trees the park pavilion.

"Part of the concern the plan would affect us we will study those them," said Marie Reil the board's park committee. Mr. Stern said the plan will meet with market representative the dispute.

"Union Square Park should be designed as Stern said. There are areas besides the market us is to accommodate while making the park."



LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

March 13, 1986

Ms. Tobey Pearl
1794 Ocean Avenue
Brooklyn, New York 11230

Dear Ms. Pearl:

In reference to your letter concerning your request for information about the development of the Union Square Park as a platform for labor leaders I regret to have to inform you that the Landmarks Preservation Commission has no such information. I would suggest that you visit the Local History Room of the Main Branch of the New York Public Library (the 42nd Street Branch).

Sincerely,

Marjorie Pearson

Marjorie Pearson
Director of Research

answered 3/13/86 - no info.

1794 Ocean Avenue
Brooklyn, NY 11230

March 6, 1986

NYC Landmarks Preservation Comm.
20 Vesey
NY, NY

Dear Sir or Madam:

I am at present a student of Brooklyn College, and as part of a 'History of New York City' course, have decided to do a term paper on the development of the Union Square Park (now undergoing renovation) as a platform for labor leaders, as well as the situation of many Union establishments around the Union Square area.

It is my hope that you could provide some information on this subject. I will gladly accept any material you have in the form of union 'histories' or 'biographies' as well as anything that would explain the relationships of the various unions to one another with respect to their physical locations within the area. Maps would also be helpful.

I would also be grateful for any other sources you might be able to refer me to for information, and if you have other information or material you feel might be interesting, please feel free to include it.

Thank you for your assistance. I look forward to hearing from you. If you need to speak to me, I can be reached at (718) 376-4112.

Fraternally yours,



Tobey Perl
Word Processing Dept.
Amalgamated Clothing and
Textile Workers Union

Union Square Park - Corner
 Research - Handwritten

After delays, park expansion to start

ion, said Parks' Lawson.
 The M.T.A. still has to reconstruct and green a traffic triangle at 14th St. at the southeast corner of Union Square. M.T.A. officials have told community groups that the agency is waiting for construction material for this south-east triangle.

A separate project by the Department of Transportation on the east side of the park will extend the planted median down Park Ave. S. from 17th St. to 15th St. The funds for the median were secured by Assemblymember Deobrah Glick from 1997 state legislation for transportation projects.

The current expansion plan follows the \$3.6-million Union Square reconstruction in 1985 during the administration of Mayor Ed Koch. That project created the new plaza at the south end and enclosed the 1856 George Washington equestrian statue.

The Independence Flagpole, at 128 feet one of the tallest in the state, was restored in 1987, and in 1992 a \$163,000 playground and tot lot was built in the northwest corner of the park. Parents in the neighborhood are urging the city to improve the playground. A new dog run has also been added in the southwest corner of the park.

BY ALBERT AMATEAU

Announced two years ago by Mayor Rudolph Giuliani and Parks Commissioner Henry Stern, the project to transform and expand the southwest corner of Union Square Park has been a long time coming.

The \$5-million expansion project which will increase the area of Union Square Park's southern plaza area by nearly a half-acre, has been sent to contractors for bids, but work "won't be visible for months," according to a Department of Parks and Recreation spokesperson.

The expansion area on the west side of the park will extend from 15th St. down to the Gandhi statue triangle at 14th St. and would eliminate the auto parking area between the triangle and the raised portion of the park. An esplanade and trees where the parking is now located will make the triangle an integral part of the park.

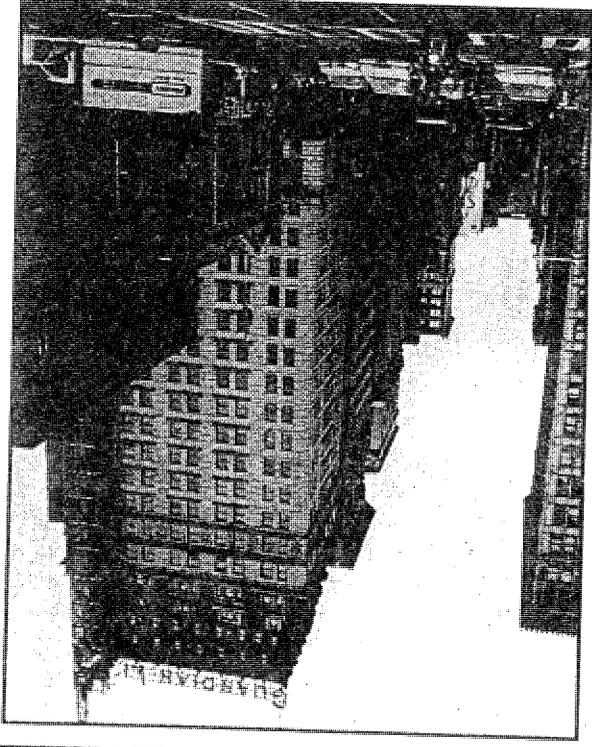
Water main and other infrastructure work beneath the street on the west side of the park will be the first order of construction, said Bob Lawson, Parks spokesperson. Earlier designs of the project sparked outcries by the Union Square Community Coalition and by Friends of the Greenmarket, who feared the number of Greenmarket vendors would be reduced. The complaints sent the design back to the drawing board of Parks' landscape architect, Lawrence Mauro, more than once over the past two years.

Lawson said the four-day-a-week Greenmarket would not lose space as a result of the park expansion. "The Greenmarket has been working with Parks and vendors, and should be able to find space when the project is complete," he said. "Of course there will have to be some temporary displacement during construction."

The project has also been complicated by the reconstruction of the Union Square subway station beneath the park by the M.T.A. The transportation agency is only now nearing completing work on the park surface above the station just north of the plaza where the George Washington statue is located.

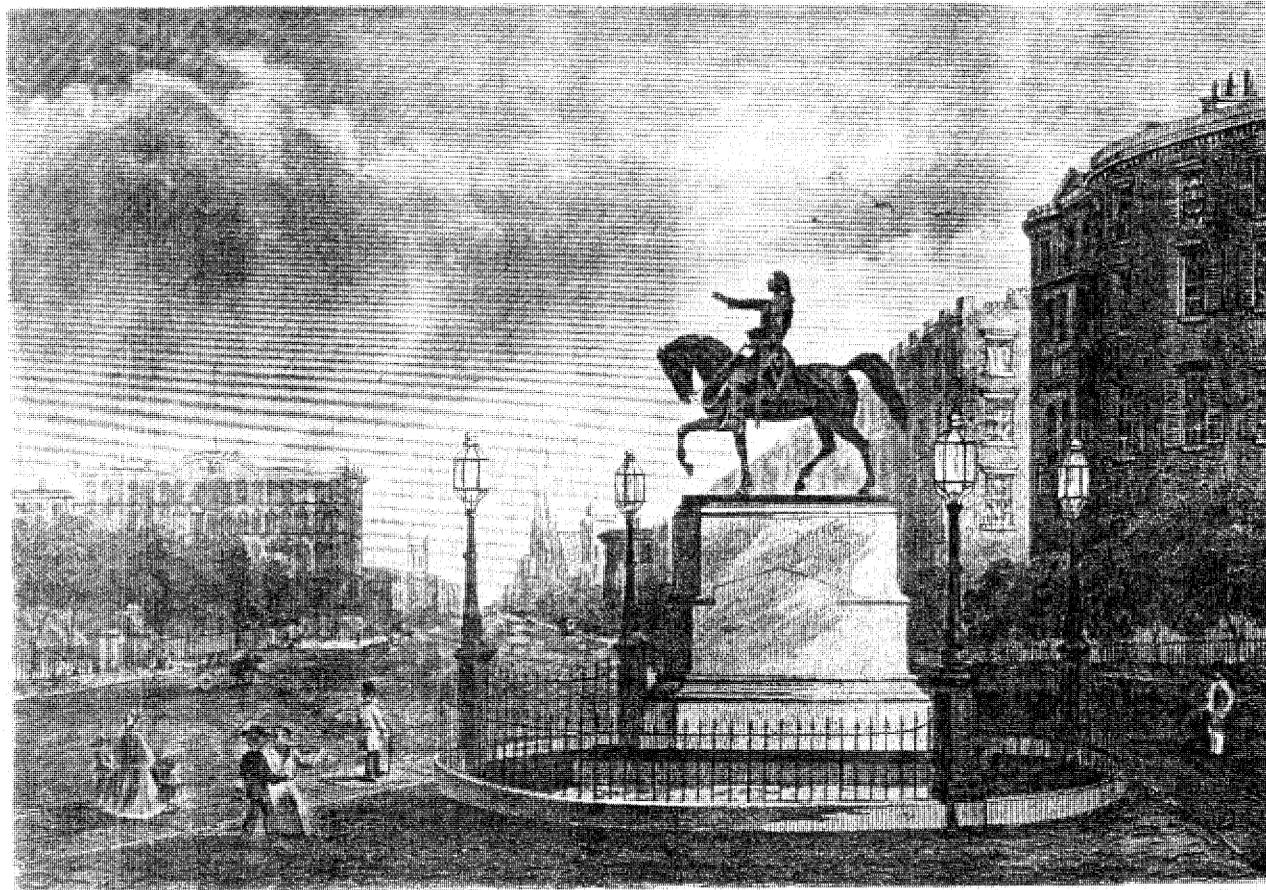
"It's been a nightmare," said Evelyn Strouse, of the Union Square Community Coalition. "The M.T.A. still has to put 20 inches of topsoil down before that area can be planted."

If the cost of M.T.A. work on the park is included, the bill for the Union Square project would amount to \$8 mil-

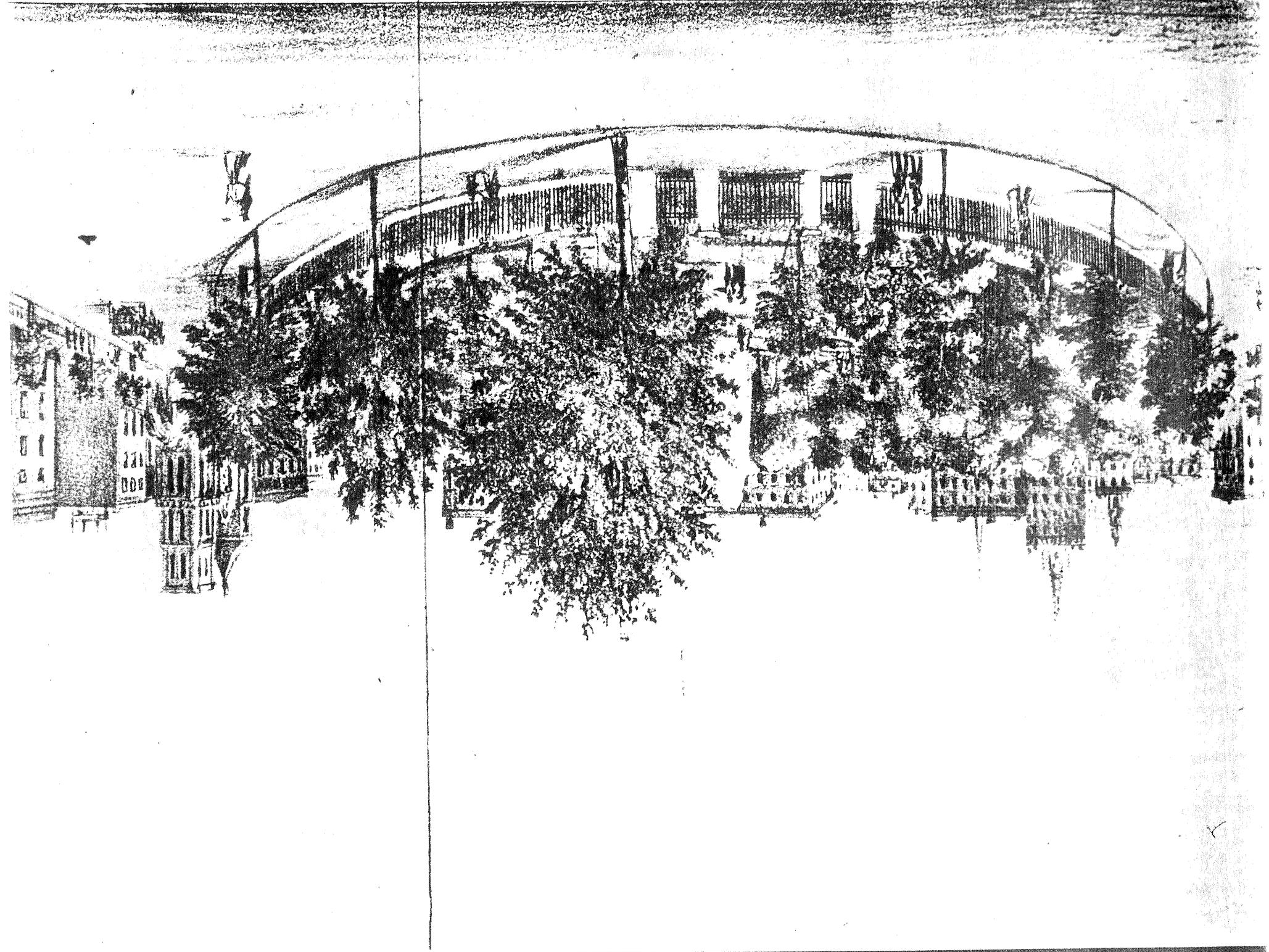


Villager photo by Corby Lee

The venerable Guardian Life building at 17th St. and Park Ave. S. is being transformed into Union Square's first hotel. The Related Companies is redeveloping the 20-story landmark building with its distinctive mansard roof into a 250-room W Hotel, a new kind of mid-sized hotel that the Starwood hotel chain is promoting. The hotel is scheduled to open before the end of this year. To the chagrin of some community residents and local preservationists, the red-neon Guardian Life sign on the building's roof will be replaced. The Landmarks Preservation Commission earlier this year approved the proposal to change the sign to read "W Union Square Hotel." The look of the new sign is supposed to mirror the existing sign, and existing letters are to be recycled if possible.



New York, Vanos, & Gordon



park for landmark status). The only matter Koch declined to speak on was his mayoral opponent Carol Bellamy.

Parks Commissioner Henry Stern embellished on the drug dealing problem still faced by the neighborhood around Union Square. "As long as people are selling and buying drugs in voluntary transactions they will be doing it somewhere," he said. "But they should not be in public places where law-abiding people wish to meet."

Also speaking at the event were local City Councilmembers Carol Greitzer and Miriam Friedlander. "This park has a great history, but I don't think even in its heyday it looked as good as it does today," said Greitzer, who congratulated local merchants and neighbors in particular for making the renovation possible. "I've seen something here today I've never seen before," she added. "Mothers with baby carriages sitting on the benches. It's been missing from this park for many years. Now that they're back we hope they're here to stay."

NOW HAVE A FUTURE, TOO

Friedlander also congratulated the community and the Parks Department along with the local community boards for contributing to the turnaround for Union Square Park and also expressed hopes that no architecturally significant buildings would be lost to any future developments on the square. "We have a history here and we have a future here," she said. "The buildings around the park have made the park what it is. I would hope that we can keep those buildings."

A beaming Evelyn Strouse of the USFCC was also found enjoying the daylong ceremonies which included an evening concert by the Paavo Jyry Jazz Quartet and several walking tours of the park by the PEP officers. "It was great," she said of the opening ceremony. "The Mayor stayed a long time. He was about to sing a chorus of New York, New York with the All City chorus but he had to leave."

The USFCC is planning a number of events over the next few months in Union Square Park including theatre productions, concerts and cultural events—all of which will serve to keep a strong community presence in the park. "It will be a concerted effort not only with cops but with the whole community," said Strouse. The USFCC, she said, will continue to lobby for landmark status for over a dozen buildings on the square in ultimate hopes of having it designed as a historic district, linked with the nearby Ladies Mile on Broadway.

to All the People

seal crisis, the City Parks Department employed a large park was augmented by summer help, a job that

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Forum on the opposite page

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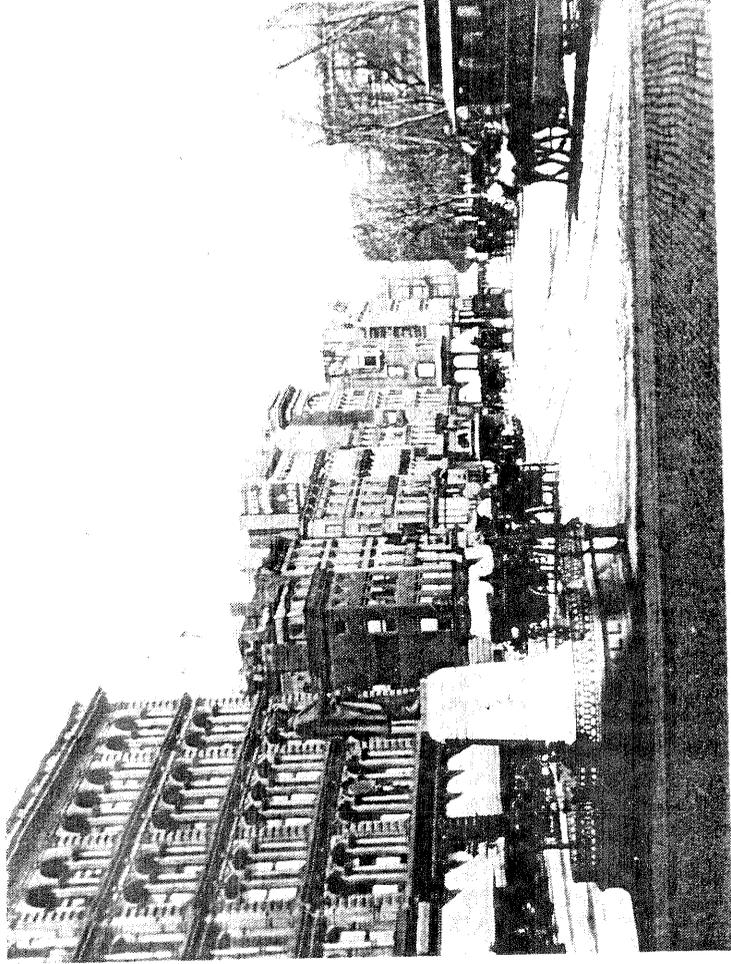
parks are being returned to citizens. It wouldn't be

n Square Park Community

is an example for every community and the re-opening of

own in Union Square and re-created over the years in

hat it takes to win and keep



Union Square before the skyscraper
Photo: New York Historical Society

laid out" New York a hundred years ago were very limited persons, who took very shortsighted and mean views of the problems they had to solve, and in fact shirked or bungled. As Mr. Olmstead pointed out, when he tried to prevent the extension of their blunders to the Bronx, it did not enter their heads to provide, anywhere within the limits of Manhattan Island, a worthy site for a noteworthy public building." (Architectural Record, Vol. XII, No. 5). As he rightly suggested, the "rectangular reticulation" of the grid they imposed on Manhattan was so monotonous that New Yorkers cherished any break in it, and many of the buildings that profit from those breaks are today official or unofficial landmarks such as the Flatiron Building, the Times Tower, Grace Church, the Jefferson Courthouse, Grand Central Station, the New York Public Library or the Washington Square Arch. As such an oasis of irregularity--and in contrast to the heavy handed literalism of the street plan of 1811 or indeed of the current proposal--Union Square is a space of baroque character and ambivalent shape where the eye is drawn to distant places as well as to the poetic ornament that distinguishes its buildings.

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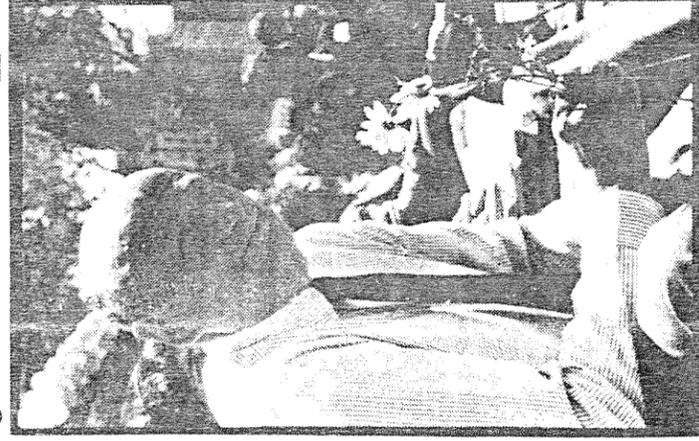
Ceremony Re-Opens Union Sq. Park

BY JAMES SHEEHAN

The construction fences came down and the balloons went up at Union Square Park last Wednesday as crowds of neighbors and City officials celebrated the park's long-awaited reopening. "We completed it two months ahead of schedule and we are starting this ceremony five minutes ahead of schedule," Parks Commissioner Henry Stern told the throng. "A new day has dawned for the Parks Department."

The new look at Union Square Park includes the noticeable replacement of drug dealers with children and mothers, as well as extensive renovative work. The \$3.6 Phase One facelift for the park includes lawn resodding, flower and shrub plantings, statue and monument cleaning and repair, a new park entrance on the south end with a concert space, Victorian style subway kiosks and lampposts, benches, drinking fountains and irrigation and draining systems.

Phase Two of the renovation work, slated to begin in the fall of 1987, will include the enlargement of the park north of 16th St. (incorporating the existing parking area and traffic islands) and the planting of over 150 trees around the park perimeter. The existing pavilion at the north end of the park will be rebuilt and plans also call for a playground near East 17th St. and a permanent site for the Green market.



Mayor Ed Koch in a contemplative moment during the ceremonies. (Villager/Eiggart Photo)

The City has also taken steps to ensure that Union Square Park will not slide back to its former role as a widely recognized drug supermarket. Beginning last week, the park has been under the watchful eyes of cops on constant foot and mounted patrol accompanied by Urban Park Rangers who will follow up on "quality of life" problems.

SET UP THEIR BASE

The Rangers, known as Park Enforcement Patrol (PEP) officers, will set up a base in the Union Square Park from which they will patrol the premises and other area parks as well.

Last week's celebration was also attended by one Mayor Ed Koch who spoke in between the various musical acts held throughout the day by such groups as the George Gresslein Band, The Roundabout Theatre and the All-City Chorus.

The Mayor congratulated the Parks Department and local community groups on the design of the renovated park and also took a moment to address any lurking "drug-gies" who might be testing the waters in hopes of making a comeback. "This is a park known throughout the world as a place where you exchange ideas," he said, noting Union Square's long history with social movements. "Regrettably over the years it disintegrated and became a place where people exchanged money for drugs. If you engage in the sale or

purchase of narcotics in this park now you will get special attention from the police. We're fed up. We're not going to give it back to the druggies."

MAYOR PLANTED SOME DAISIES
Koch was then presented with a bouquet of daisies by Union Square Park Community Coalition (USPCC) co-chairs Evelyn Strouse and Oliver Johnston which he subsequently planted in a new garden under the towering statue of George Washington.

Asked by a newscaster afterwards exactly how he planned to keep undesirables out of the park, Koch literally spelled it out for the press. "How will I do it? With something called cops, c-o-p-s, and something called jail, j-a-i-l. Do you know these words?"

The newscaster replied that she had witnessed a drug transaction minutes before only a few yards from where they were standing.

"Point it out for me and I'll get a cop," said the Mayor. "Did you personally analyze the material? I would be the last one to say a particular substance is heroin or cocaine when I'm unfamiliar with it."

LOOKING AT LANDMARKS

Asked if he would push to have key buildings around the square designated as landmarks in the wake of the park's new-found image, Koch said he would support the decisions of his commissioners (the City Landmarks Preservation Commission is currently considering six buildings around the park for landmark status). The only matter Koch declined to speak on was his mayoral opponent Carol Bellamy.

Parks Commissioner Henry Stern embellished on the drug dealing problem still faced by the neighborhood around Union Square. "As long as people are selling and buying drugs in voluntary transactions they will be doing it somewhere," he said. "But they should not be in public places where law-abiding people wish to meet."

Also speaking at the event were local City Councilmembers Carol Greitzer and Miriam Friedlander. "This park has a great history, but I don't think even in its heyday it looked as good as it does today," said Greitzer, who congratulated local merchants and neighbors in particular for making the renovation possible. "I've seen something here today I've never seen before," she added. "Mothers with baby carriages sitting on the benches. It's been missing from this park for many years. Now that they're back we hope they're here to stay."

NOW HAVE A FUTURE, TOO

Friedlander also congratulated the community and the Parks Department along with the local community boards for contributing to the turnaround for Union Square Park and also expressed hopes that no architecturally significant buildings would be lost to any future developments on the square. "We have a history here and we have a future here," she said. "The buildings around the park have made the park what it is. I would hope that we can keep those buildings."

A beaming Evelyn Strouse of the USPCC was also found enjoying the daylong ceremonies which included an evening concert by the Paavo Corey Jazz Quartet and several walking tours of the park by the PEP officers. "It was great," she said of the opening ceremony. "The Mayor stayed a long time. He was about to sing a chorus of New York, New York with the All City chorus but he had to leave."

The USPCC is planning a number of events over the next few months in Union Square Park including theatre productions, concerts and cultural events—all of which will serve to keep a strong community presence in the park. "It will be a concerted effort not only with cops but with the whole community," said Strouse. The USPCC, she said, will continue to lobby for landmark status for over a dozen buildings on the square in ultimate hopes of having it designed as a historic district, linked with the nearby Ladies Mile on Broadway.

Editorial

Returning Parks to All the People

Before the days of the City's fiscal crisis, the City Parks Department employed a large staff of people who we as kids referred to as "Parkies." Over the busy summer months, vacationing high school kids aspired to mightily.

These "keepers" of City parks all but disappeared during the huge cutback of City services in the 1970's, and their loss was one reason for the ensuing neglect, rampant vandalism, and in the case of some of our neighborhood parks, a tremendous increase in the various illegal and, for many park users, undesirable activities.

Because Greenwich Village is already a magnet for all kinds of people from all kinds of places, this problem was magnified even greater in such local (but actually regional, based on their use) parks as Washington Square and Union Square.

While everyone from anywhere has the right to use any public facility, the principle has been stretched to the extreme in both of these places. Right to free use and an undermanned staff turned Union Square Park into a no-man's land before it was closed for rehabilitation. And the problems detailed in the Community Forum on the opposite page suggest some of the same kind of drift today in Washington Square Park.

That's why we liked what we heard about the renewed vigor with which supervision and planned activity will be pursued in the newly re-opened Union Square. We hope some of that same attention will be directed to Washington Square.

Regardless of what the hand-wringers say, what is and has happened to improve conditions in both parks already is a tribute to the neighbors and the park users who have not been deterred by lousy conditions, official indifference, budget difficulties or threats from some of the more unsavory users. Our downtown area parks are being returned to their intended purpose — the enjoyment and use by all the citizens. It wouldn't be happening in Union Square without the activists of the Union Square Park Community Coalition. What they have done is an example for every community and the re-opening of that park last week was a tribute to their persistence and perseverance.

The kind of determination shown in Union Square and repeatedly over the years in Washington Square Park is what it takes to win and keep the right to everybody's free, public use of our park space.



UNION SQUARE PARK
COMMUNITY COALITION, INC.

P.O. Box 314, Cooper Station Post Office
New York, New York 10276

GEORGE WASHINGTON

George Washington, astride a very sculptural horse, occupies a small marginal island on the southeast corner of Union Square, only a few feet away from the maelstrom of trucks and taxicabs that make Fourth Avenue and Fourteenth Street one of the busiest corners in Manhattan.

The Father of His Country is dressed in the uniform of a Colonial general, with head bared and the right hand extended in a gesture of command.

The pedestal, which is simple to the point of nakedness, bears no inscription other than the name WASHINGTON. A very ordinary spike fence of cast iron surrounds the base of the pedestal.

Henry Kirke Brown, with John Quincy Adams Ward as his assistant, are responsible for the statue, which was presented to the City on July 4, 1856, by the wealthy residents of Union Square, then an aristocratic center, who raised \$31,000 for its erection. It stands on the very spot where Washington was received by the citizens of New York on its evacuation by the British on November 25, 1783, and is the first statue ornamenting a public site erected in New York since that day.



ABRAHAM LINCOLN

Situated at the southwest corner of Union Square, the statue of Lincoln, by Henry Kirke Brown, suffers in outline for being a too literal expression of the very prosaic sartorial fashion of the years immediately following the Civil War.

It is hard to give to the shapeless trousers of those days anything but an ungainly contour. The sculptor has attempted to overcome the commonplaceness of the garb of that period by draping the shoulders of the martyr President in an ample cloak, which he has treated in the fashion of a Roman toga.

The pedestal is of plain granite, without an inscription, but surrounded with a parapet and balustrade of stone and bronze on the plinth of which is inscribed the undying sentiment: WITH CHARITY FOR ALL, WITH MALICE TOWARD NONE.

The monument was erected in 1870 through popular subscription and under the auspices of the Union League Club.



MARQUIS DE LAFAYETTE

Also in Union Square, but much better located than the Lincoln or Washington statues in respect to the turmoil and noise of rushing crowds and congested vehicular traffic, is the statue of Lafayette by Frederic Auguste Bartholdi.

The young Marquis stands on a conventionalized boat's prow in the attitude of offering his hand and his sword to Washington, whose statue happily stands facing him on the same axis.

The bronze is much more detailed and finished than either the Lincoln or the Washington statues, and is a fine example of what dead metal may be made to say. There is symbolism in the composition, nobility and sentiment in the expression of the face, and what is known as "arrested motion" in the disposition of the arms as well as in the stride.

A granite pedestal, conceived and executed with an eye to complete harmony with the statue, is delicately tooled to show garlands of laurel in low-relief. It is the offering of the French citizens of New York and bears the following inscriptions:

"AS SOON AS I HEARD OF
AMERICAN INDEPENDENCE
MY HEART
WAS ENLISTED."
1776.

TO THE CITY OF NEW YORK,
FRANCE,
IN REMEMBRANCE OF SYMPATHY
IN TIME OF TRIAL
1870-1871

ERECTED 1876

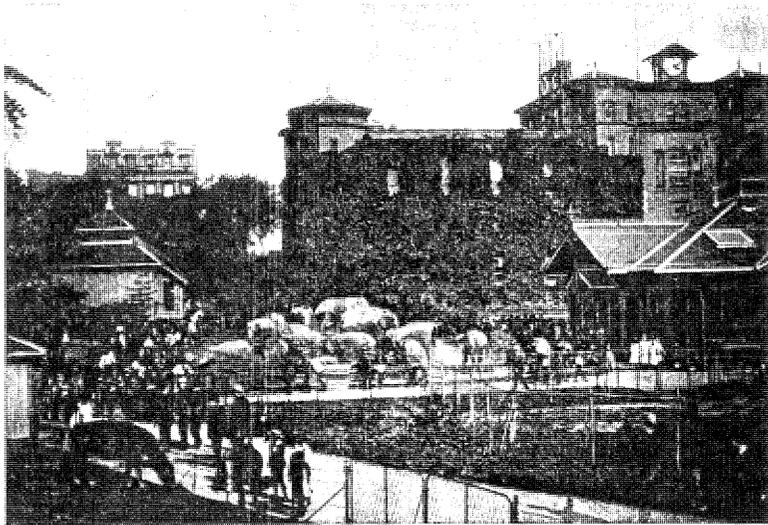
The statue was presented to the City by the French Government in recognition of the assistance rendered by its citizens to the people of Paris during the Franco-Prussian War.



connecting the embankment with the hillside. This arrangement would give the city a water-front park unequalled for beauty elsewhere in the world. At the northern end of Riverside Park is the tomb of General U. S. Grant.

Morningside Park is a strip of land about 600 feet wide and more than half a mile long, with an area of 32 acres, extending north and south upon the eastern slope of Bloomingdale Heights, north of 110th Street and west of Eighth Avenue. It overlooks Central Park and Harlem, and commands a view of Washington Heights and the country to the north and east. The land at the foot of the hill has been laid out in a handsome landscape design, and against the face of the cliff has been constructed a heavy granite wall with projecting bastions and broad stairways leading up to the parapetted promenade on the top.

Madison Square, bounded by Fifth Avenue, Broadway, Madison Avenue, 23d Street and 26th Street, is the chief popular resort of the central districts. It covers nearly seven acres, and in summer is charming with shade-trees and beds of flowers. The Seward and the Farragut statues are inside the park, and the Worth Monument is at the northern corner. Here are ornamental and drinking fountains, and

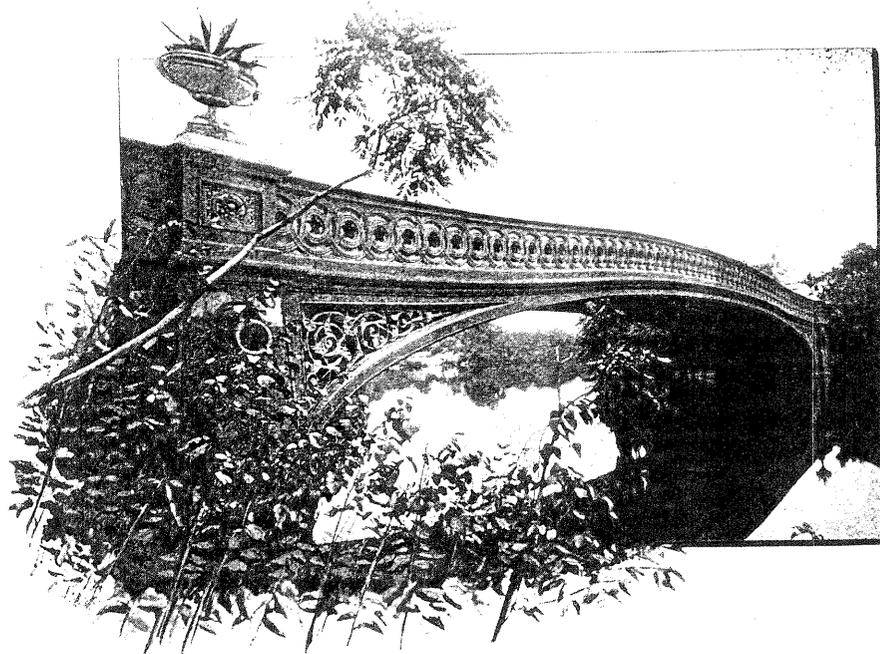


MENAGERIE IN CENTRAL PARK.

in the season beds of beautiful water-lilies. The Square is much frequented by prettily dressed children with their nurses, and withal is thoroughly delightful.

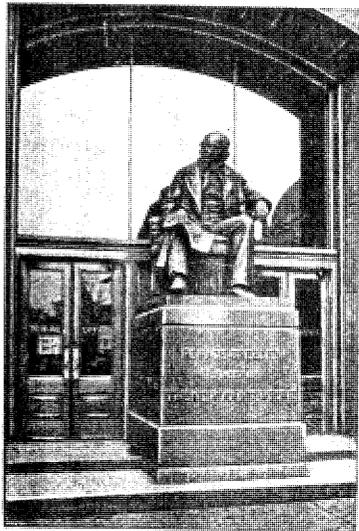
Union Square, at Broadway, 14th Street, 17th Street, and Fourth Avenue is $3\frac{1}{2}$ acres in extent. Here are the Lafayette, the equestrian Washington and the Lincoln statues, a pretty fountain in the centre, a large drinking fountain surmounted by the figures of a woman and two children, a small and artistic drinking fountain designed by Olin T. Warner, a paved plaza on the north bordered by a row of colored gas-lamps, an ornamental structure and a cottage with a reviewing balcony. The plaza is a favored place for large outdoor mass-meetings.

Washington Square has a character peculiar to itself. It is at the lower end of Fifth Avenue, an open space of about nine acres, once the Potter's Field. New-York society, driven successively out of Bowling Green, Bond Street, Bleecker Street and elsewhere down-town, has made a sturdy stand for two generations in Washington Square. The north side is lined by old-fashioned red-brick houses, with white-marble trimmings, in which dwell the Coopers, the Rhinelanders, and other aristocratic families. On the east side is the imposing white-stone castellated structure of the University of the City of New York, hallowed by many associations. The dormitory of this building has for a generation at least been the bachelor home of artists and men of letters, and many a recluse has buried himself from the world in its quiet



BOW BRIDGE, IN CENTRAL PARK.

precincts. In the next block is the Asbury Methodist Episcopal Church, and the modern Benedict Chambers, principally occupied by artists. On the south side of the Square small shops catering to the neighboring tenement population, have crept in to a considerable extent. Some of the old historic houses remain, and several apartment-buildings. The feature of that side of the Square, however, is the Judson Memorial Baptist Church. On the west side are fine private residences and apartment-hotels. The principal ornament of the Square is the white-marble Washington Memorial Arch, where Fifth Avenue begins. There is a fountain, a statue of Garibaldi, a bust of Alexander L. Holley, beds of flowers, shade-trees, and hundreds of seats that are generally occupied by poor people from neighboring tenements.



GREELEY STATUE, IN PRINTING-HOUSE SQUARE.

Beethoven, in Central Park, is commemorated by a colossal bronze bust on a granite pedestal near the Music Pavilion of the Mall. It is the work of the German sculptor Baerer, and was erected in 1884 by the Männerchor German singing society.

Robert Burns is also on the Mall, in Central Park, a bronze seated figure on a rock, modelled by John Steele, of Edinburgh, and presented to the city in 1880 by Scottish citizens.

Sir Walter Scott, in Central Park, also of bronze, of heroic size, the work of Steele, and a present from resident Scotchmen, is seated opposite the Burns statue, on an Aberdeen-granite pedestal. It was unveiled in 1872.

Fitz-Greene Halleck, in Central Park, of bronze, the work of Wilson MacDonald, is on the Mall. It shows the poet seated in a chair, with notebook and pen in hand. It was erected in 1877.

The Shakespeare Statue, by J. Q. A. Ward, is a standing figure in

intervals about the shaft, and upon these are carved the names of battles with which General Worth's fame was identified. The plot of land on which the monument stands is surrounded by an iron fence ornamented by appropriate military designs, and the shaft also has upon it a bronze coat-of-arms of New-York State and a group of military insignia. The monument was erected by the city in 1857.

Commodore Cornelius Vanderbilt, in bas-relief, is on the façade of the Hudson-Street freight-depot of the New-York Central & Hudson-River Railroad.

Governor Peter Stuyvesant, with his wooden leg most conspicuous, is a wooden statue in front of the Stuyvesant Insurance Company's office, 165 Broadway.

Gutenberg, the father of modern printing, and **Franklin**, America's eminent printer, both modelled by Plassman, adorn the façade of the *Staats-Zeitung* Building, looking out upon Printing-House Square.



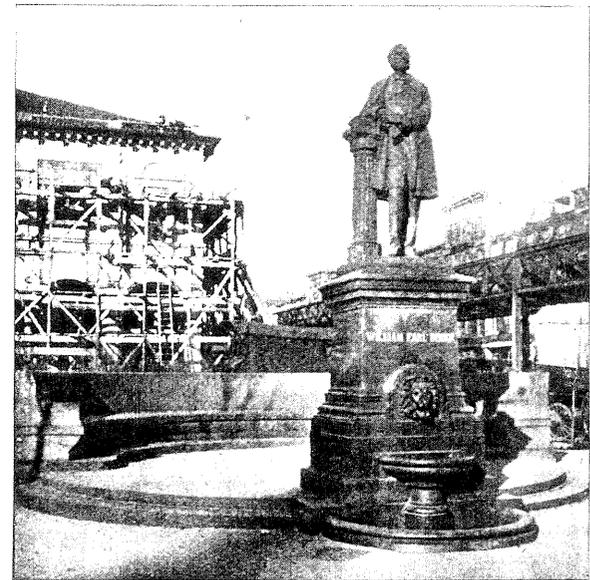
COX STATUE, IN ASTOR PLACE.

bronze, at the southern entrance to the Mall, in Central Park. It was unveiled, May 23, 1872, on the 300th anniversary of the great dramatist's birth.

The Indian Hunter, by J. Q. A. Ward, a life-size ideal figure of an Indian, bow and arrow in hand, bending eagerly forward and holding his dog in leash, is just west of the Mall, in Central Park, and is a very spirited and admirable group.

The Eagles and Goat in Central Park is an interesting bronze by the French sculptor Fratin, presented to the city in 1863 by a wealthy resident, Gardon W. Burnham.

The Bethesda Fountain, the most ambitious work of sculpture in Central Park, stands on the Esplanade at the foot of the Terrace, on the shore of the Lake. The design,



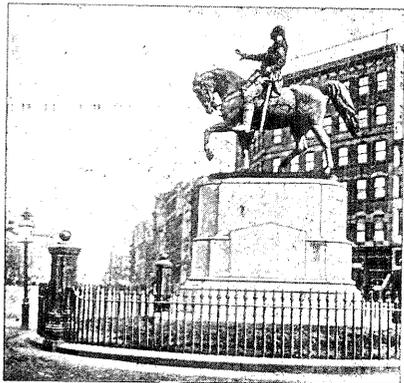
DODGE STATUE, AT BROADWAY AND SIXTH AVENUE.



JAMES FOUNTAIN, IN UNION SQUARE.

by Miss Emma Stebbins, the New-York sculptor, represents the angel blessing the waters of the Pool of Bethesda. The figure of the winged angel is poised easily upon a mass of rocks from which the water gushes, falling over the edge of the upper basin, which is supported by four figures symbolizing Temperance, Purity, Health and Peace. In her left hand the angel holds a bunch of lilies, flowers of purity, and over her bosom are the cross-bands of the messenger. The basin of the fountain contains lotus, papyrus, Indian water-lilies, and other rare water-plants.

