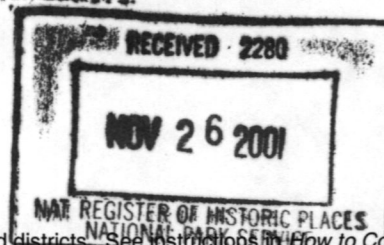


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions on How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Brooklyn Public Library, Central Building

other names/site number _____

2. Location

street & number Grand Army Plaza [] not for publication

city or town Brooklyn [] vicinity

state New York code NY county Kings code 047 zip code 11238

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

M. J. Carter
Signature of certifying official/Title

11/2/01
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- [X] entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

For Edson Beall
Signature of the Keeper

date of action

1-11-02

Brooklyn Public Library, Central Building

Name of Property

Kings County, New York

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5. Classification

Ownership of Property

(check as many boxes as apply)

- ☐ private
☒ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

1

Noncontributing

0

buildings

sites

structures

objects

TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(enter categories from instructions)

EDUCATION/library

Current Functions

(Enter categories from instructions)

EDUCATION/library

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation Indiana limestone

walls Indiana limestone

roof (not visible)

other Virginia albarene stone; oak; bronze

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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7. DESCRIPTION

The Central Building of the Brooklyn Public Library occupies a sloping triangular lot at the intersection of Eastern Parkway and Flatbush Avenue, measuring 610 by 581 by 416 feet. Clad in smooth limestone, the three-story structure rises above Prospect Park (NR listed 9-17-80) and several adjoining residential neighborhoods. To the north is Prospect Heights Historic District (NR listed 9-15-83), and to the west, the Park Slope Historic District (NR listed 11-21-80). The library's main entrance and terraced stair plaza faces northwest, overlooking Grand Army Plaza (NR listed as part of Prospect Park), an historic landscaped multi-lane traffic circle with a central fountain and the Soldiers and Sailors Memorial Arch (1892) at the south end. The rear facade opens to the southeast, toward Mount Prospect Park, the Brooklyn Botanic Gardens, the Brooklyn Museum of Art (NR listed 8-22-77), and the Crown Heights neighborhood. Since the library's opening in 1941, the surrounding area is, for the most part, unchanged.

The library's plan is shaped similar to an open book. The main entrance faces Grand Army Plaza and the splayed wings parallel Eastern Parkway and Flatbush Avenue. Three sets of broad stairs, each flanked by iron railings and waist-high granite blocks, lead toward a central terrace adjoining the entrance. The wide central stairs are on axis with, and lead to the main doors, foyer, and circulation hall. It is flanked by historic bronze lighting fixtures and chest-high granite capstones with inscriptions dedicated to Raymond V. Ingersoll, who served as Brooklyn's Borough President during the 1930s. To either side are small lawns, separated from the stairs and sidewalks by metal fencing. A non-historic Brooklyn Public Library sign is situated on the north lawn. The three sets of stairs meet at a spacious brick landing that leads to a semicircular staircase rising to the entrance.

The exterior's most notable feature is the symmetrical concave entrance facade, which is four stories high at center and three stories high at the sides. The curved shape reflects and extends the elliptical configuration of Grand Army Plaza. To either side of the entrance are deeply recessed windows with spandrels made from dark green Virginia albarene stone. Between the windows and the doors are inscriptions in capital letters composed by Roscoe C. E. Brown, the library's president during construction. Two significant sculptural works decorate the portico and express the building's function as an institution for knowledge and learning. Directly above the three sets of doors (the center set are revolving) is a forty-foot tall dark bronze Art Deco-style screen by the American sculptor Thomas Hudson Jones. The screen is divided into fifteen gilt squares, illustrating various characters from American literature. Above the screen are two freestanding gilt owls and three large single-pane windows. The fifty-foot tall pylons suggest an open scroll. They flank the screen and entrance and are decorated with a series of gilded Art Deco-style bas-reliefs by the German-American sculptor C. Paul Jennewein. These large curving images depict the evolution of science and art. Directly above the entrance, the library's name is inscribed in capital letters.

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The Eastern Parkway wing is smaller and faces a continuous row of mid-sized 1920s apartment buildings. The longer Flatbush Avenue wing faces Prospect Park. Both wings extend out from the sides of the main facade and have large deeply recessed windows, most of which appear to be original. There are eleven sets of windows on Eastern Parkway and thirteen sets on Flatbush Avenue. Divided into three sections, most of the windows feature large fixed central panels flanked by four narrow and smaller side panels that open out. Continuous muntins extend from the second to third story windows. Between the windows are dark green Virginia albarene stone spandrels. These panels are etched with quotes and star-shaped motifs set in checkerboard-like borders, as well as other neo-classical motifs.

At the south end of the Flatbush Avenue wing is a small three-story extension. The limestone base is original to the building and the upper two stories were added in 1990. Faced with cast-concrete panels that recall the design of the green stone spandrels on the original building, the Post-Modern style addition curves away from the street, toward the loading dock and staff parking areas. Each window in the upper stories contains a single pane of glass.

Toward the north end of the Flatbush Avenue wing is a ramp and steps that lead to a basement entrance marked "SERVICE." At the north end of the Eastern Parkway wing is a ramp that leads to a basement entrance marked "STAFF." At the east end is the entrance to the Youth Wing. Set at ground level, library users approach it through a black metal gate, decorated with a pair of squirrels by the sculptor Thomas Hudson Jones. At the top of the gate, the words "CHILDREN'S LIBRARY" are cut into the metal. These letters are glazed. Inside the gate is a modest rectangular garden, landscaped in 1993, which leads to the entrance above which is etched in green stone: "CHILDREN'S LIBRARY." The doors and windows face east and are arranged in a single recessed vertical strip. Through a second set of iron gates one can see the parking area and the various post-1941 additions, including the high limestone retaining wall that separates the library from Mount Prospect Park. It features some minor classical ornament.