General Simon Bolivar, the Liberator of South America, is represented by an equestrian statue that stands on the west side of Central Park, near 81st Street. It is a replica of the Bolivar statue by R. De La Cora, in Caracas, Venezuela; and was a present from the South-American Republic to the City of New York in 1884.



WASHINGTON EQUESTRIAN MONUMENT, IN UNION SQUARE.

A. Ward, and was erected in 1874, to commemorate the patriotism of those members of the Seventh New-York Regiment who fell in battle during the civil war.

The Falconer, an ideal bronze figure, modelled by George Simonds, stands on a bluff in Central Park. George Kemp presented it to the city in 1872.

Commerce, an allegorical female figure in bronze, of heroic size, is the work of the French sculptor Bosquet. It is in Central Park, near the entrance at Eighth Avenue and 59th Street, and was erected in 1866, a gift from Stephen B. Guion.

Alexander Hamilton, a granite statue in Central Park, stands near the Museum of Art. Ch. Conradts, the sculptor, designed it for the son of Hamilton, John C. Hamilton, who presented it to the city in 1880.

Prof. S. F. B. Morse is honored with a bronze statue, of life-size, modelled by Byron M. Pickett, and erected in 1871 by the Telegraph Operators' Association. It is in Central Park, near the 72d-Street entrance, on Fifth Avenue. Prof. Morse was present at the dedication.

The Pilgrim, an heroic bronze statue on the Grand Drive, in Central Park, was a gift from the New-England Society of New York, in 1885. It is a picturesque and noble statue, by J. Q. A. Ward, to commemorate the landing of the Pilgrims on Plymouth Rock. It represents a strong-faced, alert, and resolute hero, in the quaint English costume of 1620.

The Alexander Von Humboldt bronze bust in Central Park was a gift from the German residents of the city, in 1869. It was designed by Prof. Gustave Blaeser, of Berlin; and stands near Fifth Avenue and 59th Street.

The Thomas Moore bust near the southeastern corner of Central Park, was modelled by Dennis B. Sheehan, and put in place by the Moore memorial committee, in 1880.



LAFAYETTE STATUE, IN UNION SQUARE.

Daniel Webster is an heroic bronze statue on the West Drive in Central Park, made by Thomas Ball, at a cost of \$65,000. Gurdon W. Burnham presented it.

Mazzini, a bronze bust, is on the West Drive of Central Park. It is of heroic size, upon a high pedestal. Turini, the Italian sculptor, made it, and Italian residents of New York, admirers of the great Italian agitator, presented it to the city in 1878.

The Seventh-Regiment Monument is on the West Drive of Central Park, not far from the Webster statue. It represents a citizen soldier at parade rest, leaning on his musket. It was modelled by J. Q.

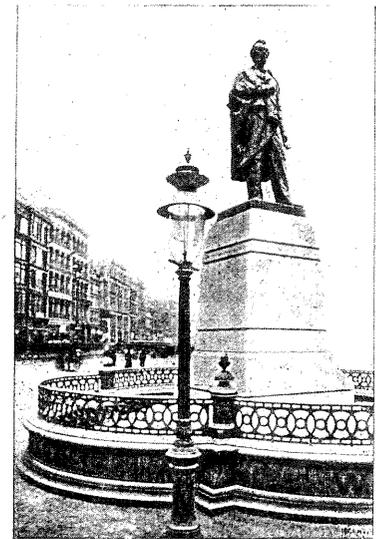
Schiller, the German poet, is remembered in a bronze bust by C. L. Richter, that is set up on a sandstone pedestal in the Ramble, in Central Park. It was the first piece of sculpture to be erected in the Park; and was presented by German residents, in 1859, less than three years after the Park was begun.

The Still Hunt, in Central Park, by Edward Kemeys, represents a crouching American panther preparing to leap upon its prey. It is on a high ledge near the Obelisk.

The Tigress and Young, a fine bronze group, came from the hand of the French sculptor, Auguste Cain. It stands west of the Terrace in Central Park, and was a gift in 1867 of twelve New-Yorkers.

The Egyptian Obelisk, in Central Park, is one of the most interesting historical relics in the metropolis. It was presented to the city, through the Department of State, in 1877, by the Khedive of Egypt, Ismail Pasha. It was transported to this country under the direction of Lieut.-Com. H. H. Goringe, U. S. N., at the expense of William H. Vanderbilt. The monolith is of granite, 69 feet high, and weighs 220 tons. It is the sixth in size of the famous obelisks of Egypt, and was erected in the Temple of the Sun, at Heliopolis, 3,500 years ago, by King Thothmes III. The hieroglyphic inscriptions upon it relate the titles of Thothmes, and his illustrious descendant, King Rameses II., who lived 200 years after Thothmes. Until the reign of Tiberius it stood in

the Temple of the Sun, and then it was removed to Alexandria, where it remained until it crossed the water to the New World. The obelisk was old in the days of the Roman Empire; antedates the Christian Era by fifteen centuries; looked down upon the land of Egypt before the siege of Troy; and was familiar to Moses and the Israelites in bondage. It now stands on a knoll near the Museum of Art, an impressive reminder of a far-away past. The severities of the American climate may cause the gradual obliteration of the venerable inscriptions on the obelisk, and great care has been taken to protect these annals of the past by covering them with paraffine and other protective materials. Another obelisk, of similar size, stood with this before the Temple of the Sun, and now adorns the Queen-Victoria Embankment, along the Thames, in London. Both were of the rose-red granite of Nubia.



LINCOLN STATUE, IN UNION SQUARE.



SEWARD STATUE, IN MADISON SQUARE.

August 7, 1887.) OHRBACH'S followed suit and these two establishments, dealing in women's apparel, gave the impetus from which developed today's substantial shopping center.

As a retail district Union Square, more strictly Fourteenth Street, is perhaps the city's largest outlet for low-priced women's merchandise. KLEIN'S, doing a tremendous business in women's apparel, employs a minimum of sales people, and customers help themselves in cafeteria fashion. The presence of store detectives inhibits shoplifting. HEARN'S DEPARTMENT STORE, between Fifth and Sixth Avenues on Fourteenth Street, has shared in the general retail rejuvenation of the section. The stores of Fourteenth Street no longer draw their clientele exclusively from the East Side. Women from near-by cities, from the suburbs, and from every part of New York come bargain hunting here. In line with the district's labor character, most of its business houses are either unionized or in process of becoming so. The shoppers here are probably the most union-conscious consumers in the country. An everyday sight on Union Square is the picket line, whether it be in front of a restaurant, an orange-drink stand, or a shoe shop.

UNION SQUARE PARK, after years of neglect, was landscaped in 1935-6. The level of the ground was raised several feet above the street in order to allow for the construction of an underground concourse connecting the various subway routes below. At the north end a colonnaded bandstand was constructed, overlooking a large plaza where automobiles are parked unless a mass meeting is scheduled.

A number of monuments and pieces of sculpture of high merit are in the square. The most commanding of these is a bronze equestrian STATUE OF WASHINGTON near the southern end of the park facing Fourteenth Street. The work of Henry Kirke Brown, it was one of the earliest equestrian statues in America. J. Q. A. Ward designed the base. The statue, dedicated on July 4, 1856, was originally placed at the southeast corner of the square, where Washington was said to have been received by the citizens of New York following the evacuation of the city by the British on November 25, 1783.

Other monuments include a heroic bronze STATUE OF LINCOLN, also by Brown, and a bronze FIGURE OF LAFAYETTE by Frédéric Auguste Bartholdi, designer of the Statue of Liberty. From the center of the square rises an eighty-foot LIBERTY POLE, erected in 1924. It commemorates the Declaration of Independence and honors the Tammany leader, Charles Francis Murphy. In the sculptured, drum-shaped base, designed by Anthony de Fransisci, are engraved Jefferson's words: "How little my coun-

trymen know what precious blessings they are in possession of and which no other people on earth enjoy."

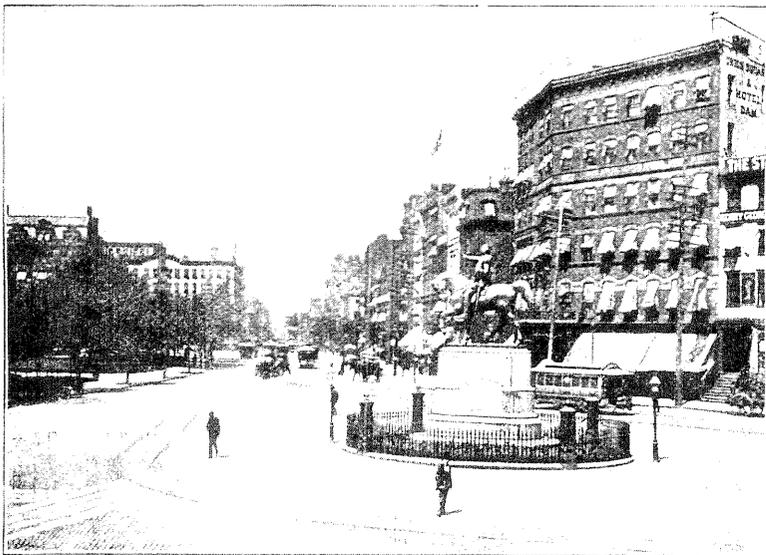
The diverse architecture of the buildings surrounding Union Square does not supply the unified feeling of enclosure implied by the word "square," but it does offer an interesting record of architectural styles that have been popular in past years. The LINCOLN BUILDING, erected at 1 Union Square in 1889, is an example adapted from Romanesque work; at No. 33 the Union Building, built in 1893, has richly framed windows inspired by Spanish Moorish design. The cast-iron front widely popular in the last quarter of the nineteenth century is exemplified by the AMALGAMATED BANK BUILDING at 11-15 Union Square, erected in 1870-71.

Most of the recent buildings, however, are faced with stone. Three divisions of each façade are clearly marked: a base ornamented with classical details, an intermediate portion of undecorated masonry pierced by regular windows, and a crowning element at the top consisting of arched windows and an elaborate cornice. The BANK OF THE MANHATTAN COMPANY at 31 Union Square and the HARTFORD BUILDING at No. 41 are typical.

The decreased demand for industrial floor area and the increased number of vacancies, in the years following the financial crisis of 1929, led to the popularity of a new type of structure—the taxpayer. This was designed to yield rent that was sufficient to pay the real-estate taxes; it could be replaced by a larger building during a more prosperous period. Such an example is at 31 EAST SEVENTEENTH STREET, a two-story structure of light-cream brick and panels.

In the northeast corner of the square—Seventeenth Street and Fourth Avenue—is TAMMANY HALL, the headquarters of the city-wide system of Democratic political clubs. Here the inner council of sachems meets to set Tammany's policies and to plan campaigns. When the organization wins at the polls, club leaders and district workers swarm to the Hall for a rousing election night celebration, but such joyful gatherings have been infrequent in recent years. The building, erected in 1929, has some resemblance to the old Federal Hall that stood at Broad and Wall Streets.

Although the CONSOLIDATED EDISON BUILDING is one block east of the square—Fourteenth Street and Irving Place—it is already part of the square's tradition. The building, completed in sections between 1915 and 1929, occupies the site of the old Academy of Music. The mausoleum-like tower rises 531 feet above the square; its bright lights, visible for miles, and the illuminated dial of the great clock below, are welcome landmarks.



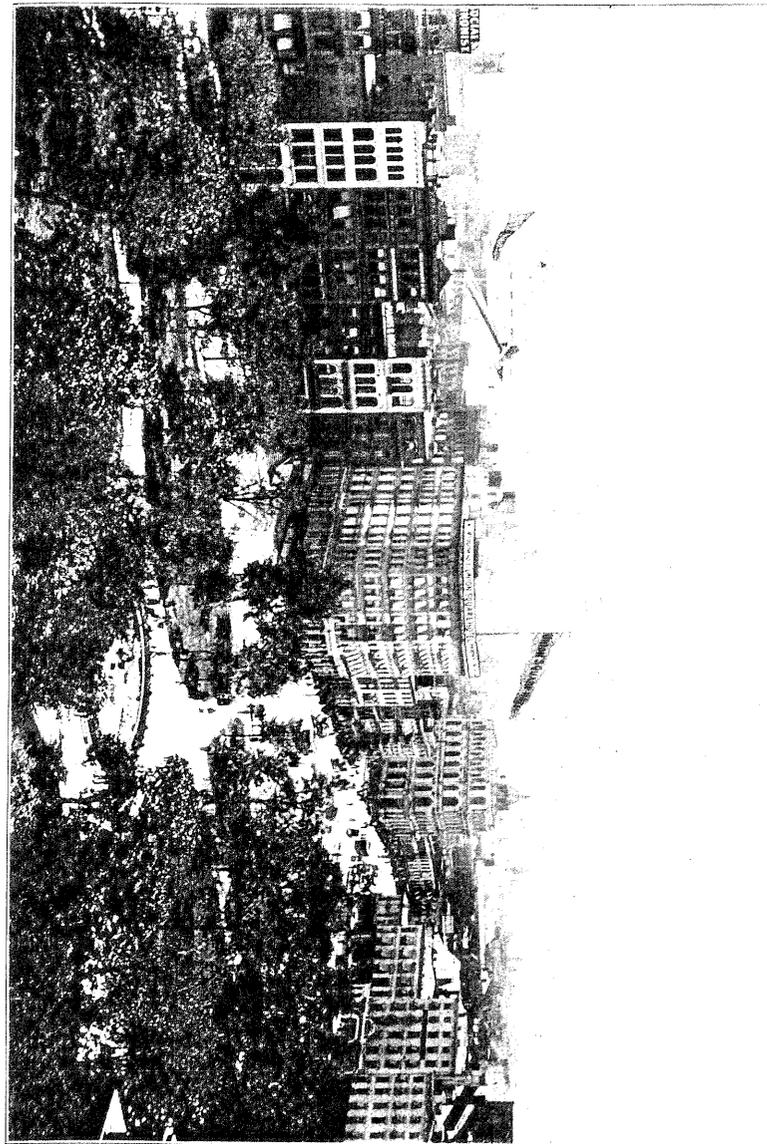
UNION SQUARE. FOURTH AVENUE. WASHINGTON MONUMENT UNION SQUARE HOTEL.
FOURTH AVENUE, LOOKING NORTH FROM UNION SQUARE.

UNION SQUARE HOTEL, NEW YORK.

When visiting New York, you will find the UNION SQUARE HOTEL a very desirable location, fronting on Union Square Park, corner 15th street, near Broadway, in the very center of the fashionable shopping district, and convenient to all theatres and principal attractions of the city. This well known Hotel is patronized by the best people from all parts of the world, and having recently been newly furnished and decorated throughout, and equipped with all modern conveniences, makes it one of the most comfortable and home-like Hotels in the Metropolis.

The UNION SQUARE HOTEL is run on the European plan and charges are moderate. For rates and full particulars, address,

J. H. FIFE, MANAGER.



VIEW SHOWING SOUTHEAST PART OF UNION SQUARE, AND FOURTH AVENUE FROM 14TH TO 15TH STREET.
UNION SQUARE AND UNION SQUARE HOTEL.

KING'S VIEWS OF NY (1895)

514

515



UNION SQUARE, LOOKING TOWARD THE NORTHWEST.
THE EVERETT HOUSE FRONTS ON UNION SQUARE.



Everett House,

UNION SQUARE,
17TH STREET AND FOURTH AVENUE,
NEW YORK.

An Established House under new management.

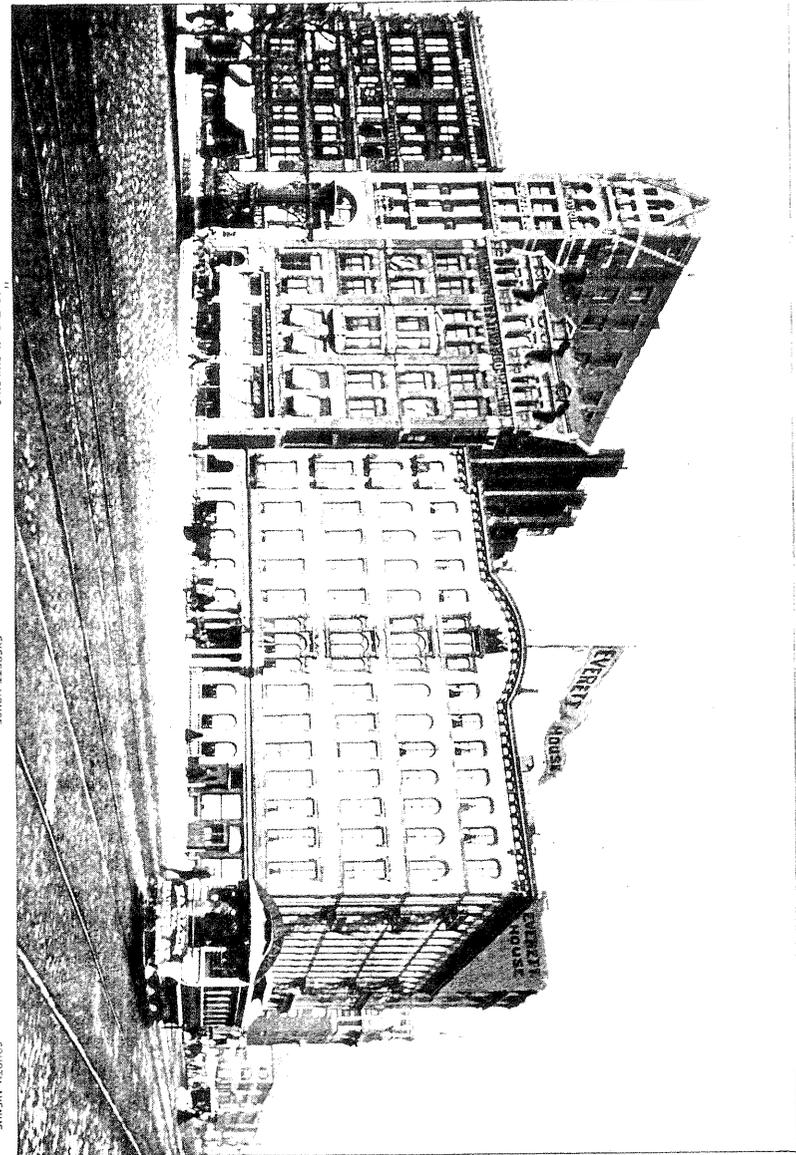
Thoroughly renovated, perfect sanitation and all modern improvements.

An Hotel of excellent cuisine, superior service and quiet, homelike comfort.

THE RENDEZVOUS OF DISTINGUISHED EUROPEANS.

European Plan.

B. L. M. BATES, Proprietor.



BROADWAY.
JACKSON BUILDING. "CENTURY" BUILDING.
UNION SQUARE, NORTH SIDE, AND THE EVERETT HOUSE.
VIEW OF EAST 17TH STREET FROM FOURTH AVENUE TO BROADWAY.

EVERETT HOUSE.
FOURTH AVENUE.

Is Union Sq. Park A Landmark?

By LUCIA FLAVIA

There was art long before there was business, and long before there was art there was nature: noble, harsh, satisfying, baffling, and good.

Our municipal parks encompass these elements in measured ways and thereby are mixed blessings.

In the matter of Union Square Park there is a serious decision to be made. Designating it as a scenic landmark looms close on the horizon. Evaluating the merits of the action is the order of the day.

Via our park system we are the heirs of persons of extraordinary vision: Frederick Law Olmstead and Calvert Vaux in the 19th cen-

tury; Fiorello H. LaGuardia and Robert Moses earlier in this century. As well, we are much indebted to a number of anonymous artists and architects which New York was fortunate to have working for it in the years of the Great Depression. These now forgotten scholars of the classic designs of the past were imbued with fine sensibilities, and their taste and discretion found them opting to lift two lovely concepts from the heritage of French splendors to be adapted for realization at Union Square and Bryant Parks.

With the social climate fractured in our times, the parks are more often than not arenas for real and synthetic psychodramas instead of the oases the

visionaries projected they must be.

Currently some well-meaning planners working with community groups have embarked on ambitious adventures to make parks places to be everything for everybody.

Does this ever work?

Reconstructing open areas and using them for intensive purposes has up until now led to ruin. There is no ability to restore the hard won living green elements after "events."

In Union Square the alterationists concoct schemes to relocate subway entrances and to restructure accesses to the unavoidably raised level (the park was reconstructed in the early 30's above a several-acre subway

arcade). There is also talk of relocating the statuary, clustering it all at the south end (but why?) so that the massive equestrian George Washington monument would be made to appear to be "riding herd" on an unsuspecting Abraham Lincoln and a hapless Marquis de LaFayette.

Traffic patterns, presently well-balanced, going in two ways on all sides, would be disrupted to supposedly plant more trees along the curbstones and supposedly enlarge the Park. Actually part of the plan is to cut through the southwest section of the main portion of the park itself.

Trees do not survive close to the lethal fumes. The Square has very few residents who, it has been proven, are the only hope any trees will ever have to be watered and cared for in these austerity days.

In studying the history of the 14th Street area some of us see the spectre of "Dead Man's Curve" rising, for it is at exactly this spot, where Broadway continues to make a very sharp and kinky turn, that many lives were lost across the year.

Landmarking could guarantee that improvements would be given professional and intelligent scrutiny by specialists.

There is some fear that landmarking would hamper plans to restore the Pavilion at the north end of the Park close to where the Greenmarket flourishes every Saturday. The presently dilapidated structure needs "much attention," expertise and "hence to get the job done.

Wouldn't the designation be more likely to stimulate a flow of interest and money from solid public as well as private sources?

Merchants and others known for their civic mindedness are offended by the sorry picture presented by the ill health of some of the regular park habitues. No reconstruction of a park has solved a community's social problems. Washington Square Park is a case in point. Another is the situation prevalent at this very moment in Bryant Park where higher usage of the area has resulted in an intensification of the abundant ills with which it has abounded for years. So much for superficial unempathetic planning.

No urban park can ever be a "cosy" place until the matter of community health is addressed properly and with profound reason.

The collective efforts of all concerned parties might be put to work beautifying Union Square with massive autumn plantings of chrysanthemums, with in-depth fertilization of the grounds, with trimming of the trees to strengthen them, and with the planting of bulbs for spring flowering. The Department of Parks would be eager to pitch in and help accomplish such a project.

As to the elimination of the sorrows...

We come to polar parks to hear the tropic screams of friends, a City poet, Tuli Kupferberg once said a generation ago.

May no voice be wholly lost!

Tan Report

Nov 1, 1991
1991

New York, New Jersey, Connecticut

Union Square Park to Undergo Overhaul

By DEIRDRE CARMODY

Union Square Park, a historic New York City park that has become a dilapidated hangout for drug pushers and dealers, is scheduled for a \$1.5 million renovation, starting in the spring.

The park is to be turned into a large open lawn with trees, statues and monuments. Bushes around the outside of the park, which act as screens for illicit drug sales, are to be cut down. New lighting is to be installed and the subway entrances will be redesigned.

"We want to change the use of the inside of the park to make it attractive for people who are not interested in drugs," said Bronson Binger, assistant parks commissioner, who is overseeing the project. "The park is now very unwholesome. It's not an attractive place to sit. It's a negative space."

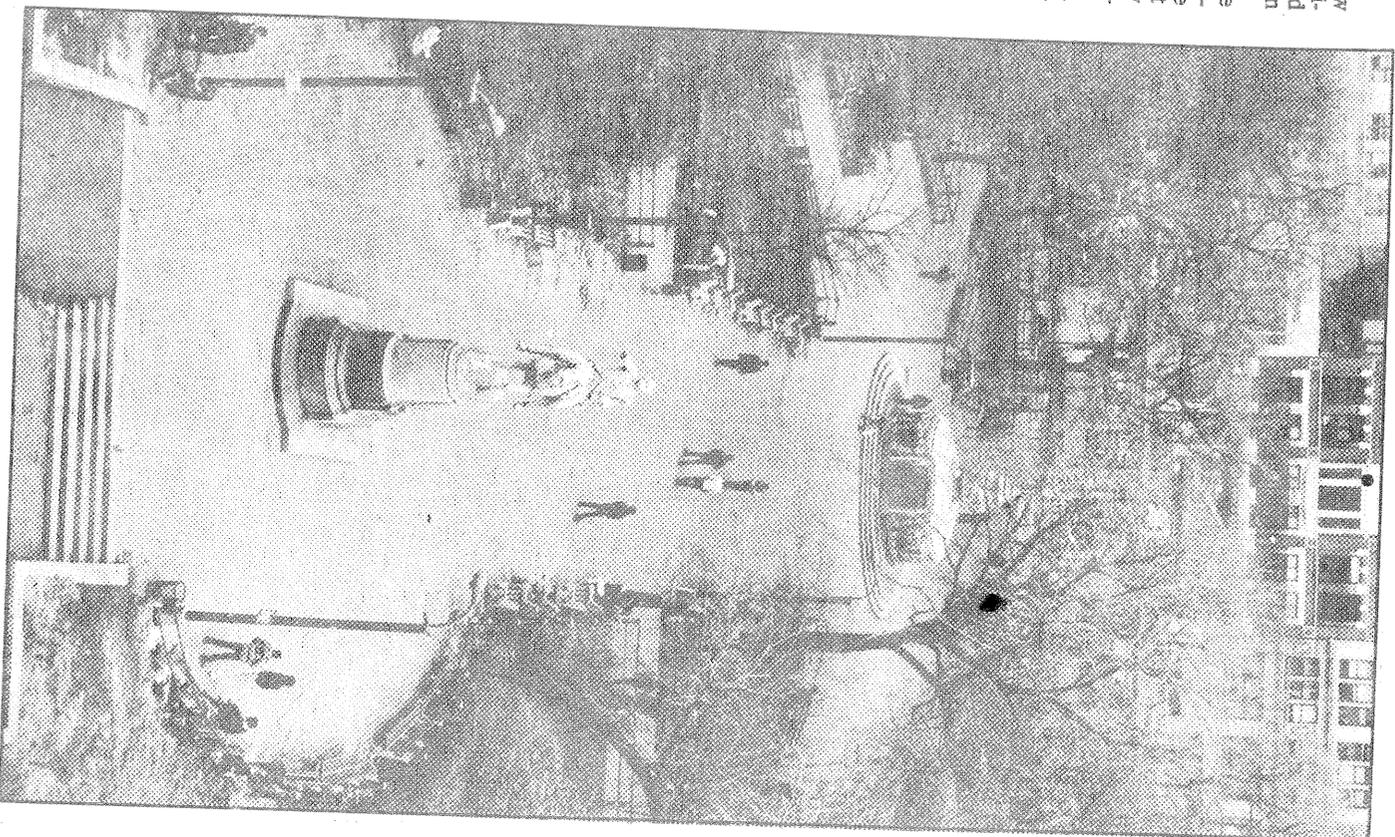
Statues Covered With Graffiti

The park is bounded by East 14th Street, East 17th Street, Union Square East (a continuation of Fourth Avenue) and Union Square West (a continuation of Broadway). It has deteriorated dramatically in the years since 14th Street was a bustling commercial center. Statues have been damaged and what is left of them has been covered with graffiti. Benches and street lights have been ripped out. The smell of marijuana is pervasive and there is a sense that this is a place to be walked by quickly.

But the neighborhood — once dominated by light manufacturing and office buildings — is becoming more residential, and Parks Department officials say they are trying to respond to the trend.

"The population around the park is changing very rapidly," Mr. Binger said yesterday. "Some of the warehouse buildings are being turned into lofts and there is a good deal of residential development under way. We are designing the park for a changing population, where instead of people walking through the park on the way to stores or offices the park will be more thoroughly used. For instance, eventually we would like to put a playground in."

Two subway entrances for the Union Square station — at 14th Street and Union Square West and at 15th Street and Union Square East — will be replaced with kiosks of cast iron and glass, modeled after the original Beaux



The New York Times/Marilyn K. Tee

A view of Union Square Park looking north from East 14th Street. Restoration of the historic park is scheduled to begin in the spring.

sion public hearing July 12, could jeopardize efforts to upgrade the decaying area, according to Carvel Moore, project coordinator for the 14th Street-Union Square Project.

"This is not the time for landmark designation," Moore said, noting that it would impose constraints on future plans for the rehabilitation and development of the area. "We need time to explore new uses for the park."

The recently formed 14th Street-Union Square Area Project, an organization of businesses, community boards and government agencies dedicated to improving the park and the surrounding neighborhood, has undertaken the responsibility for its revitalization through a program of fundraising and planning new public uses for the area.

Emphasizing the potential for reclaiming the historic park, which has become the home of derelicts and addicts, Moore said, "We are doing work in the park with the idea to see how physical improvements can be made and new public uses developed."

A series of weekly noontime concerts in the park through the summer, to encourage its use by

park include plans to build ramps to make it accessible to the handicapped and to find a permanent use for the pavilion at the northern end," Moore explained. "Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of ongoing activity."

According to the Landmarks Preservation Commission, the decision to consider the designation of Union Square Park, opened in 1839, came about as a result of a "general interest" on the part of the public and a survey of the general area by the Commission staff.

At the time it was opened to the public, several other squares were also constructed in the area making it a fashionable residential section. The tradition of using Union Square as a place of mass meetings, protests and debate began during the Civil War and political groups of all types met there during the years preceding World War I. The 1920's and 1930's saw the Square used as a site for union rallies and its present landscaping, in the classical tradition, was undertaken in 1935 when its level was raised to allow for the construction of an underground subway concourse.

Moore intends to give testimony against the designation at the Commission's hearing which begins at 10:30 in the Board of Estimate chamber in City Hall.

Renovation of the entrances to the 14th Street-Union Square subway stations is also among the priorities of the Project but, according to Moore, "our plans would be constrained by landmark designation."

"We need time for dialogue," she said. "We want to explore the possibilities with the commissioners, members of the public, and the community boards and we would not like to see designation now."

The Bank of Metropolis Building at 31 Union Square West, built in 1902, and the Union Building at 22 Union Square West, built in 1893, will also be among the items considered for landmarks designation at the July 12 hearing.

Should Union Square Be Landmarked?

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(Jeanie Black Photo)



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Loft Tenants Plan to Fight NYU Eviction Notices

BY JIM MEYER

The 30 commercial tenants of the buildings bound by 3rd, 4th and Mercer Streets and Broadway, threatened with eviction by New York University, landlord of the properties, will meet this week to discuss strategies for "mass actions" in their battle against NYU's decision to convert their loft premises to residential use, according to Jeffrey Ween, the attorney representing them.

Organized as the Committee of Labor and Industry to Keep Jobs in New York, the manufacturing businesses that are being forced out to make way for the construction of 300 middle-income apartments intend to consider tactics such as mass distribution of leaflets and picketing to publicize their cause. The legal grounds for challenging the University's vacate demands will also be discussed.

The University issued eviction notices last week to the tenants of the nine loft buildings. About half of the tenants have no leases.

According to NYU's Director of Real Estate, Raymond Viola, "we will help to relocate all those tenants willing to move." For those businesses with outstanding leases, most of which expire at the end of this year with the remainder terminating over the next two years, "we will have to wait until the leases run out," Viola said. The University has not yet

determined a schedule for the conversion project, which will qualify for the city's J-51 tax abatement program when completed, according to Viola.

The tenants' Committee is, however, lobbying for changes in the J-51 law, which encourages conversion of commercial properties to residential use. Claiming the J-51 incentive, originally intended to aid the revitalization of declining neighborhoods, is being abused for the purpose of more profitable residential use of the property, the tenants intend to seek a court postponement of their move while "the issue is settled in terms of changes in the law."

"When a community loses its mix and becomes solely residential," Ween argued, "it loses some of its dynamism and vitality. Rebutting the argument that there is an abundance of vacant loft space elsewhere in the city," Ween said that the nature of the threatened businesses, many of them hat and cap makers, is appropriate for their present location. "This area is the market place for this industry in the city," Ween explained, "and these lofts are valuable to the tenants."

Ween is currently undertaking "an investigation of other instances of J-51 abuses," to be presented to Edward Sadowski, Chairman of the City Council's Finance Committee, as evidence of the need to

clarify and redefine the J-51 law.

The Committee also intends to challenge the recent nomination, by Governor Hugh Carey, of NYU President John Sawhill to the Emergency Financial Control Board. In a letter to the Governor, the Committee explained the recent actions of the University and its objections to the nomination.

According to Ween, the tenants will urge State Senator Roy Goodman, Chairman of the Senate Committee of Finance, to testify against Sawhill's nomination on the grounds that "it is inconsistent for someone who has taken actions to erode the economic base of the city to be given the power and responsibility for the economic recovery of the city."

Sixth Precinct's Captain Walsh Is Promoted, Village Gets New Commanding Officer

Captain Edward B. Walsh, who was named commander of the Sixth Precinct barely five months ago, was promoted to deputy inspector and transferred to Queens to head the department's Highway District Office—a city-wide post—last Fri-

Opposition Voiced Against Landmarking Union Square Park

BY JIM MEYER

The designation of Union Square Park as a scenic landmark, which will be the subject of the city's Landmarks Preservation Commission public hearing July 12, could jeopardize efforts to upgrade the decaying area, according to Carvel Moore, project coordinator for the 14th Street-Union Square Project.

"This is not the time for landmark designation," Moore said, noting that it would impose constraints on future plans for the rehabilitation and development of the area. "We need time to explore new uses for the park."

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A series of weekly noontime concerts in the park through the summer, to encourage its use by

Walsh was the fifth commanding officer to be transferred out of the area in the past seven years. He has been replaced by Captain Aaron Rosenthal, former head of the Safe, Loft and Truck Unit.

The new assignment for Walsh—his first city-wide detail—is considered quite a jump from a local post. However, local community leaders have expressed shock and regret at the sudden move, part of a huge, city-wide promotion of 196 officers announced by Police Commissioner Michael Codd's office.

"I wonder how they function on a day to day basis when they pull nonsense like this," said Richard S. Kaye, vice chairman of the Sixth Precinct Community Council. "The manpower management structure needs a total overhaul. This is an example of a stupid management practice that goes on over and over again. We've had no less than five commanders in this precinct since 1970."

"The beginning of the summer—the most crucial time of the year in the area for the police—they decide to move someone new in here who has to learn the whole area all over again, it's ridiculous," said Ann Nita Silverman, co-chairman of the Ad Hoc Committee to Decriminalize Village Parks. "We need the continuity of the person who laid the groundwork for what we hope will be a peaceful summer."

However, Joan Swan, chairman of Community Board 2, when asked for her thoughts on the transfer, said, "I simply assume that they have replaced Captain Walsh with someone very competent who will do a good job."

Captain Walsh and Commissioner Codd's office were not available for comment.



(Jessie Black Photo)

THE FABULOUS FOURTH: Lower Manhattan was transformed into a giant block party for a jam-packed Independence Day celebration. The sunfish regatta on the Hudson River set the pace for the day which wound up with an explosion of fireworks on the Hudson. Food and fair weather dominated the Lower Manhattan scene and, of course, dancing in the streets. Some litter in the streets, too.

the local community, is one effort in this direction. Groups of volunteers are also being organized to do cleaning and planting.

"Our long range ideas for the park include plans to build ramps to make it accessible to the handicapped and to find a permanent use for the pavillion at the northern end," Moore explained.

"Some suggestions that have been advanced for that is a small restaurant or museum, which would give the park a sense of ongoing activity."

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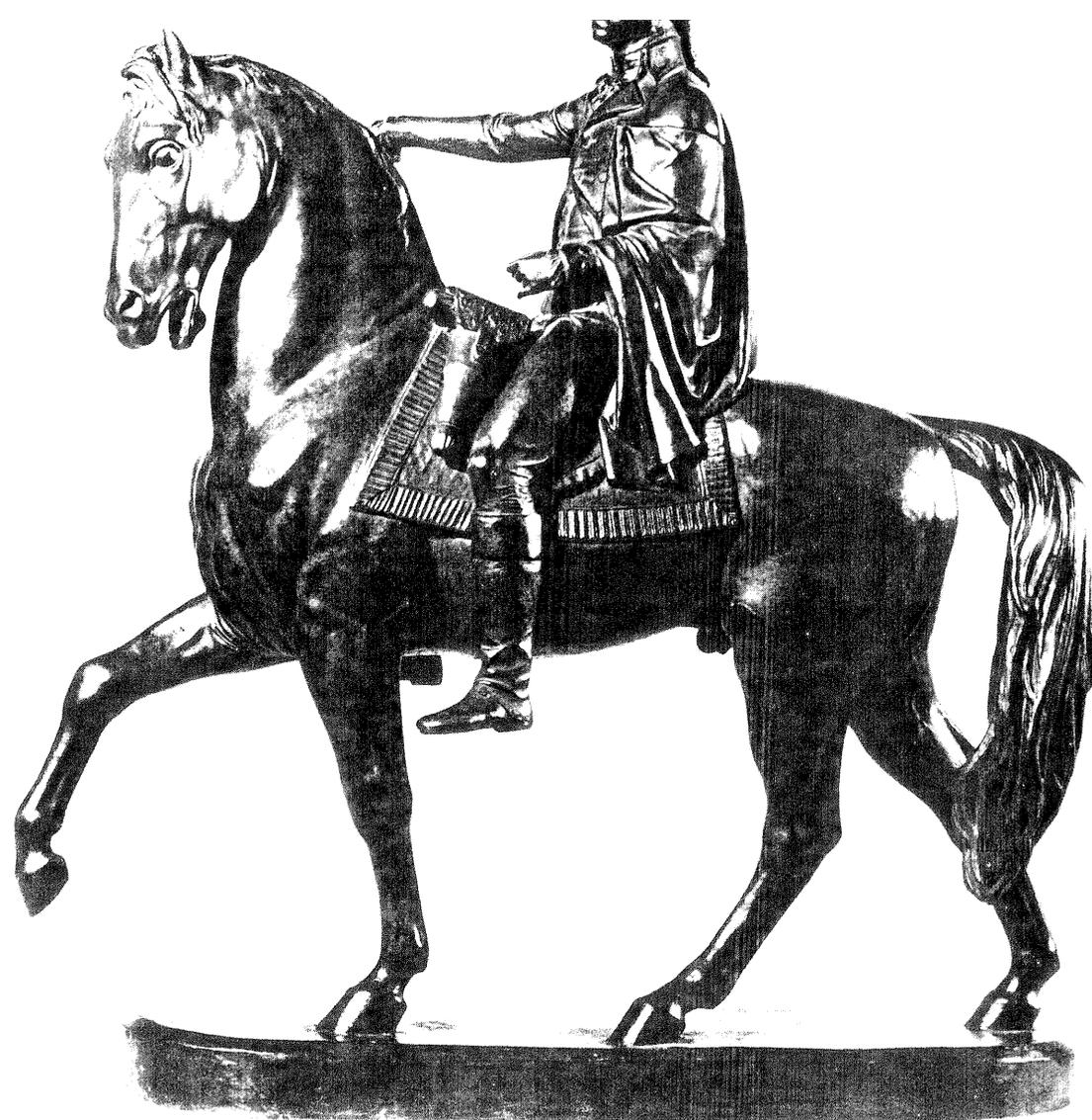
Opposite: **Fountain** by Karl Adolf Donndorf. Bronze group and fountain; pink marble base. Union Square Park. 1881.

The fountain, made in Stuttgart and cast in Braunschweig by G. Howaldt, was purchased by New York City in 1881. It sports a wealth of decoration around its base—festoons, lions' heads, birds, insects and lizards.

Right: **Peter Stuyvesant** by Gertrude Vanderbilt Whitney. Bronze statue. Stuyvesant Square. 1941.

Mrs. Whitney founded the Whitney Studio Club at her studio in 1914; the organization later expanded to become the Whitney Museum. Her statue of Stuyvesant (1592–1672) was first exhibited in the Netherlands' Pavilion at the 1939 World's Fair. Her depiction of the last Dutch governor of New Amsterdam (he surrendered the city to the English in 1664), with his staff and wooden leg, is modeled on Washington Irving's amusing description of him in *Die-drich Knickerbocker's History of New York*.