Inside the triple doors of the main entrance and the vestibule, a double-height foyer orients visitors. The plan is u-shaped and symmetrical; to either side are built-in exhibition cases and curved pylons clad in Appalachian oak, historic escalators flanked by marble stairs, small double elevator lobbies, and low-ceilinged oak-paneled passages that lead to various reading rooms. The escalators are part of the original plan and date from the 1950s when the second story was opened. In addition, there are small rooms on either side of the foyer, originally for coat check services, that are currently used for photocopying and security. The ceiling has spare linear designs that relate to the contours of the walls. Various metal signs found throughout the foyer and elsewhere are not historic. At the center of the foyer, and on axis with the triple doors, is a wide wood-paneled double-height passage leading to the circulation hall. On the inner walls of this passage, architects, trustees, and public officials associated with the project are credited.

The three-story tall circulation hall is used for various public services. Long non-historic oak desks are for borrowing and returning library materials, as well as the delivery of books from closed stack areas.

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Above the first story, except for behind the service desks, the walls and ceiling are painted plaster. Beneath the balcony are circular recessed lighting fixtures, as well as a continuous counter that extends across the rear wall of the room. At each end of the room are oak-paneled passages that lead to the reading rooms. Pairs of capital-less fluted pilasters frame the openings. Above each entrance is a historic brass clock with Roman numerals.

Relatively few changes have been made to the circulation hall and foyer. Aside from the removal of the rows of card catalogues and the use of the east side of the hall as a cafe and the west side as an information desk, the late 1990s restoration respected the interior's historic integrity.

Toward the east end of the hall, at the second story, is a wide curving balcony that connects the wings and projects toward the main entrance. It has a continuous Moderne-style chrome railing. At the rear of the balcony are three sets of exhibition cases that alternate with glass-framed entrances to the Multimedia-Audio, Education & Job Information Center, and Multimedia-Video divisions. Above these entrances is a curving glass wall that extends to the ceiling. It consists of translucent glass block interrupted by four curved opaque glass piers. At the north and south ends of the balcony are landings where the stairs and escalators reach the second story. Here views are framed by rectangular openings with wood sills and chrome railings.

The third story is reached by elevator or by a separate set of what were originally service stairs at the south end of the second story balcony. On the northwest side, above the foyer and passage leading to the circulation hall, is a second balcony. Visible from throughout the circulation hall, it is located opposite the oak-paneled Trustees Room and enclosed behind floor-to-ceiling glass. An historic brass railing separates visitors from the glass. The views, above the circulation hall, and onto the second-story balcony, are remarkable.

At the rear of the first story, enclosed between the circulation hall and each flanking wing, is the Periodicals/Micromaterials division. Conceived as a reading area overlooking a rear garden, during the early 1960s the room was expanded and converted to its present use. The main area has large oval recessed ceiling fixtures and a metal staircase at the east end that connects to the second story. The Flatbush Avenue wing is devoted to Young Adult and Children's services and the larger Eastern Parkway wing contains the Multilingual Center and Language/Literature/Fiction.

All divisions on the first floor were renovated in 2000. At this time, the glass-enclosed mezzanine at the east end of the Youth Wing was restored and a new freestanding "technology loft" was added. The second story reading rooms opened in 1956. They are devoted to the History/Biography/Religion and Social Science/Philosophy/Science/Industry divisions. On the third story are administrative offices, Trustees Room, cafeteria, and in the Flatbush Avenue wing, the Art/Music divisions. The various public rooms are well-lighted, functional and rectangular, featuring rows of identical wood bookcases and large windows on both sides overlooking the street and parking area. The first and second story

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interiors have built-in wood bookcases (or benches) below the windows. On the third story, which opened in the 1960s, radiators are located below the windows.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location
- ☐ **C** a birthplace or grave
- ☐ **D** a cemetery
- ☐ **E** a reconstructed building, object, or structure
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Period of Significance:

1911-1951

Significant Dates:

1911-12, 1935, 1939, 1941

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Almirall, Raymond F. (architect);
Githens, Alfred Morton & Keally, Francis (architects);
Jones, Thomas Hudson & Jennewein, C. Paul
(sculptors)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 Building Survey
- # _____
- ☐ recorded by Historic American Engineering Record
- # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☐ Other repository: _____

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8. STATEMENT OF SIGNIFICANCE¹

Summary

The Central Building of the Brooklyn Public Library meets Criterion C as one of the finest examples of civic architecture in New York City. Located at the southeast corner of Grand Army Plaza (1870), between Prospect Park (1866-1874) and the Brooklyn Museum of Art (1897-1924), it is one of the borough's most visible and highly used public buildings, passed by thousands of pedestrians and motorists each day. The Central Library took more than six decades to plan, finance, and construct. A victim of city politics and economics, it was the last of several cultural institutions in the area to open. Ground was broken for a monumental Beaux Arts-style library in 1911, however, by 1929 the building was only one-third complete. In an effort to revive public interest in the project, the architects Alfred Morton Githens and Francis Keally were commissioned to produce a new modern scheme in 1935. This unusual design, which combines Modern Classical, Art Deco and Scandinavian Modern elements, was completed in 1941. Their monumental design is a limestone-clad structure with impressive Art Deco detailing by the sculptors Thomas Hudson Jones and C. Paul Jennewein. The most striking feature is its fifty-foot high entry portico, set into a concave façade which reflects the elliptical configuration of Grand Army Plaza. An expression of both civic pride and public embrace, the design was widely praised for being both impressive and practical. Its plan is shaped like an open-book, and the inscriptions and sculpture that decorate the spare exteriors express the educational purpose of the library. It features several outstanding public spaces, including a terraced stair plaza, a wood-paneled double-height foyer, and an atrium-like wood-paneled circulation hall. These interiors are among the earliest projects in the United States to reflect the influence of the celebrated Swedish architect Erick Gunnar Asplund. Very few alterations have been made to the building's three main facades. Aside from additions at the rear and a small annex to the Flatbush Avenue wing, the exterior looks much as it did in 1941 when the library opened to the public. The interiors have also been treated with sensitivity and care. The foyer and circulation hall are in their original condition, and the various open stack reading rooms, for the most part, have maintained their historic integrity.

The Site

The Central Library is situated on publicly owned property that was originally part of the so-called "east-side lands" acquired by the City of Brooklyn for the construction of Prospect Park in the 1860s. The designers, Frederick Law Olmsted and Calvert Vaux, however, convinced the city to abandon the property so that the park's man-made landscape would not be bisected by Flatbush Avenue, an

¹This report owes much to the Brooklyn Collection of the Central Library, especially the unpaginated scrapbooks devoted the library's history. For a discussion of early Brooklyn libraries, see Margaret B. Freeman, "The Brooklyn Public Library," vol. 1, bound typescript, 1966; Mary B. Diereickx, *The Architecture of Literacy, The Carnegie Libraries of New York City* (New York: The Cooper Union, 1996, and Landmarks Preservation Commission, *Brooklyn Public Library: Park Slope Branch*, report by Virginia Kurshan (New York, 1998), and LPC, *Brooklyn Public Library: Central Building*, report by Matthew A. Postal (New York, 1995).

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increasingly important transit route. They, instead, encouraged the city to use the vacant site for "handsome buildings . . . connected with the education system of the city."² Two decades later, the board of park commissioners embraced this idea, proposing that the undeveloped site be used for a "large public library," one that would be "established free for all comers."³

Libraries in Brooklyn

During the mid-nineteenth century several private libraries were established in Brooklyn, primarily Brooklyn Heights. Although some were associated with existing institutions, several developed enough support to construct their own buildings, including the Brooklyn Apprentices Library (1825) at Henry and Cranberry Streets, the Brooklyn Atheneum and Reading Room (field & Corregio, 1853) at Atlantic Avenue and Clinton Street, and the Mercantile Library Association of the City of Brooklyn (P.B. Wight, 1869) on Montague Street. At these subscription libraries, readers paid an annual fee to use the facilities and borrow books.

Brooklyn grew rapidly following the Civil War, annexing adjacent districts and accommodating thousands of recently arrived immigrants. During the 1870s and 1880s interest grew in establishing a free library system. While private libraries had existed since the first half of the nineteenth century in affluent Brooklyn Heights, most charged readers an annual fee and were far from developing residential areas. Brooklyn's earliest public libraries were financed by the oil tycoon Charles Platt in the late 1880s. Located in Clinton Hill and Greenpoint, these modest facilities were immensely popular.⁴

Brooklyn's Public Libraries

The Brooklyn Public Library was established by an act of the New York State Legislature in 1892 and five years later the first branch opened in a former school house in Bedford-Stuyvesant. Financed with public funds, it featured separate reading rooms for men and women and open stacks for browsing, a recent innovation. In 1898, Brooklyn became part of Greater New York City. This act led to the consolidation of the police and fire departments, as well as numerous city agencies. Despite hopes that a single library system would be established, the Queens Borough Public Library and the Brooklyn Public Library chose to remain independent corporations. Both libraries maintained that by remaining independent they could better serve their communities. Andrew Carnegie, who favored a merger with the larger New York Public Library, nonetheless, acceded to the library's wishes. In 1901, he donated \$1.6 million toward the construction of twenty branch libraries throughout Brooklyn⁵.

² Frederick Law Olmsted and Calvert Vaux, "Preliminary Report to the Commissioner for laying out a park in Brooklyn," in *Landscape into Cityscape*, ed. Albert Fein (New York, 1967, reprinted 1981), 125.

³ "Work Starts To-morrow on \$5,000,000 Brooklyn Library," *Brooklyn Daily Eagle*, June 25, 1911, section 2, 5.

⁴ Pratt's Clinton Hill library (1896) closed to the public in 1940. It is now part of the Pratt Institute.

⁵ By 1914, Carnegie had given \$41 million to more than 1,400 communities throughout the United States. Kurshan, 3.

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By remaining independent, Brooklyn kept alive hopes for construction of a central research facility. In 1902, it merged with the Brooklyn Library (formerly the Mercantile Library), a private library with a significant reference collection. Furthermore, construction of the New York Public Library (1897-1911; NHL 12-21-65) on Fifth Avenue in midtown Manhattan encouraged the trustees to rethink the library's mission and purpose. In 1904, the board of directors announced its intent to building "a great library for Brooklyn."⁶ After considering several prominent sites, near the Borough Hall (1846-1851) and the proposed Brooklyn Academy of Music (1908), the Grand Army Plaza location was selected in 1905. While some groups objected to triangular site and its proximity to the reservoir and park, the architects of the New York Public Library, John M. Carrere and Thomas Hastings concluded that it was a "fine setting" and that "there was no reason why it should not be selected."⁷

The Library's First Architect

Raymond F. Almirall (1869-1939), who served as secretary of the Brooklyn Carnegie Committee's Architects' Advisory Commission and had designed four Carnegie branch libraries in Bushwick, Crown Heights, and Park Slope, was chosen to design the Central Library in 1906. A native of Brooklyn, he earned a degree in architecture from Cornell University in 1891 and spent four years as a student of Victor Laloux at the Ecole des Beaux-Arts in Paris. Almirall specialized in the design of public buildings, including numerous hospitals, churches, and bank buildings. To help prepare the design for the library, he traveled to Europe, visiting twenty-four libraries in nineteen cities. Almirall presented his ambitious scheme to the public in 1907, a four story-tall marble Beaux-Arts style structure, featuring a grand central staircase leading to a domed vestibule and an immense central octagonal hall enclosed by a domical roof. Rivaling the New York Public Library in size and grandeur, the architectural critic H. W. Frohne called it a "splendid educational center and a worthy public monument."⁸

Construction of the \$5 million library began in 1911, and in June 1912 the cornerstone was laid by New York City Mayor William J. Gaynor, a resident of Park Slope. In contrast to the branch libraries and the New York Public Library, it was to be financed entirely with public funds. Consequently, its progress proved vulnerable to the state of the local economy as well as frequent shifts in political leadership. While some critics and public officials viewed the project as extravagant, and construction was halted several times, the library's board of trustees remained committed to Almirall's costly design. Despite attempts by Brooklyn's Borough President Henry Hesterberg to secure adequate funding, neither the City Board of Estimate in 1931, nor the Federal Public Works Administration in 1933, was willing to allocate funds to finish the one-third complete library.