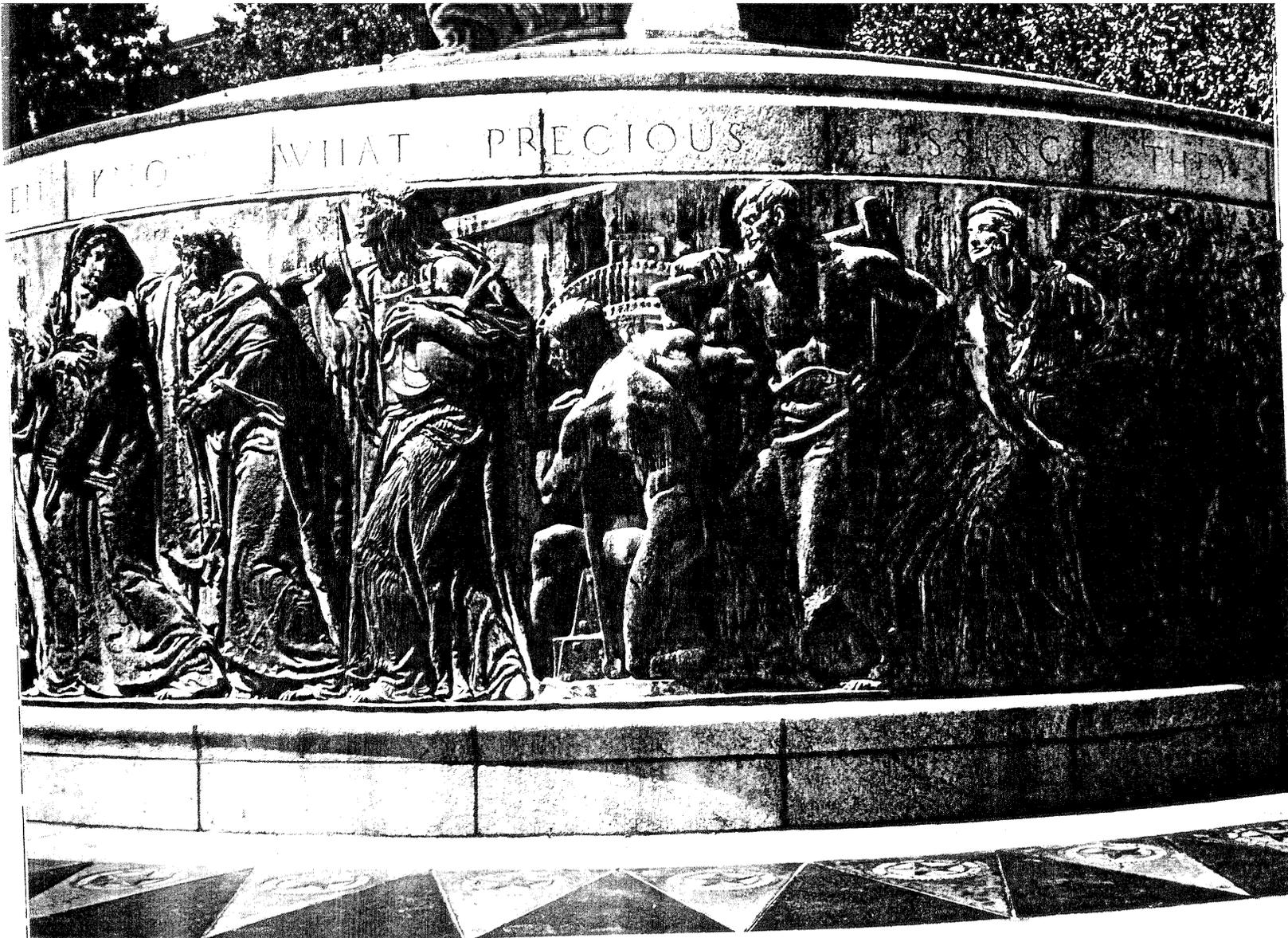




George Washington by Henry Kirke Brown with John Q. A. Ward. Richard Upjohn, architect. Bronze statue on granite pedestal (14 feet high). Union Square Park. 1856.

The statue commemorates Evacuation Day (November 25, 1783) when Washington entered New York City at the end of its occupation by British forces during the Revolution. The commission for the statue was first proposed to Horatio Greenough, but when he fell into disagreement with the committee, the project was entrusted to Brown. Referring to the Houdon bust as a guide, the sculptor made a sketch model (*above*). Later, making changes in

the horse's gait and Washington's dress, he completed the work in plaster in his Brooklyn studio with the aid of his assistant John Q. A. Ward (whose signature appears with Brown's) and shipped it to the Ames Manufacturing Company, Chicopee, Massachusetts, to be cast in bronze. Brown's studio then joined and chased the sections and prepared to ferry the finished statue across the East River. Only the Fulton Street Ferry had a boat large enough for the statue. The work was received with great enthusiasm and has frequently been called Brown's greatest achievement.



Above: **Independence Flagstaff** by Anthony de Francisci. Peter Coke Smith, architect. Bronze reliefs; circular granite pedestal (36 feet in diameter; 9½ feet high). Union Square Park. 1925–26.

The flagstaff, formerly named the Charles F. Murphy Memorial, was erected with \$80,000 of Tammany-collected funds to commemorate the 150th anniversary of the signing of the Declaration of Independence. A bronze plaque carries the full text of the declaration. The figures symbolize the forces of good and evil in the struggles for American Independence, while a quote from Jefferson is inscribed around the top.

Opposite: **Marquis de Lafayette** by Frédéric Auguste Bartholdi. Bronze statue; pedestal in the form of a ship's prow. Union Square 1876. Inscription: "As soon as I heard of American Independence, my heart was enlisted." 1776. To the City of New York. France, in remembrance of sympathy in time of trial, 1870–1871.

An aristocrat with republican sympathies, Lafayette served as a Major General in the Continental Army during the American Revolution. He is shown standing on the prow of a boat, offering his sword and hand to an unseen Washington. Bartholdi is most famous for *Liberty Enlightening the World* in New York Harbor.





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Opposite: **Abraham Lincoln** by Henry Kirke Brown. Bronze statue; granite pedestal. Union Square Park. 1868

The statue of the Great Emancipator suffers by comparison with Brown's greatest work, the equestrian statue of Washington which stands nearby. The Lincoln portrait has been criticized for the distracting bagginess and wrinkles of his clothing, and misses the depth of character of the great man.

Above: **William Jenkins Worth** by James Goodwin Batterson. Equestrian bronze in high relief; granite obelisk (51 feet tall). Madison

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August 7, 1887.) OHRBACH's followed suit and these two establishments, dealing in women's apparel, gave the impetus from which developed today's substantial shopping center.

As a retail district Union Square, more strictly Fourteenth Street, is perhaps the city's largest outlet for low-priced women's merchandise. KLEIN's, doing a tremendous business in women's apparel, employs a minimum of sales people, and customers help themselves in cafeteria fashion. The presence of store detectives inhibits shoplifting. HEARN's DEPARTMENT STORE, between Fifth and Sixth Avenues on Fourteenth Street, has shared in the general retail rejuvenation of the section. The stores of Fourteenth Street no longer draw their clientele exclusively from the East Side. Women from near-by cities, from the suburbs, and from every part of New York come bargain hunting here. In line with the district's labor character, most of its business houses are either unionized or in process of becoming so. The shoppers here are probably the most union-conscious consumers in the country. An everyday sight on Union Square is the picket line, whether it be in front of a restaurant, an orange-drink stand, or a shoe shop.

UNION SQUARE PARK, after years of neglect, was landscaped in 1935-6. The level of the ground was raised several feet above the street in order to allow for the construction of an underground concourse connecting the various subway routes below. At the north end a colonnaded bandstand was constructed, overlooking a large plaza where automobiles are parked unless a mass meeting is scheduled.

A number of monuments and pieces of sculpture of high merit are in the square. The most commanding of these is a bronze equestrian STATUE OF WASHINGTON near the southern end of the park facing Fourteenth Street. The work of Henry Kirke Brown, it was one of the earliest equestrian statues in America. J. Q. A. Ward designed the base. The statue, dedicated on July 4, 1856, was originally placed at the southeast corner of the square, where Washington was said to have been received by the citizens of New York following the evacuation of the city by the British on November 25, 1783.

Other monuments include a heroic bronze STATUE OF LINCOLN, also by Brown, and a bronze FIGURE OF LAFAYETTE by Frédéric Auguste Bartholdi, designer of the Statue of Liberty. From the center of the square rises an eighty-foot LIBERTY POLE, erected in 1924. It commemorates the Declaration of Independence and honors the Tammany leader, Charles Francis Murphy. In the sculptured, drum-shaped base, designed by Anthony de Fransisci, are engraved Jefferson's words: "How little my coun-

trymen know what precious blessings they are in possession of and which no other people on earth enjoy."

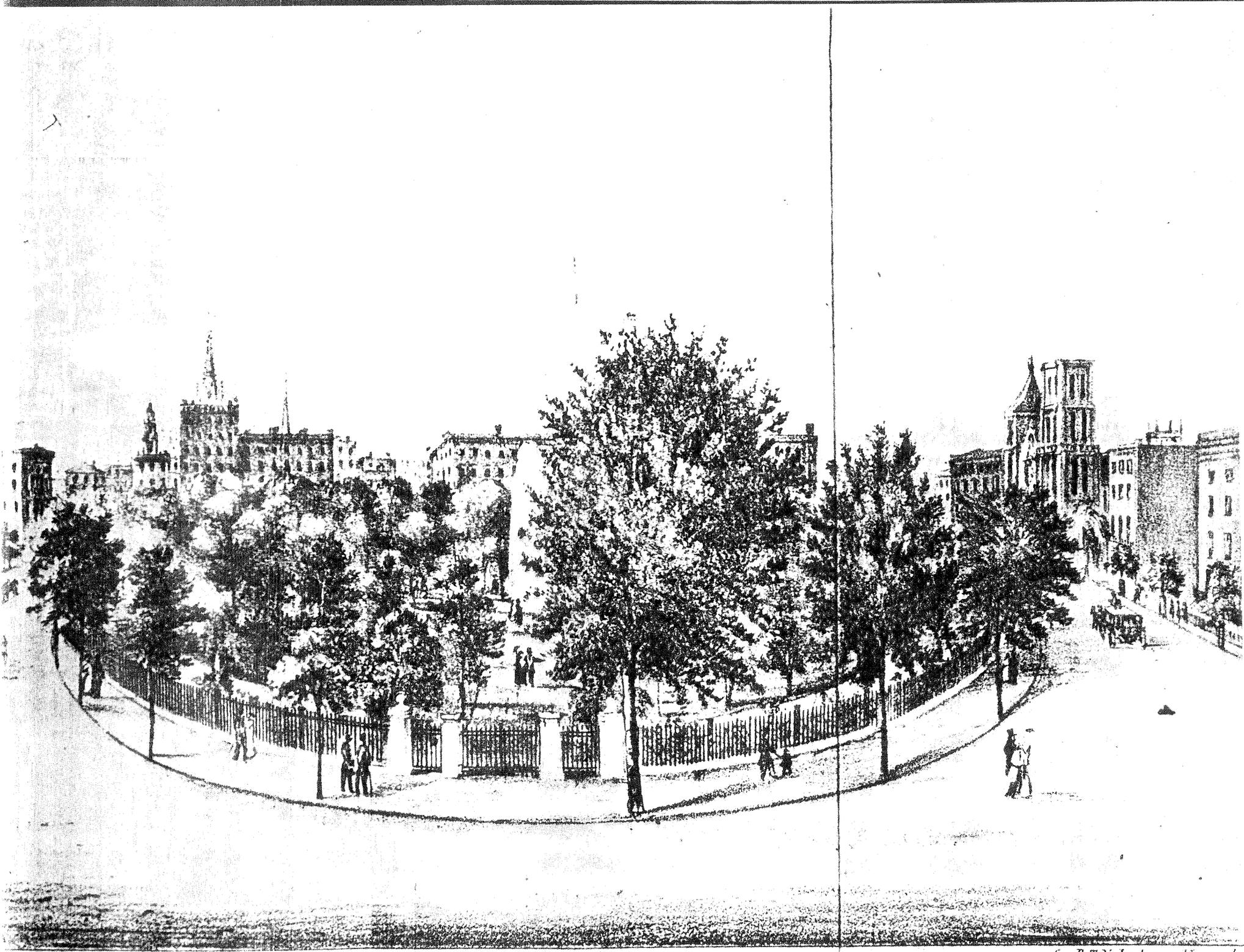
The diverse architecture of the buildings surrounding Union Square does not supply the unified feeling of enclosure implied by the word "square," but it does offer an interesting record of architectural styles that have been popular in past years. The LINCOLN BUILDING, erected at 1 Union Square in 1889, is an example adapted from Romanesque work; at No. 33 the Union Building, built in 1893, has richly framed windows inspired by Spanish Moorish design. The cast-iron front widely popular in the last quarter of the nineteenth century is exemplified by the AMALGAMATED BANK BUILDING at 11-15 Union Square, erected in 1870-71.

Most of the recent buildings, however, are faced with stone. Three divisions of each façade are clearly marked: a base ornamented with classical details, an intermediate portion of undecorated masonry pierced by regular windows, and a crowning element at the top consisting of arched windows and an elaborate cornice. The BANK OF THE MANHATTAN COMPANY at 31 Union Square and the HARTFORD BUILDING at No. 41 are typical.

The decreased demand for industrial floor area and the increased number of vacancies, in the years following the financial crisis of 1929, led to the popularity of a new type of structure—the taxpayer. This was designed to yield rent that was sufficient to pay the real-estate taxes; it could be replaced by a larger building during a more prosperous period. Such an example is at 31 EAST SEVENTEENTH STREET, a two-story structure of light-cream brick and panels.

In the northeast corner of the square—Seventeenth Street and Fourth Avenue—is TAMMANY HALL, the headquarters of the city-wide system of Democratic political clubs. Here the inner council of sachems meets to set Tammany's policies and to plan campaigns. When the organization wins at the polls, club leaders and district workers swarm to the Hall for a rousing election night celebration, but such joyful gatherings have been infrequent in recent years. The building, erected in 1929, has some resemblance to the old Federal Hall that stood at Broad and Wall Streets.

Although the CONSOLIDATED EDISON BUILDING is one block east of the square—Fourteenth Street and Irving Place—it is already part of the square's tradition. The building, completed in sections between 1915 and 1929, occupies the site of the old Academy of Music. The mausoleum-like tower rises 531 feet above the square; its bright lights, visible for miles, and the illuminated dial of the great clock below, are welcome landmarks.



Viewward 73 Nassau St N Y

for D T Valentine's Annual

Warner

Hist. of Warner's Ranch and Its Environs (1927); An Illustrated Hist. of Los Angeles County, Cal. (1889).]

W. J. G.

WARNER, JUAN JOSÉ [See WARNER, JONATHAN TRUMBULL, 1807-1895].

WARNER, OLIN LEVI (Apr. 9, 1844-Aug. 14, 1896), sculptor, son of Levi and Sarah B. (Warner) Warner, was born in Suffield, Conn., of New England colonial stock. Levi Warner, an itinerant Methodist minister, moved to Amsterdam, N. Y., in 1846. The boy attended district school until his fifteenth year, meanwhile showing talent in drawing faces and carving little figures from chalk. At the outbreak of the Civil War he wished to enlist as a drummer boy, a desire which faded in the bustle of the family's removal to Brandon, Vt. There he went to school until the age of nineteen. He had never seen statues, but he longed to make them, and, knowing no better, he bought plaster, set it, and from the resulting block whittled a bust of his father. This was at least a likeness, and in a spirit of consecration he resolved to become a sculptor. To earn money for his art education he mastered telegraphy, at which he worked six years, in Alton and Rochester, N. Y., and in Augusta, Ga. With money saved from his earnings, he went abroad at twenty-five years of age. He entered the *École des Beaux-Arts*, studying under Jouffroy, and becoming acquainted with Alexandre Falguière, Antonin Mercié, and Jean Baptiste Carpeaux. His talent, industry, and courage won the regard of Carpeaux, who took him as workman into his private studio and invited him to remain as assistant. Warner declined this opportunity. Times were troublous. The Empire fell, the Republic was declared. In sympathy with the Republic, he joined the Foreign Legion, mounted guard at the fortifications, and did not resume his studies until after the Commune.

In 1872 he returned to the United States, where he suffered tragic disillusionment. He struggled four years in his New York studio and at his father's farm in Westminister, Mass.; he worked for silver manufacturers and designed bronze gas fixtures. At the Centennial Exhibition of 1876 he exhibited a striking medallion of Edwin Forrest. About this time his portrait bust of Daniel Cottier, the art dealer, was hailed by artists and critics as a delightful work, truly classic in feeling, yet far as possible from pseudo-classic taste. Other busts followed, penetrating yet poetic interpretations of character, without recourse to the "painter-like quality" then becoming popular in sculpture. Among the best of these are portraits of J. Alden Weir, the painter (1880), Maud Morgan, the harpist (1881), William C.

Warner

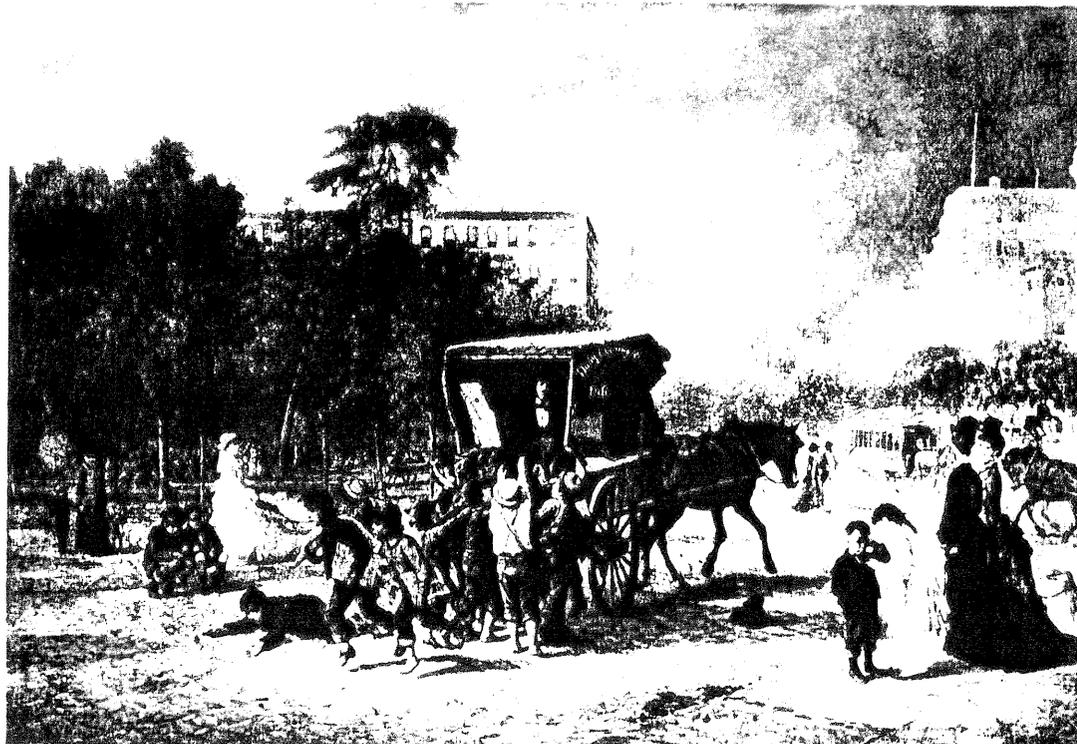
Brownell, the critic, and John Insley Blair. The last, a masterpiece of rich modeling, is owned by the Metropolitan Museum.

Warner, born a Connecticut Yankee, has been called a pilgrim strayed from Hellas. Hellenic serenity pervades his standing figure of "Twilight" (1879), his "Dancing Nymph" (1881), his relief of "Cupid and Psyche" (1882), the noble bronze caryatids of his Skidmore fountain at Portland, Ore. (1888), and his reclining "Diana," about to rise at the approach of Actaeon, a figure which expresses the beautiful moment of transition between repose and action. In 1889-91 he was in the Northwest, where he made valuable portrait studies of such notable Indian chiefs as Joseph [*qv.*] of the Nez Percés, Vincent and Seltice of the Cœur d'Alenes, Young Chief and Poor Crane of the Cayuses, Lot of the Spokanes, and Moses of the Okinokanes. The Long Island Historical Society owns a number of his Indian heads in terra cotta. His granite drinking fountain (in the manner of the Renaissance and therefore somewhat uncharacteristic of the sculptor) was completed in 1890 and placed in Union Square, New York, but it was later moved to Central Park. Of the two notably fine seated statues by Warner, that of Governor Buckingham, war governor of Connecticut, is in the State Capitol at Hartford, that of William Lloyd Garrison on Commonwealth Avenue, Boston, Mass. In front of the Boston State House is a stately standing figure of Gen. Charles Devens, completed in 1894 and erected in 1898. For the Columbian Exposition of 1893, Warner executed the souvenir half-dollar, colossal heads of famous artists, a statue of Hendrik Hudson, and busts of Governors Clinton and Roswell P. Flower for the New York State building.

He was soon to engage in the more congenial work of designing and modeling two great bronze doors for the Library of Congress, Washington, D. C., the themes being "Oral Tradition" and "Writing." The Tradition door, with its beautiful panels of classically draped figures and its impressive tympanum, had been fully completed before Warner's sudden death as the result of a bicycle accident. For the second door, little that would have satisfied his sensitive spirit had actually been accomplished, and the commission was therefore turned over to Herbert Adams. Warner is well represented in the Metropolitan Museum. He was a member of the National Academy of Design, the Society of American Artists, the National Sculpture Society, and the Architectural League of New York. Because of his high consecration to his art, and his unswerving choice of the monumental rather than the

Pictorial in sculptural expression at a time when a picturesqueness of sculptural rendering was popularly applauded, his sudden death at the height of his powers was a severe loss to American sculpture. In 1886 he married Sylvia Martinach, daughter of Dr. Eugene Martinach, a New York physician. He was survived by his wife and two daughters.

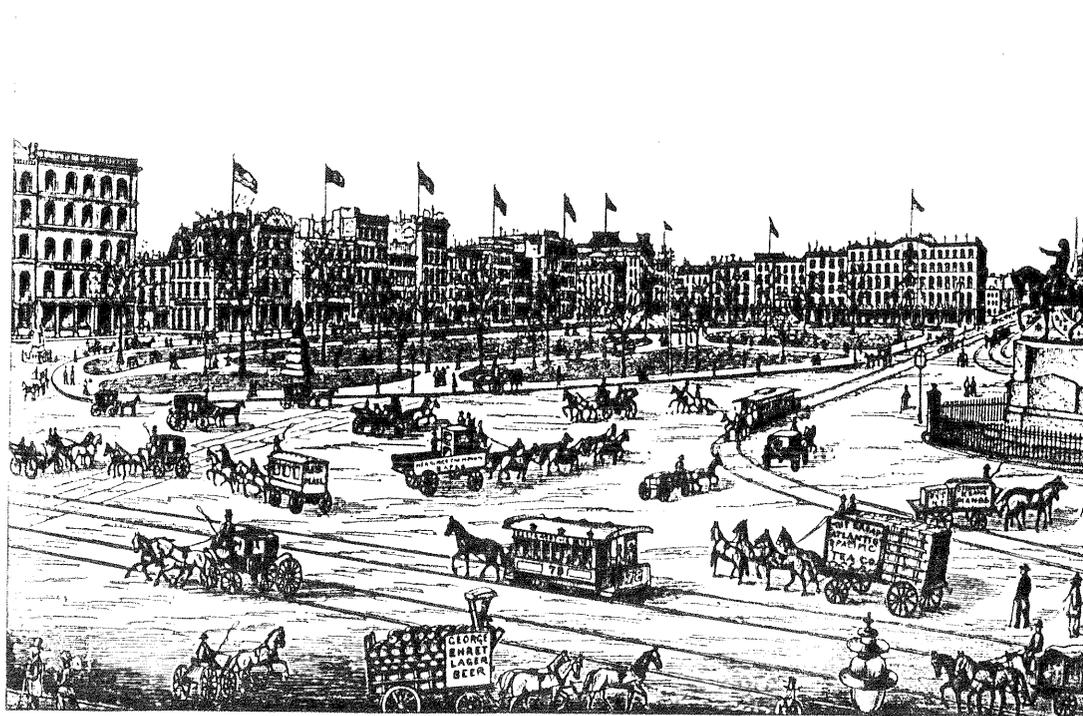
The same place can be seen sentimentally
as a background for amusing
or pathetic anecdote,
or with naïve
crassness
as a huckster's
heaven.



Hudson River Museum at 1

J. Clarence Davies Collection, Museum of the City of Ne

Two views of Union Square about 1880.
The painting, by William Hahn (1878),
is one of many "genre" pictures
of the period whose achievement it was
to domesticate an urban wilderness
in which it was increasingly difficult
to feel at home. The other view,
with its mobile billboards
for Ehret's beer, the A & P, and so on,
was one of a popular series
of pictorial letterheads published
by Charles Magnus. The painting
was made from a point just left
of the equestrian statue of Washington
in the other picture, and shows
in the background the Everett House,
corner of Seventeenth Street
and Fourth Avenue.
Farther up Fourth Avenue
at Twenty-first Street
is Calvary Episcopal Church,
whose steeple (later removed)
also shows just behind the figure
of Washington in the Magnus view.



68 Views of New York and Environs.

UNION SQUARE AND FOURTEENTH STREET TO SEVENTEENTH STREET.

Charles F. ...

Columbia Institution Portrait of Mrs. Kouwenhoven

Seen from a rooftop,
it may be a delicate pattern
of color and light
while from the pavement
it is a terrifying
onslaught
of traffic



Smith College Museum of Art

Two views of Union Square in 1896.

The painting by Childe Hassam, looking southward over the square, was probably sketched from the building of the Century Company, whose magazine published many of Hassam's pictures.

The block of buildings at the top center of the canvas are on Fourteenth Street, between Fourth Avenue (at left) and Broadway. The tallest spire against the sky is that of Grace Church, Broadway and Tenth Street.

The illustration by W. A. Rogers appeared in *Harper's Weekly*, March 27, 1897, with the title "Dead Man's Curve"—New York's Most Dangerous Crossing."

Looking north toward the old Tiffany & Co. building at Fifteenth Street, it shows the famous double curve around which cable cars were whipped at Broadway and Fourteenth Street. According to the *Weekly*, numerous accidents occurred here in spite of the police and flagmen regularly assigned to guard the crossing.



"DEAD MAN'S CURVE"—NEW YORK'S MOST DANGEROUS CROSSING

Author's collect

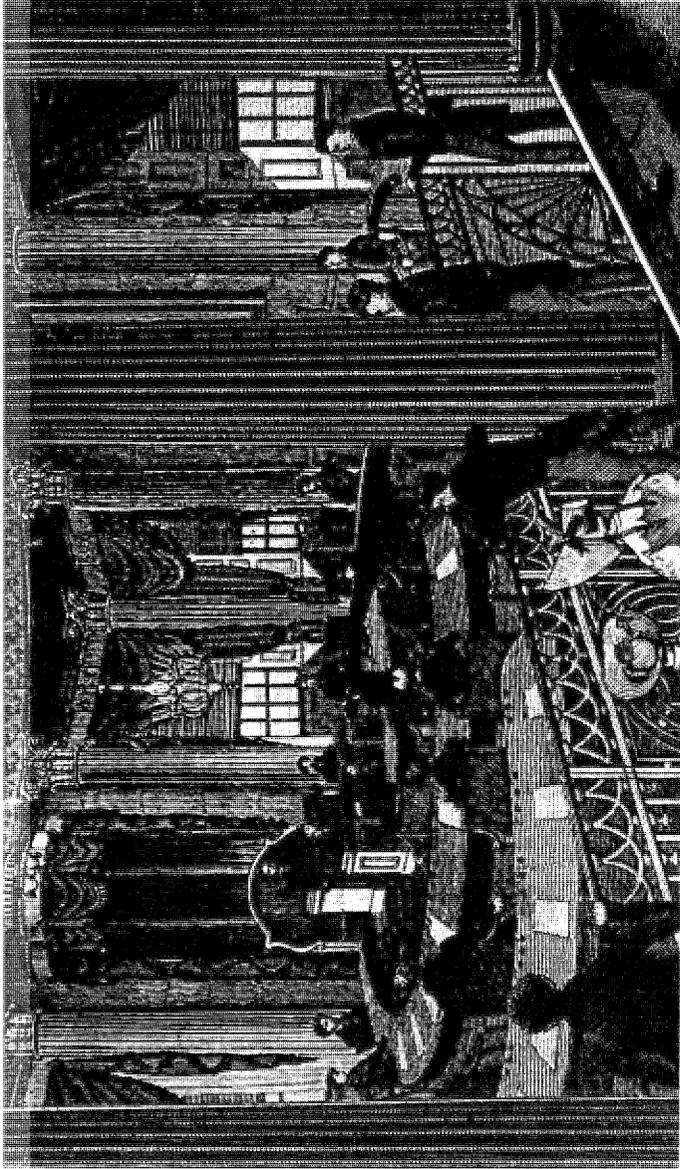
The two Bourne views on this page are considerably enlarged from the originals so that the details of the engravings may be more easily seen.

The view at the top is the companion picture to the one of the interior of the Merchants Exchange on the preceding page and was also engraved by Fossette. It was made from Burton's drawing of the Council Chamber at the

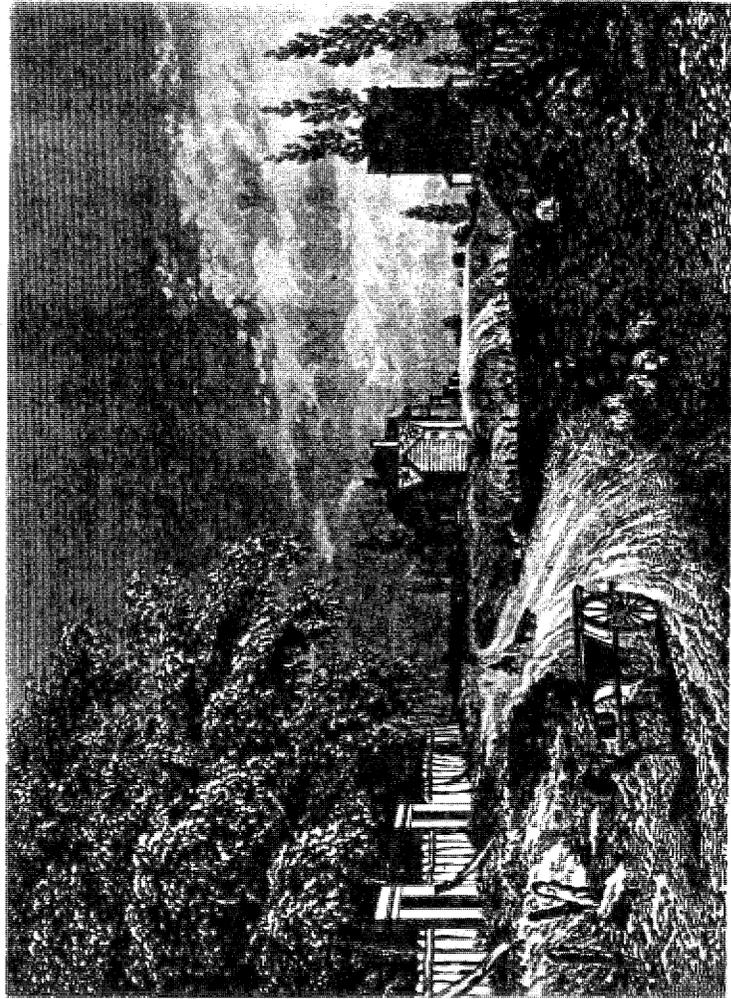
City Hall. The room, which is on the second floor in the southwest corner of the building, was considerably altered at different times but was restored to something very like its original appearance in 1909, through the generosity of Mrs. Russell Sage.

The view below, from Plate 8, engraved by James Smillie, shows the "Junction of Broadway & the Bowery" at what is now Union Square. (The Bowery is now called Fourth Avenue for several blocks below the square.) The picture is interesting as an illustration of the laborious methods by which the uneven terrain of Manhattan was leveled. A guidebook of 1833 describes the square as having recently been greatly altered and enlarged to include, in addition to the part north of Fourteenth Street,

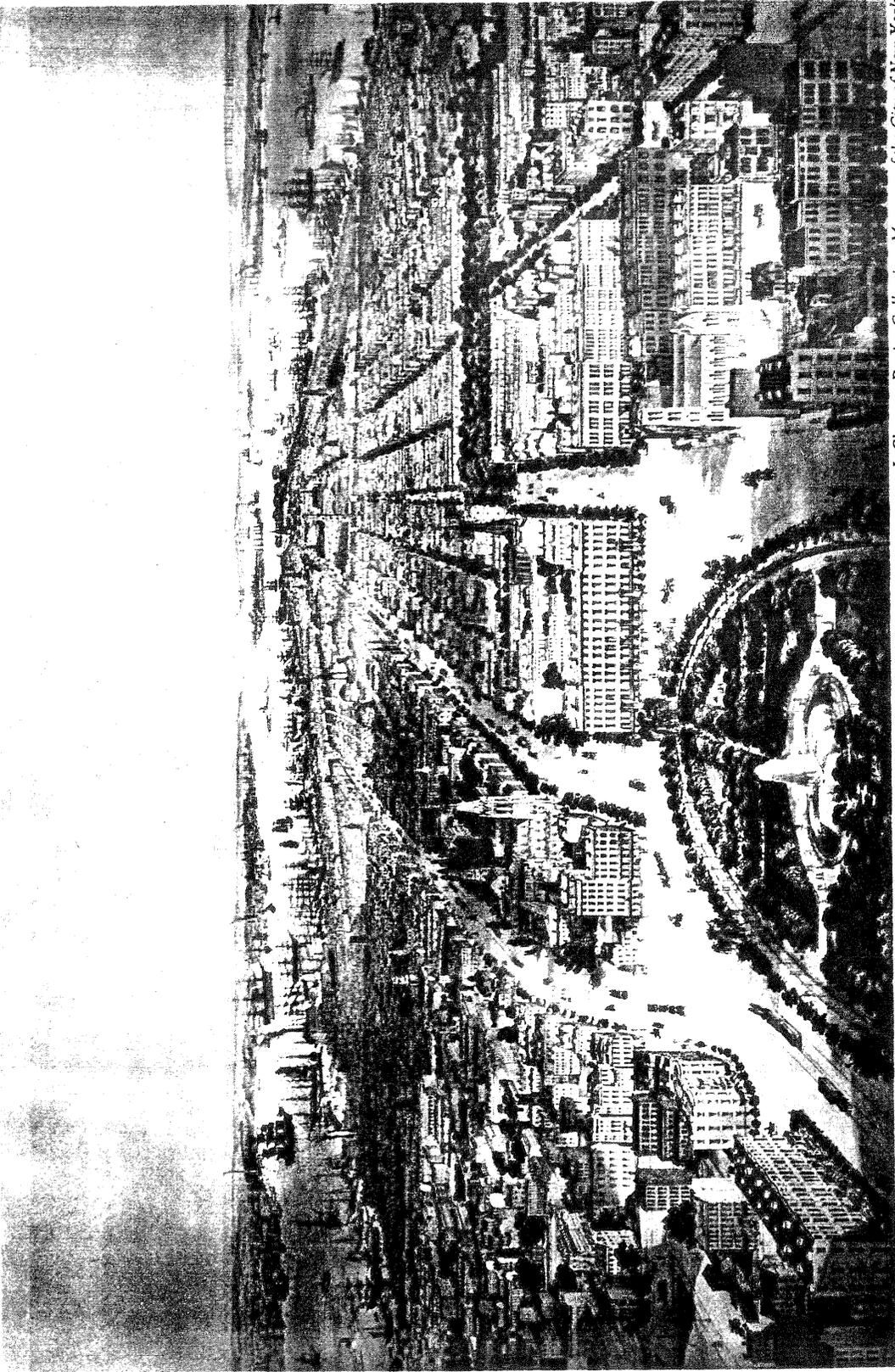
"a large triangle to the east, carved out of the 'Bowery Hill,'" and another large triangle lying west of the present Broadway.



Both pictures from Stokes Collection, New York Public Library



Both pictures from photographs court

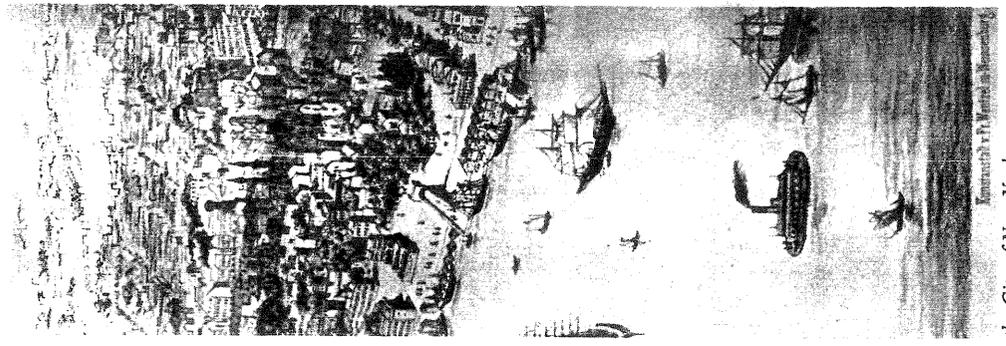


J. Clarence Davies Collection, Museum of the City of New York

This bird's-eye view of New York, looking south from above Union Square, was drawn and lithographed by C. Bachmann and published by John Bachmann in 1849. (A later state of the print was published by Williams & Stevens.)

Union Square, which had been a raw gash in the landscape eighteen years before (see page 136), was by this time one of the finest residential districts in town. Belden's guidebook speaks of the "splendid private mansions, some of which are of costly magnificence," which surround the square. At center left, two blocks east of the Bowery, is St. Mark's Church, built 1795-99 on the site of Stuyvesant's Bouwerie Chapel. Just south of the square, on Broadway at Tenth, is Grace Church (the tall white steeple left of center). At the right is tree-lined Fifth Avenue, leading south to Washington Square as it was at the time described in Henry James's novel.

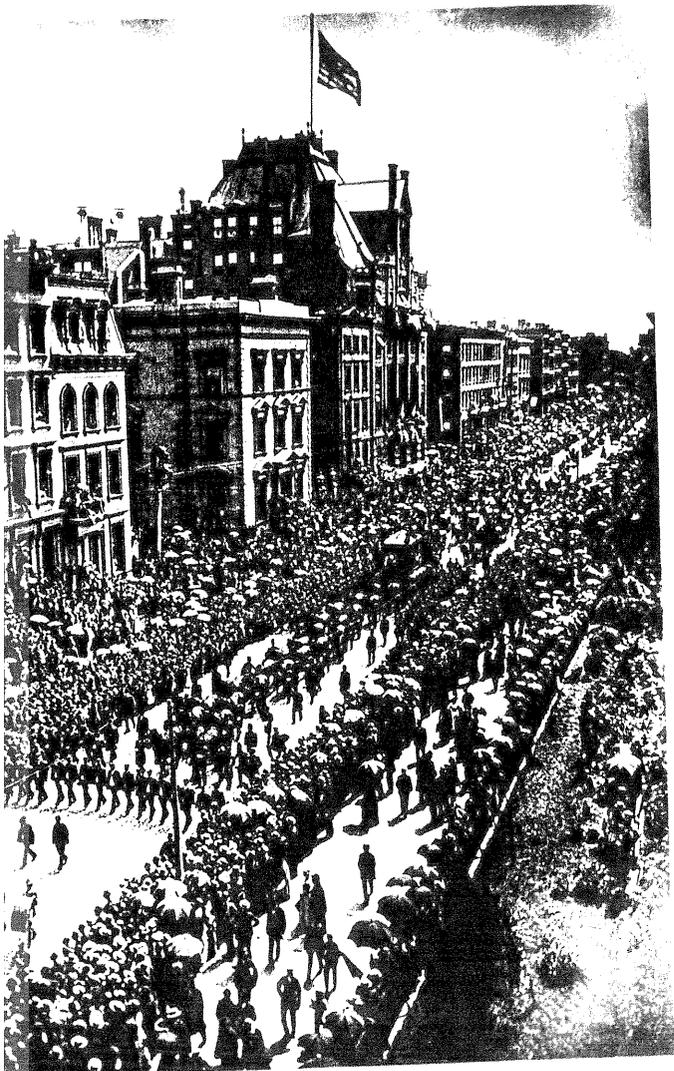
A writer in *Putnam's Magazine*, February, 1853, objected to a copy of the print because it gave no idea of the city's size. In it, he said, the city "has the appearance of some large trading town, like Poughkeepsie, or Troy, on the Hudson.



the City of New York

ithographed about by Franz Wentzel. ictive, for the sense

ual record
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LEFT: A photograph of the funeral procession of General Grant, August 8, 1885. The picture was taken from the wall of the old distributing reservoir (on the present site of the Public Library), looking south on Fifth Avenue. The monstrous building on the northeast corner of Thirty-ninth Street was the Union League Club, designed by Peabody & Stearns and decorated throughout by John La Farge and Louis Tiffany.
BELOW: One panel of a stereoscopic view by L. G. Strand showing the Labor Day Parade in Union

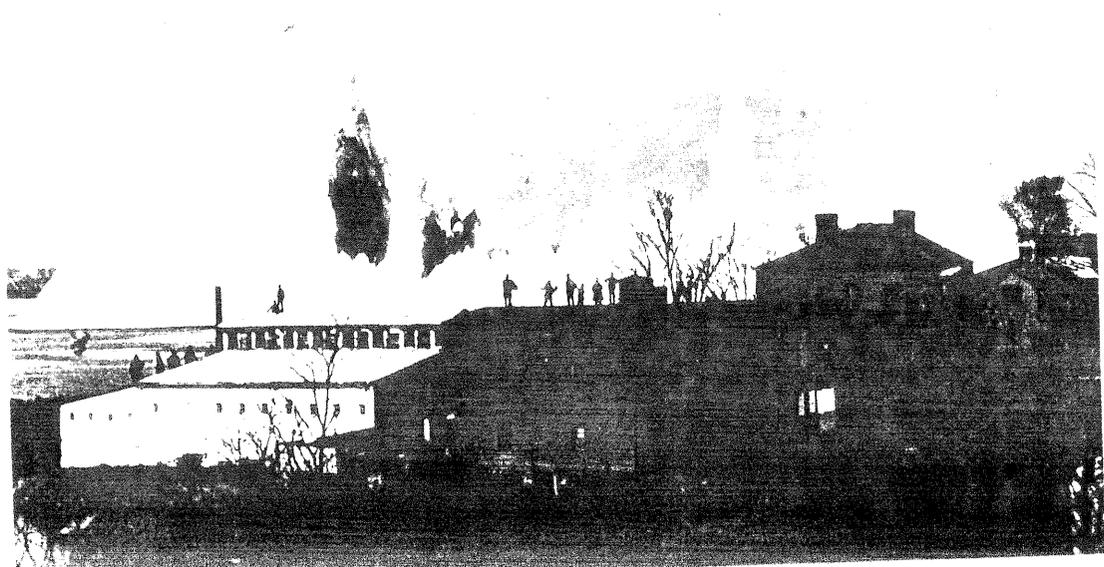
Museum of the City of New York



ures from J. Clarence Davies
Collection, Museum of
the City of New York

arning west off Fourth
to Seventeenth Street)
bacco workers, whose
een in the foreground.
eed of their "Fortitude
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gars seventeen hours a
weatshop could earn a
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m on October 10, 1885.
Rock was blasted out of
ate Channel in the East
thus removing a major
hazard to navigation.