⁶ *Brooklyn Daily Eagle*, February 17, 1904, 12.

⁷ *Brooklyn Daily Eagle*, November 29, 1905, 3.

⁸ H. W. Frohne, "The Brooklyn Plaza and the Projected Brooklyn Central Library," *Architectural Record*, 23 (February 1906), 97.

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A New Design and Its Architects

During the early 1930s, Almirall's arguably dated Beaux Arts-style plan was abandoned. The new chief librarian, Milton Ferguson, and the newly elected Borough President, Raymond V. Ingersoll, had little invested in the original design and they recognized that a new strategy was necessary. In consultation with architect Philip Youtz, the recently-appointed director of the Brooklyn Museum and a strong advocate for modern design, they decided to commission a new scheme whereby much of the original masonry and the fourth story of the Flatbush Avenue wing would be discarded, but the steel frame and foundations would be reused.⁹

Alfred Morton Githens (1876-1939) and Francis Keally (1889-1978) were selected as the project's new architects in February 1935. Although they had not worked together before, their interests and expertise complemented each other. Of the two, Githens was more experienced and had the stronger reputation. Trained at the Ecole des Beaux-Arts, he had worked in the offices of such celebrated architects as Cope & Stewardson, Cass Gilbert, and McKim, Mead & White. As an independent architect he received many important public commissions, including the Currier Gallery of Art (with Edward Tilton, 1927) and the Enoch Pratt Free Library (1933) in Baltimore, Maryland, that Youtz described as "the outstanding large library recently constructed."¹⁰ He developed a reputation as an authority in the field and later co-authored (with Joseph L. Wheeler) *The American Public Library Building: Its Planning and Design with Special Reference to its Administration and Service* (1941).¹¹

Born in Pittsburgh, Pennsylvania, Keally studied at the University of Pennsylvania and the Carnegie Institute of Technology. During the late 1920s, he was principally known as an educator and journalist. He traveled extensively and enjoyed an intimate knowledge of current developments in Europe, particularly those ideas associated with the modern movement in architecture. Keally's early work appeared in such popular magazines and architectural journals as *American Architecture* and *Country Life*. His domestic projects featured resourceful solutions and strategies that would later be incorporated into his design for the library: a double-height living area with balcony, recessed front entrances, unusual building materials, and the adaptation of unconventional building sites. In addition, he wrote on such issues as airport design and the impact of the automobile. His most important works include the Iranian Embassy, Washington, DC., the Oregon State Capitol, the Virginia State Library, the Detroit Public Library, and the campus of the Carnegie Institute of Technology. He also designed

⁹ For correspondence between Youtz and Ferguson, as well as Githens and Keally, in the mid-1930s, contact the Brooklyn Museum Archive. Also see Philip Youtz, *American Life in Architecture* (Chicago: American Library Association, 1932) and Joan Darragh, "The Brooklyn Museum: Institution as Architecture, 1934-1986" in *A New Brooklyn Museum* (New York, 1988)

¹⁰ Philip Youtz, letter to Raymond V. Ingersoll, February 15, 1935, Brooklyn Museum of Art archives.

¹¹ Alfred Morton Githens, "A Modern Central Library," *Pencil Points* (July 1941), 438-52. Also see *Wilson Library Bulletin* (March 1941). The library is also briefly discussed in *AIA Guide to New York City* (New York, 1988), Robert Stern, *New York 1930* (New York, 1987), and Carla Breeze, *New York Deco* (New York, 1995).

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the Communications Building at the 1939 World's Fair in New York City.¹² Like the Brooklyn library, it featured a monumental curved entry façade.

Keally and Githens completed their plan for the library in 1935-36, and in September 1937, a plaster model of their design was presented at the Federal Art Gallery in Manhattan. Funding for the project was approved in November 1938 and construction began in February 1939. On February 1, 1941 -- almost thirty years after ground had been broken for Almirall's original scheme -- the children's room and the circulation hall opened for public inspection. More than twenty-five hundred people visited, and two days later, library service began.

The predominant style of the Central Library is Modern Classical. Using the existing foundations and the Flatbush Avenue wing's structural piers, the library is arranged much as Almirall had envisioned it. The plan is symmetrical, with a monumental entry and foyer, leading to the grandly scaled central circulation hall. The architects clad the elevations in smooth Indiana limestone, a building material frequently associated with civic architecture. In keeping with the Beaux-Arts tradition, the main entrance is appropriately decorated with inscriptions and works of art expressing the building's purpose and contents.

Above the triple bronze doors is a forty-foot tall bronze screen decorated with fifteen squares, each containing a gilded relief of a character from American literature, including Tom Sawyer, the Raven, and Moby Dick. One exception is the portrait of Walt Whitman, which appears in the second row from the bottom at center. These reliefs were designed by the sculptor Thomas Hudson Jones (1892-?), who studied at the American Academy in Rome and is best known for designing the Tomb of the Unknown Soldier (1931) in Arlington National Cemetery, Virginia. Flanking the entrance are fifty-foot tall limestone pylons decorated with gilded curved bas reliefs designed by the German-American sculptor C. Paul Jennewein (1890-1978). These images depict the evolution of science (north) and art (south). He was also responsible for the decoration above the doors on the British Empire Building in Rockefeller Center (1933), as well as the entrance enframing to 19 East 72nd Street (1936), an apartment building at the corner of Madison Avenue in Manhattan. Jennewein also contributed figures to the Arlington Memorial Bridge (1926-1932) in Washington, DC. Instructional inscriptions are found in four locations: on the granite capstones dedicated to Raymond V. Ingersoll, on either side of the main entrance in limestone, above the doors in bronze letters, and on the green Virginia albarene stone spandrels between the first and second story windows on the Flatbush and Eastern Parkway wings. The quotes on the main facade were composed by Roscoe C. E. Brown, a library trustee since 1908, and its president at the time of the library's opening. The spandrel quotes are credited to various literary figures, including Thoreau, Shakespeare, and Goethe.

¹²For some of his earlier publications, see "Studies for house in brick, stone, wood and stucco," *American Architect*, December 5, 1928, "Modern Homes on Traditional Lines," *Country Life* (October 1930), "Ideal Developments on Different Plots," *Country Life* (December 1932), "A New Effect with Wood," *House Beautiful* (September 1931) and "The House I Would Build," *Country Life* (April 1932).

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County and State

Despite such stylistic continuities, many of the library's features have a distinctly modern character. Applauded by the *New York Times* for abandoning "Graeco-Roman ornaments" and providing users with a "walk-in" entrance, Githens and Keally replaced the single staircase with three groups of gently raked steps leading to a broad central terrace.¹³ The curved entry facade highlights how Almirall's plan was adapted and modified. Whereas the original design was credited with counterbalancing Grand Army Plaza's "shortcomings," the concave facade serves to extend the plaza and provides a gesture of architectural embrace and public welcome.

Inside the main entrance, visual cues direct visitors toward various areas, including stairs, reading rooms, and a wide double height corridor leading to the sunlit triple-height circulation hall. In his "Skyline" column which appeared in *The New Yorker* in October 1940, the critic Lewis Mumford offered particular praise for these rooms: "Although the functions performed here could be carried on in a room only a third as high . . . the chance to expand their lungs once more amid great architectural space can hardly be classed a luxury."¹⁴ Designed as the library's focal point, the room contains circulation and return desks, rows of freestanding card catalogues, and an area where books could be ordered and received from the stacks.

Githens and Keally's modern design for the foyer and circulation hall was shaped by local and foreign models. In 1934, Youtz, in association with the architect William Lescaze, supervised the redesign of the Brooklyn Museum's entrance and lobby. Both the museum and library feature "walk-in" entrances, high ceilings with balconies, and a strong concern for user circulation.¹⁵ While their reductive design similarly eschews traditional ornament and employs industrial materials; Githens and Keally preferred warmer and more varied wall treatments than those employed by Youtz. Unlike the museum's severe white walls, the foyer and circulation hall is clad primarily with rectangular oak panels. Whereas the museum's lobby exemplifies the qualities promoted in Philip Johnson's and Henry-Russell Hitchcock's influential book *The International Style* (1932), the library's interiors suggest a less obvious source, one that received little attention in the United States during the 1930s.¹⁶

Keally was one of the first architects in the United States to recognize the importance of Swedish modernism. At a time when many American architects and critics were addressing French and German developments, his enthusiastic essay "My Impressions of the Stockholm Exhibition" was one of the first critical discussions of the Swedish architect Erick Gunnar Asplund (1885-1940).¹⁷ A romantic neo-classicist who juxtaposed vernacular and classical elements, his most successful early works recall classical architecture without duplicating specific models. In 1920-28, he designed the Stockholm Public Library, which deftly combines modern and classical elements. Keally encountered Asplund's work at the 1930 Stockholm exhibition (aka the Swedish National Exhibition of Modern Industrial and

¹³"Brooklyn Gets a Library," *New York Times*, June 6, 1938.

¹⁴Lewis Mumford, "The Skyline: Brooklyn Public Library," *The New Yorker*, 19 (October 1940), 47.

¹⁵See *WPA Guide to New York City* (New York 1939, reprint 1984), 489.

¹⁶Henry-Russell Hitchcock and Philip Johnson, *The International Style* (New York: The Norton Library, 1932, reprint).

¹⁷Judith S. Hull, "Erik Gunnar Asplund," *Macmillan Encyclopedia of Architects*, 110-11.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

Decorative Arts), the first in Europe planned by a single architect. Despite the modern and somewhat functional character of the various pavilions, Asplund made extensive use of local materials, particularly wood. To illuminate the interiors, he designed double-height galleries in which the upper story was entirely glazed. In addition, the facade of the Stained Glass Pavilion was embellished with a grid of abstract images that communicated the building's contents, not unlike the library's bronze grid by Hudson Jones. In December 1930, Keally wrote in *The American Architect* that the exhibition demonstrated "What can be done along modernist lines without shocking the eye."¹⁸

Keally's visit to Stockholm was propitious. In addition to visiting the exhibition, he interviewed Asplund and may have had the opportunity to view preliminary drawings for the Annex to the Goteberg Law Courts. Asplund received the commission in 1913, but the project did not commence until 1935. While the building's exterior is neo-classical, the design incorporates many features that Githens and Keally use in the Central Library. The most striking feature is the triple-height interior, paneled in unadorned Swedish woods. Ringed by balconies at two levels linked by a freestanding staircase, this handsome room is lit by extensive skylights. During the 1930s Keally also experimented with gently curving surfaces, wood paneling, and structural glass, but it was not until the Central Library that he had the opportunity to fully demonstrate his debt to Asplund. Completed in 1941, a year after the Swedish architect's death, the Central Library is one of the first buildings in the United States to display the influence of this important Swedish architect.

Subsequent History

Few changes have been made to the main façade of the building. As the number of branch libraries in Brooklyn grew, the system became increasingly centralized. These developments put great pressure on the library's administration and the central building where it was located.