The New York Times

THE NEW YORK TIMES, THURSDAY, MAY 19, 1977



The New York Times/Phil Moskwa

Visitors to Union Square Park during the first of a series of performances designed to promote use of the park

Project Aimed at Sprucing Union Square

By ELEANOR BLAU

An unlikely combination — Mayor Beame, gospel singers and Robert Merrill, the opera star, accompanied by a Salvation Army band—turned out at Union Square Park yesterday for the start of a Wednesday performance series that has more than entertainment as its goal.

The free lunchtime events, which are to continue throughout the summer and fall, are intended to draw people into the park as part of an ambitious plan to improve the deteriorated neighborhood around the square and 14th Street.

Its sponsor is a coalition of businesses, from small shopkeepers to such giants such as Consolidated Edison, New York Telephone and Citibank; people who work or live in the area, including five community planning boards, and nine city agencies, including the Police, Sanitation and Parks Departments, the Metropolitan Transportation Authority, the Transit Authority and the City planning Commission.

Incorporated last November as the 14th Street-Union Square Area Project, it is starting to be known by a slogan on its orange-and-black posters: "Sweet 14." "We're trying to bring out the natural spirit and zest of this great area," the posters declare. "We're making it the liveliest street in town!"

Spokesmen for the project speak less dramatically, but seemingly with great confidence. "We have set out to make some changes in the area that are visible immediately," said Carvel Moore, the full-time coordinator of the project, who, on a recent Sunday, was clipping hedges in the park.

"Not any more studies, not long, long-range planning that would take years, but changes everybody could see to give people a sense of optimism about the area," Mrs. Moore said. The idea is to provide the climate for more substantial changes, she added.

So far, potholes have been filled on 14th Street; crosswalks and traffic stripes have been repainted, along with street lights, fire hydrants and subway railing, and volunteers have taken part in a big cleanup in preparation for the concert festivities.

But the project also has larger plans, including renovation of the sprawling Union Square subway station and efforts to rid the area of pill pushers and derelicts.

Leaders of the project have set themselves a three-year goal, planning levels of accomplishment along the way depending on how much money they raise. So far they've raised \$92,000, some from foundations and most from businesses. They are also "reasonably sure" of a \$100,000 Federal transportation grant for the subway project and hopeful about an additional \$300,000 in Federal community development block grants.

The cost of upgrading the subway station is estimated at \$800,000. Plans are to close off some long corridors that presently are almost deserted. Clear signs would replace the confusing array now there.

Plans for Improvement

Lighting would be improved and turnstiles moved so that pedestrians could use the passageways to avoid street traffic or bad weather without having to pay a token. Shops might line a spruce-up mezzanine.

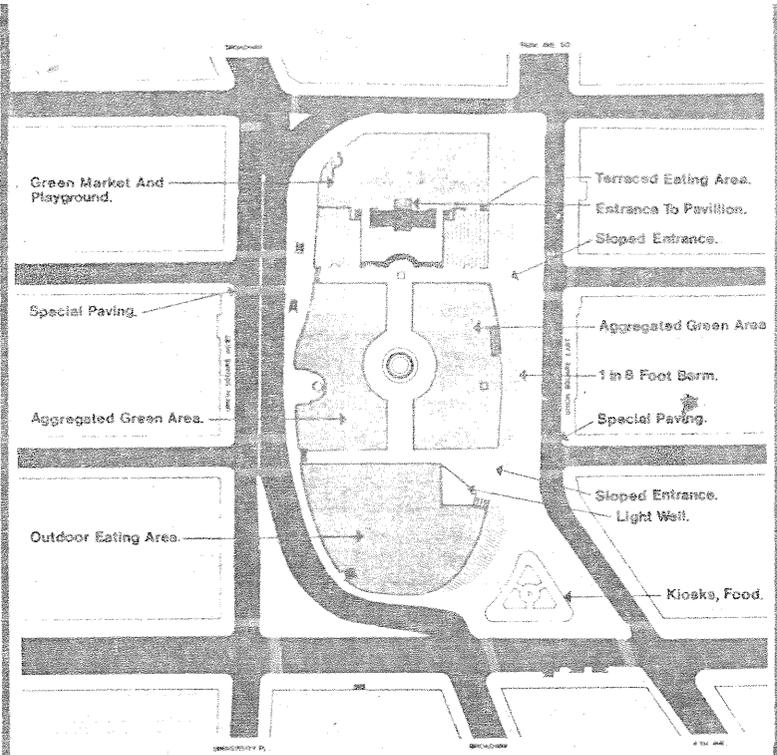
Project members have developed liaisons with local police precincts on the problems of drug pushers, particularly in the park and on 14th Street between Second and Third Avenues; prostitutes, chiefly on Third Avenue near 14th Street, and peddlers, who gather near the southwestern corner of the park, on 14th Street west of University Place, a street already crowded with outside stalls offering cheap merchandise ranging from \$1.99 plastic shoes to discount cameras.

Among other things, the police are keeping the project informed when they arrest a drug suspect who has been arrested before. The plan is to let the Attorney General's office know that the community is "interested" in these cases—in the hope of avoiding plea bargaining—and eventually to monitor cases in court, in the hope that the presence of interested citizens will prompt stiffer sentences.

One expected spur to the rejuvenation of Union Square—the reopening of the S. Klein department store—failed to materialize, but a Klein spokesman who also was discovered with shears in the park—said talks were under way with three other potential retailers.

Many residents in the diverse neighborhood the other day seemed dimly aware of the project and some of its efforts. The general reaction was, "It's terrific, if they really do something."

At the concert, some spectators, attracted by the music and the crowd, said they had always avoided the park because of "the bums and the junkies and the physical dirt," as Ann Mitman, who works at the nearby Guardian Life Insurance Company, put it. If the Wednesday events—which will include Dixieland jazz, mime and folk dancers—bring people into the park, she said, then she would be there too.



One design concept being considered for Union Square Park would create aggregated green areas, an outdoor eating area and Kiosks and eliminate the northern parking area. [Dept. of City Planning Schematic]

THE VILLAGER

September 15 1977

Fear Landmarking Union Square Will 'Tie Up' Improvement Effort

BY JOHN S. TURCOTT

Amid the oft-postponed controversy of landmarking Union Square—now scheduled to come before a hearing of the city's Landmarks Commission on September 20—the 14th Street-Union Square Area Project, which opposes the landmarking idea, has released a proposal that would redesign and make the square more accessible to park users.

The proposal, which would aggregate green areas of the square, eliminate parking around the area, re-direct traffic from Broadway, allow ramps to be built to give access to the square for handicapped persons and police patrol scooters—is a major redevelopment of Union Square, which currently has been designated as an underutilized park by a city study.

"We're attempting to take the best of the thinking that has been done on the square over the past five years and weave it into a synthesis that we can use to find the best possible solutions for this problem," said Carvel "Rusty"

Moore, the coordinator of the 14th Street-Union Square Area Project, a coalition of businesses and residents concerned with improving the area and known locally as "Sweet 14." "Landmarking the square would freeze the park—exactly as it is—right there."

SQUARE ONCE FASHIONABLE

Historically, Union Square was designed back in the 1830's by a staff member of the city's Parks Department and marked the "union" of the Bloomingdale Road (Broadway) and the "Bowery Road" (Fourth Avenue). Then a fashionable place to live, the square had a fence around it, similar to Gramercy Park today. In the 1840's, the city's theater district moved to the area and the place became sort of like Times Square is today. The park remained at grade level until the 1930's when it was raised four feet to accommodate the 14th Street Subway mezzanines and the northern end was lopped off for parking.

"Landmarking the square at this time would simply tie us up," said Moore. "We would have to go through a review procedure every time we wanted to do something to improve the area, even pruning trees."

According to Pat Rich, a spokesperson for the Landmarks Commission, Union Square contains several statues—including one of George Washington that is the oldest statue on its original site in the city, and a statue of Lafayette, the French marquis who was active in the American Revolutionary War, designed by Bartholdi, the sculptor of the Statue of Liberty.

"We delayed this on the request of the community boards and the 14th Street group," Rich explained. "We judge this on the basis of its historic and architectural importance."

According to the Sweet 14 project, the whole controversy regarding the landmarking started

several years ago when real estate developer David Teitelbaum requested landmark status for the building at 31 Union Square West which he then held an interest in.

"He was unable to put his mortgaging together and felt that landmark status would help him," explained Moore. "The Commission indicated to him that they would not designate a single building, but that they would consider a larger "Union Square" designation. Upon further investigation, Landmarks indicated that the Square itself did not qualify for historic district status, but that 31 Union Square West together with

Landmarks Agenda

The Landmarks Preservation Commission will meet Tuesday, September 20 at 10:30 a.m. in the Board of Estimate Chambers on the second floor of City Hall. In addition to consideration of landmarking Union Square Park, two other buildings, along Union Square West will also be reviewed for possible designation.

33 Union Square West and with Union Square Park could be designated as a package.

"In the meantime, Teitelbaum found that the Federal Housing Administration would not assist him if his building became a landmark," Moore continued. "So he relinquished his interest in 31 Union Square West and did nothing about withdrawing his request from the Landmarks Commission. So that's how we got where we are today on the situation."

Lenore Norman, the Landmarks Commission's executive director, denied that Teitelbaum had anything to do with the proposed

Union Square Landmarking

CONTINUED

landmarking. "It was not suggested by him (Teitelbaum)," she said. "It came as part of the natural process of our review of parks in the city. They (Sweet 14) have concluded that landmarking will prevent them from carrying out their plans for the redevelopment of the area. That is not so. Designation does not mean that the park would be frozen in time."

Teitelbaum acknowledged that he did request Landmarks for designation of his building at 31 Union Square West. "However, when I gave up the building, I did withdraw my request—possibly only verbally—through my architect, Milton Glass," he explained. "It's a magnificent building and should be a landmark, and I was astounded when the FHA told me that they wouldn't touch the building if the landmarking procedure went through."

When asked why FHA said that, Teitelbaum replied: "They said that the process would take too long to finance, which is ridiculous. The Sweet 14 people have great plans for the area, and so do the landmark people, and I only hope they include 31 Union Square West in their plans."

"The four statues—including the one of Washington and Lafayette—were moved into the park from other places during the 1930's redesignment," said Moore, when asked about the historic designation involving the statues. "They are in the middle of symmetrical paths obstructing view and passage from north to south and east to west."

In addition, Sweet 14 claims that the area is not a particularly pleasant place to go. In a report released September 8, Moore wrote: "... many of the stately old trees need desperately to be pruned; branches are so thick in many areas, sunlight and air cannot reach the grass beneath. Small flowering trees that have been planted by the Parks Department—beneath the stately trees—do not have a chance to grow...."

"... Benches are set symmetrically along the paths in a sterile arrangement, facing not the greenery, but other benches directly across the paths. There is no recreational furniture, no chess tables; play equipment in the depressed area in front of the pavilion is fenced off and remote. The pavilion is inaccessible and the park is in a deteriorated condi-

tion. . . ."

Under the new proposal, parking would be eliminated and the park expanded. Traffic from Broadway which now must turn east at 17th Street and come around the easterly side of the park—creating what Moore calls "the Broadway Expressway"—would be rerouted to the marginally used westerly side in a more direct line to Broadway below 14th Street, thus allowing grading and expansion on the easterly side. The green areas would be aggregated and enlarged to encourage use and expansion from the center of the park, which currently concentrates activities into it. The pavilion would be made more accessible and the old parking lot would be utilized as a green area and playground on the northern side.

In short, the park would be upgraded for use by people. "We're looking into private funding to hire a good landscape architect to take these conceptual proposals a step further and see if they can be realized," said Moore. "If Landmarks wishes to help us, they should postpone the designation indefinitely, or for at least several years."

"And when they look at it for designation," she continued, "they should look at the whole area, for it will be meaningful in terms of what's going on and what we are doing."

Greenmarket Sees Threat in Facelift of Union Sq.

By ALEXANDER REID

On a typical market day at Union Square Park, the Greenmarket does a brisk business, serving tides of people who come to pinch, poke and buy an array of produce picked from fields and orchards only a few hours before.

Lately, however, the talk among farmers and customers has turned from the price of McIntosh apples or the texture of the Bartlett pears to a territorial dispute with the city.

Supporters of the year-round market, among 18 in the city, say the second phase of a redevelopment plan for the park would eliminate space for several vendors, and irreparably harm the market.

Officials of the city's Parks and Recreation Department say that the market's supporters are overreacting and that they are willing to negotiate with market representatives to insure no space is lost.

The issue has stirred ill feelings in what has been an otherwise successful revitalization of Union Square Park, which has been refurbished and reclaimed from the drug dealers who had roamed its 3.6 acres from 14th to 17th Street east of Broadway.

Seeking Compatibility

"People who want to see the market stay have been frightened by our restoration for the park," said Parks Commissioner Henry J. Stern, who attended three public meetings last week to assure residents that the market would not be harmed. "They think we are going to close the market or decimate it, which is totally unjustified by the facts. I want the park to be Greenmarket compatible."

Since 1976, the Greenmarket has occupied a paved area at the northern end of the park and portions of the west and east sides of the park. On Saturdays as many as 40 farmers from New Jersey, Long Island and upstate bring truckloads of seasonal fruits and vegetables to crowds of customers that total as much as 12,000.

The farmers pay from \$28 to \$37 for a space on Saturdays, and less on the other two market days, Wednesdays and Fridays, and sell their goods from stalls assembled at their trucks.



Shoppers, undeterred by rain and snow, making purchases Saturday at Union Square Greenmarket.

The New York Times/John Sotomayor

The preliminary designs for the \$5 million second phase of the park's redevelopment call for a double-row of trees around the park and the construction of steps at the north end, in front of the pavilion where farmers' stalls usually stand.

Concerned About Diversity

Critics say that both the trees and the steps will take space from the market.

"This is not a fight just over trees," said Frank Stiles, a farmer from Monroeville, N.J., who has sold his fruits and vegetables at the market for nine years. "If the Parks Department pushes out one farmer, then we lose what he offers and the market loses its diversity. When we lose that, customers stop coming, and that hurts all of us."

Greenmarket supporters argue that

the market had already lost space because of the extensive re-landscaping in the first phase of the park's redevelopment, which was completed last May. Concern grew in September when Mr. Stern, in an interview, said that while he approved of the market, he had other matters to consider.

"We may want to plant trees where they have stalls," he was quoted as saying. "We are designing a park, not a fruit stand."

A Meeting This Week

M. David Distler, a lawyer who is head of the recently organized Friends of Greenmarket, said residents fear the city is insensitive to the market.

"They are acting like this is not even a part of the park, when the market is partly responsible for the turn-around of the park," he said.

Last Thursday, Community Board 5 voted to approve the second-phase plans, except for the parts that involve the location of the trees and the steps at the park pavilion.

"Part of the concern was over how the plan would affect Greenmarket, so we will study those provisions further," said Marie Reilly, chairman of the board's park committee.

Mr. Stern said planners from his department will meet this week with market representative to try to resolve the dispute.

"Union Square Park is a park and should be designed as a park," Mr. Stern said. "There are other uses for the area besides the market. The goal for us is to accommodate Greenmarket while making the area look like a park."



UNION SQUARE
COMMUNITY CENTER

P.O. Box 314, C
New York, New York

The New York Times

THE NEW YORK TIMES

Topics

Res

Green vs. Greenma

New York, rich in great parks, is less so in small amenities why the city's 18 greenmarkets are cherished — and why the sprouting of Union Square Park engenders a little fear among those who sell there three days a week. The improvements, they figure, threaten the vendors.

Until that greenmarket was nine years ago, the only thing Union Square were illegal. The market brought in people looking for fresh vegetables, homemade breads, local cheeses — and that usually was a place to avoid, suddenly turned into the place to go on Saturday mornings.

Since then the city has sprung millions into new trees, plants and a strong police presence.

NEW YORK—THE METROPOLIS ✓

about ninety lots (nearly ten acres) were purchased by the City for the purpose. It was considered waste land, sandy and marshy, divided into two parts by the Mintje (Minetta Creek), which crossed it some sixty feet west of the foot of Fifth Avenue. The west part was largely that of Sir Peter Warren; the east part that of a well known Dutch family, the Herrings. The Sand Hill Road, an old Indian trail, ran along the eastern border, and a branch from Bouwerie Lane (later Monument Lane, in part) led along the northern border to Greenwich. This tract occupied practically the entire area of the Washington Square of today. The Potter's Field was needed for the yellow fever epidemics of 1795 and 1797, and the later smallpox epidemic supplied about two thousand bodies which were buried there.

The Potter's Field was also used as an execution ground, and people flocked about the gallows, or about the famous elm which at one time served the purpose, as they now come to a band concert. It is said that during Lafayette's visit twenty highwaymen were hung there, in his presence, and there appears to be very general agreement that it was the early stage for many executions, especially Indians and Negroes.

Society gradually moved up from Bowling Green and the Potter's Field became an undesirable feature in the growing suburb. In 1823 the bodies buried there were removed to a new Potter's Field, now Bryant Park; the old plot was leveled and drained, and, on June 27, 1826, it was formally set apart as the "Washington Military Parade Ground." On July 4, 1826, it was opened as a public square with a great feast and military parade, forerunner of many historic parades in later days. One of the most memorable of these, the great joint celebration of its evacuation by the British and the crowning of Louis Philippe in France, occurred in 1830.

There yet remains some of the historic architecture that grew up about Washington Square, notably on the north side. People now living can recall the famous roadhouse, Washington Hall, that stood on No. 58 on the south side. Great names are also associated with the dwellers about the square, Rhinclander, Roosevelt, Hamilton, Winthrop, Bayard Taylor, Edgar Allan Poe, Gould, Stewart, Booth and others.

The Washington Arch, designed by Stanford White, was erected in temporary form at the head of the square for the centennial of Washington's inauguration, April 30, 1889. The arch, since completed in permanent form in marble, now stands out as one of New York's splendid memorials, at the gateway to its most magnificent avenue.

The Garibaldi statue, another Washington Square feature, was designed by Turini and is the gift of the Italian residents of New York. Its location, for generations one of the most historic, has also become the most cosmopolitan spot in New York. A polyglot population now takes its pleasure in the old Potter's Field of Indian, Dutch and English days without destroying the quaint atmosphere which has become so pronounced a part of Washington Square life.

Union Square Union Square is an open formation resulting from the intersection of the Bowery and Broadway, which really had its first designation as a park space in the checkerboard city plan of 1807-11 and was then called Union Place. A flagstone in the sidewalk on the east side of Union Square has cut in it, "UNION SQUARE.—founded in 1832." The bronze equestrian statue of Washington at the southern edge of the square, is the oldest of New York City's statues still left in its original place. It was at this statue that the great war meeting of 1861 was held. The two-hundred-foot army-navy recruiting ship "Recruit," one of the features of Union Square during the World

War, was built by Mayor Mitchel's Committee on National Defense. It was christened by Mrs. Mitchel and formally presented to Rear Admiral Usher, representing the U. S. Navy, May 30, 1917.

Madison Square In its original state the Broadway park, at 23d Street, was swamp ground. It was first used as a parade ground which extended from 23d to 34th Street and from Third to Seventh Avenue. The old Boston Road and the Bloomingdale Road intersected at this point and part of the plot was used during the years 1794 to 1797 as a Potter's Field. Another plot, near the present site of the Worth Monument, was occupied by a United States Arsenal from 1808 to 1824 and from 1825 to 1839 the old barracks was utilized as a municipal house of refuge. The memorial to our first Admiral, David Farragut, also adorns the Square. Madison Square was formally opened as a public park May 10, 1844.

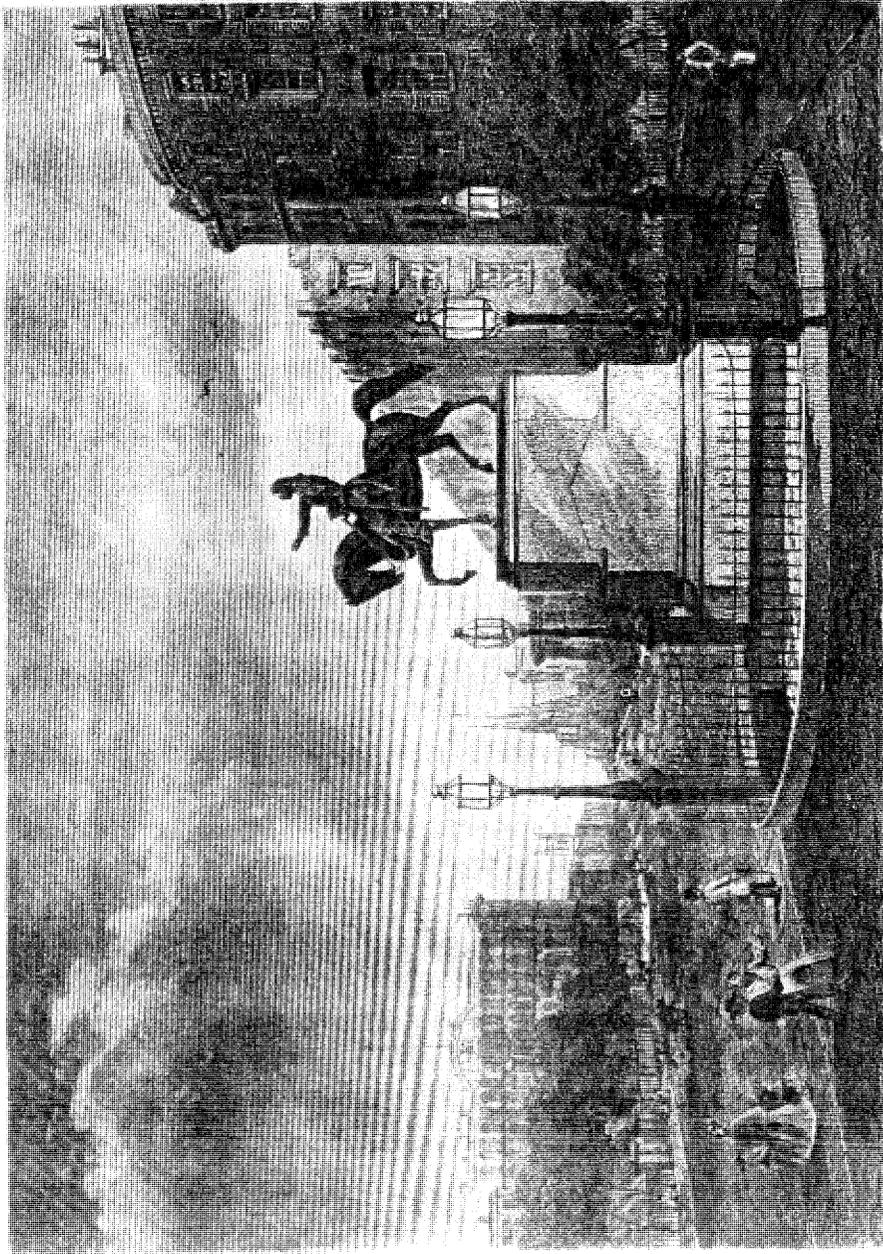
Long Island Villages Altho some of the early Walloon settlers are said to have gone over to "T Waale-Boght" (little cove) now Wallabout Bay, on Long Island, in 1623 or 1624, there is no record of a grant of land until 1636, when Bentyn and Bennett bought a tract of 930 acres at Gowanus, extending from 27th Street, in Brooklyn, to New Utrecht. The following year Joris Jansen de Rapelje, a Walloon, bought 335 Acres on Wallabout Bay.

Dutch Villages The Dutch influence is still marked in the villages and cities along the south shore of Long Island. A settlement was made at Nieuw Amersfoort probably as early as 1623. Ex-Governor Van Twiller had a tobacco plantation there, and the first grants were made, in 1636, to Andreas Hudde, Wolfert Gerretsen and Wouter Van Twiller. In 1801 the place became known officially as Flatlands. Midwout, later Vlachtebosch and Flatbush, was settled about 1651 and chartered by Governor Stuyvesant the following year. Nieu Uricht was settled soon after 1650 by twenty or more families from Holland and a few Palatines. Boswyck, or Bushwick, now the eastern district of the city of Brooklyn, was settled by Swedes and Norwegians on land bought by Kieft on August 1, 1638. About 1660 some French settlers applied for permission to lay out a village site and it was incorporated the same year.

Brooklyn Breukelen, now Brooklyn, was the Dutch name for "broken ground." Apart from the first little group of Walloons already mentioned, the first European settler was supposed to be Rapelje. In 1638 Kieft gave land, the first recorded deed, to Abraham Rycken, ancestor of the Riker family. Van Twiller had a plantation at Red Hook in the south part of Brooklyn. On October 18, 1667, a patent was secured under Governor Lovelace, uniting the five sections known as Breukelen, Wallabout, the Ferry, Gowanus and Bedford. The rights were confirmed by Governor Dongan May 13, 1686. There was a settlement from Holland at Cypress Hills in 1654.

The Dutch villages along the northern shore of Long Island were, to a large extent, a development of Indian villages established before their arrival. They suffered heavy losses from Indian depredations and most of them were completely destroyed. A "Description of Nieuw Nederlandt," written in 1649 and preserved in the Du Simstiere MSS., mentions Breukelen and Amersfoort as two Dutch villages of little moment in the West End and some English settlements at Gravesande, Greenwich, Mespat, Heenstede and Flushing, the last referred to as a "handsome village and tolerably stock in cattle."





THE PUBLIC SQUARE, NEW YORK CITY.

New York: Van Nostrand & Norton.



UNION SQUARE PARK COMMUNITY COALITION, INC.

November 20, 1985

Hon. Gene A. Norman, Chairman
Landmarks Preservation Commission
20 Vesey Street
New York, N. Y. 10007

Re: Pavilion in Union
Square Park, Manhattan

Dear Mr. Chairman:

On August 3, 1984, the Municipal Art Society urged the Landmarks Preservation Commission to hold public hearings and designate in the Union Square area of Manhattan eight structures of the "highest priority." Six of these structures were given a public hearing on May 14, 1985. Among the two that were unrecognized by the Commission was the Pavilion in Union Square Park, which the Society described as follows:

A charming Palladian-style structure in the northern end of the Square.

On November 14, 1984, Manhattan Community Board 6 passed a resolution urging the Landmarks Preservation Commission to establish a Union Square Historic District and, within the boundaries recommended, proposed that seventeen structures be designated individual landmarks. Among them was the Pavilion in Union Square Park, which the resolution described as follows:

Park Pavilion, 1931-2. Designed by Parks Department architect Charles Schmieder, it is a late, graceful example of Italian Palladian design.

In the current dispute over plans of the Department of Parks and Recreation for Phase II of the redesign and restoration of Union Square Park, alterations to the Pavilion loom large. The plans include the construction of a massive series of steps on the north side of the Pavilion; the elimination of the waist-high walls between the columns on the north and south sides of the Pavilion; and the visual obstruction of the grade-level floor of the Pavilion by, in addition to the steps on the north side, the filling in of the amphitheatre to grade level on the south side.

Union Square Park Community Coalition (USPCC) considers that such plans would violate the architectural integrity of the Pavilion in an attempt to convert this "graceful" and "charming" little structure into a grand ceremonial entrance to Union Square Park from the north -- a purpose for which it was not designed and for which it is ill-equipped to function.

Once again, USPCC urges the Landmarks Preservation Commission to hold a public hearing with a view to designating the Union Square

(more)

THE VILLAGER
SEPT 22, 1977

Union Sq. Pk L'mark Opposed

Testimony given at the Sept. 20 meeting of the Landmarks Preservation Commission was, for the most part, overwhelmingly opposed to the Landmarking of Union Square Park.

While conceding that Union Square Park is "valuable green open space," Philip Winslow of the Manhattan Parks Council was one of seven persons who told the Commission that "the park must be enhanced and enriched. We need restoration, not preservation," he said.

Carvel Moore, project coordinator for the 14th Street-Union Square Area Project, known as "Sweet 14," gave complicated, technical testimony as to why the park should not be landmarked.

"If the park is designated a landmark—and the meaning of the word is that which is to be preserved, not changed—we will be unable to do more than serve as caretakers within our two-year framework," she said. "We have begun to develop conceptual design alternatives for solving the problems in the park, and landmarking it would hinder the implementation of these concepts."

Six other persons spoke against landmarking the park—all of whom enthusiastically supported Moore's testimony and Sweet 14, a coalition of 14th Street area institutions, businesses and residents.

The only person to speak in favor of designation was George Canaris, who described himself as a former socialist.

Formal action on the proposal possibly may take place at the next designation hearing on November 15, according to the Commission.

UNION SQ PARK

Union Sq. facelift gets OK

By PAUL LA ROSA

AFTER A LENGTHY meeting this week with community leaders, Parks Commissioner Henry Stern agreed to give the green light to plans to renovate Union Square Park with a \$2.2 million facelift.

Stern said the bids to do the work will be put out Sept. 16 and he expects the work to begin before next spring.

Stern's decision to forge ahead with the plan ends two weeks of speculation that he might be backing away from the renovation. Last week, he expressed concern that the money and renovation alone would

not be enough to transform the park from its current drug-ridden state.

A meeting Tuesday attended by a host of community groups—including the Union Square Park Community Coalition, the Top of the Village League and Sweet 14—persuaded Stern that the community would not become dormant after the renovation was completed.

"We have a large residential community around here," said Margie Berk, a member of the Union Square Park Community Coalition. "He saw that, with our commitment, the park will not be ignored by the community."

Stern said he had indeed come away from the meeting convinced that "there is very substantial community support."

He said he cautioned the groups that, once the renovation is finished a year and a half from now, he expects them to raise private funds to maintain the park.

"They said they'd do all they could," Stern said.

Community leaders were grateful for Stern's support, because the plans for the park are integral if the area is to be substantially improved.

"It was a good meeting," said Ernie Turner, co-chairman of the Top of the Village League. "The attitude Stern had was openness to all points of view, and he considered all sides of the issue."

The renovation has been in the planning stages for some time, and the money already is in the Parks Department budget.

In a related development, Berk of the Union Square Park Community Coalition reported that a new group—the Five Parks League—has been organized among leaders of Madison, Stuyvesant, Tompkins, Washington and Union Square parks.

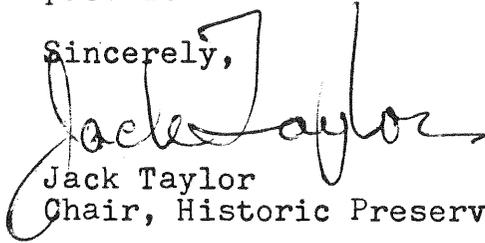
"The purpose is to rid the area of as much drug traffic as we can," said Berk. "It was stimulated by the fact that we don't want the drug addicts to move into another park in the area. We will support each other."

Berk said the group will sponsor different events on a rotating basis in each of the five parks in order to keep the responsible people in and the irresponsible people out.

ON 8/25/83

Park Pavilion an individual landmark, so that proposed alterations to it would require the Commission's overview and approval.

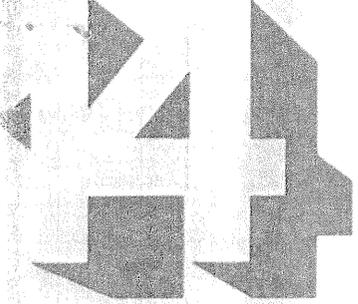
Sincerely,

A handwritten signature in cursive script that reads "Jack Taylor". The signature is written in black ink and is positioned above the typed name and title.

Jack Taylor
Chair, Historic Preservation Committee

Encl.

cc: Joseph Rose (chair, Community Board 5, Manhattan)
Joyce Matz (chair, Landmarks Committee, Community Board 5)
Frank Sanchis
Marjorie Pearson
Dorothy Miner



Government-Business-Community
**14th St.-Union Square
Area Project**

124 East 15th Street
New York, N. Y. 10003
(212) 460-4750

Project Coordinator
Carvel Moore

Co-Chairmen

John R. Everett

Charles F. Luce

Participants

Amalgamated Bank

Amalgamated Clothing and
Textile Workers Union

Berkey Photo, Inc.

Borough President of Manhattan

Central Savings Bank

Citibank

City Planning Commission

Con Edison

Estate of Samuel Klein

Estate of Joseph Schmitt

14th Street Association

Guardian Life Insurance Co.

Helmsley-Spear, Inc.

Horn & Hardart Co.

J. H. Taylor Management Corp.

The J. M. Kaplan Fund, Inc.

McDonalds Corp.

Manhattan Community Boards

2, 3, 4, 5, 6

Manhattan Local Area

Planning Office

Manufacturers Hanover Trust Co.

Mays Department Stores

Metropolitan Transportation Authority

New School for Social Research

New York City Parks Department

New York City Police Department

New York City Sanitation Department

New York City Transit Authority

New York City Transportation Department

New York Telephone Company

Office of the Mayor

Parsons School of Design

Rizzoli International Bookstores

United Mutual Savings Bank

LANDMARKS PRESERVATION COMMISSION

PUBLIC HEARING, TUESDAY, SEPTEMBER 20, 1977

On June 23, 1977, the Executive Committee of the 14th Street-Union Square Area Project took the following position:

"Resolved, the 14th Street-Union Square Area Project is strongly opposed to Landmark Designation of Union Square Park at this time."

On September 14, 1977, the Steering Committee of the 14th Street-Union Square Area Project reaffirmed this position.

Members of the 14th Street-Union Square Area Project who are represented on the Steering Committee are the following:

Government: Borough President of Manhattan
City Planning Commission
Manhattan Local Area Planning Office
Metropolitan Transportation Authority
New York City Parks Department
New York City Police Department
New York City Sanitation Department
New York City Transit Authority
New York City Transportation Department
Office of the Mayor

Business: Amalgamated Bank
Amalgamated Clothing & Textile Workers Union
Berkey Photo, Inc.
*Central Savings Bank
Citibank
Con Edison
*Estate of Samuel Klein
Estate of Joseph Schmitt
*Guardian Life Insurance Company
Helmsley-Spear, Inc.
Horn & Hardart Company
J. H. Taylor Management Co.
McDonald's Corporation
Manufacturers Hanover Trust Company
*Mays Department Stores

Business, continued: New York Telephone Company
Rizzoli International Bookstores
United Mutual Savings Bank

Community: 14th Street Association
J. M. Kaplan Fund
Manhattan Community Boards 2, 3, 4, 5, 6
*New School for Social Research
*Parsons School of Design

*Individual statements have been prepared and submitted for the record.

THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS SUPPORT THE WORK OF THE 14TH STREET-UNION SQUARE AREA PROJECT AND ITS POSITION AGAINST DESIGNATION AT THIS TIME:

Percival Goodman, F.A.I.A., Professor Emeritus Graduate School of Architecture and Planning, Columbia University

Hon. Manfred Ohrenstein, New York State Senate

Hon. Henry J. Stern, Councilman-At-Large

Hon. Robert F. Wagner, Jr., Councilman-At-Large

Hon. Miriam Friedlander, Councilmember

Hon. H. Claude Shostal, Commissioner, New York City Department of Cultural Affairs

Richard Rosan, Mayor's Office of Development

American Institute of Architects, New York Chapter

Council on Municipal Performance, John Marlin

Grace Church, Reverend C. F. Allison

St. George's, Calvary, Holy Communion, Reverend Donald Woodward

Parks Council, Design Committee, Phil Winslow

Association for a Better New York

Beyer Blinder Belle, Architects & Planners

Samuel Lebowitz, Samuel Lebowitz Design & Planning

Gramercy Neighborhood Associates

Support of 14th Street-Union Square Area Project position,
continued:

Stuyvesant Park Neighborhood Association

West 12th Street Block Association

Peter Stuyvesant Conservation Association

The following have taken a position in support of
postponement of designation:

Manhattan Community Board 2

Manhattan Community Board 3

Manhattan Community Board 4

Manhattan Community Board 6

The following have requested additional time and/or
information before taking a position on the issue:

Manhattan Community Board 5

Municipal Art Society

Glass & Glass, Architects

Council on the Environment

Institute for Architecture and Urban Studies, Peter Wolf



LANDMARKS PRESERVATION COMMISSION

305 BROADWAY, NEW YORK, N. Y. 10007

October 13, 1977

Mr. Christopher Gray
Office for Metropolitan History
510 LaGuardia Place
New York, N.Y. 10012

Dear Mr. Gray:

Thank you for your letter of October 1st on Union Square. I have passed the information on to our Research Department for their files.

Your interest and the time you extended is very much appreciated.

Sincerely,

Beverly Moss Spatt, Ph.D., AIP.
Chairman

BMS:cf

OFFICE FOR METROPOLITAN HISTORY

Christopher Gray, *Director*

510 La Guardia Place
New York, NY 10012
telephone 212/777-4719

October 1, 1977

Beverly Moss Spatt
Chairman
Landmarks Preservation Commission
305 Broadway
New York City 10007

Dear Chairman Spatt:

Union Square has been under consideration recently for designation as a scenic landmark. Recently I had the opportunity to research some obscure but basic points about the park. Since you may not have had access to this material, I thought I would offer it to you and the research department.

The Pavilion design

The terribly attractive pavilion design was the work of a staff architect for the Parks Department, Charles Schmieder. This work was filed under DoB NB# 83/1931 and completed in 1932. In that application the facade material of the pavilion is given as limestone and the estimated cost is given as \$85,000.

The design of the park

Although preliminary work by the research department gives the date of 1935-1936 for the redesign and reconstruction of the park, my own research indicates that the plans for this work were announced and approved in 1930 and 1931, and that construction was begun and completed in 1931 and 1932. The architect was a Parks Department employee, Julius V. Burgevin, a landscape architect. The New York Times indices for the 1930's offer access to fairly complete records of the Union Square Park construction process; the records of the Parks Department itself are rather fragmentary.

I'm sure you will be interested to know that in 1932 Nathan Straus, Jr., then President of the Park Association, said of the park design (nearing completion) that "the result is an eyesore and a disgrace which would not be tolerated in any other city that could afford to pay for landscaping." (NYT, 1.2.1932, 23:6)

OFFICE FOR METROPOLITAN HISTORY

2

October 1, 1977

Although the Park designation seems to be rather a quiet matter right now, I wanted to offer you some points of interest that I had come across.

Yours historically,


Christopher Gray

xc/Commissioners
Research Department
Henry Reed

CSG/kf



Union Square before the skyscraper
Photo: New York Historical Society

laid out' New York a hundred years ago were very limited persons, who took very shortsighted and mean views of the problems they had to solve, and in fact shirked or bungled. As Mr. Olmstead pointed out, when he tried to prevent the extension of their blunders to the Bronx, it did not enter their heads to provide, anywhere within the limits of Manhattan Island, a worthy site for a noteworthy public building." (Architectural Record, Vol. XII, No. 5). As he rightly suggested, the "rectangular reticulation" of the grid they imposed on Manhattan was so monotonous that New Yorkers cherished any break in it, and many of the buildings that profit from those breaks are today official or unofficial landmarks such as the Flatiron Building, the Times Tower, Grace Church, the Jefferson Courthouse, Grand Central Station, the New York Public Library or the Washington Square Arch. As such an oasis of irregularity--and in contrast to the heavy handed literalism of the street plan of 1811 or indeed of the current proposal--Union Square is a space of baroque character and ambivalent shape where the eye is drawn to distant places as well as to the poetic ornament that distinguishes its buildings.

OUR TOWN

MANHATTAN'S NUMBER ONE COMMUNITY NEWSPAPER • WE CARE ABOUT YOU
 August 5, 1977
 VOL. 8 • NO. 15

Project Return Helps Sweeten 14th Street

By NANCY CLARKE

Once beautiful and carefully tended, in recent years Union Square Park has been deluged by litter and idlers. So much so, in fact, that people working on 14th Street avoided the park. That's changing now. Any Wednesday morning a troop of energetic, industrious youths are cleaning, sweeping, planting and removing litter. They are caring young people from Project Return's 34th Street and 52nd Street rehabilitation facilities and they are working toward making the Park a People's Park.