There have been few changes to the library's various interiors. During the early 1950s, the second-story reading rooms were completed. A flagpole was added to the north front lawn in 1959. During the early 1960s, Keally supervised a modest expansion, constructing a garage with loading docks at the rear of the Flatbush Avenue wing for vehicles serving the branch libraries and the creation of several new and larger reading rooms by extending the rooms adjacent to the circulation hall into what was once the library's courtyard and garden. Completed in 1964, these changes destroyed the original rear facade. During the early 1990s, a two-story addition, called the Administrative Annex, was built above the garage area. Clad in limestone, this Post-Modern style annex curves away from the street toward the rear parking area. In 1993, the bronze screen above the main entrance was cleaned and re-gilded and a small garden was planted outside the entrance to the Youth Wing. In recent years, all of the first story

¹⁸ Francis Keally, "My Impressions of the Stockholm Exhibition," *The American Architect*, (December 1930), 34-43. For a contemporary perspective on the exhibition, see P. Morton Shand, *Architectural Review*, May 1940.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 8 Page 8

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

interiors have been renovated. While some minor changes have been made to these rooms, such as the removal of the rows of card catalogues and the addition of a freestanding "technology loft" in the Youth Wing, these changes have demonstrated sensitivity to the building's historic character.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

9. BIBLIOGRAPHY

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 2

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

--- "My Impressions of the Stockholm Exhibition." *The American Architect*, vol. 138, December 1930, 34-43.

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Brooklyn Public Library, Central Building
Name of Property

Kings County, New York
County and State

10. Geographical Data

Acreage of Property approx. 2.75 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 587171 4502673
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (See Continuation Sheet)

name/title Contact: Kathleen A. Howe, Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
organization Bureau of Historic Preservation date June 18, 2001

street & number Peebles Island, P.O. Box 189 telephone 518-237-8643, ext. 3266

city or town Waterford state NY zip code 12188-0189

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name City of New York

street & number City Hall telephone

city or town New York state NY zip code 10007

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

10. GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of this nomination is outline on the accompanying Sanborn map and Brooklyn Tax map.
The property is Block 1183, Lot 2.

Boundary Justification

The nomination boundary includes the entire lot that is historically (and currently) associated with this property.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 11 Page 1

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

11. Form Prepared By:

Matt Postal
40 Prospect Part West, Apt. 1-H
Brooklyn, NY 11215

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 12 Page 1

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

Photographs

Brooklyn Public Library, Central Building

Kings County, New York

Photographer: Carl Forster

Date: June 2001

Original negatives: Brooklyn Public Library, Central Building

Grand Army Plaza

Brooklyn, NY 11238

Exteriors

- 1 - View of main façade (west elevation), from Grand Army Plaza. Facing southeast.
- 2 - Main entrance (west elevation). Facing southeast.
- 3- Main façade (west elevation) and Eastern Parkway façade (north elevation). Facing south.
- 4 - Eastern Parkway facade, (west elevation). Youth Wing entrance at left. Facing south.
- 5 - Main facade (west elevation) and Flatbush Avenue façade (south elevation). Facing east.
- 6- Flatbush Avenue façade (south elevation). Facing northeast.
- 7 - Administrative Annex (south corner) and driveway to staff parking lot. Facing northeast.

Interiors

- 8 – Foyer, first floor. Facing east.
- 9 - Escalator/stairs, Eastern Parkway side of foyer, first floor. Facing northeast.
- 10 - Circulation Hall, looking toward Flatbush Avenue wing, first floor. Facing south.
- 11- Circulation Hall, looking toward Eastern Parkway wing, first floor. Facing north.
- 12 - View toward foyer and main entrance, from rear of circulation hall, first floor. Facing west.
- 13- Second floor balcony, looking toward Flatbush Avenue wing. Facing southeast.
- 14 - View toward foyer and main entrance, from second floor balcony. Facing west.
- 15 - Eastern Parkway (Youth) wing, view east toward Youth Wing entrance at rear.
- 16 - Flatbush Avenue wing, view southeast.

**United States Department of the Interior
National Park Service**

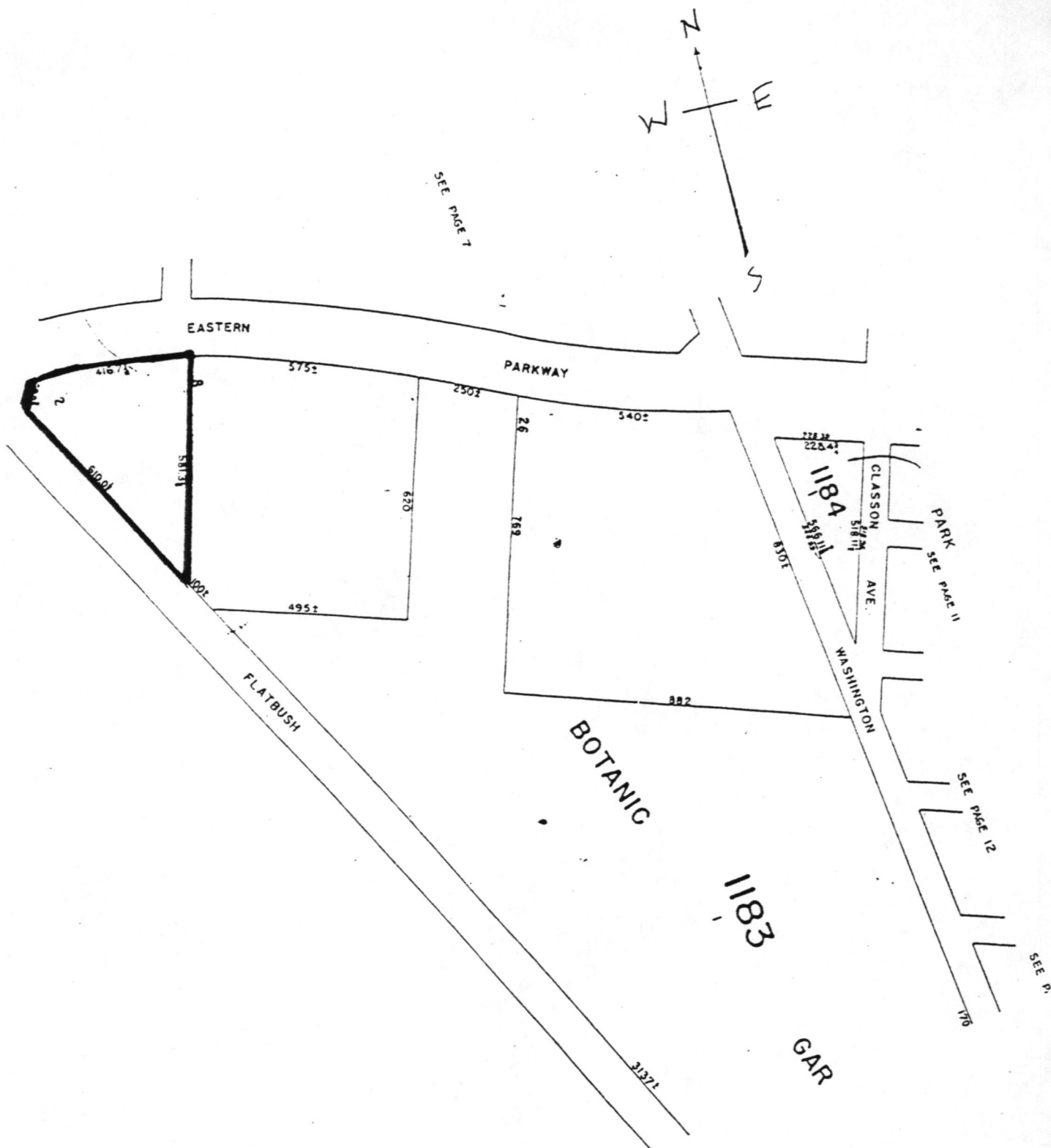
**National Register of Historic Places
Continuation Sheet**

Section 12 Page 2

Brooklyn Public Library, Central Building
Name of Property
Kings County, New York
County and State

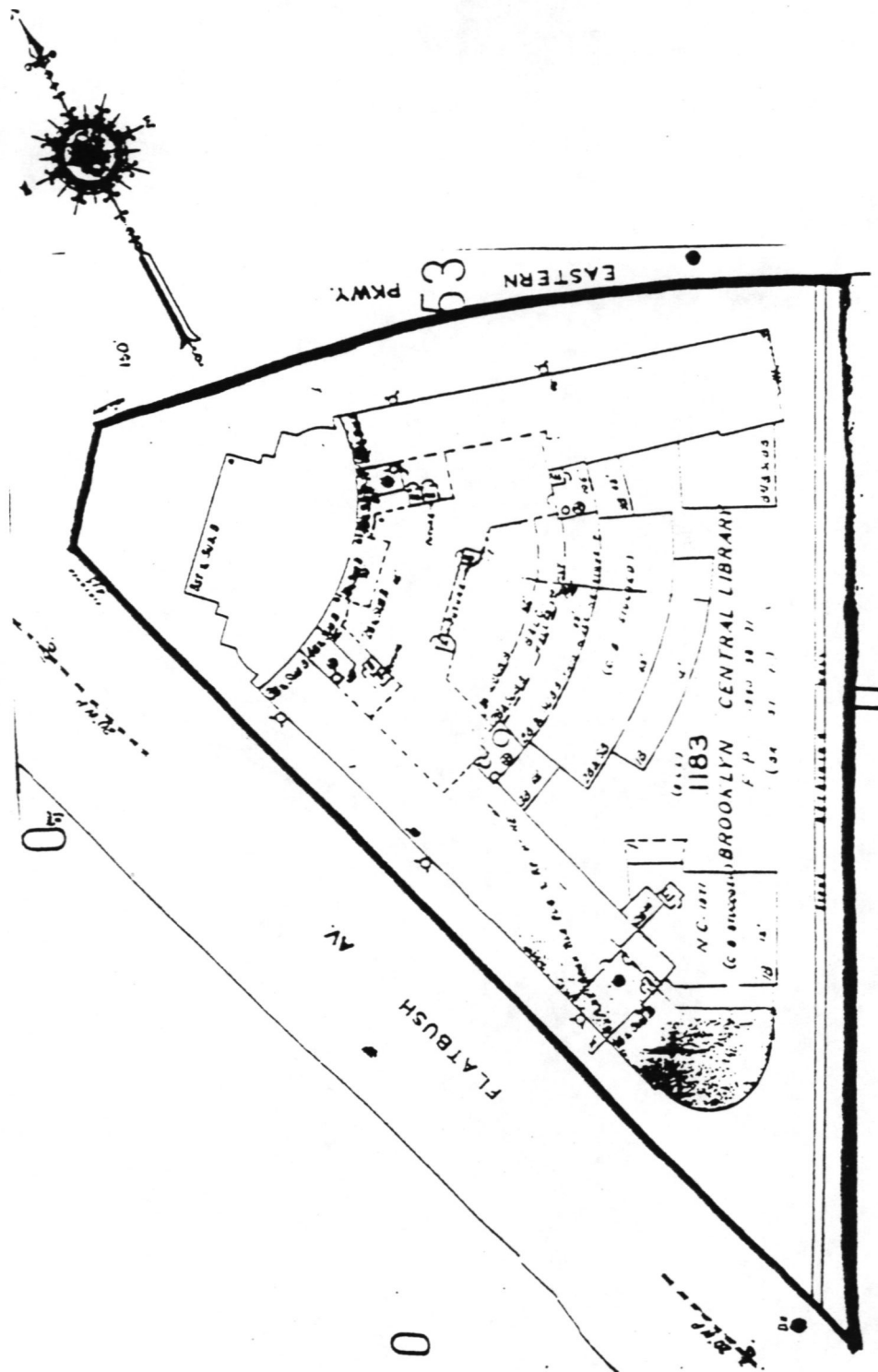
Additional Documentation

- Current floor plans, 2001.
- Proposed Sites for a Central Library Building near Prospect Park Plaza, Borough of Brooklyn, c. 1905.
- Floor plan, c. 1940.
- View of rear elevation, c. 1940.
- View of rear elevation and Flatbush wing, c. 1940.