Since mid-May, these young persons have been pushing their energies to give support to the 14th Street-Union Square Area Project (SWEET 14), which has the support of govern-

ment, community and business groups, and has been attacking issues of public safety, improving the Union Square subway stations and discouraging peddling and littering around 14th Street.

Project Return Foundation's Director of Finance and Administration, Ed Menken, reports that the Project's support of SWEET 14's Union Square clean-up effort is only one of the many community service activities to which the Foundation's seven New York facilities lend support. Founded in 1971, Project Return offers a myriad of services to the community: residential care to abused, abandoned or troubled young persons; treatment and rehabilitation services for substance abusers;

counseling to youthful offenders, and rehabilitation of juvenile delinquents. It also has a special program for the elderly.

Why only Wednesdays? Every Wednesday, at 12:30 to 1:30 p.m. through October 26, SWEET 14 offers a series of free concerts for Park visitors' enjoyment.

Like all volunteer groups, SWEET 14 can always use extra hands. If you can spare an hour or two on Wednesday mornings, come to Union Square Park between 6:00 and 8:00 a.m. SWEET 14 provides brooms, rakes and work gloves and volunteers are served coffee with the compliments of a neighboring McDonalds. For more information and details of other volunteer programs, call SWEET 14, at 460-4750.

'Paint-a-Bench' Gala

Local residents have been invited to join the fun at a "paint-a-bench" gala, 11 a.m. to 4 p.m. Sunday in Union Square Park, 16 Street and Park Avenue South.

The project will be co-sponsored by The Tilden Midtown Democratic Club and the Union Square-14th Street Area Project. Paint, brushes, brooms and rakes will be supplied to all willing hands, and free refreshments will be served.

OWN & VILLAGE — Thursday, June 2, 1977

Adopt a Park!

Want to see more natural beauty in your neighborhood? Adopt Union Square Park.

As part of the effort to revitalize the 14th Street community, Carvel Moore, coordinator of the 14th Street-Union Square Area Project, is calling on neighborhood organizations to adopt Union Square Park for a day.

"We've been getting individual volunteers to come out, and it would be an immense boost to our efforts if neighborhood groups committed their energies too," said Mrs. Moore.

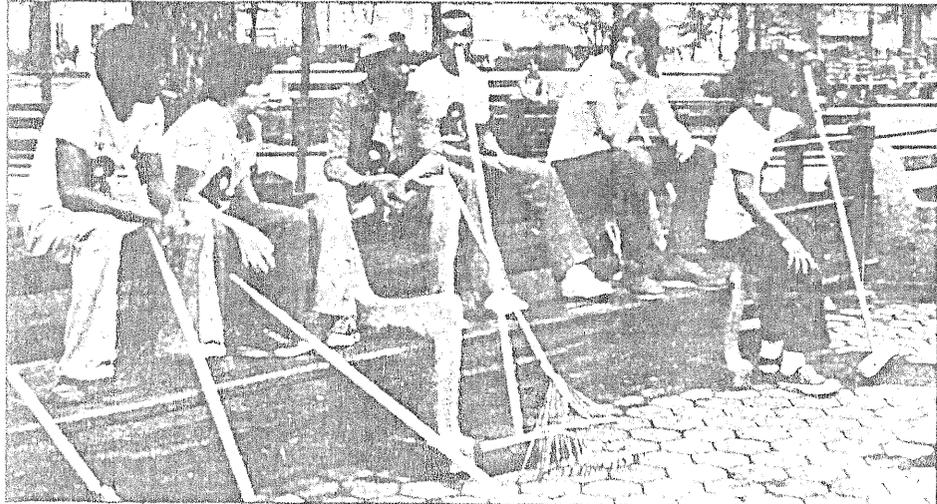
"We need people to help paint, to help with the planting and pruning and to help do general cleanup work," she added.

The work schedule is: Wednesday, 6:30 to 8:30 a.m., and 1:30 to 2:30 p.m., and on Sundays, 10 a.m. to 4 p.m.

Mrs. Moore explained that the work on Wednesday afternoons will be mainly cleaning up after the weekly "Sweet Sounds" concerts. She added that some allowances in work hours can be made for volunteer groups.

Those who work regularly will receive bright yellow "Sweet 14" T-shirts that are currently on display in May's window. The project will supply tools, but workers are asked to bring their work gloves.

To adopt Union Square Park for a day, call the 14th Street-Union Square Area Project Office at 460-4750 or 460-5081.



Project Return volunteers help clean up Union Square Park.

SWEET 14

Sweetens A Sour Subway Stop

By RAANAN GEBERER

SWEET 14, a coalition of civic, municipal and business groups along 14th Street, will start Spring cleaning this year with a healthy \$200,000 budget and prospects for another \$300,000.

The neighborhood group is targeting Union Square station as the focus of their first effort, with plans of cleaning up the subway junction, making the underground passages less confusing, and encouraging new business to open in the now deteriorating underground arcades.

Three subway lines, the 14th Street-Canarsie, the BMT-Broadway, and the IRT-Lexington Avenue, meet at the station.

"It was originally three separate stations," commented Mrs. Carvel Moore,

director of SWEET 14, "and when the city merged them, it created a lot of tunnels which don't lead anywhere, and a lot of underused space."

"The underused space," she said, "could be used for underground stores, which do very well." Still more space could be used, she said, as MTA storage space, which is badly needed.

Also needed in the Union Square Station, Mrs. Moore said, are better direction signs.

"The present ones," she said, "are very unclear, and lead to much confusion."

"When we sent a photographer into the station," she said, "90 per cent of the people who approached him told him they were lost."

Students from Parsons School of Design, working as volunteers for SWEET 14, are developing designs for directional signs and the underground shopping arcade. Also, the students are participating in reviews of renovation plans for the station, along with the SWEET 14 staff, and officials of the MTA and Transit Authority. Community boards 2, 3, 4, 5, and 6 have also been participating in the planning.

"This plan is like motherhood," said Board Five president William Stuhilbard, "everyone supports it. Union Square is one of the city's major transit hubs, and the city wouldn't have to spend any of its own money."

\$100,000 of the money has been guaranteed by the Federal Urban Mass

Transportation Administration and another matching \$100,000 has been raised from contributing neighbors and members of SWEET 14, including Con Edison, Mays Department Store, the Amalgamated Bank and New York Telephone Company.

Another \$300,000 through the Federal Community Block Development Grants program is still in the works, but SWEET 14 members are optimistic.

"The competition is intense," said Mrs. Moore, "We're competing with almost every other city agency."

"But we think we have a good chance because we have the support of the planning boards and the Manhattan borough president. But if we don't get the extra money, we'll just have to do less work on the station."

Newsbriefs:

Architect Hired for \$800,000 14th St. Subway Station Rehab

The 14th Street-Union Square Area Project, a coalition of local businesses and community organizations dedicated to rehabilitating and reviving the neighborhood, signed a contract with the architectural and planning firm of Beyer Blinder Belle, August 10, to undertake a proposed \$800,000 renovation of the Union Square subway station complex.

The renovation, which will be confined to the entrances and mezzanine level of the station which serves three subway lines, is expected to be completed by the end of 1979. Fundamental to the Project's effort to upgrade the entire area, project coordinator Carvel Moore said, "our goal is to eliminate the confusion that exists in the subway complex, and to upgrade the underground environment for the thousands of subway riders coming to this area each day."

The plans call for an improved underground shopping mall, creation of an enlarged token-free area enabling pedestrians to use the station as a street underpass, and upgrading of the environment of the mezzanine, including lighting, signage, floors and walls.

Funding for the project is being provided by the federal Community Development III Program, the federal Urban Mass Transportation Administration, and the 14th Street-Union Square Project.

Thursday, March 17,

SWEET 14

Sweet 14, a neighborhood association of city, public interest and business groups, has raised \$200,000 to help clean up the Union Square/14th Street subway station, which is not only one of the busiest in the city, but also one of the dirtiest and most confusing.

Sweet 14 correctly links any revival of Union Square's shopping district to an improvement in the area's transportation and physical appeal. They are making an important step by trying to eliminate the hodgepodge of signs dating back to the three old subway companies, as well as using wasted underground storage space to attract new arcade merchants.

We think Sweet 14 is the kind of group, representative of diverse interests, which can help our city improve itself. We New Yorkers must help our city more before we can expect others to come to our aid.

RIDERS' NEW YORK CITY

teen-story *Everett Building* perpetuates the memory of the *Everett House*, a favorite hotel of an earlier generation.

Forty years ago Broadway from 14th to 23d St. was the heart of the fashionable shopping district; but the old landmarks are fast disappearing and the section now offers very little of interest. At the S. W. corner of Union Square and 15th st. is the former store of *Tiffany & Company*, jewelers, a good specimen of the heavy and ungainly bellum period. No. 33, the *Union Building*, now dwarfed by surrounding structures, is interesting as having been the first sky-scraper to offer the New York Fire Department some new problems in fire-fighting.

On the west side of Broadway, north of 17th St., is the original *Hawley's*, the first of the now famous chain of candy stores.

East of Broadway, on 20th St., Nos. 26-28, is the *Theodore Roosevelt Memorial Museum*, now nearing completion. Roosevelt was born at No. 28, and lived there until his 14th year. The original dwelling had suffered such extensive alterations that in the work of restoration it was found necessary to take it completely down and rebuild it from the foundation walls.

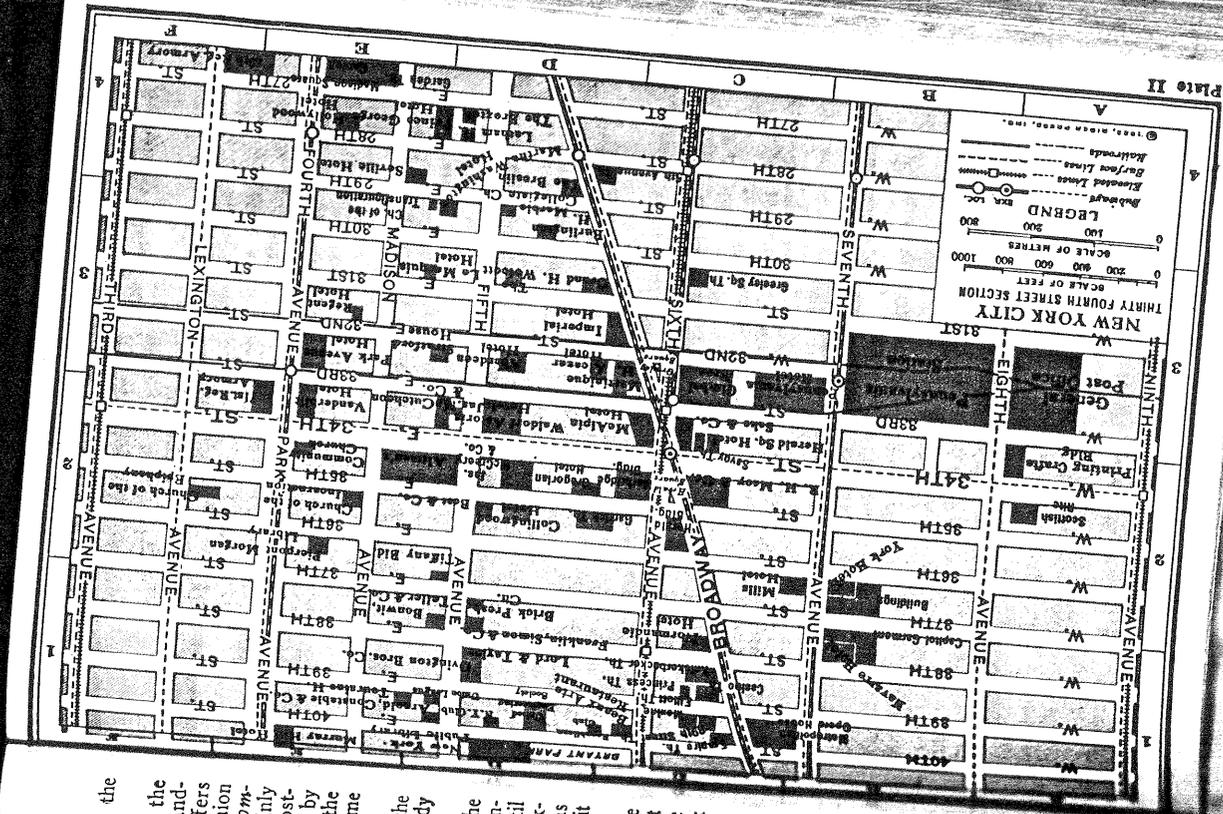
No. 53 E. 20th St. was the home of the *Cary* sisters, Alice (1820-71) and Phoebe (1824-71), who achieved their first literary and social success through the friendship of Horace Greeley, and for two decades were prominent in New York literary circles.

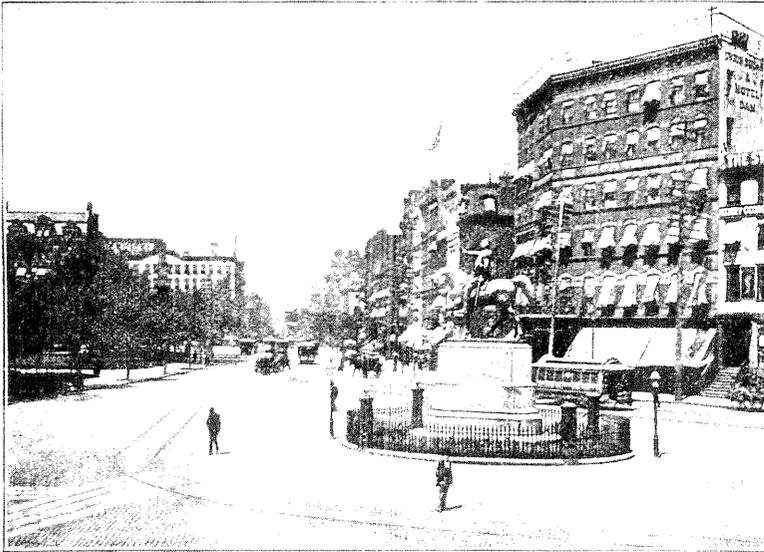
At the intersection of Broadway and 23d st. is the oft-pictured 20-story *FLATIRON* or *FULLER BUILDING*, one of the city's engineering triumphs. The cost of building and land was \$4,000,000. The wind whirled around this building in a gale, catching passersby in an unexpected fashion.

The erection of the building on the triangular plot of land presented peculiar engineering difficulties, but eliminated the problem of lighting. The thin edge of the ledge has been rounded off at a width of six feet and the E. and W. facades are broken by eight-story hanging oriols. The fourth and attic stories are decorated with terra-cotta designs.

Twenty-third street, formerly a fashionable shopping center, has, like the other streets of the vicinity, been recently deserted by the large department stores and retail shops. One of the last old landmarks to go was the *Eden Musée*, a wax-works exhibition (demolished in 1916).

MADISON SQUARE, located at the intersection of Broadway, 5th ave. and 23d st., is a small park of 684 a. It





UNION SQUARE. FOURTH AVENUE. WASHINGTON MONUMENT UNION SQUARE HOTEL.
FOURTH AVENUE, LOOKING NORTH FROM UNION SQUARE.

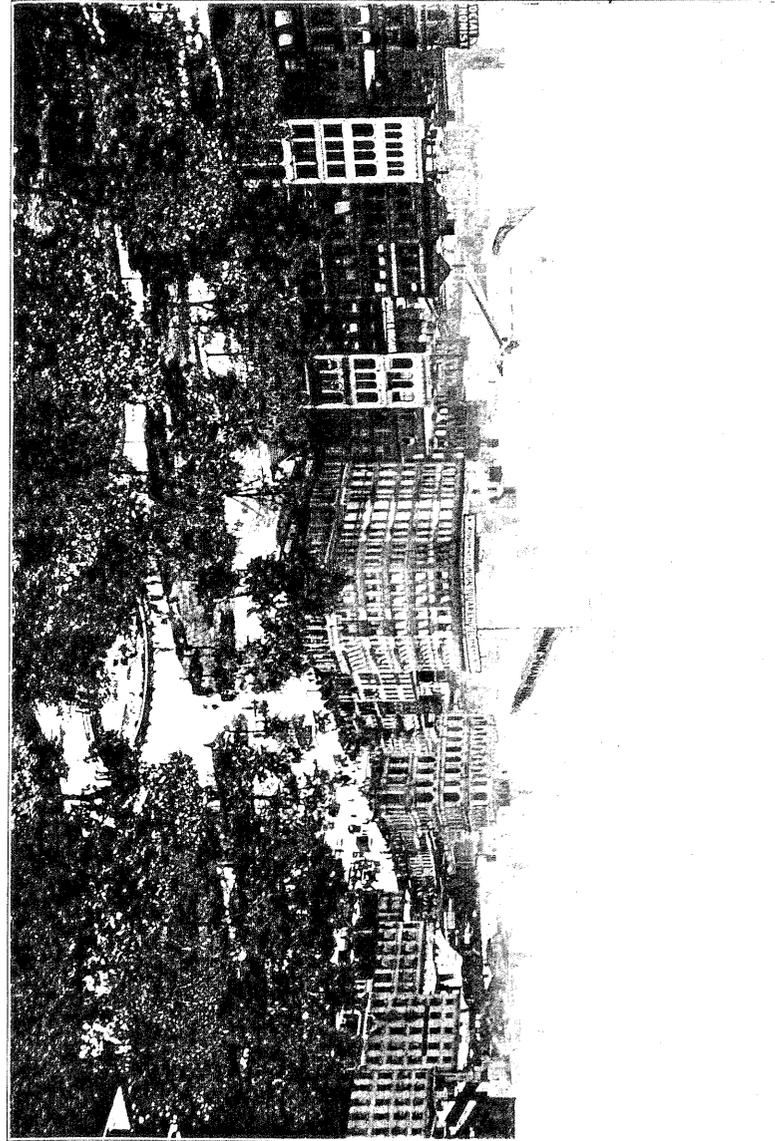
UNION SQUARE HOTEL, NEW YORK.

When visiting New York, you will find the UNION SQUARE HOTEL a very desirable location, fronting on Union Square Park, corner 15th street, near Broadway, in the very center of the fashionable shopping district, and convenient to all theatres and principal attractions of the city. This well known Hotel is patronized by the best people from all parts of the world, and having recently been newly furnished and decorated throughout, and equipped with all modern conveniences, makes it one of the most comfortable and home-like Hotels in the Metropolis.

The UNION SQUARE HOTEL is run on the European plan and charges are moderate. For rates and full particulars, address,

J. H. FIFE, MANAGER.

UNION SQUARE AND UNION SQUARE HOTEL.
VIEW SHOWING SOUTHEAST PART OF UNION SQUARE, AND FOURTH AVENUE FROM 15TH TO 16TH STREET.





UNION SQUARE, LOOKING TOWARD THE NORTHWEST.
THE EVERETT HOUSE FRONTS ON UNION SQUARE.



Everett House,

UNION SQUARE,

17TH STREET AND FOURTH AVENUE,

NEW YORK.

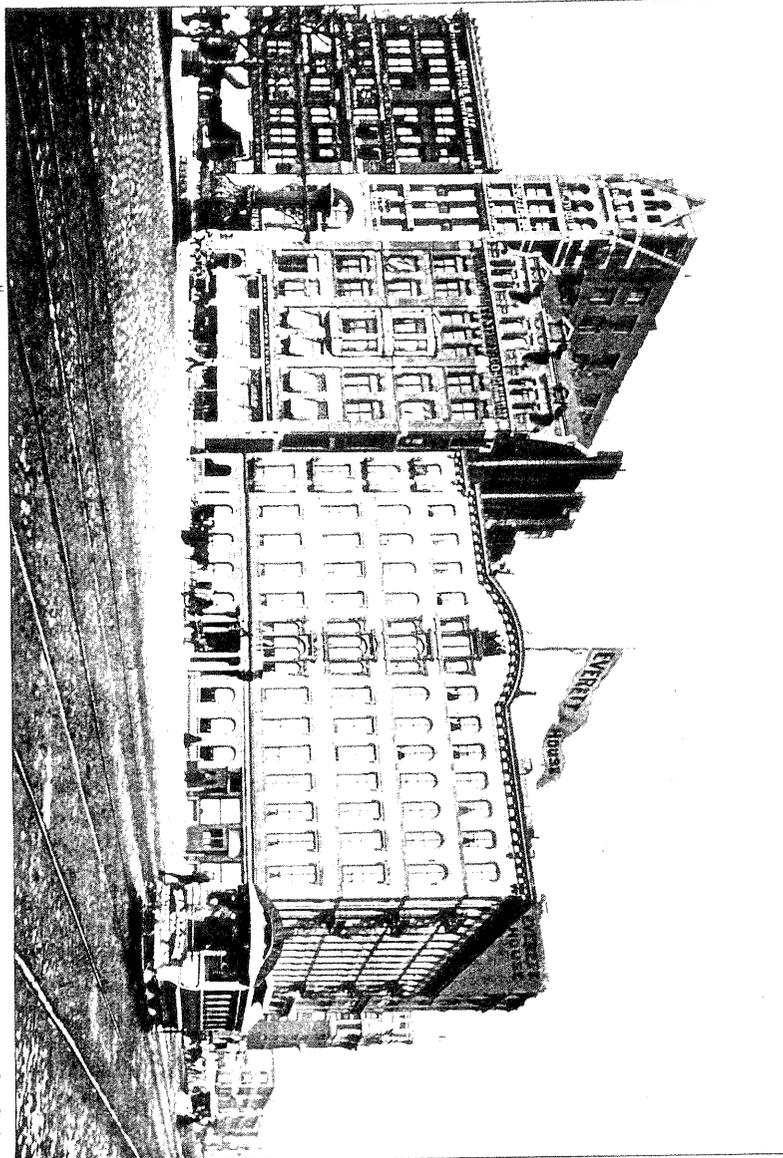
An Established House under new management.
Thoroughly renovated, perfect sanitation and all modern improvements.

An Hotel of excellent cuisine, superior service and quiet, homelike comfort.

THE RENDEZVOUS OF DISTINGUISHED EUROPEANS.

European Plan.

B. L. M. BATES, Proprietor.



BROADWAY.
JACKSON BUILDING.
CENTURY 21 BUILDING.
UNION SQUARE, NORTH SIDE, AND THE EVERETT HOUSE.
VIEW OF EAST 17TH STREET FROM FOURTH AVENUE TO BROADWAY.

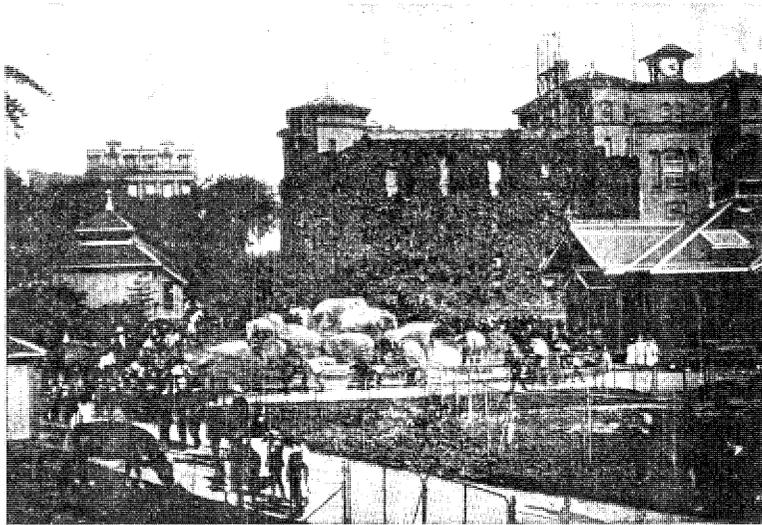
EVERETT HOUSE.

FOURTH AVENUE.

connecting the embankment with the hillside. This arrangement would give the city a water-front park unequalled for beauty elsewhere in the world. At the northern end of Riverside Park is the tomb of General U. S. Grant.

Morningside Park is a strip of land about 600 feet wide and more than half a mile long, with an area of 32 acres, extending north and south upon the eastern slope of Bloomingdale Heights, north of 110th Street and west of Eighth Avenue. It overlooks Central Park and Harlem, and commands a view of Washington Heights and the country to the north and east. The land at the foot of the hill has been laid out in a handsome landscape design, and against the face of the cliff has been constructed a heavy granite wall with projecting bastions and broad stairways leading up to the parapetted promenade on the top.

Madison Square, bounded by Fifth Avenue, Broadway, Madison Avenue, 23d Street and 26th Street, is the chief popular resort of the central districts. It covers nearly seven acres, and in summer is charming with shade-trees and beds of flowers. The Seward and the Farragut statues are inside the park, and the Worth Monument is at the northern corner. Here are ornamental and drinking fountains, and

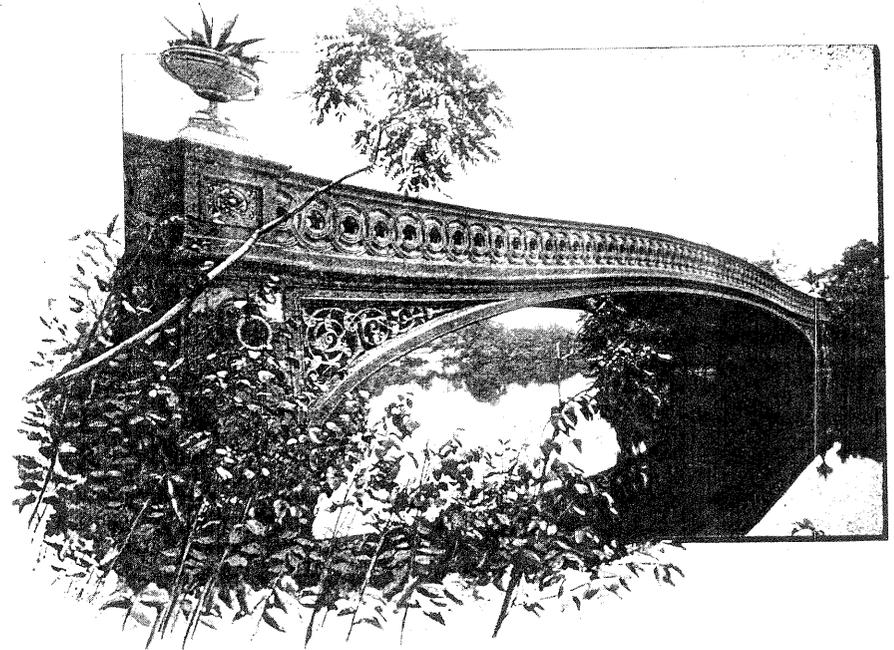


MENAGERIE IN CENTRAL PARK.

in the season beds of beautiful water-lilies. The Square is much frequented by prettily dressed children with their nurses, and withal is thoroughly delightful.

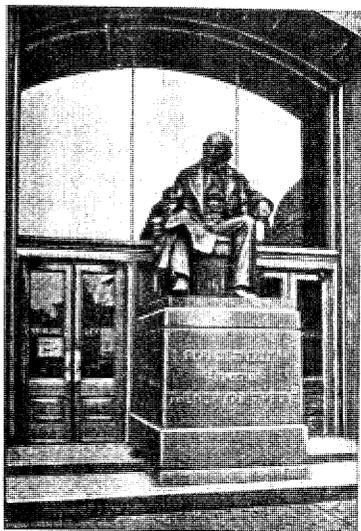
Union Square, at Broadway, 14th Street, 17th Street, and Fourth Avenue is 3½ acres in extent. Here are the Lafayette, the equestrian Washington and the Lincoln statues, a pretty fountain in the centre, a large drinking fountain surmounted by the figures of a woman and two children, a small and artistic drinking fountain designed by Olin T. Warner, a paved plaza on the north bordered by a row of colored gas-lamps, an ornamental structure and a cottage with a reviewing balcony. The plaza is a favored place for large outdoor mass-meetings.

Washington Square has a character peculiar to itself. It is at the lower end of Fifth Avenue, an open space of about nine acres, once the Potter's Field. New-York society, driven successively out of Bowling Green, Bond Street, Bleecker Street and elsewhere down-town, has made a sturdy stand for two generations in Washington Square. The north side is lined by old-fashioned red-brick houses, with white-marble trimmings, in which dwell the Coopers, the Rhinelanders, and other aristocratic families. On the east side is the imposing white-stone castellated structure of the University of the City of New York, hallowed by many associations. The dormitory of this building has for a generation at least been the bachelor home of artists and men of letters, and many a recluse has buried himself from the world in its quiet



BOW BRIDGE, IN CENTRAL PARK.

precincts. In the next block is the Asbury Methodist Episcopal Church, and the modern Benedict Chambers, principally occupied by artists. On the south side of the Square small shops catering to the neighboring tenement population, have crept in to a considerable extent. Some of the old historic houses remain, and several apartment-buildings. The feature of that side of the Square, however, is the Judson Memorial Baptist Church. On the west side are fine private residences and apartment-hotels. The principal ornament of the Square is the white-marble Washington Memorial Arch, where Fifth Avenue begins. There is a fountain, a statue of Garibaldi, a bust of Alexander L. Holley, beds of flowers, shade-trees, and hundreds of seats that are generally occupied by poor people from neighboring tenements.



GREELEY STATUE, IN PRINTING-HOUSE SQUARE.

Beethoven, in Central Park, is commemorated by a colossal bronze bust on a granite pedestal near the Music Pavilion of the Mall. It is the work of the German sculptor Baerer, and was erected in 1884 by the Männerchor German singing society.

Robert Burns is also on the Mall, in Central Park, a bronze seated figure on a rock, modelled by John Steele, of Edinburgh, and presented to the city in 1880 by Scottish citizens.

Sir Walter Scott, in Central Park, also of bronze, of heroic size, the work of Steele, and a present from resident Scotchmen, is seated opposite the Burns statue, on an Aberdeen-granite pedestal. It was unveiled in 1872.

Fitz-Greene Halleck, in Central Park, of bronze, the work of Wilson MacDonald, is on the Mall. It shows the poet seated in a chair, with notebook and pen in hand. It was erected in 1877.

The Shakespeare Statue, by J. Q. A. Ward, is a standing figure in

intervals about the shaft, and upon these are carved the names of battles with which General Worth's fame was identified. The plot of land on which the monument stands is surrounded by an iron fence ornamented by appropriate military designs, and the shaft also has upon it a bronze coat-of-arms of New-York State and a group of military insignia. The monument was erected by the city in 1857.

Comodore Cornelius Vanderbilt, in bas-relief, is on the façade of the Hudson-Street freight-depot of the New-York Central & Hudson-River Railroad.

Governor Peter Stuyvesant, with his wooden leg most conspicuous, is a wooden statue in front of the Stuyvesant Insurance Company's office, 165 Broadway.

Gutenberg, the father of modern printing, and **Franklin**, America's eminent printer, both modelled by Plassman, adorn the façade of the *Staats-Zeitung* Building, looking out upon Printing-House Square.



COX STATUE, IN ASTOR PLACE.

bronze, at the southern entrance to the Mall, in Central Park. It was unveiled, May 23, 1872, on the 300th anniversary of the great dramatist's birth.

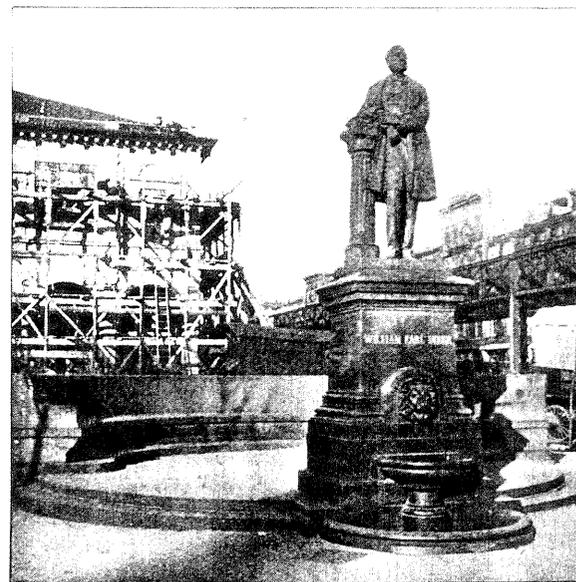
The Indian Hunter, by J. Q. A. Ward, a life-size ideal figure of an Indian, bow and arrow in hand, bending eagerly forward and holding his dog in leash, is just west of the Mall, in Central Park, and is a very spirited and admirable group.

The Eagles and Goat in Central Park is an interesting bronze by the French sculptor Fratin, presented to the city in 1863 by a wealthy resident, Gurdon W. Burnham.

The Bethesda Fountain, the most ambitious work of sculpture in Central Park, stands on the Esplanade at the foot of the Terrace, on the shore of the Lake. The design,

by Miss Emma Stebbins, the New-York sculptor, represents the angel blessing the waters of the Pool of Bethesda. The figure of the winged angel is poised easily upon a mass of rocks from which the water gushes, falling over the edge of the upper basin, which is supported by four figures symbolizing Temperance, Purity, Health and Peace. In her left hand the angel holds a bunch of lilies, flowers of purity, and over her bosom are the cross-bands of the messenger. The basin of the fountain contains lotus, papyrus, Indian water-lilies, and other rare water-plants.

General Simon Bolivar, the Liberator of South America, is represented by an equestrian statue that stands on the west side of Central Park, near 81st Street. It is a replica of the Bolivar statue by R. De La Cora, in Caracas, Venezuela; and was a present from the South-American Republic to the City of New York in 1884.



DODGE STATUE, AT BROADWAY AND SIXTH AVENUE.



JAMES FOUNTAIN, IN UNION SQUARE.



WASHINGTON EQUESTRIAN MONUMENT, IN UNION SQUARE.

A. Ward, and was erected in 1874, to commemorate the patriotism of those members of the Seventh New-York Regiment who fell in battle during the civil war.

The Falconer, an ideal bronze figure, modelled by George Simonds, stands on a bluff in Central Park. George Kemp presented it to the city in 1872.

Commerce, an allegorical female figure in bronze, of heroic size, is the work of the French sculptor Bosquet. It is in Central Park, near the entrance at Eighth Avenue and 59th Street, and was erected in 1866, a gift from Stephen B. Guion.

Alexander Hamilton, a granite statue in Central Park, stands near the Museum of Art. Ch. Conradt, the sculptor, designed it for the son of Hamilton, John C. Hamilton, who presented it to the city in 1880.

Prof. S. F. B. Morse is honored with a bronze statue, of life-size, modelled by Byron M. Pickett, and erected in 1871 by the Telegraph Operators' Association. It is in Central Park, near the 72d-Street entrance, on Fifth Avenue. Prof. Morse was present at the dedication.

The Pilgrim, an heroic bronze statue on the Grand Drive, in Central Park, was a gift from the New-England Society of New York, in 1885. It is a picturesque and noble statue, by J. Q. A. Ward, to commemorate the landing of the Pilgrims on Plymouth Rock. It represents a strong-faced, alert, and resolute hero, in the quaint English costume of 1620.

The Alexander Von Humboldt bronze bust in Central Park was a gift from the German residents of the city, in 1869. It was designed by Prof. Gustave Blaeser, of Berlin; and stands near Fifth Avenue and 59th Street.

The Thomas Moore bust near the southeastern corner of Central Park, was modelled by Dennis B. Sheehan, and put in place by the Moore memorial committee, in 1880.

Daniel Webster is an heroic bronze statue on the West Drive in Central Park, made by Thomas Ball, at a cost of \$65,000. Gurdon W. Burnham presented it.

Mazzini, a bronze bust, is on the West Drive of Central Park. It is of heroic size, upon a high pedestal. Turini, the Italian sculptor, made it, and Italian residents of New York, admirers of the great Italian agitator, presented it to the city in 1878.

The Seventh-Regiment Monument is on the West Drive of Central Park, not far from the Webster statue. It represents a citizen soldier at parade rest, leaning on his musket. It was modelled by J. Q.



LAFAYETTE STATUE, IN UNION SQUARE.

Schiller, the German poet, is remembered in a bronze bust by C. L. Richter, that is set up on a sandstone pedestal in the Ramble, in Central Park. It was the first piece of sculpture to be erected in the Park; and was presented by German residents, in 1859, less than three years after the Park was begun.

The Still Hunt, in Central Park, by Edward Kemeys, represents a crouching American panther preparing to leap upon its prey. It is on a high ledge near the Obelisk.

The Tigress and Young, a fine bronze group, came from the hand of the French sculptor, Auguste Cain. It stands west of the Terrace in Central Park, and was a gift in 1867 of twelve New-Yorkers.

The Egyptian Obelisk, in Central Park, is one of the most interesting historical relics in the metropolis. It was presented to the city, through the Department of State, in 1877, by the Khedive of Egypt, Ismail Pasha. It was transported to this country under the direction of Lieut.-Com. H. H. Gorringe, U. S. N., at the expense of William H. Vanderbilt.

The monolith is of granite, 69 feet high, and weighs 220 tons. It is the sixth in size of the famous obelisks of Egypt, and was erected in the Temple of the Sun, at Heliopolis, 3,500 years ago, by King Thothmes III. The hieroglyphic inscriptions upon it relate the titles of Thothmes, and his illustrious descendant, King Rameses II., who lived 200 years after Thothmes.

Until the reign of Tiberius it stood in the Temple of the Sun, and then it was removed to Alexandria, where it remained until it crossed the water to the New World. The obelisk was old in the days of the Roman Empire; antedates the Christian Era by fifteen centuries; looked down upon the land of Egypt before the siege of Troy; and was familiar to Moses and the Israelites in bondage. It now stands on a knoll near the Museum of Art, an impressive reminder of a far-away past. The severities of the American climate may cause the gradual obliteration of the venerable inscriptions on the obelisk, and great care has been taken to protect these annals of the past by covering them with paraffine and other protective materials. Another obelisk, of similar size, stood with this before the Temple of the Sun, and now adorns the Queen-Victoria Embankment, along the Thames, in London. Both were of the rose-red granite of Nubia.



LINCOLN STATUE, IN UNION SQUARE.



SEWARD STATUE, IN MADISON SQUARE.

a Marseillaise' Salutes Bastille Day in Central Park

Bernadette Chirac, wife of Prime Minister Jacques Chirac of France, called Emmanuel de Marrie, the French Ambassador to the United States, who called Martin E. Gal, chairman emeritus of Lincoln Center and head of the France Sales New York Festival, who then called Albert K. Webster, managing director of the New York Philharmonic.

Et voilà! Line Renaud — variously described as the Ethel Merman of France and the female Maurice Chevalier — was on the program to sing a Marseillaise" last night at the Philharmonic's French-American concert on Bastille Day in Central Park.

"This is a beautiful moment in my life," said Mrs. Renaud, who also sang the French national anthem last month when Parisians feted the Statue of Liberty at their own mini-revision of it in the Seine.

Today, she will return to Paris to make a short film, "Lady Liberty," — guess what?

For Stroke Patients, The Freedom of Swimming

For those who are battling the after-effects of a stroke, a swimming pool means far more than summer refreshment, more than wet hair and sunbathers.

For them, a pool provides the chance to slip the bonds of gravity from their bodies. And to move. It is a precious taste of freedom, says Bob McElwreath, who suffered a stroke 13 years ago and organizes trips for stroke patients to public pools in the Metropolitan area.

"After you suffer a stroke, you can't do anything, you can't move, you can't walk — most people just sit and cry," he said. "Then they're finished. This gets them to move and that's a beginning."

Since 1982 Mr. McElwreath, a

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NEW YORK Day by Day

member of the Organization of People Undaunted by Stroke, has worked with the City Parks and Recreation Department, which provides trained specialists to assist the swimmers in the locker rooms and the pool. The visits are to the pool at the Bulova School, at 40-24 62d Street in Woodside, Queens.

There, an hour is spent with an aquatics exercise specialist. While there are similar programs run by different groups, this is the only one in which the Parks Department provides specialists in aquatic exercise, according to John Hutchins, the department's director of aquatics. The Parks Department also opens its Carmine Street pool for stroke victims but does not provide instructors there.

When the program began five summers ago, Mr. McElwreath said, he was given a 7 A.M. starting time, when the waters are frigid and the feet grow numb. Now, the group gets to swim Tuesdays and Fridays from 3:15 to 4:30 P.M.

For further information, call the Parks Department at (212) 360-8215, or Mr. McElwreath at (212) 566-5955.

Statue of Gandhi Nearing Reality for Union Square

On the second of October in 1869, Mohandas K. Gandhi was born. On the second of October in 1986, an eight-foot bronze likeness of the Mahatma is scheduled to be unveiled in Union Square.

The way seems to be clear now that the local community board has voted 23 to 9 in favor of the monument.

Yogesh K. Gandhi, director of the Gandhi Memorial International Foundation, said yesterday that the casting of the statue by the artist

Kantilal Patel was almost completed.

The foundation, based on Staten Island, is sponsoring the monument with the help of \$100,000 from Mohan B. Murjani, chairman of Murjani International, the apparel concern.

After other sites in lower Manhattan had been rejected, Mr. Gandhi, a great-grandnephew of the Indian leader, settled on Union Square.

"Union Square has a history of free speech," he said. "For me, union is identified with unity. And also, thousands of people are passing by every day. By seeing the statue, people get the inspiration of the philosophy of nonviolence. And that is the idea."

There was some resistance from the neighborhood. The Union Square Park Community Coalition objected that it had not been consulted, that other statues in the square portrayed American figures and that no care was being given to the existing statuary.

The city's Commissioner of Parks and Recreation, Henry J. Stern, supported the Gandhi project and answered opponents: "What would have happened if the Statue of Liberty were submitted to a community board? They would have said it was too big, in too remote a place, and that it was foreign, to boot."

At the community board meeting last Thursday, Mr. Gandhi said the foundation would not only maintain the Gandhi monument but also help care for the other statues in Union Square.

"I think that is what convinced as many people to be enthusiastic about it," said Joseph Rose, chairman of the local board, No. 5.

Susan Heller Anderson
David W. Dunlap



Statue of Mohandas K. Gandhi to be unveiled in Union Square Oct. 2.



THE COUNCIL
OF
THE CITY OF NEW YORK

HENRY J. STERN
COUNCILMAN-AT-LARGE, MANHATTAN
CITY HALL
NEW YORK, N. Y. 10007
566-1320

COMMITTEES
CIVIL SERVICE & LABOR
CONSUMER AFFAIRS
MASS TRANSIT
PARKS, RECREATION &
CULTURAL AFFAIRS

September 13, 1977

Mrs. Carvel H. Moore
14th St.-Union Square Area Project
124 East 15th Street
New York, N.Y. 10003

Dear Mrs. Moore,

Per our telephone conversation of today, I am pleased to send to you the text of the statement of Councilmen Henry J. Stern and Robert F. Wagner, Jr. concerning the proposed landmark designation of Union Square:

The Landmarks Preservation Commission will hold a hearing on Tuesday, September 20 at 10:30 AM in the Board of Estimate Chambers at City Hall with respect to Union Square Park and several adjacent properties. Union Square is certainly a landmark of great historical meaning. However, the nature of the city landmarks law makes it difficult for improvements to be made in a formally designated area. The 14th St.-Union Square Area Project is a non-profit corporation whose work, which includes improving the safety and esthetics of Union Square Park and its subway station, is strongly supported by Councilmen Stern and Wagner. It opposes the proposed landmark designation since it feels that its work might not be able to continue should the Park be designated. For more details call the Project at 460-4750.

This statement will be broadcast during the Councilmen's weekly television program "Manhattan at Large", to be seen at 8:30 PM on Wednesday, September 14.

Sincerely yours,

Richard F. Silotta

July 28, 1977

Honorable Beverly Moss Spatt, Chairperson
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007

Dear Ms. Spatt:

I write in connection with the proposed designation of Union Square Park, Manhattan, as a landmark.

For the past year we have been participating along with merchants, institutions and community groups in the 14th Street - Union Square Area Project, investigating the possible redesign of Union Square Park for better utilization and other street and subway station improvements in the area. A landmark designation at this time, in light of the substantial work we have already done, may retard this project significantly.

Our Project's study found that design and layout of Union Square Park has been altered many times since its official dedication in 1839. It began as a residential square around an oval park at ground level. During the 1930's the park was elevated about five feet to permit construction of a mezzanine in the 14th Street subway station. This change in grade made access to the park difficult not only for the general public but for the handicapped and elderly people as well. Subsequent alterations, additions of statues and the installation of a children's play area which is rarely utilized have impaired visibility and access through the park, thus making the park more difficult to use and to program activities. Significant design changes are necessary as part of a program to restore Union Square Park for use by everyone. Ramps into the park, removal of some fences and statuary, are part of the initial proposals of the project.

The landmark designation of Union Square Park therefore may be inappropriate at this time.

Sincerely,

Victor Marrero
Chairman

14TH STREET ASSOCIATION INC.

244-4378

450 SEVENTH AVENUE NEW YORK, N.Y. 10001

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Well Furniture Inc.

July 6, 1977

William F. Stuhlberg
Executive Vice-President

Hon. Beverly Moss Spatt
Chairman, Landmarks Preservation
Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

This Association wishes to add its voice in opposition to the proposed landmark designation of Union Square Park.

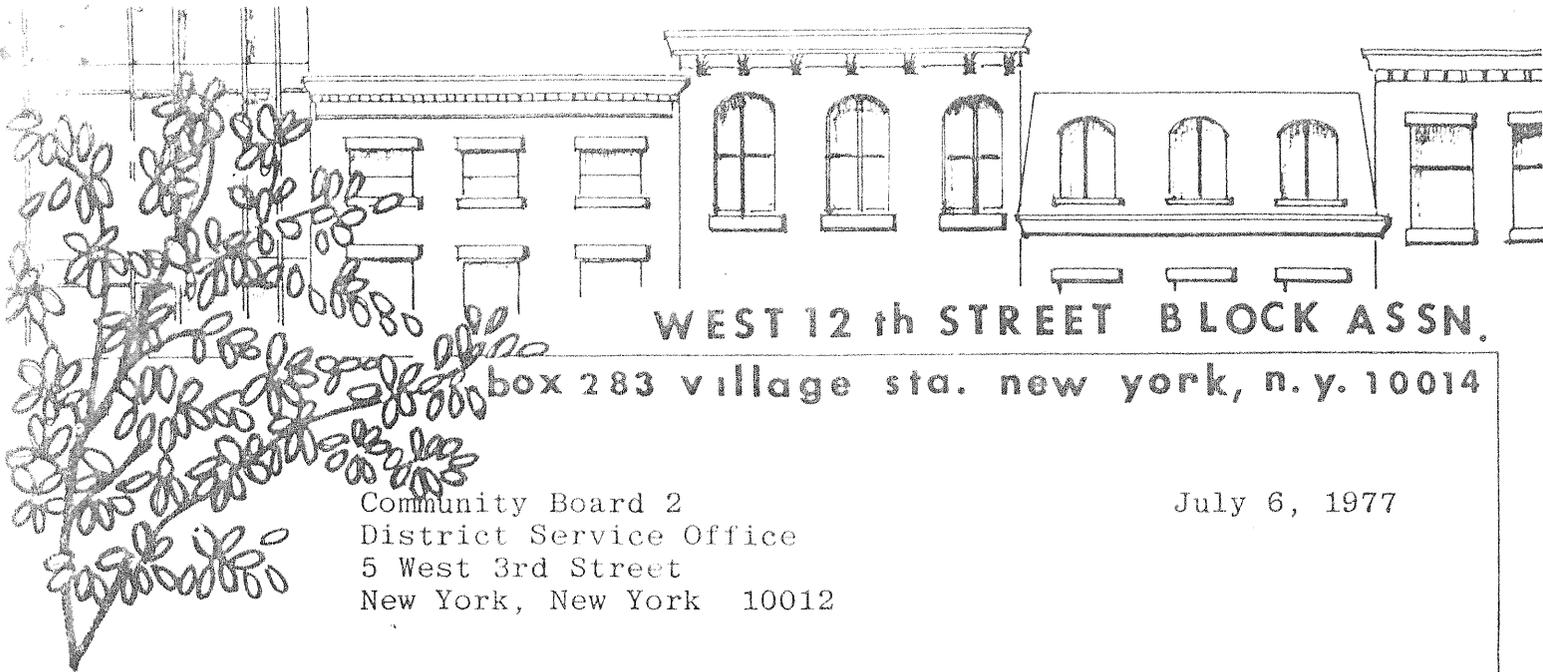
The park is in a fluid situation at the present time, with funding already obtained. There are plans to renovate the park which should be given a chance. By designating this park as a landmark, the park would be "frozen" in its present physical situation and we are not sure that this is a desirable situation.

We are not saying that at some time in the future, this might not be desirable but at the present time, the 14th Street Association asks that this designation be deferred.

Very truly yours,

William Stuhlberg,
Executive Vice President

WS:cp



WEST 12th STREET BLOCK ASSN.

box 283 village sta. new york, n. y. 10014

Community Board 2
District Service Office
5 West 3rd Street
New York, New York 10012

July 6, 1977

Att: Joan Swan, Chairperson

Re: RENOVATION OF UNION SQUARE AREA

Gentlemen:

We believe it incumbent as one of the Block Associations contained in Community Board 2's area of jurisdiction, to advise the Community Board as to our position with respect to the renovation of Union Square.

We are aware both as a Community and as individuals of the horrible state that 14th Street and Union Square in particular is in. As an Association, we wish to applaud the efforts of the business community and individuals in raising funds towards the renovation of the area.

However, we have been advised that there are certain efforts to declare parts of Union Square a landmark or historic site. It is our strong position that the renovation and revitalization of the area should take precedence over the preservation of what is at best a poor example of our past.

The Board of Trustees earnestly suggests that the Community Board support the revitalization program as being in the best interests of the Community.

Very truly yours,

WEST 12TH STREET BLOCK ASSOCIATION

BY: *Herb Barad*

cc: Rita Lee-District Manager
Catherine Angle-Trustee 12th Street Block Association
Renovation Committee of 14th Street



Council on Municipal Performance
84 Fifth Avenue
New York, N.Y. 10011

(212) 243-6603

September 14, 1977

Honorable Beverly Moss Spatt
Chairman
The Landmarks Preservation Commission
305 Broadway
New York, New York 10007

Dear Chairman Spatt:

I and other staff members of the Council on Municipal Performance are very concerned about the poor layout, inadequate maintenance and disuse of the Union Square Park and surrounding blocks. We therefore strongly support the work of the 14th Street-Union Square Area Project in Union Square Park and the area subway stations and street environment. We join the 14th Street-Union Square Area Project in strenuously opposing the obstacles to renovation of Union Square Park which would occur by designating the Park as a Landmark at this time.

Sincerely,

John Tepper Marlin
Executive Director

Association for a
Better New York
1270 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10020
TELEPHONE: (212) 581-9840

September 16, 1977

Dear Commissioner,

The Association would like to go on record as opposing the designation of Union Square as a scenic landmark.

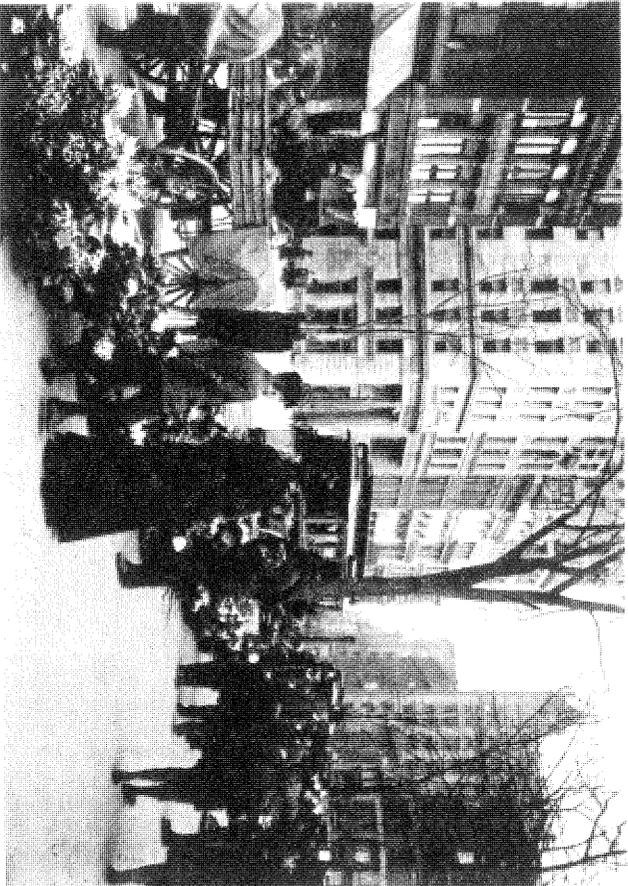
We believe such a designation can only interfere and possibly destroy the careful plans for renovation of the area being made by the 14th Street - Union Square Project.

We urge that you postpone any consideration of this designation until after the planned renovations and improvements are made.

Yours for a Better New York,

William D. Swan, Jr.
Executive Director

New York's changing scene

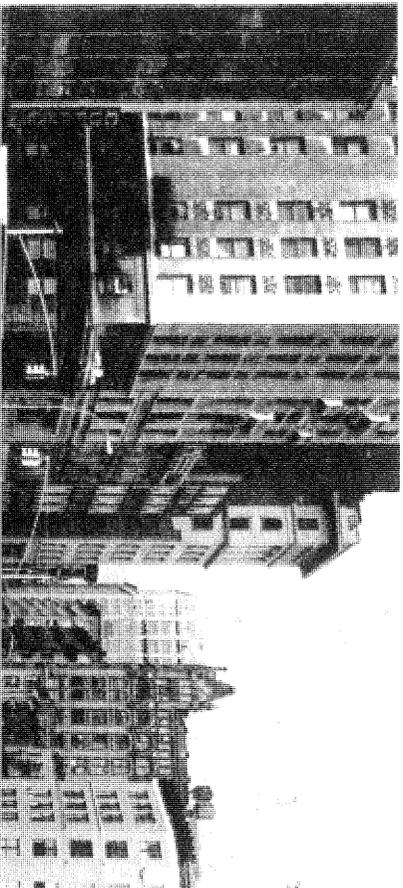


Library of Congress photo

Union Square, one of the city's older parks, is enjoying something of a renaissance, what with the new farmers' market selling fresh produce at its northern end and the local Tilden Democratic Club members painting the benches and raking out the trash. Moreover, the efforts of the City Planning Commission — with the support of surrounding property owners and merchants, including Con Edison which has its main building nearby — may succeed in running out the drug dealers and bringing back some of the amenity which this handsome park once enjoyed and which can be sensed in our 1904 photograph. It depicts the famous sidewalk flower market, held where autos and parking meters now prevail, that brightened this section of Broadway during spring and summer months. The

picture, made on the west side of Union Square just below 16th St. and looking north, seems to have been taken before the leaves were out. Certainly the lady shopper wears a warm suit, and the two policemen approaching the camera are still dressed in winter uniforms. The light-colored building with massive polished stone columns (at the middle left of the picture) was the just-completed Metropolitan Bank Building. It still stands as does the office building with the Gothic pointed tower on the right side of Broadway which was the McInyre Building erected in 1890. First a private park, Union Square was opened to public use in 1839. It later became a center for demonstrations during the Civil War and after that the gathering place for trade union activities and political oratory.

—Margot Gayle



A Plan to Revitalize Union Square

New Zoning District Proposed by City — Density at Issue

By LEE A. DANIELS

AFTER years of study, the Department of City Planning has proposed that a special zoning district be created to encourage and guide the revitalization of Union Square in Manhattan.

The special zoning would be used to determine the character, height and bulk of new buildings and the nature of retail and service uses in an irregularly shaped area generally comprising the blocks facing the historic square at 14th Street and Broadway.

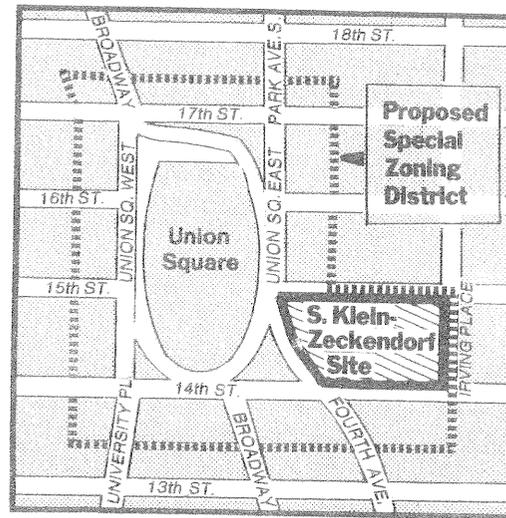
Its purpose, according to Con Howe, a planning official, would be to attract mixed-use and residential development to vacant or underused sites around Union Square Park, the neighborhood's centerpiece, without overwhelming the openness of the eight-acre square.

The proposal, made public late last month, has drawn generally favorable comment from community leaders and others involved in the discussion over the future of the square. One aspect being criticized, however, is the density the proposed zoning would permit.

Concern has focused largely on the plans of William Zeckendorf Jr. to erect a 1 million-square-foot mixed-use building on the most important development parcel in the area, the old S. Klein site on the eastern border of Union Square Park.

Last summer Mr. Zeckendorf and his partner, Elie Hirschfeld, acquired a two-year option to buy the 70,000-square-foot site from the Rapid American Corporation. The site occupies most of the block bounded by 14th and 15th Streets, Union Square East and Irving Place.

Mr. Zeckendorf's development is the only defi-



nite one proposed thus far for the square. Its seven-story base would cover the building site and have space for shops, movie theaters and a restaurant on the ground floor facing 14th Street and the park, and five floors of office space. In the middle of the base would be a seven-story atrium. Four 17-story towers, containing 600 apartments and rising from the part of the base farthest from the park, would end in cupolas.

The design of the building was developed with the proposed special district in mind and will require no revising, said Edith Fisher, a Zeckendorf company spokesman. She added that the developer was completing an environmental-impact statement and soon would formally submit the design for review under the city's uniform land-use review procedure.

Mr. Zeckendorf said the building plan was one "that's economically feasible and also addresses the concerns we've heard from the community about not overshadowing the park and fitting in with the rest of the structures there."

But Edward Rubin, chairman of a Community

Board 6 panel on the area, said the Zeckendorf proposal was too dense. "It is an immense site, the most valuable in the area, and they want a big building there," he said, adding that he was referring to both Mr. Zeckendorf and city officials.

Most of the proposed special district is within the area of Community Board 5 and just west of the area of Board 6; small parts would lie within the areas of Boards 2 and 3.

The special zoning district must be approved under the land-use review procedure, which involves public hearings and approvals over the next seven months by three community boards, the Planning Commission and the Board of Estimate.

THE renewal of the square has been a goal of city officials and area residents and merchants for years. Once a fashionable residential and shopping district, then a focal point for open-air political meetings and soapbox debates, Union Square declined precipitously in the post-war years, reaching a nadir in the 1970's when it was largely taken over by drug users and dealers.

In recent years, however, the pressure for development throughout lower Manhattan has made the square, at the juncture of the neighborhoods of Greenwich Village, Stuyvesant Square and Gramercy Park, too valuable to be neglected. The Parks Department has begun a \$2.3 million renovation of the square aimed at "reclaiming" it from drug and other illicit uses, and the Transit Authority has upgraded the 10,600 square feet of commercial space in the Union Square station, the 11th busiest in the 425-station system.

The density of existing buildings in the Union Square area varies greatly, from low-rise buildings and commercial loft structures to buildings that are denser than anything the city's zoning code now allows.

The Planning Department's proposals for the special district include the following:

Allowable densities for commercial buildings would be set at a maximum floor-area ratio of 6—

Continued on Page 14, Col. 4

Union Square: A True Landmark

By LUCIA FLAVIA

The Landmarks Preservation Commission is considering designating Union Square Park an historic landmark, as well as it might, for it is that city agency's charge to accomplish the task of protection, enhancement and perpetuation of distinct areas of special historical or aesthetic concern or value, in the interest of the health, prosperity, safety and welfare of the people.

The Commission is mandated to attempt to safeguard whatever elements remain of this city's historic, aesthetic and cultural heritage, and thereby foster civic pride, improve property values and stimulate participation by the citizenry in appropriate activities, making for betterment all around. The team down at 305 Broadway beats a pretty mean tambourine.

It is difficult to read some minds, especially those pickled in brine, so it is best not to bother. But it does seem that there are some people, Sweet 14, for example, who would rather postpone the landmarking, that is, the protection of the unique and gracefully designed mid-Manhattan oasis whose beautiful old elm and pin oak trees do a mighty fine job of refreshing the eye and the environment along four streets that are heavily saturated with traffic from vehicular and people congestion.

Even in Dutch Colonial times the place which now is now 14th to 17th Streets, from Broadway to Fourth Avenue, was a cross-

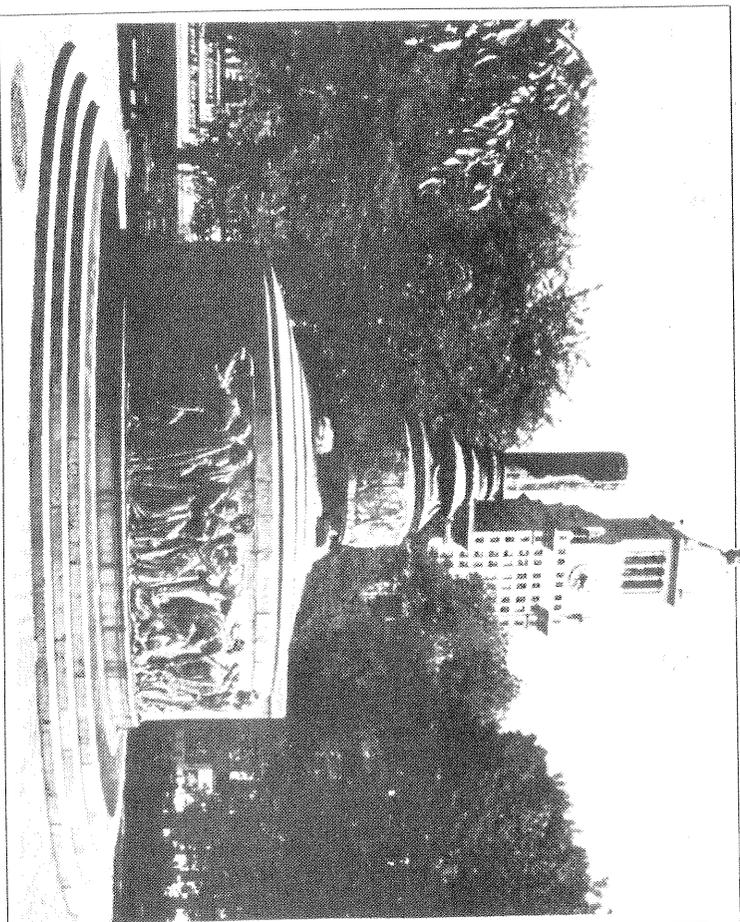
roads area of sorts, close by a beautiful sloping hillock known as Bouwerie Hill which was one of many on the Manhattan terrain lending a lovely variety to the ways along which men travelled in those days.

The road that came to be called Fourth Avenue was then the leftward fork of the northbound Bowery (then called Bouwerie, for farm) pathway. It was here that it met with the northbound road, Broadway, up from the Battery.

On the other side of the Bowery Hill there was still another well-travelled way, the Bloomingdale Road, to which Broadway connected; or, as was said of them in the quaint parlance of the day, "they made union."

Later in time the whole of them both would be named Broadway, establishing that artery as the longest street in the City, stretching as it does the entire 18-mile length of Manhattan from its southernmost tip to the northernmost reaches of Inwood. Actually Broadway continues as Route 9 on the eastern shore of the Hudson River all the way up to Albany.

Where Broadway made union with each of the other roads came to be known as the Union Place. It was there that occasional confrontations occurred, but only between sheep, swine, geese, oxen and farmers carts vying for the right of way with journeymen on horseback up from the Dutch West India Company in the forgotten years of the early 17th and 18th centuries. There may have



been some chancy encounters with coach and carriage speeding to match the quickening pace of the years of contention, the change of flag, wars, revolution, independence... prosperity, the founding of a new nation, another war, depression... All of it, then as now!

The sylvan place changed markedly after the first decade of the 19th century. Its terrain was laboriously worked over, graded after years of effort, and the district became a suburb, with stark but stately mansions. 13th Street was then the City line.

At the crossroads, at Union Place, a lush private park was established in 1815, surrounded by an iron fence and a gate that was locked at night. Things were luxurious and sedate north of the line. They were to remain so for a decade or so.

equestrian statue of George Washington. It was sculpted and cast in bronze by Henry Kirke Brown, and it was of heroic proportions.

Prints of the period show the sculpture surrounded by an iron fence and the Park itself fenced, open for promenade or for passing the time of day. In time parades on a variety of themes and in behalf of many kinds of causes were organized to march up Broadway and into Union Square.

By the early 1860's several protests against slavery were staged by Abolitionists.

On July 13, 1863, on the first day that a conscripted army was to be drawn for by Lot, instead of being recruited on a volunteer basis, an anti-draft riot took place involving thousands of protesters all over the City. The bloody fray was to last 4 long days. About 1700 were killed and 8000 injured.

Union Square Landmarking

CONTINUED...

landmarking. "It was not suggested by him (Teitelbaum)," she said. "It came as part of the natural process of our review of parks in the city. They (Sweet 14) have concluded that landmarking will prevent them from carrying out their plans for the redevelopment of the area. That is not so. Designation does not mean that the park would be frozen in time."

Teitelbaum acknowledged that he did request Landmarks for designation of his building at 31 Union Square West. "However, when I gave up the building, I did withdraw my request—possibly only verbally—through my architect, Milton Glass," he explained. "It's a magnificent building and should be a landmark, and I was astounded when the FHA told me that they wouldn't touch the building if the landmarking procedure went through."

When asked why FHA said that, Teitelbaum replied: "They said that the process would take too long to finance, which is ridiculous. The Sweet 14 people have great plans for the area, and so do the landmark people, and I only hope they include 31 Union Square West in their plans."

"The four statues—including the one of Washington and Lafayette—were moved into the park from other places during the 1930's redesignment," said Moore, when asked about the historic designation involving the statues. "They are in the middle of symmetrical paths obstructing view and passage from north to south and east to west."

In addition, Sweet 14 claims that the area is not a particularly pleasant place to go. In a report released September 8, Moore wrote: "... many of the stately old trees need desperately to be pruned; branches are so thick in many areas, sunlight and air cannot reach the grass beneath. Small flowering trees that have been planted by the Parks Department—beneath the stately trees—do not have a chance to grow."

"... Benches are set symmetrically along the paths in a sterile arrangement, facing not the greenery, but other benches directly across the paths. There is no recreational furniture, no chess tables; play equipment in the depressed area in front of the pavilion is fenced off and remote. The pavilion is inaccessible and the park is in a deteriorated condi-

tion. . . ."

Under the new proposal, parking would be eliminated and the park expanded. Traffic from Broadway which now must turn east at 17th Street and come around the easterly side of the park—creating what Moore calls "the Broadway Expressway"—would be rerouted to the marginally used westerly side in a more direct line to Broadway below 14th Street, thus allowing grading and expansion on the easterly side. The green areas would be aggregated and enlarged to encourage use and expansion from the center of the park, which currently concentrates activities into it. The pavilion would be made more accessible and the old parking lot would be utilized as a green area and playground on the northern side.

In short, the park would be upgraded for use by people. "We're looking into private funding to hire a good landscape architect to take these conceptual proposals a step further and see if they can be realized," said Moore. "If Landmarks wishes to help us, they should postpone the designation indefinitely, or for at least several years."

"And when they look at it for designation," she continued, "they should look at the whole area, for it will be meaningful in terms of what's going on and what we are doing."



THE COUNCIL
OF
THE CITY OF NEW YORK

HENRY J. STERN
COUNCILMAN-AT-LARGE, MANHATTAN
CITY HALL
NEW YORK, N. Y. 10007
566-1320

COMMITTEES
CIVIL SERVICE & LABOR
CONSUMER AFFAIRS
MASS TRANSIT
PARKS, RECREATION &
CULTURAL AFFAIRS

September 13, 1977

Mrs. Carvel H. Moore
14th St.-Union Square Area Project
124 East 15th Street
New York, N.Y. 10003

Dear Mrs. Moore,

Per our telephone conversation of today, I am pleased to send to you the text of the statement of Councilmen Henry J. Stern and Robert F. Wagner, Jr. concerning the proposed landmark designation of Union Square:

The Landmarks Preservation Commission will hold a hearing on Tuesday, September 20 at 10:30 AM in the Board of Estimate Chambers at City Hall with respect to Union Square Park and several adjacent properties. Union Square is certainly a landmark of great historical meaning. However, the nature of the city landmarks law makes it difficult for improvements to be made in a formally designated area. The 14th St.-Union Square Area Project is a non-profit corporation whose work, which includes improving the safety and esthetics of Union Square Park and its subway station, is strongly supported by Councilmen Stern and Wagner. It opposes the proposed landmark designation since it feels that its work might not be able to continue should the Park be designated. For more details call the Project at 460-4750.

This statement will be broadcast during the Councilmen's weekly television program "Manhattan at Large", to be seen at 8:30 PM on Wednesday, September 14.

Sincerely yours,

Richard F. Sillitto
richard m. sillitto

July 28, 1977

Honorable Beverly Moss Spatt, Chairperson
Landmarks Preservation Commission
305 Broadway
New York, N.Y. 10007

Dear Ms. Spatt:

I write in connection with the proposed designation of Union Square Park, Manhattan, as a landmark.

For the past year we have been participating along with merchants, institutions and community groups in the 14th Street - Union Square Area Project, investigating the possible redesign of Union Square Park for better utilization and other street and subway station improvements in the area. A landmark designation at this time, in light of the substantial work we have already done, may retard this project significantly.

Our Project's study found that design and layout of Union Square Park has been altered many times since its official dedication in 1839. It began as a residential square around an oval park at ground level. During the 1930's the park was elevated about five feet to permit construction of a mezzanine in the 14th Street subway station. This change in grade made access to the park difficult not only for the general public but for the handicapped and elderly people as well. Subsequent alterations, additions of statues and the installation of a children's play area which is rarely utilized have impaired visibility and access through the park, thus making the park more difficult to use and to program activities. Significant design changes are necessary as part of a program to restore Union Square Park for use by everyone. Ramps into the park, removal of some fences and statuary, are part of the initial proposals of the project.

The landmark designation of Union Square Park therefore may be inappropriate at this time.

Sincerely,

Victor Marrero
Chairman

Association for a
Better New York
1270 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10020
TELEPHONE: (212) 581-9840

September 16, 1977

Dear Commissioner,

The Association would like to go on record as opposing the designation of Union Square as a scenic landmark.

We believe such a designation can only interfere and possibly destroy the careful plans for renovation of the area being made by the 14th Street - Union Square Project.

We urge that you postpone any consideration of this designation until after the planned renovations and improvements are made.

Yours for a Better New York,

William D. Swan, Jr.
Executive Director

1. STATE New York COUNTY Manhattan TOWN _____ VICINITY _____ STREET NO. Union Square ORIGINAL OWNER Dept. of Parks ORIGINAL USE Park PRESENT OWNER same PRESENT USE same WALL CONSTRUCTION _____ NO. OF STORIES _____		HISTORIC AMERICAN BUILDINGS SURVEY INVENTORY 2. NAME STATUES IN UNION SQUARE DATE OR PERIOD _____ STYLE _____ ARCHITECT _____ BUILDER _____	
4. NOTABLE FEATURES, HISTORICAL SIGNIFICANCE AND DESCRIPTION Block 845 <p>16th St. and Broadway: A fountain... "donated by D.Willis James in 1881, designed by Adolf Donndorf of Stuttgart and cast in bronze in Brunswick, Germany; ..." (Rider)</p> <p>The fountain consists of a base with four lions masks which jet water into basins. The base is decorated with figures of insects in high relief. The base carries a figure of "The Mother and Child" which derives from Andrea del Sarto's "Madonna delle Arpie".</p> <p>"Equestrian Statue of Washington near the southern end of the park facing Fourteenth St. The work of Henry Kirke Brown, it was one of the earliest equestrian statues in America. J.Q.A.Ward designed the base. The statue, dedicated on July 4, 1856, was originally placed at the southeast corner of the square, where Washington was said to have been received by the citizens of New York following the evacuation of the city by the British on November 25, 1783." (W.P.A. Guide)</p> <p>The statue follows the archetypal "pater patriae" model, -- the Marcus Aurelius on the Campidoglio in Rome.</p> <p>"Statue of Lincoln at the S.W. corner of the park by Henry Kirke Brown, erected by popular subscription in 1866." (Rider)</p> <p style="text-align: right;">(over)</p>		3. FOR LIBRARY OF CONGRESS USE _____ OPEN TO PUBLIC _____	
5. PHYSICAL CONDITION OF STRUCTURE Endangered NO Interior _____ Exterior _____			
6. LOCATION MAP (Plan Optional)		7. PHOTOGRAPH	
8. PUBLISHED SOURCES (Author, Title, Pages) INTERVIEWS, RECORDS, PHOTOS, ETC. New York City Guide - W.P.A. 1939 Rider's New York City 1923		9. NAME, ADDRESS AND TITLE OF RECORDER DATE OF RECORD J.B.B. Feb.4, '65	

SUPPLEMENTAL INFORMATION AND PHOTOGRAPHS MAY BE ADDED ON SHEET OF SAME SIZE

August 7, 1887.) OHRBACH'S followed suit and these two establishments, dealing in women's apparel, gave the impetus from which developed today's substantial shopping center.

As a retail district Union Square, more strictly Fourteenth Street, is perhaps the city's largest outlet for low-priced women's merchandise. KLEIN'S, doing a tremendous business in women's apparel, employs a minimum of sales people, and customers help themselves in cafeteria fashion. The presence of store detectives inhibits shoplifting. HEARN'S DEPARTMENT STORE, between Fifth and Sixth Avenues on Fourteenth Street, has shared in the general retail rejuvenation of the section. The stores of Fourteenth Street no longer draw their clientele exclusively from the East Side. Women from near-by cities, from the suburbs, and from every part of New York come bargain hunting here. In line with the district's labor character, most of its business houses are either unionized or in process of becoming so. The shoppers here are probably the most union-conscious consumers in the country. An everyday sight on Union Square is the picket line, whether it be in front of a restaurant, an orange-drink stand, or a shoe shop.

UNION SQUARE PARK, after years of neglect, was landscaped in 1935-6. The level of the ground was raised several feet above the street in order to allow for the construction of an underground concourse connecting the various subway routes below. At the north end a colonnaded bandstand was constructed, overlooking a large plaza where automobiles are parked unless a mass meeting is scheduled.

A number of monuments and pieces of sculpture of high merit are in the square. The most commanding of these is a bronze equestrian STATUE OF WASHINGTON near the southern end of the park facing Fourteenth Street. The work of Henry Kirke Brown, it was one of the earliest equestrian statues in America. J. Q. A. Ward designed the base. The statue, dedicated on July 4, 1856, was originally placed at the southeast corner of the square, where Washington was said to have been received by the citizens of New York following the evacuation of the city by the British on November 25, 1783.

Other monuments include a heroic bronze STATUE OF LINCOLN, also by Brown, and a bronze FIGURE OF LAFAYETTE by Frédéric Auguste Bartholdi, designer of the Statue of Liberty. From the center of the square rises an eighty-foot LIBERTY POLE, erected in 1924. It commemorates the Declaration of Independence and honors the Tammany leader, Charles Francis Murphy. In the sculptured, drum-shaped base, designed by Anthony de Fransisci, are engraved Jefferson's words: "How little my coun-

trymen know what precious blessings they are in possession of and which no other people on earth enjoy."

The diverse architecture of the buildings surrounding Union Square does not supply the unified feeling of enclosure implied by the word "square," but it does offer an interesting record of architectural styles that have been popular in past years. The LINCOLN BUILDING, erected at 1 Union Square in 1889, is an example adapted from Romanesque work; at No. 33 the Union Building, built in 1893, has richly framed windows inspired by Spanish Moorish design. The cast-iron front widely popular in the last quarter of the nineteenth century is exemplified by the AMALGAMATED BANK BUILDING at 11-15 Union Square, erected in 1870-71.

Most of the recent buildings, however, are faced with stone. Three divisions of each façade are clearly marked: a base ornamented with classical details, an intermediate portion of undecorated masonry pierced by regular windows, and a crowning element at the top consisting of arched windows and an elaborate cornice. The BANK OF THE MANHATTAN COMPANY at 31 Union Square and the HARTFORD BUILDING at No. 41 are typical.

The decreased demand for industrial floor area and the increased number of vacancies, in the years following the financial crisis of 1929, led to the popularity of a new type of structure—the taxpayer. This was designed to yield rent that was sufficient to pay the real-estate taxes; it could be replaced by a larger building during a more prosperous period. Such an example is at 31 EAST SEVENTEENTH STREET, a two-story structure of light-cream brick and panels.

In the northeast corner of the square—Seventeenth Street and Fourth Avenue—is TAMMANY HALL, the headquarters of the city-wide system of Democratic political clubs. Here the inner council of sachems meets to set Tammany's policies and to plan campaigns. When the organization wins at the polls, club leaders and district workers swarm to the Hall for a rousing election night celebration, but such joyful gatherings have been infrequent in recent years. The building, erected in 1929, has some resemblance to the old Federal Hall that stood at Broad and Wall Streets.

Although the CONSOLIDATED EDISON BUILDING is one block east of the square—Fourteenth Street and Irving Place—it is already part of the square's tradition. The building, completed in sections between 1915 and 1929, occupies the site of the old Academy of Music. The mausoleum-like tower rises 531 feet above the square; its bright lights, visible for miles, and the illuminated dial of the great clock below, are welcome landmarks.

Facing Union Square East:

"...Statue of Lafayette by Frederic Auguste Bartholdi,
presented in 1876 by the French residents of the city."
(Rider) **

"From the center of the square rises and eighty-foot
Liberty Pole, erected in 1924. It commemorates the Declara-
tion of Independence and honors the Tammany leader, Charles
Francis Murphy. In the sculptured, drum-shaped base, designed
by Anthony de Fransisci, are engraved Jefferson's words: "How
little my countrymen know what precious blessings they are in
possession of and which no other people on earth enjoy."
(W.P.A. Guide)

Inscription on base of Lafayette Statue

** TO THE CITY OF NEW YORK
FRANCE
IN REMEMBRANCE OF SYMPATHY
IN TIME OF TRIAL
1870 - 1871

Erected 1876

AS SOON AS I HEARD OF
AMERICAN INDEPENDENCE
MY HEART
WAS ENLISTED
1776
LAFAYETTE

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

UNION SQUARE

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: **UNION SQUARE**

1882-1894

Other Name/Site Number: UNION SQUARE PARK

2. LOCATION

Street & Number: Between E. 14th & E. 17th Streets and Union Square West and Union Square East

Not for publication:

City/Town: New York

Vicinity:

State: NY

County: New York

Code: 061

Zip Code: 10003

3. CLASSIFICATION

Ownership of Property

Private:

Public-Local: X

Public-State:

Public-Federal:

Category of Property

Building(s):

District:

Site: X

Structure:

Object:

Number of Resources within Property

Contributing

1

4

5

Noncontributing

 buildings

 sites

3 structures

2 objects

5 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing: N/A

Designated a
NATIONAL HISTORIC LANDMARK on

DEC 9 1997

by the Secretary of the Interior

UNION SQUARE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property meets does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): _____

Signature of Keeper

Date of Action

UNION SQUARE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

6. FUNCTION OR USE

Historic:	Recreation and Culture Recreation and Culture	Sub:	Outdoor Recreation Work of Art
Current:	Recreation and Culture Recreation and Culture	Sub:	Outdoor Recreation Work of Art

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: N/A

MATERIALS:

Foundation: Stone
Walls: Stone
Roof: Metal
Terra Cotta
Other: Bronze

UNION SQUARE

United States Department of the Interior, National Park Service

P

National Register of Historic Places Registration Form

Describe Present and Historic Physical Appearance.

Union Square is located between East 14th and East 17th Streets and Union Square West and Union Square East, lower mid-town Manhattan, New York, New York. The square itself is basically egg-shaped with the north end flattened. The park is densely planted with trees as it was at the time of the 1882 parade. At the north end of the park is a bandstand/pavilion and directly south of it is a statue of Abraham Lincoln. At the other three axis points of the park are commemorative sculptures and in the center of the park is a large flagpole. The park, together with the streets that surround it, is counted as one contributing site as the streets are important for their association with the first Labor Day parade on September 5, 1882. Also in the park are a World War I memorial and two subway kiosks. The Square is served by three subway lines.

The name Union Square is due to the fact that from early in the nineteenth century it was at the intersection [union] of major roads, Bloomingdale Road [now Broadway] and Bowery Road [now Fourth Avenue]. It was laid out in 1815 as Union Place. In 1831, a park, basically the same size as today, was mapped at that location, with its essentially oval shape, with passive functions identified and planting style to be established noted.

The park, which opened on July 19, 1839, has been regarded as "of great importance as New York's first public park modeled on the legendary residential squares of London (small, formal, lushly planted strolling parks)."¹ By 1849 the park had been enclosed by a heavy iron picket fence, with gates which closed at sundown. The original design included the oval shape, large central fountain, the fence, walks in cross pattern from the fountain and crossing the park, and rows of trees following walks and encircling the park, both inside the park and along the edge of the sidewalk. An 1849 drawing shows a fountain spraying water high into the air and heavy distribution of mature deciduous trees.² As the city began to expand northward the area around Union Place became one of New York's most sedate and exclusive suburbs, inhabited by the city's wealthiest citizens. Around 1872 the fence around the park was taken down and a pavilion was constructed at the north end. The pavilion would be the location for the reviewing stand and speakers' platform for the first Labor Day parade. The north end of the park, between the pavilion and the south side of East 17th Street was squared off in 1872, creating the general configuration existing today. It was at this time that the park clearly became a public park and received its present name of Union Square Park.³

¹ Henry Walter Weiss, Letter to Hon. Gene A. Norman, Chairman, New York City Landmarks Preservation Commission, November 16, 1984. In Union Square File, New York Landmark Commission. Mr. Weiss, at the time of the letter, was Chair, Community Board 6, Manhattan; "Union Square Park: Design History," Union Square File, New York City Landmarks Commission, identifies the park as being a private residential park when it was opened.

² "Union Square Park: Design History;" Drawing by G. Hayward, drawn for *D. T. Valentine's Manual*, in Cristabel Gough, "Goodbye to Union Square?" *Village Views*, Vol. 1, No. 2 - September 1984, following p. 21.

³ Federal Writers' Project, *New York City Guide* (New York: Random House, 1939), p. 200; "Union Square Park: Design History."

UNION SQUARE**P**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The park contains many examples of commemorative sculpture.⁴ The most distinctive pieces were either in the park, or just outside the park within traffic islands, still considered part of the Square, in September, 1882. The most commanding of these is the bronze equestrian statue of George Washington by Henry Kirke Brown and his assistant John Quincy Adams Ward, with the base being designed by Richard Upjohn. The Washington statue was dedicated on July 4, 1856, after Brown had worked on it for four years. The statue, originally located in a traffic island surrounded by an iron picket fence, where the World War I memorial is located today, was moved to its present location in the center of the southern edge of the park during the 1931-1936 re-design of the park.⁵ The Union Square location for a commemorative statue to Washington was chosen because it was at that location that there was a reception given Washington on November 25, 1783, by the citizens in recognition of Washington's leadership in the American Revolution and on the occasion of the evacuation of the British from New York.⁶ At the north end of the park is the statue of Abraham Lincoln by Henry Kirke Brown. Completed in September, 1870, the statue was originally located in a traffic island enclosed with an iron picket fence in the southwest corner of the Square, corresponding to the location of the Washington statue at the other end of the Square. Lincoln is presented in citizen's clothes with a Roman toga thrown over his shoulders and the Emancipation Proclamation in his hand.⁷ The statue was moved to its present location during the 1931-1936 re-design of the park. A statue of Marquis de Lafayette by Frederic Auguste Bartholdi, sculptor of the Statue of Liberty, was dedicated on July 4, 1876. The statue was presented to the City of New York by the French Government as a reminder of Lafayette's assistance to the colonies during the American Revolution and in recognition of America's help given the citizens of Paris during the Franco-Prussian War, 1870-71.⁸ Originally located in the southeast corner of the park, the Lafayette statue was relocated in the mid-1930's to its present location overlooking Union Square East. The James Fountain, "Mother and Children," by Karl Adolf Donndorf, was placed near the center of the west side of the park overlooking Union Square West in 1881.

A more recent addition of commemorative art work is the 1924-26 80-ft. Liberty Pole with its 36-ft diameter base containing an encircling band of exceptionally well detailed bronze bas-relief figures by sculptor Anthony de Francisci. Integrated into the base is a bronze plaque with the entire Declaration of Independence and a quote from Thomas Jefferson: "How little do my countrymen know what precious blessings they are in possession of and which no other people on earth enjoy."⁹ While the Liberty Pole installation was created primarily to commemorate the 150th anniversary of the Declaration of Independence it also was to honor the Tammany Hall

⁴ Rex Wassermann, Letter to Gene Norman, May 14, 1985; The New York *Daily News*, April 26, 1984, quotes then Assistant Parks Commissioner, Bronson Binger, as saying, "these are the finest statues of any in the city parks."

⁵ "Union Square Park: Design History."

⁶ Moses King, *King's View of New York - 1896-1915* (New York: Arno Press, 1990), 55.

⁷ Albert Ulmann, *A Landmark History of New York* (New York: Appleton-Century Company, 1939), 306.

⁸ *Ibid.*, 305.

⁹ *Ibid.*, 306.

UNION SQUARE**Page 6**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

leader, Charles Francis Murphy.¹⁰ Hence, the flagstaff is often referred to as the Tammany flag pole.

Since 1882, there have been modifications to the park. The first modification came in 1915 with the construction of the BMT subway station and its maze of passageways, necessitating the raising of the ground level within the park.¹¹ A 1915 photograph of the Square shows a sign marked "Subway Express Station," located at the northwest corner of the park.¹² In 1935-36, after many years of neglect, the park got a new look. The ground level of the park was raised several feet above the street in order to allow for the construction of an underground concourse connecting various subway lines below. At the north end a colonnaded bandstand was located at the same site where the 1872 pavilion had been located. The bandstand was placed overlooking a large plaza where, according to a 1939 description, "automobiles are parked unless a mass meeting is scheduled."¹³ Today, the bandstand looks out over that same plaza, which serves as a greenmarket on Wednesdays and Saturdays where regional farmers and food producers sell their products.¹⁴ In the 1930's the Washington and Lincoln statues were moved into the park and the Lafayette statue was relocated. From 1987 to 1993 in response to public demands to clean up and revitalize the area the New York City Parks Department cleaned and restored the statues one at a time and completed a general overall rehabilitation of the park. The New York City Department of Transportation restored the public plaza at the north end of the park. The park is now well maintained and heavily used by the people of New York.

Within the park are the following pieces of monumental sculpture, previously mentioned, which contribute to the National Historic Landmark listing:

Equestrian Statue of George Washington, 1856, by Henry Kirke Brown and John Quincy Adams Ward, with base by Richard Upjohn.

Abraham Lincoln, 1870, by Henry Kirke Brown.

Marquis de Lafayette, 1876, by Frederic Auguste Bartholdi.

The James Fountain (Mother and Children), 1881, by Karl Adolf Donndorf.

The streets around Union Square and the park itself are counted as one contributing site.

¹⁰ Federal Writers' Project, *New York City Guide*, 202.

¹¹ Norval White, Elliott Willensky, *AIA Guide to New York City* (New York: Collier Books, 1978), 113.

¹² King, *King's View of New York*, 55.

¹³ Federal Writers' Project, *New York City Guide*, 202.

¹⁴ Richard S. Wurman, *NYC Access* (New York: Access Press, 1991), 108.

UNION SQUARE

The noncontributing resources include:

Liberty Pole, constructed 1924-26, noncontributing object.

War Memorial, dedicated in 1934 honoring World War I dead, the work of sculptor Hunt Diedrich (1884-1953); located in the traffic island to the southeast of Union Square but still within the nominated boundaries, noncontributing object. There are plans to move the memorial to the grounds of the Veterans Administration Hospital on East 23rd Street and 1st Avenue.

Union Square Pavilion, a limestone Italian Palladian structure with terra cotta tiles, built in 1932 by the Parks Department, replacing several earlier structures on the same site.

Two Subway Kiosks, construction dates have not been determined, both are noncontributing structures. The other stairway entrances to the Subway are no longer functioning and are not individually counted.

UNION SQUARE**Page 9**

United States Department of the Interior, National Park Service

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**SUMMARY**

Union Square, located in lower mid-town Manhattan, New York, New York, is nationally significant for the role it has played in the history of labor in this country. While it has been the focal point for well over a century for parades, mass gatherings, soap-box orations and labor demonstrations of a wide range of the philosophical/political spectrum, it is for the role it played in the first Labor Day Parade on September 5, 1882 and for the next twelve years in the achievement of one of labor's major objectives, the passage of national legislation setting aside one day a year to recognize the contributions/achievements of labor that Union Square is being considered nationally significant under the theme of Labor History in America. As Jonathan Grossman, the former historian for the U.S. Department of Labor, has said: "A good case can be made that the American Labor Day holiday grew out of the parade and picnic of the Central Labor Union of New York City on September 5, 1882."¹

**HISTORY**

There has been general agreement among labor historians that the first Labor Day parade occurred in New York City on September 5, 1882. Some people, however, have made the argument that there were earlier parades, picnics, and demonstrations of a wide assortment supporting a multitude of labor interests, such as shorter hours, higher wages and better working conditions, therefore, the grand parade up Broadway to Union Square in September 1882 was not the "first" labor day parade. The case for this parade being the first Labor Day parade, rather than just a parade involving participation by representatives of labor, is based upon the fact that it was the first large scale parade including wide representation of labor after the idea of establishing a holiday that would stand separate and apart as a Labor Day was first presented to the Central Labor Union of New York City by Peter J. McGuire, in May 1882.² Thus, McGuire is credited as being the "author of Labor Day," although not unchallenged.³

McGuire, General Secretary of the United Brotherhood of Carpenters and Joiners, which he organized in 1881, wrote in the union publication, *The Carpenter*, which he edited, in October 1889 regarding the origin of Labor Day: "in the spring of 1882, General Secretary P. J. McGuire, of the United Brotherhood of Carpenters first originated the observance of a distinct and a new holiday--with parade and picnic--to be known as 'Labor Day'." Eight years later McGuire again credited himself with proposing the establishment of Labor Day, naming May 8,

¹ Jonathan Grossman, "Who is the Father of Labor Day?," *Labor History*, Vol. 14, No. 4, Fall 1973, p. 616. Grossman was the historian for the U.S. Department of Labor at the time he wrote the above article.

² B. Kimball Baker, "The First Labor Day Parade," *Worklife*, September 1976, p. 25; T. V. Powderly, "Labor Day: Its History and Significance," in T. V. Powderly and A. W. Wright, eds., *Labor Day Annual, 1893* (Philadelphia: The Labor Annual Publishing Co., 1893), p. 12.

³ Grossman, "Who is the Father of Labor Day?," p. 612; Mark Erlich, "Peter J. McGuire's Trade Unionism: Socialism of a Trades Union Kind?," *Labor History*, Vol. 24, Spring 1983, p. 165.

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1882, as the specific date of his proposal. By the time of the 1889 article, McGuire was a national official in the American Federation of Labor, which he had co-founded with Samuel Gompers in 1886.⁴ Because McGuire was an important member of the union hierarchy, organized labor tended to support him as "father of Labor Day."⁵ McGuire's grave in Camden, New Jersey, continues to be a place where union leaders make pilgrimages on Labor Day, in recognition of McGuire's contributions toward that holiday's coming into existence.

Despite strong evidence supporting the claim for Peter J. McGuire as the "father of Labor Day," there is almost equally strong claim for Matthew Maguire, a fellow-member of the Knights of Labor. Maguire was Secretary of a Machinists and Blacksmith local of the Knights of Labor, which he had organized in Brooklyn in the 1870s, and was one of the organizers and first Secretary of the Central Labor Union in New York City in 1882. The New York City Socialist newspaper, *The People*, in an article written nine years after the parade, maintained that, "The first great labor parade was arranged by the Central Labor Union through the instrumentality of its first Secretary, Matthew Maguire." At the time of the article in *The People*, Matthew Maguire was becoming involved in politics as a Socialist. In 1894 he was elected to the position of Alderman in Paterson, New Jersey, on the Socialist ticket, and later was a candidate for Governor of New Jersey and ran for Vice President of the United States on the Socialist ticket.⁶ Both Peter J. McGuire and Matthew Maguire were active in the Socialist movement, with Peter J. McGuire co-founding with Adolph Strasser in 1874, the Social Democratic Party of North America.⁷

While it is not possible to establish that either Peter J. McGuire or Matthew Maguire was exclusively the "father of Labor Day," it is undisputed that both were active in the Central Labor Union, which was made up of representatives of many local unions, predominantly Knights of Labor. It was the Central Labor Union that planned and directed the labor festival, which included a grand parade, followed by a picnic and much exhortation from many speakers. Although it is clear that both McGuire and Maguire deserve credit for promoting the idea of a special day, on a recurring basis to recognize labor, Peter McGuire wanted to extend the credit to the rank and file for, as he said in 1897: "the thought, the conception, yea the very inspiration of this holiday came from men in the ranks of the working people--men active in uplifting their fellows, and leading them to better conditions. It came from a little group in New York City, the Central Labor Union, which had just been formed."⁸

It seems that both individuals were so intimately connected to the details of the big event, that they should receive equal credit. As Secretary of the Central Labor Union, Matthew Maguire had the responsibility of sending special invitations to the festival. One such invitation was

⁴Gerald N. Grob, "Knights of Labor Versus American Federation of Labor," in David Brody, ed., *The American Labor Movement* (New York: Harper & Row, 1971), 30.

⁵Grossman, "Who is the Father of Labor Day?", 613.

⁶*Ibid.*, 615.

⁷Theodore F. Watts, *The First Labor Day Parade* (Silver Spring, Maryland: Phoenix Rising, 1983), 6.

⁸Grossman, "Who is the Father of Labor Day?", 617.

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written on August 21, to T. V. Powderly, Grand Master Workman of the Knights of Labor, who also happened to be Mayor of Scranton, Pennsylvania. Powderly was invited to "be present at Union Square, 10 A.M., and review the procession of the Trade and Labor Unions of New York and vicinity" and to address the workers at Wendel's Elm Park at 92nd Street and 9th Avenue.⁹ Maguire was secretary of the committee organizing the activities of the day and appeared to be the individual in charge of getting the parade underway.¹⁰ Peter McGuire, on the other hand, was one of the many labor leaders on the reviewing stand at Union Square, and more important, he was one of the principal speakers at the picnic. During his speech, McGuire emphasized the special nature of the occasion and noted that "it was a festival of rejoicing, which he hoped would be repeated once each year." The festival, McGuire believed "would not be to celebrate a victory or a bloody battle, but in honor of labor coming into its own."¹¹

By 1882 Union Square had become a popular meeting place for political and labor related activities. It had assumed a level of some significance during the Civil War because it was there that the Union cause was promoted through meetings, reviews, and parades of departing troops and in the torchlight processions of the pro-Lincoln "Wide Awakes," the Young Republicans of that day.¹² Most of the labor demonstrations during the 1870's were in Tompkins Square Park, located in the East Village section of Manhattan. It had been in Tompkins Square Park that a major labor demonstration occurred in January 1874 when 7,000 unemployed workers filled the park to protest the city's failure to provide any public assistance. What followed was a clash with club-wielding police. Samuel Gompers, who was caught up in the crowd, reported on what happened that day:

Shortly afterwards the mounted police charged the crowd on Eighth Street, riding them down and attacking men, women, and children without discrimination. It was an orgy of brutality. I was caught in the crowd on the street and barely saved my head from being cracked by jumping down a cellarway. The attacks of the police kept up all day long--wherever the police saw a group of poorly dressed persons standing or moving together Mounted police and guards had repeatedly charged down crowded avenues and streets. To this day I cannot think of that wild scene without my blood surging in indignation at the brutality of the police on that day. They justified their policy by the charge that Communism was rearing its head.¹³

Three years later, at the height of a nation-wide railway strike, a labor rally was held in Tompkins Square Park in support of the strikers. There was every expectation that a repeat of

⁹ Watts, *The First Labor Day Parade*, 32-33.

¹⁰ Richard P. Hunt, "The First Labor Day," *American Heritage*, Aug./Sept. 1982, vol. 33, number 5, p. 109.

¹¹ Grossman, "Who is the Father of Labor Day?", 620.

¹² Federal Writers' Project, *New York City Guide*, 199.

¹³ Watts. *The First Labor Day Parade*, 21; Bernard A. Weisberger, *Illustrious Americans: Samuel Gompers* (Morristown, New Jersey: Silver Burdett Company, 1967), 22-23.

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the 1874 police action could occur. The meeting ended without incident, with the New York Police Department taking credit for having averted a revolution.¹⁴

The Labor Day Parade and festival of September 5, 1882, represented a culmination of ten years of agitation for the 8-hour work day, elimination of repressive tactics of employers, support for Irish peasants' struggles against absentee landlords, dealing with massive unemployment caused by the long and severe economic depression of 1873, and frustration of dealing with police violence such as occurred at Tompkins Square Park in 1874. Planners for the big event, which included Robert A. Blissert, President of New York City's Central Labor Union, and Matthew Maguire, wanted it to be "a monster labor festival" in which all workers could take part in a parade and a picnic that would include the workers' families. Fifty thousand tickets would be distributed to union men for 25 cents each, with women and children being admitted free.¹⁵ Income from the sale of tickets was to fund a workingman's weekly paper.

To encourage a large number of workers to participate, the Central Labor Union, at its meeting on August 6, 1882, adopted a resolution which read: "Be it resolved that the 5th of September (Tuesday) be proclaimed a general holiday for the workingmen of this city and all workingmen be invited to be present."¹⁶ A number of the largest manufacturers informed the Central Labor Union that they would suspend work for the day. The workers would lose a day's pay, however.

One of the principal objectives of the planners of the parade was to demonstrate the solidarity of labor through the volume of participants and to communicate labor's demands to onlookers at the parade as well as to a large audience of newspaper readers. In fact, the organizers invited the press to their planning meetings and counted on the press to respond favorably. The forthcoming parade and picnic were widely publicized in pro-labor papers such as the *Irish World* and *American Industrial Liberator*, *New Yorker Volkszeitung*, and *New York Truth*.¹⁷

The goals which the Central Labor Union established for the parade were well enunciated by its Grand Marshall, William McCabe, in the minutes of the CLU meeting on September 4:

Let us offer to monopolists and their tools of both political parties such a sight as we will make them think more profoundly than they have ever thought before. Let us lift the curtain and show them by this demonstration some of the organizing work that has been going on behind the scenes during the past nine months.

Every man who parades will thereby declare his independence of political parties: and thus, while adding to the chagrin of the common foe, he will add to the ardor of friends and inspire the weak with courage.

¹⁴ Watts, *The First Labor Day Parade*, 22-23.

¹⁵ *Ibid.*, 58.

¹⁶ *Ibid.*, 28.

¹⁷ *Ibid.*, 34-36.

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We are entering a contest to recover the rights of workingmen and secure henceforth to the producer the fruits of his industry. Our demonstration tomorrow is the review before the battle. The greater it is the more thoroughly will the enemy be disheartened and the easier will our victory come. Let no man shirk, let none desert, let everyone be where his presence will contribute most to the common purpose.¹⁸

The Central Labor Union had planned the parade to coincide with the Sixth National Assembly of the Knights of Labor. The K of L, which had been organized in Philadelphia in 1869, had removed its oath of secrecy and started to admit women in 1881, would be holding its meeting in the Union Square area. Seventy-six delegates representing the 42,517 members of the Knights of Labor would be sharing the reviewing area at Union Square.¹⁹ The Grand Master Workman of the Knights of Labor, Terence V. Powderly, would join Peter J. McGuire and Matthew Maguire, as well as Robert Blissert on the reviewing stand.

The parade was organized into three divisions. Comprising the First Division were all organizations from Brooklyn, Jersey City, Newark and adjacent cities, and all city organizations below Canal Street. Starting point was City Hall. The Second Division consisted of all organizations east of Broadway, from Canal Street to Harlem. It started from Cooper Institute. The Third Division was made up of all organizations west of Broadway, from Canal Street north. Its point of origin was Washington Square. All divisions would end up on Broadway and continue up Broadway to East Fourteenth, then up Union Square East to East 17th Street, then west on East 17th, pass the reviewing stand at the plaza on the north end of Union Square Park and continue westward to Fifth Avenue. The parade would continue up Fifth Avenue to Reservoir Park [now Bryant Park], where it would terminate. From there the participants would disburse and join their families for the picnic in Wendel's Elm Park at 92nd Street and Ninth Avenue.

The First Division was to lead off the parade promptly at 10 a.m. from its position near City Hall. When 10 o'clock arrived only about 40 men had shown up. Spectators suggested to the Grand Marshall that he give up the idea of parading. But, William McCabe, an officer of the New York City local of the International Typographical Union, was determined to start on time with the few that were on hand. Suddenly, Matthew Maguire ran across the lawn, telling McCabe to wait for the Newark Manufacturing Jewelers Union. As the 500 jewelers turned into Broadway a few minutes after 10 A.M., they were marching to a band playing "When I First Put This Uniform On," from Gilbert and Sullivan's musical *Patience*, which was enjoying success in New York after its 1881 premiere. Soon a police escort of six police, McCabe, and his aides joined the march. There was some apprehension on the part of some workers and the reporter for the Socialist *New Yorker Volkszeitung* about the presence of police,²⁰ because of their memory of the

¹⁸ *Ibid.*, 33.

¹⁹ Hunt, "The First Labor Day," 111.

²⁰ Watts, *The First Labor Day Parade*, 39-41.

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terrible police brutality in the Tompkins Square Park incident in 1874. The planners of the Labor Day parade were insistent that the workers do nothing to incite the police.

The first workers in the line of parade were the 400 members of the Bricklayers Union No. 6, wearing white aprons. The first of eight marching bands in the First Division preceded the jewelers who were marching four abreast, wearing derby hats and dark suits with button-hole bouquets, and carrying canes resting on their shoulders.²¹ Among the favorite groups in the eyes of the spectators and the press were the carefully drilled members of "Big 6" (Typographical Union No. 6), 700-strong who marched by with military precision. They were carrying banners, typical of the hundreds that were carried in the parade with mottoes such as: "Labor Built This Republic and Labor Shall Rule It;" "Labor Pays all Taxes;" "Labor will be United;" "No Land Monopoly;" "The Laborer Must Receive and Enjoy the Full Fruits of His Labor;" "The True Remedy is Organization and the Ballot;" and the "Government Must Issue All Money." The banner which got a great deal of attention was the one carried by Matthew Maguire's Brooklyn union, The Advance Labor Club, another name for a local Knights of Labor organization that was still maintaining a semi-secret identity. That banner read "Pay No Rent," in support of the Irish who were challenging the unfair rents they were being charged by English landlords. The obvious promoter of this slogan was the *Irish World and American Industrial Liberator* of New York.²² The rear of the First Division was brought up by The Cigarmakers Union, carrying a banner which read, "Down with the Tenement System." This system, used by unscrupulous landlords, exploited immigrant labor by requiring those renting apartments also to have their families work as cigarmakers.

All of the divisions were presented in a similar manner. Each was comprised of representations of the workers in all of the trades in the section of the city designated for their respective division. All divisions would pass by Union Square. Great effort was expended to make the best showing to the press, the spectators lining the sidewalks, and especially to the dignitaries in the reviewing stand at Union Square. Some organizations particularly stood out as attention grabbers. The 1,000-man delegation of German Framers (structural carpenters) was such an example: "In the front ranks a dozen very tall men with beaver hats, clay pipes clenched in their teeth, huge axes thrown over their shoulders, and thick aprons hung at their waists." On the side of the wagon carrying their union officers, dressed in business suits, were slogans (in German) such as: "Agitate--Educate--Organize;" "Labor Creates All Wealth;" and "Land, the Common Property of the Whole People."²³ Each division had a large number of bricklayers, 3,000 from several locals, many with their own bands. Approximately 2,000 members of the Pianomakers Union marched with the Third Division. A man played a piano as the wagon carrying it moved through the parade route. Several glee clubs and quartet groups entertained the spectators along the way.

²¹ *Ibid.*, 41.

²² *Ibid.*, 42.

²³ *Ibid.*, 54. Quoted from *New York Sun*, September 6, 1882.

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After the three divisions merged on Broadway they created quite a visual sensation, resulting in the spectacle effect the planning committee had desired. As the paraders moved up Broadway many on-lookers joined the march and thousands of others, "anxious to get a good view of the first parade in New York of workingmen of all trades united in one organization," filled the sidewalks, occupied roofs, windows and even the lamp posts.²⁴ One of the things which distinguished this parade from all previous parades or demonstrations involving workers was the representation of union members at the broadest level and the unified front it presented. The number of participants in the parade ranged from 10,000 to 25,000, depending upon the newspaper reporting. The pro-labor newspapers invariably gave the higher numbers. The *New Yorker Volkszeitung*, for example, estimated that up to 25,000 went into Broadway, "in precise step, singing out the *Marseillaise*, alternating with the roll of drums and lusty, popular march tunes."²⁵

Perhaps the most dramatic portrayal of the emerging strength of the labor movement was the illustration in the *Irish World* for September 16. The illustration, entitled "The Awakening Labor Gulliver," depicted a giant Gulliver breaking the bonds of restraint imposed by hordes of Lilliputian policemen and capitalistic industrialists. The same issue of the Irish paper contained an entire page devoted to banner headings like: "THE WAKING GIANT;" "Monster Labor Parade and Demonstration in New York;" "From 15,000 to 20,000 in Line;" "The Grandest and Proudest Display Ever Made in the Metropolis." A summary statement praised the success of the parade and noted the special significance of the parade's being in New York City :

New York's monster Labor demonstration was a grand and impressive affair and an unqualified success. Such a demonstration has a broader and deeper significance in the metropolis than it could have any other point on the continent. Not that the wrongs of Labor are any more flagrant here than elsewhere, but New York is cosmopolitan and more thoroughly representative of every shade of sentiment among the laboring masses than probably any city in the world.²⁶

Frank Leslie's Illustrated Newspaper, in its September 16, 1882 edition, presented the parade as it moved up Broadway, onto Union Square East and past the reviewing stand at the north end of Union Square Park, in an extremely well-detailed lithograph. This artistic representation is the most commonly used graphic depiction of the September 5, 1882, scene at Union Square. The scene is as it would have appeared from the Everett House, Union Square's most elegant theater-hotel at the time of the parade. Although the article accompanying the lithograph was brief, it was complimentary:

The demonstration of the workingmen of New York and adjacent cities on the 5th instant was in every way creditable to those engaged in it. Some 10,000 men

²⁴ *Ibid.*, 51. Quoted from the *New York Sun*, September 6, 1882.

²⁵ *Ibid.*, 51. Quoted from *New Yorker Volkszeitung*, September 6, 1882.

²⁶ *Ibid.*, 40; *Irish World and American Industrial Liberator*, September 16, 1882.

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marched in the procession, and their orderly appearance and sobriety of man won hearty applause from the spectators who lined the sidewalks. Nearly every organization carried one or more banners, and many of the mottoes were highly significant and suggestive.²⁷

Not all of the newspaper accounts were praiseworthy. The *New York Times* reporter used words that conveyed a sense of sarcasm, suggesting that the workers used the parade as an opportunity to be away from work. "A large number of the working men of this city and neighborhood," he wrote, "indulged in a parade and picnic yesterday, apparently for the purpose of enjoying a holiday, and at the same time making an exhibition of numerical strength." Yet, the writer felt that the parade did not present so imposing a display as was anticipated. "Ten thousand men marched through the streets with bands of music," in "an orderly procession and a cheerful display of working people with leisure enough for a special day's diversion." Neither did the writer acknowledge that it was the "object of the demonstration to air the grievances or press the claim of labor." Although there were hundreds of banners which unquestionably announced labor's concern, the *Times* writer felt that "their variety and vagueness gave little indication of any clearly defined purpose animating the ranks of labor." The tone of the article was one that suggested that the laboring class didn't really understand its place in the scheme of things. The writer could see no justification in singling out for special attention the person who labors with his hands: "Everyone who works with his brain, who applies accumulated capital to industry ... is just as truly a laboring man as he who toils with his hands." The writer went on to comment on the "chief impression produced by a labor demonstration" as being "almost invariably that of a lack of comprehension among those taking part in it of the elements of the problem which they are continually trying to solve." The line separating "what is called the laboring class from the rest of the working forces of the community," is a shadowy one, he maintained. "There is just one solution to this problem for working men," he said. All the working men had to do was to "bend their energies" toward the promotion of clearer intelligence, better knowledge, and higher education ... which will inevitably tend toward equalizing rewards for industrial effort."²⁸

The procession took an hour to pass the reviewing stand. That was an amazing achievement, considering that speeches were made by Daniel F. Sheehan, John Swinton [*New York Sun*], Robert Blissert and Henry Appleton, Terence V. Powderly, and Peter J. McGuire. Present on the reviewing stand were 76 individuals attending the General Assembly of the Knights of Labor, representing 14 states and the District of Columbia. Hopefully, the visiting dignitaries would report back to their local unions what they had witnessed. After all, they were on the reviewing stand as a direct result of the invitation of the Secretary of the Central Labor Union, Matthew Maguire.

Powderly wrote in the *Labor Day Annual* concerning the first Labor Day parade: "A recess was taken in order to review the great parade at the request of the Central Labor Union, and the members witnessed the first Labor Day parade." Powderly noted that the term Labor Day came into being as the result of a comment made by one of the individuals on the reviewing stand.

²⁷ *Frank Leslie's Illustrated Newspaper*, September 16, 1882.

²⁸ *The New York Times*, September 6, 1882.

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Apparently moved with emotion by the impact of the procession as it passed the "Grand Stand at Union Square, Robert Price, of Lonaconing, Maryland, turned to the General Worthy Foreman of the Knights of Labor, Richard Griffiths, and said: 'This is Labor Day in earnest, Uncle Dick.' That event was afterwards referred to as Labor Day parade."²⁹

From Union Square the parade continued west on East 17th Street to Fifth Avenue, then to Reservoir Park at East 42nd Street. The next event, the picnic, took place at Wendel's Elm Park at East 92nd Street and Ninth Avenue. About 25,000 workers and their families enjoyed the festivities there. Included were four hours of speech-making, which, apparently was welcomed by the attendees; "applause interrupted the speeches from first to last."³⁰ Merrymaking, dancing, and fireworks carried the celebration well into the night. The first Labor Day was truly a "day of the people."

Interest in setting aside one day during the year to give special recognition to labor did not end with the first Labor Day parade. In 1883 New York again observed Labor Day by parading on the first Monday in September. The following year both the Knights and the Organized Trades (the predecessor of the American Federation of Labor) passed resolutions to make the first Monday in September a permanent holiday.³¹ Immediate steps were taken to have the New York Legislature enact legislation creating Labor Day. While New York was the first state to introduce such legislation, it was Oregon that was first to pass such legislation. That occurred on February 21, 1887. By May 11, 1887, four other states had enacted legislation making the first Monday in September the official Labor Day, in the following order: Colorado, March 15, 1887; New Jersey, April 8, 1887; New York, May 6, 1887; Massachusetts, May 11, 1887. Twenty-five states had adopted Labor Day legislation by September 1893. All except California, Louisiana, and Wisconsin had the first Monday in September as the legal holiday for Labor Day.³²

It remained now for the federal government to do something about creating a national holiday honoring labor. A proposal to do that remained in Congress until 1894. At that time Senator James Henderson Kyle, Populist from South Dakota, and Representative Amos J. Cummings, Democrat from New York, introduced bills which were passed by both houses of Congress without opposition.³³ Representative Cummings personally carried the bill making Labor Day a national holiday to the White House for President Grover Cleveland's signature. President Cleveland signed the bill into law on June 28, 1894, then gave the pen used for the signing to Representative Cummings, who sent it to Samuel Gompers, President of the American Federation of Labor. This legislation established the national holiday for workers in the federal

²⁹ Powderly, "Labor Day: Its History and Significance," 12.

³⁰ Watts, *The First Labor Day Parade*, 59.

³¹ Baker, "The First Labor Day Parade," 25; Powderly, "Labor Day: Its History and Significance," 12.

³² Powderly, "Labor Day: Its History and Significance," 13-15.

³³ Grossman, "Who is the Father of Labor Day?", 622.

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government, the District of Columbia, and the U.S. territories.³⁴ When Wyoming enacted Labor Day legislation in 1923, all of the states had a special holiday honoring labor.

While it may still be debatable as to whether it was idealistic Matthew Maguire ("faithful old Mat") or philosophical Peter J. McGuire who was the "father" of Labor Day, it was Peter McGuire who ably expressed the meaning of Labor Day to him:

No festival of martial glory of warrior's renown is this; no pageant pomp of warlike conquest, no glory of fratricidal strike attend this day. It is dedicated to Peace, Civilization and the triumphs of Industry. It is a demonstration of fraternity and the harbinger of a better age--a more chivalrous time, when labor shall be best honored and well rewarded. . . . It was reserved . . . for the American people, to give birth to Labor Day. In this they honor the toilers of the earth, and pay homage to those who from rude nature have delved and carved all the comfort and grandeur we behold.³⁵

While the grand parade and the picnic of 1882, with much of the attention focused on Union Square because of the placement of the reviewing stand in the pavilion at the north end of the park, did not in itself create the Labor Day holiday, it was during preparation for the event that the idea was first espoused and it was in Union Square that the expression "Labor Day" first took hold. Much enthusiasm was generated by the activities of September 5, 1882, and quickly spread. It was through demonstrations such as the grand parade that the Knights of Labor, through the Central Labor Union of New York City, hoped to convince state governments and the national government to set aside one day a year to honor the workingman. A recent historian has stated that the annual Labor Day holiday survives as perhaps the most permanent contribution of the Knights of Labor to the American scene.³⁶ Another scholar has asserted that the Central Labor Union's "greatest and most enduring contribution to the promotion of the labor movement through public spectacle and event . . . came with its establishment of 'Labor Day' as the holiday honoring the nation's toiler" and cites the events of September 5, 1882 as the catalyst for the annual celebration.³⁷

Union Square was brought into the national picture, as far as labor history is concerned, with the Labor Day parade of September 5, 1882. Later, into the twentieth century, Union Square became a center for radical activities, "where speechmakers spoke on soapboxes and where protest marches began."³⁸ It was during the years preceding World War I that the Square assumed

³⁴ The *Washington Post*, June 29, 1894; Baker, "The First Labor Day Parade," 26.

³⁵ Grossman, "Who is the Father of Labor Day?", 623. Quoted from P. J. McGuire, "Labor Day, Its Birth and Significance," *The Carpenter*, September 1897.

³⁶ Weisberger, *Illustrious Americans: Samuel Gompers*, 131.

³⁷ Edward Thomas O'Donnell, "Henry George and the 'New Political Forces': Ethnic Nationalism, Labor Radicalism and Politics in Gilded Age New York City," (Ph.D. diss., Columbia University, 1995), 326.

³⁸ Paul Goldberger, *The City Observed: New York*. (New York: Vantage Books, 1979), 91.

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importance as a gathering place for "numerous meetings of Anarchists, Socialists, and 'Wobblies' (members of the Industrial Workers of the World)." Following the financial crisis of October 1929, the Square became the meeting place for the jobless. "On March 6, 1930, the largest gathering ever held in Union Square occurred: more than thirty-five thousand unemployed workers and sympathizers crowded around a number of speakers' stands ... This mass meeting ushered in a new period in the history of labor demonstrations in Union Square."³⁹

Although Union Square today is not as active on the labor scene as in years past, its labor history makes it clear that it belongs to the working people of New York and the nation.

³⁹ Federal Writers' Project, *New York City Guide*, 198.

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National Register of Historic Places Registration Form

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UNION SQUARE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

10. GEOGRAPHICAL DATA

Acreage of Property: 8.6

UTM References: Zone Easting Northing

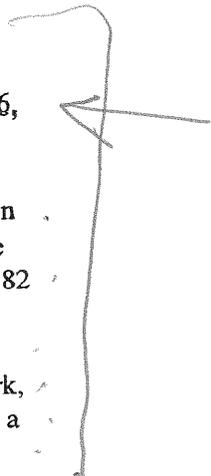
18 585250 4509750

Verbal Boundary Description: See attached map.

Beginning on the south side of East 14th Street at the point where it is intersected by University Place, continuing north along the west side of Union Square West to the north side of East 17th Street and continuing in an easterly direction to the east side of Park Avenue South, then along the east side of Union Square East, continuing south to where it joins Fourth Avenue, then continuing west on the south side of East 14th Street to the point of beginning. The boundary extends to the outside curbs of the streets mentioned within the prescribed bounds. Thus, the entire streets around the Square are considered as contributing and together with the park are counted as one site. Included as contributing objects to the National Historic Landmark are the following works of art located within the park: Equestrian statue of George Washington by Henry Kirke Brown, Lincoln Statue by Henry Kirke Brown, Lafayette Statue by Frederic Auguste Bartholdi, and the James Fountain, "Mother and Children," by Karl Adolf Donndorf.

Boundary Justification:

The above boundaries have been arrived at by carefully considering the historic scene as represented in the lithograph reproduced in *Frank Leslie's Illustrated Newspaper*, September 16, 1882, and comparing it with the present scene. Of primary consideration was the general character of the Square in 1882 and the degree to which the present environment suggests the historic character. It is especially important to include the streets surrounding the Square within the boundary, because it was on the streets that the parade of September 5, 1882 occurred. The statues noted above are included within the boundary because they were part of the scene in 1882 and because they represent the use of the Park as a place to commemorate national figures. Features within Union Square Park which are noncontributing in the NHL nomination because they were developed well after the historic period are: the bandstand at the north end of the park, the subway kiosks and entrances, the Anthony de Francisci commemorative Liberty Pole, and a World War II memorial.



UNION SQUARE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

11. FORM PREPARED BY

Name/Title: John W. Bond, Historical Consultant

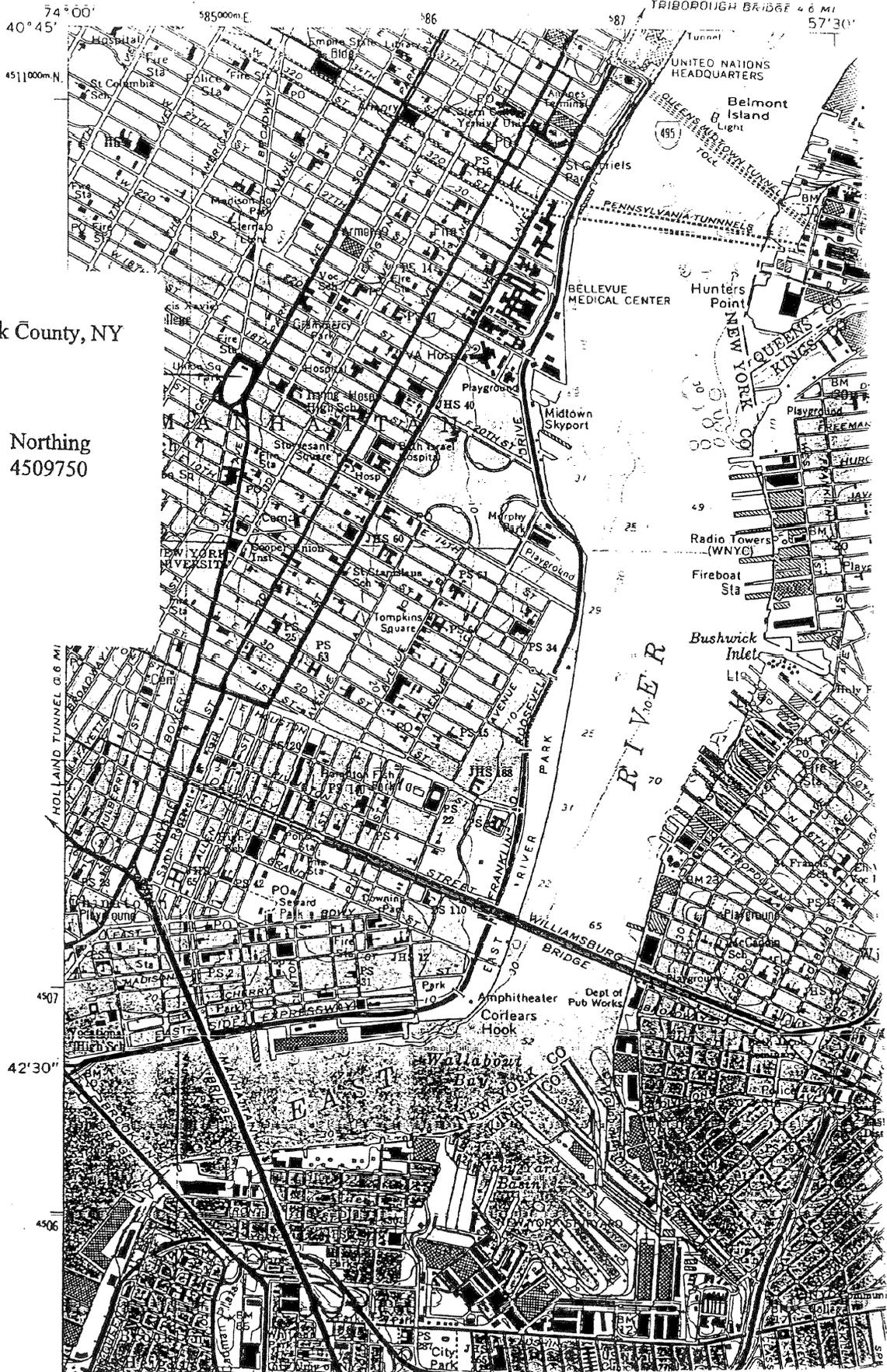
Telephone: (609)-424-4653

Date: December 29, 1994; Revised March 6, 1996

NATIONAL HISTORIC LANDMARKS SURVEY
January 7, 1998

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(WEEHAWKEN)

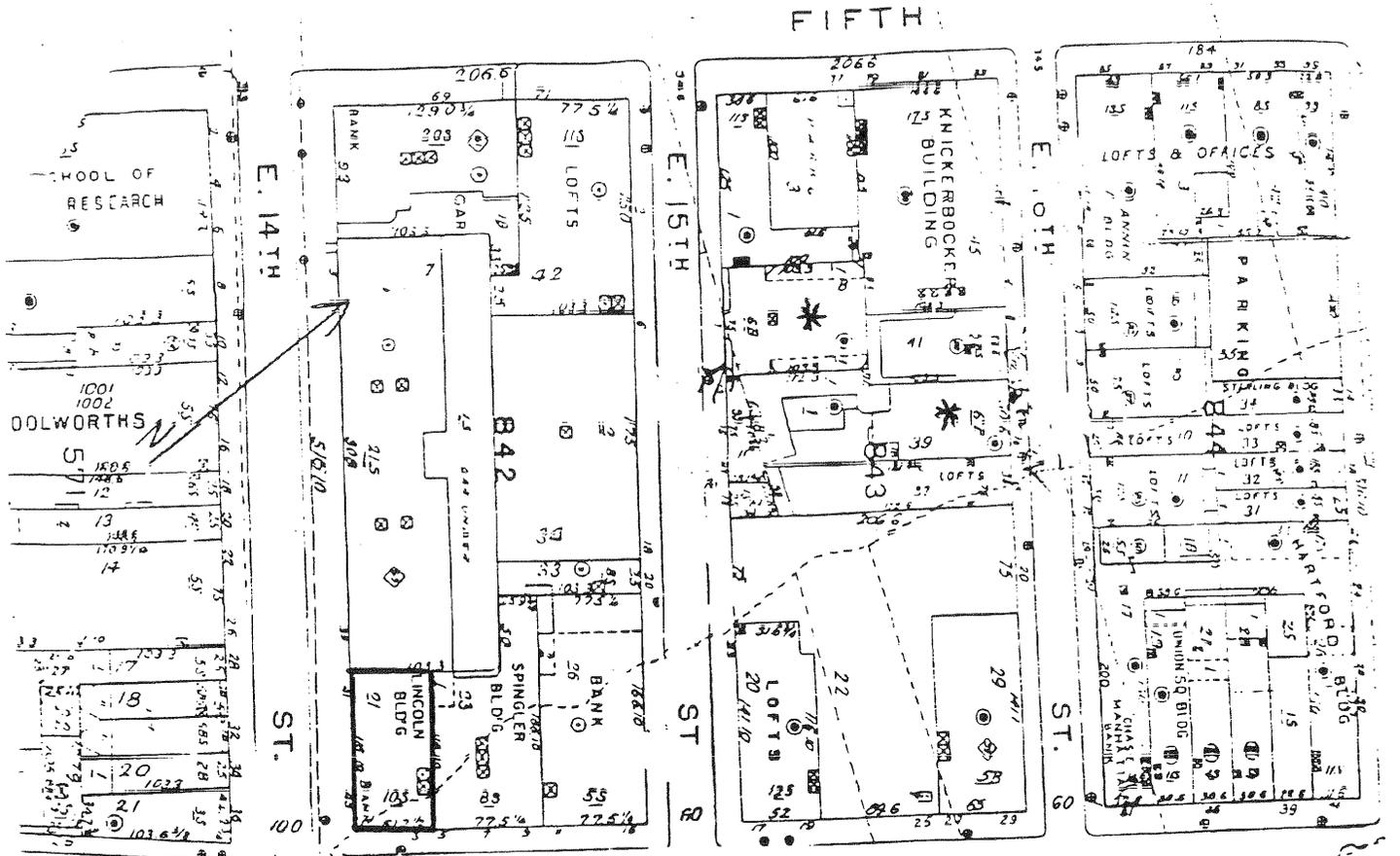
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



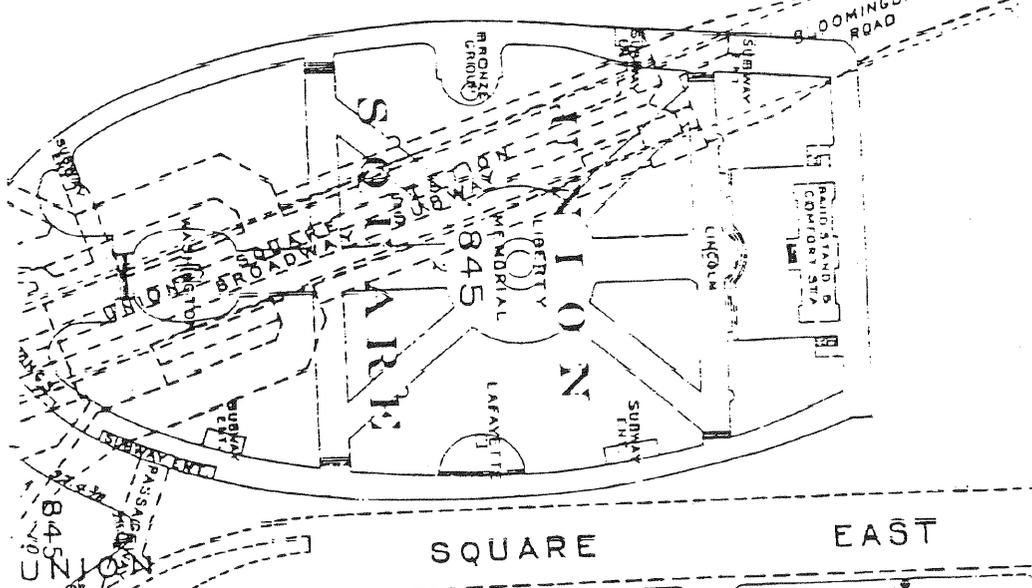
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New York, New York County, NY

UTM

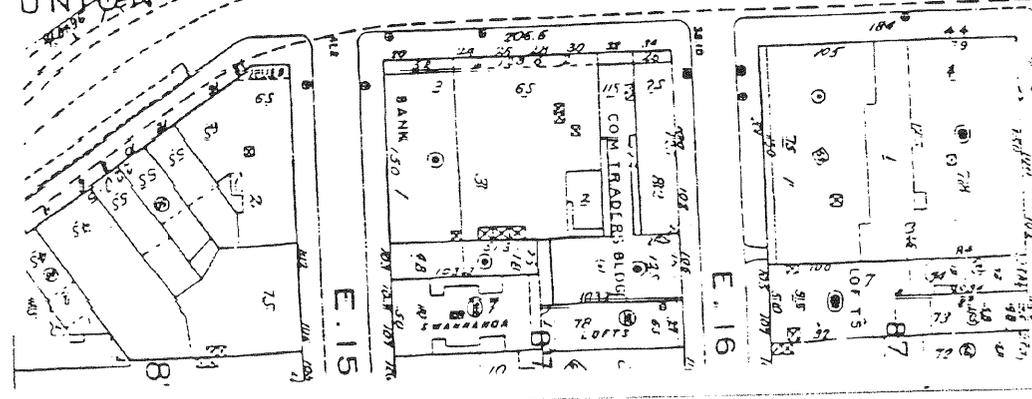
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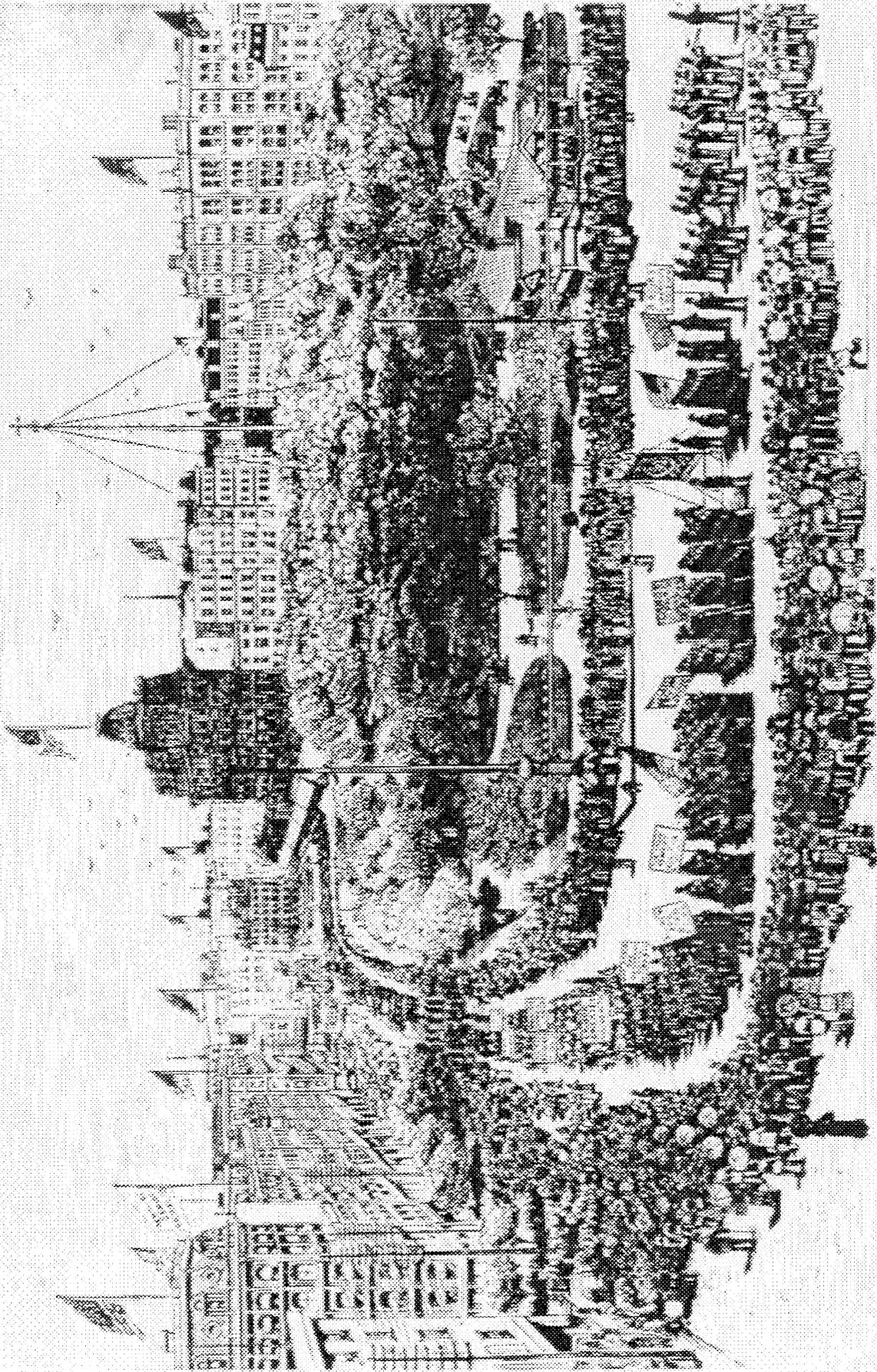


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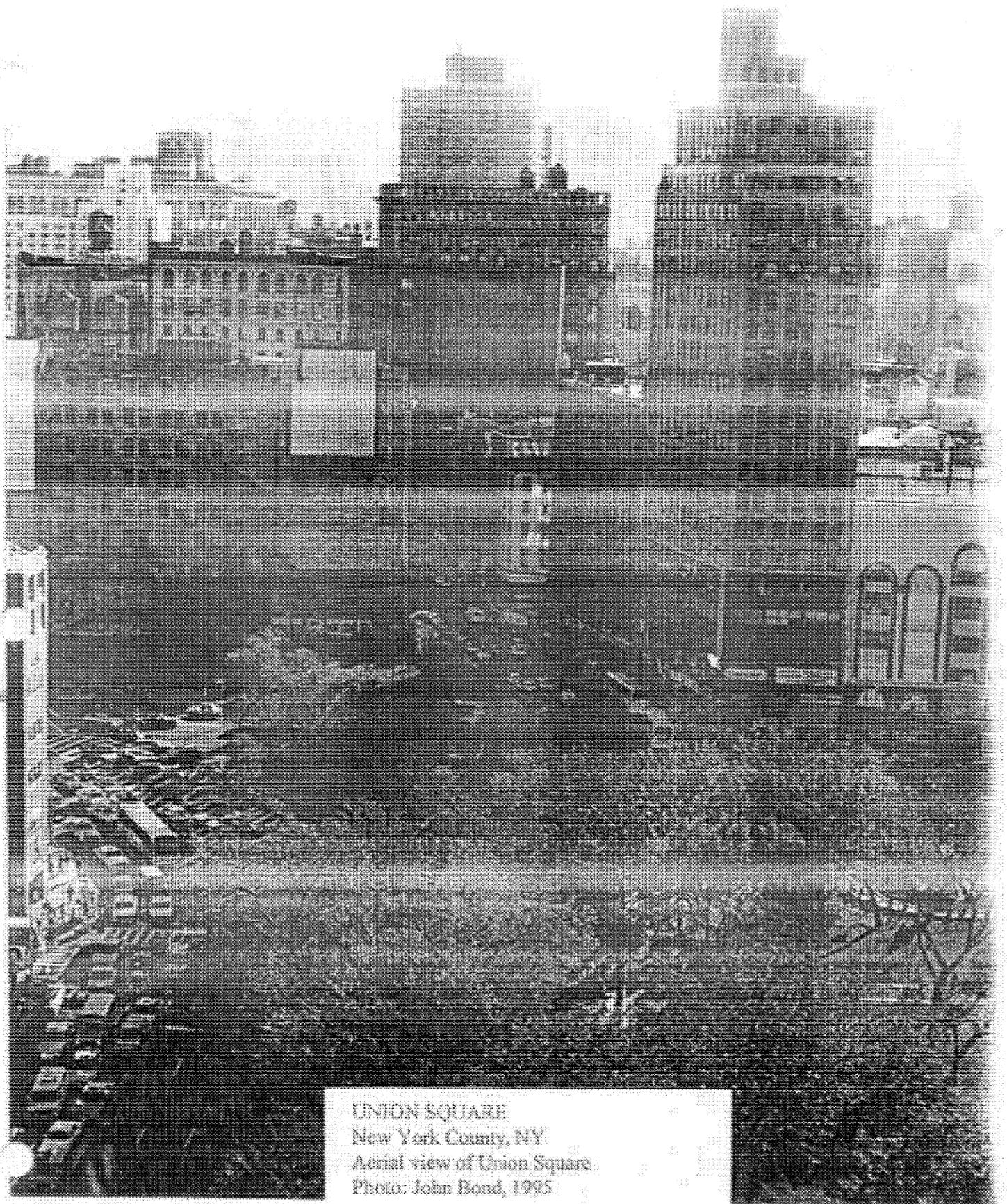


SQUARE EAST

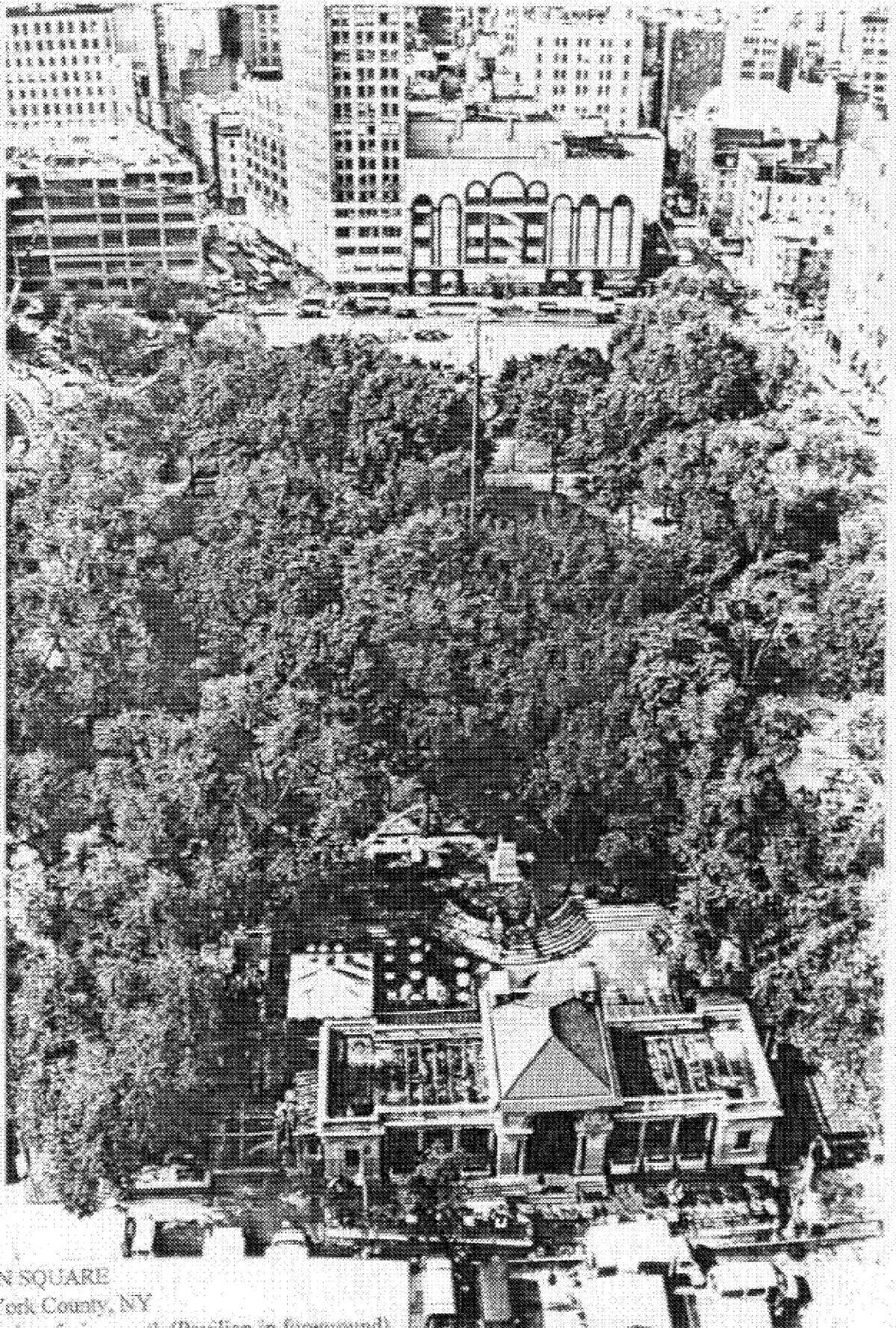




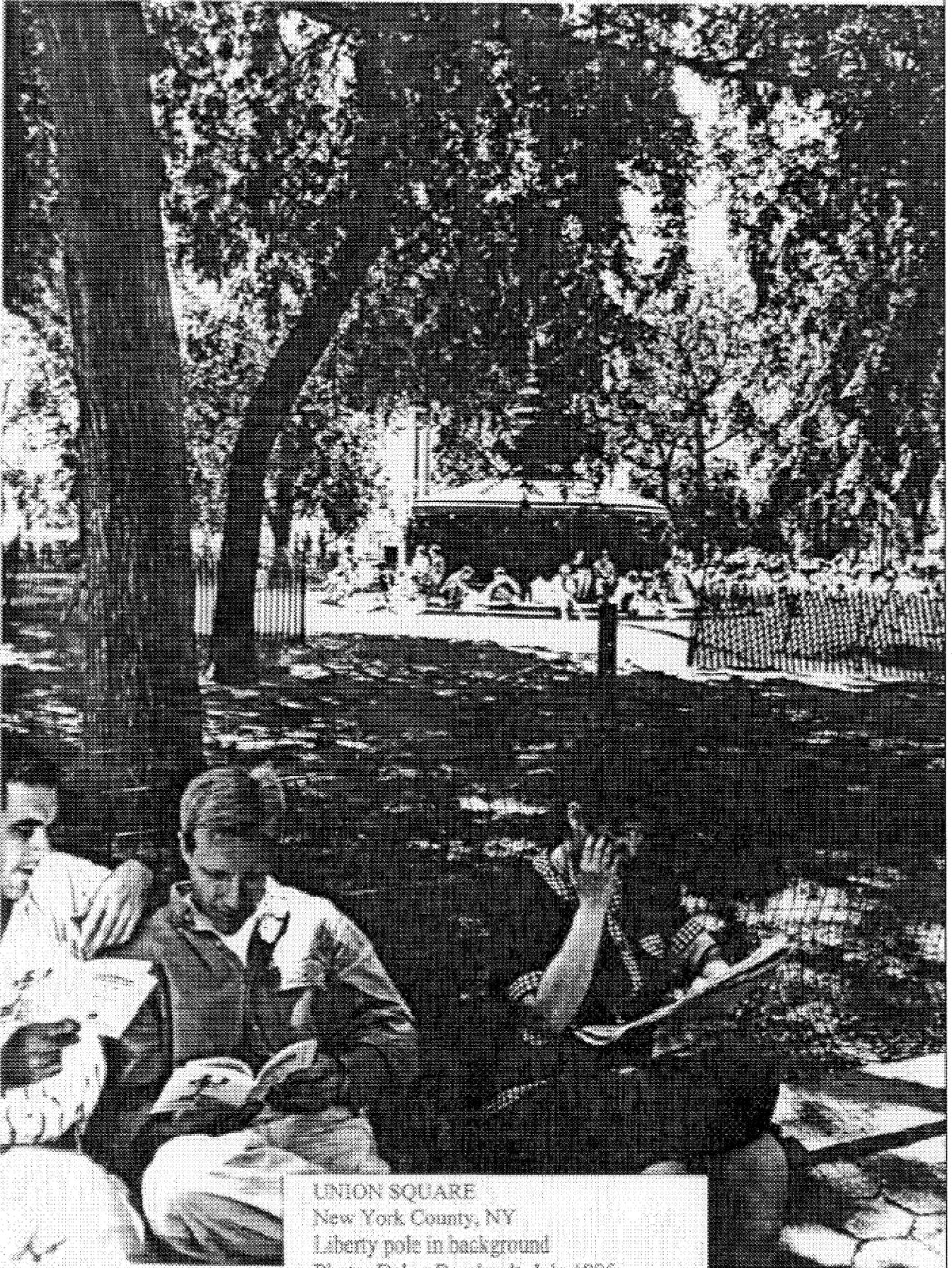
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New York County, NY
From *Frank Leslie's Illustrated Newspaper*
September 16, 1882



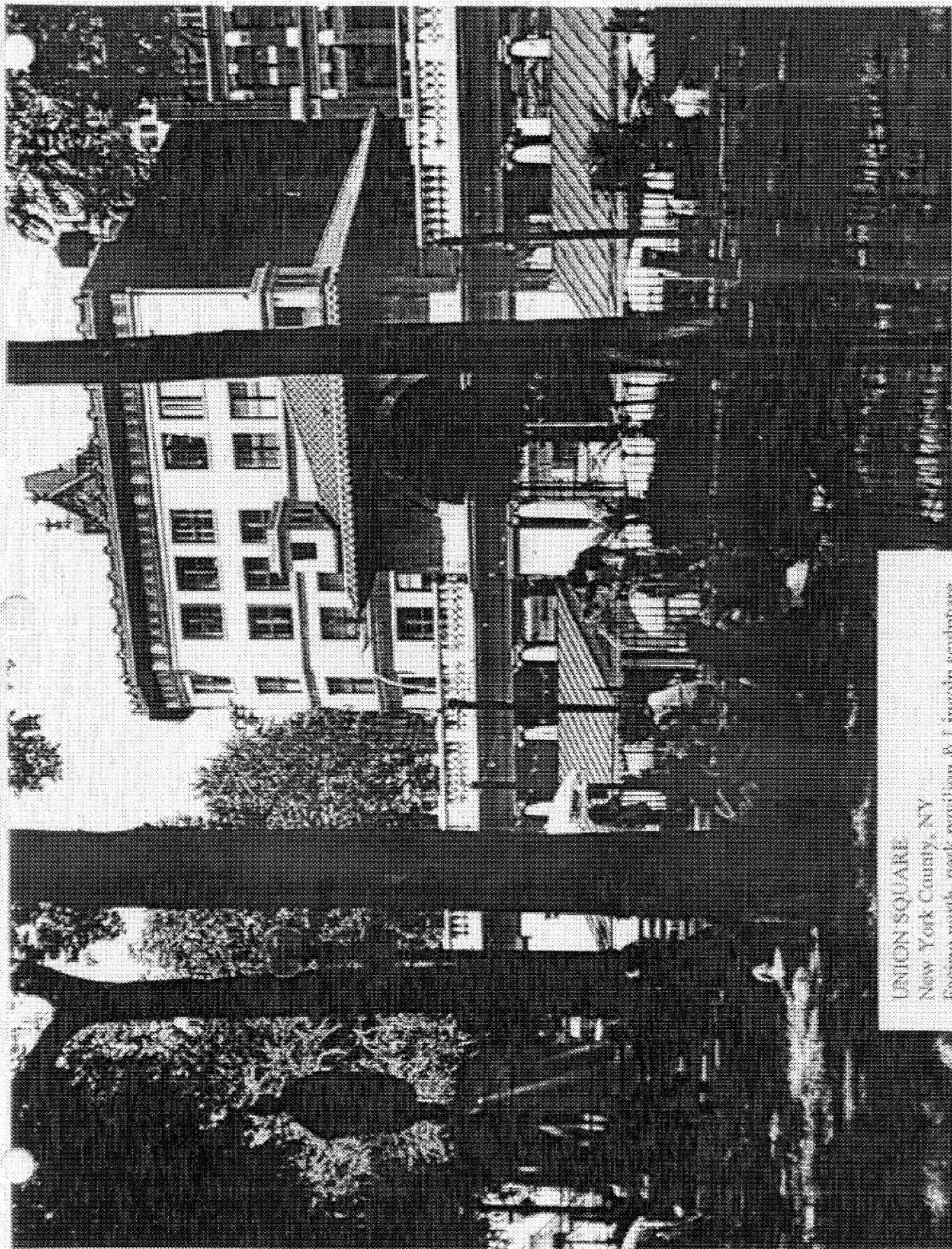
UNION SQUARE
New York County, NY
Aerial view of Union Square
Photo: John Bond, 1995



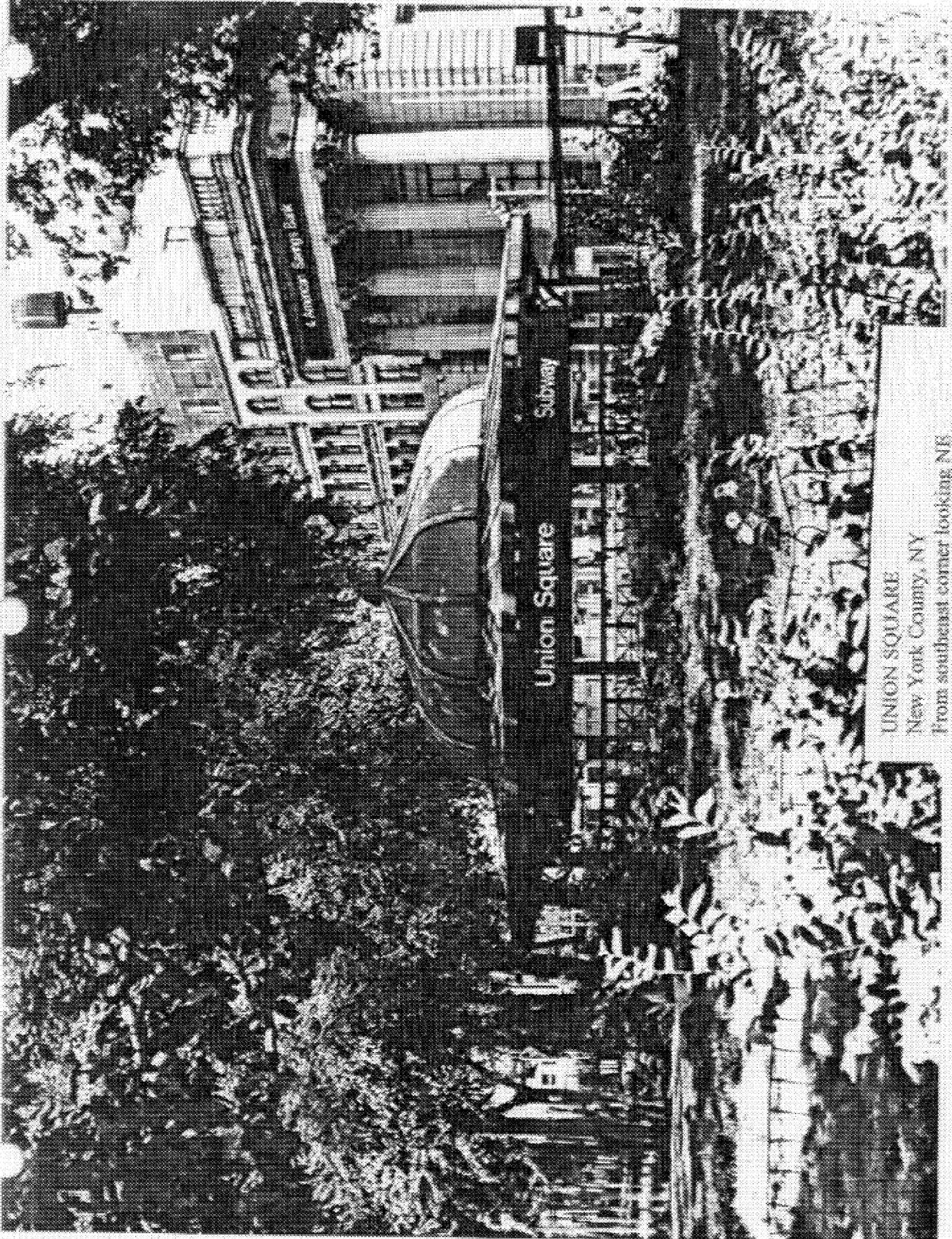
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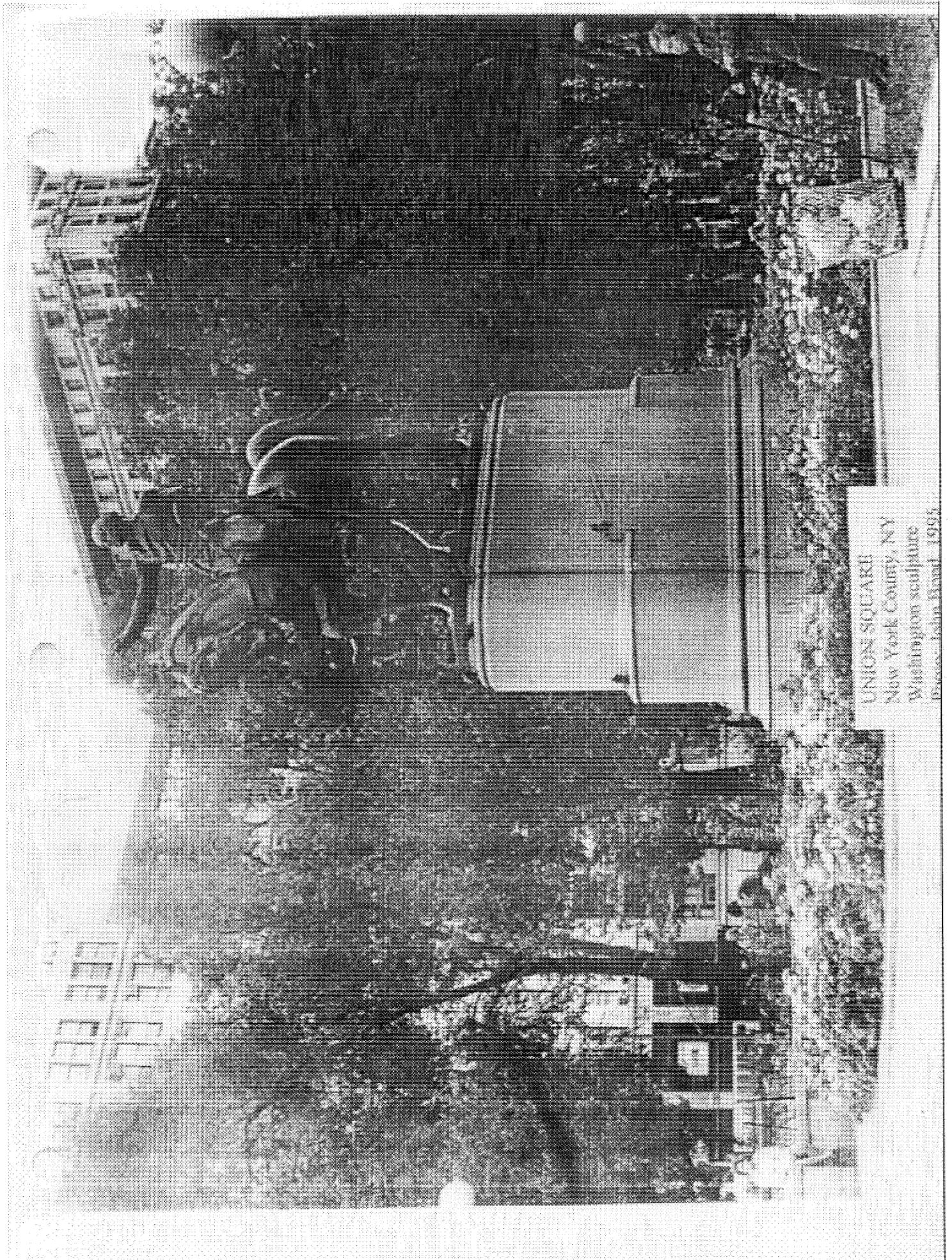
UNION SQUARE
New York County, NY
Liberty pole in background
Photo: Debra Bernhardt, July 1996



UNION SQUARE
New York County, NY
Facing north, park pavilion & Lincoln sculpture
Photo: Debra Bernhardt, July 1996



UNION SQUARE
New York County, NY
From southeast corner looking NE
Photo: Debra Bernhard, July 1996



UNION SQUARE
New York County, NY
Washington sculpture
Photo: John Hand, 1995

Plan Aims To Double Union Sq.

By SUSAN HELLER ANDERSON

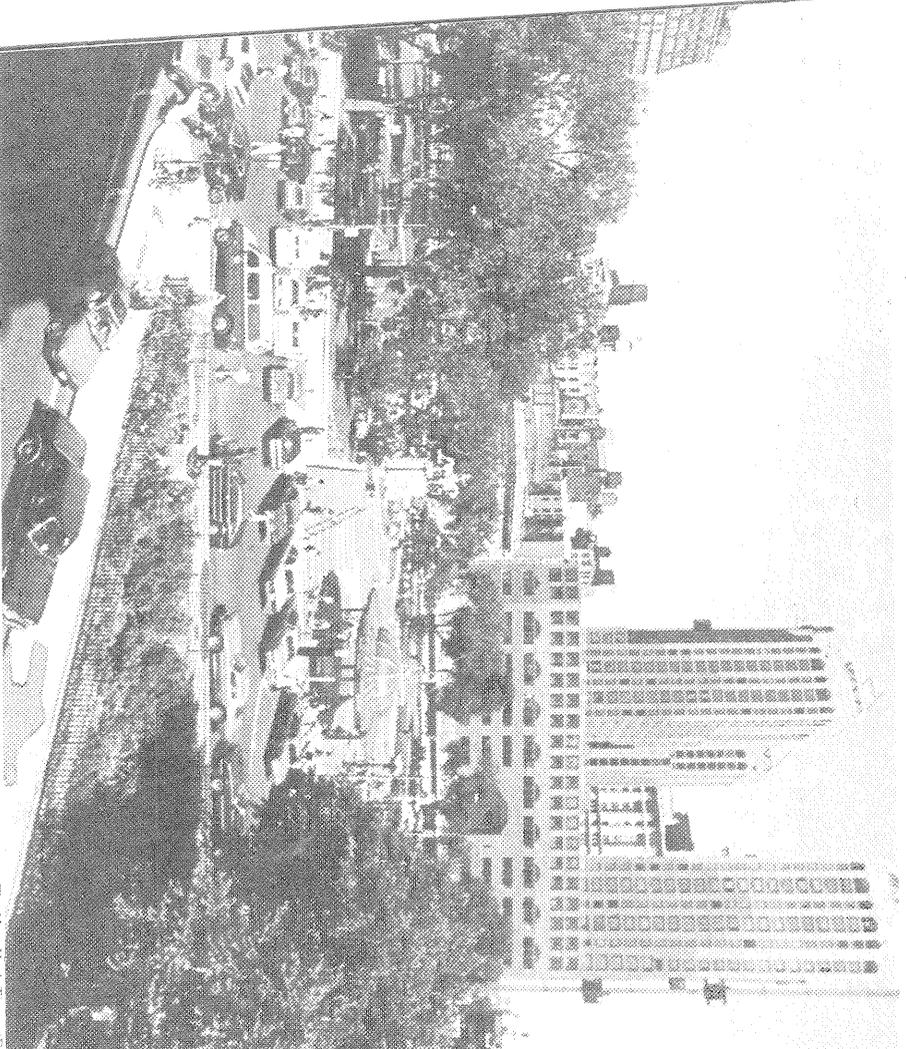
At a time when expansion of urban parks is rare, city and community leaders have agreed on a bold plan to double the size of Union Square Park by closing a street and eliminating parking areas.

The plan, which was developed with the cooperation of area businesses, property owners and two city departments, has been submitted to committees of Community Board 5 and its mittees of Community Board 5 and is to be considered by the full board in September. Contracts are to be let by the Parks Department after the project is approved by the community board.

Parks Commissioner Henry J. Stern said it was too early to determine the project's cost. Union Square lies between East 14th and East 17th Streets, and Broadway. Seven subway lines converge there.

During the 1970's and early 1980's, the park deteriorated into a squalid rendezvous site for drug dealers. Prodded by the community, the Parks Department in 1984 began the first phase of its restoration, which included relandscaping the park, adding attractive subway entrances and a stage for concerts. The merchants

THURSDAY, JULY 16, 1987



A new plan for expanding the park would double its size.

3m Parking to Parks at Union

Continued From Page B1
paid to repave the northern end, where a greenmarket flourishes three days a week.

Under the new plan, the 3.5-acre park will be expanded by including the triangular island at the west side of the south end of the square and by extending the western border to the buildings. Existing parking areas will be eliminated.

"We're converting a chunk of mid-Manhattan from parking to park," Mr. Stern said.

To the west, the three blocks of Union Square West will be closed to through traffic. Vehicular traffic on the middle block, between 16th and 15th Streets, will loop from 16th Street onto Union Square West onto 15th Street, for deliveries and taxi access.

The closed blocks will be paved as a pedestrian zone, planted with rows of trees. Next week, Joan Talbert of the 14th Street-Union Square Business Improvement District, which assesses property owners and provides

them with additional services, will talk with the merchants on Union Square West about their needs. While most are served by the side streets, others have asked for special delivery hours, she said.

The idea for the park expansion came from the 14th Street-Union Square Local Development Corporation, which comprises commercial and residential neighbors of the square. Working with city agencies, the group came up with a design study, which has been adopted by the

Parks Department as a phase of its plan to rehape park.

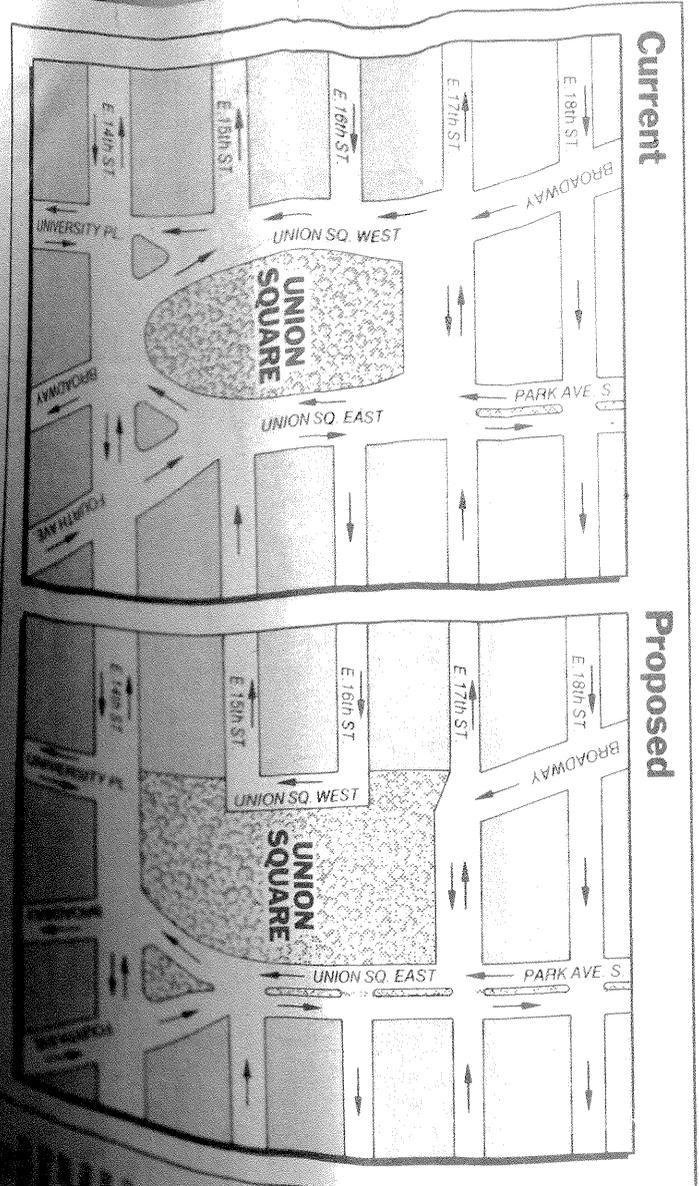
"Union Square has been of how a public park, through private partnership, can Elizabeth Goldstein, director for the Parks Department.

The Department of Transportation has agreed to cede road parking spaces and has traffic studies to assure able traffic flow when the West is closed to through traffic.

According to David Transportation Department commissioner of planning Square West is an undertaking. "We did a very close study," said. "We determined that face streets can handle it. The Metropolitan Transit has agreed to re-route M-7 buses," he added.

To the east, trees will be Park Avenue South, "so it extend visually," said Cohen, executive director of development group. The play ground on the north will be expanded, with another on the northeast corner.

The space allotted to the park on the north and west sides crease. "The plan is wonderful market," said Barry because of greenmarket.



Expanding the park would entail closing a street and eliminating parking.