Brooklyn Public Library, Central Building
 Grand Army Plaza
 Brooklyn, Kings County, NY

Nomination boundary indicated by dark line.
 Borough of Brooklyn Tax Map Block 1183, Lot 2
 Scale: $\frac{1}{4}$ " = approx. 100'
 Source: Dept. of Finance, City Surveyor Tax Map, c. 1997



Brooklyn Public Library, Central Building
 Grand Army Plaza
 Brooklyn, Kings County, NY

Nomination boundary indicated by dark line.

Scale: 1" = approx. 100'

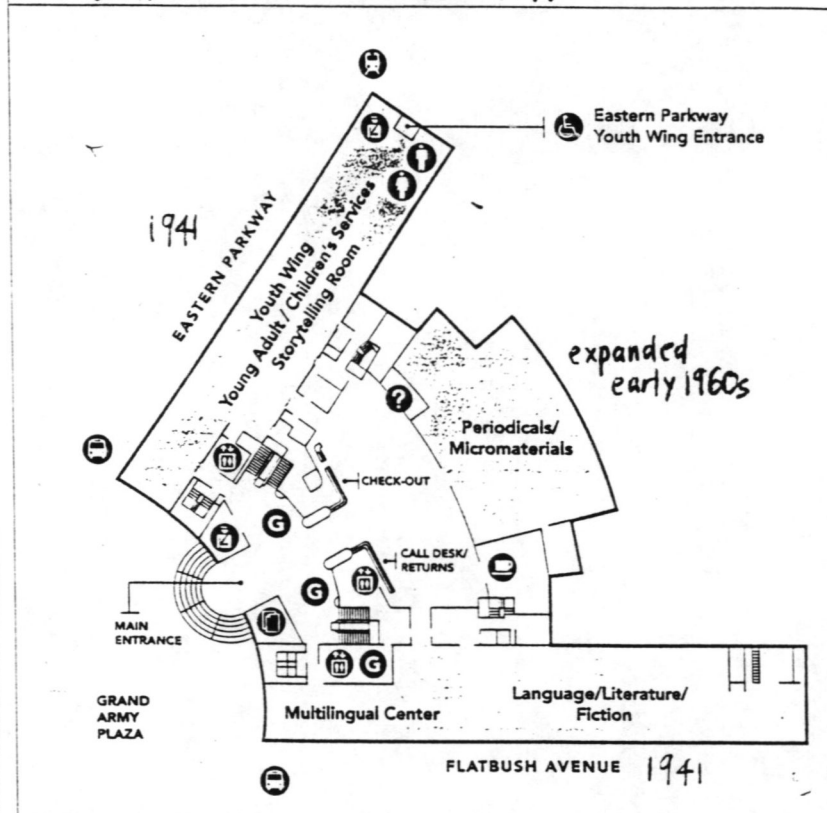
Source: Inset from The Sanborn Building and
 Property Atlas of Brooklyn, Region 2, Volume 6, Page 57,
 c. 1997.

Brooklyn Public Library, Kings County

Central Library Floor Plan 2000



FIRST 1 FLOOR
built 1941 - renovated 1999



Central Library Hours

(Hours subject to change)

Monday	9:00 am - 8:00 pm
Tuesday	9:00 am - 8:00 pm
Wednesday	9:00 am - 8:00 pm
Thursday	9:00 am - 8:00 pm
Friday	9:00 am - 6:00 pm
Saturday	9:00 am - 6:00 pm
Sunday	1:00 am - 5:00 pm

Computer Services

All divisions at the Central Library offer computers for public use. You can view the Library's catalog from computer screens located in all divisions and the Lobby.

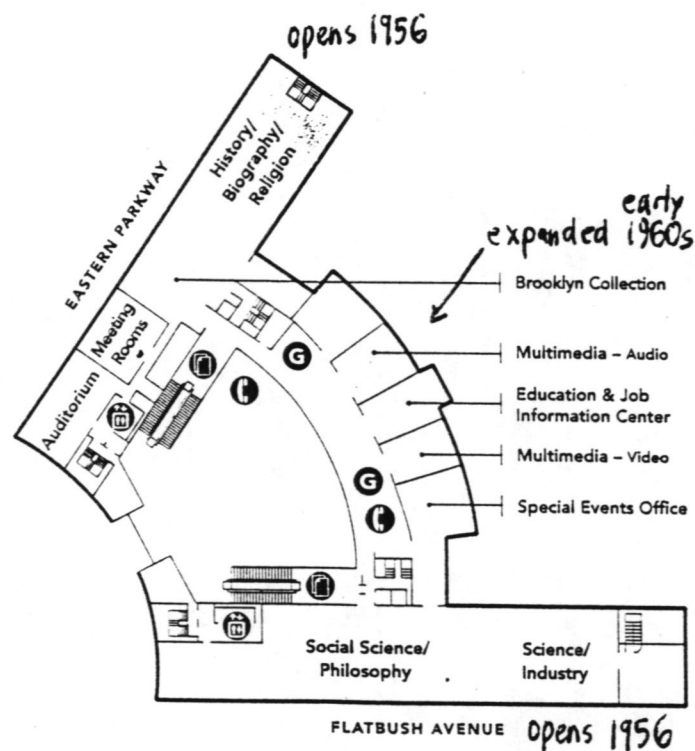
Self Check-Out

Available in the Lobby area.

Café	Security	Stairs/Escalators	T
Gallery	Photocopiers	Elevators	A

SECOND **2** FLOOR

built 1944 opens 1956



Division	Call Numbers	Floor
Language/Literature/Fiction	000, 400s, 800s/Fiction	1
Young Adult/Children's Services	All subjects	1
Multilingual Center	All subjects	1
Social Science/Philosophy	100s, 300s	2
History/Biography/Religion	200s, 900s/Biography	2
Science/Industry	500s, 600s	2
Education & Job Information Center	Various	2
Brooklyn Collection	Local History	2
Multimedia	Audio, CD-Rom, Videos	2
Art/Music	391, 700s	3

Telephone

Men's Room

Bus

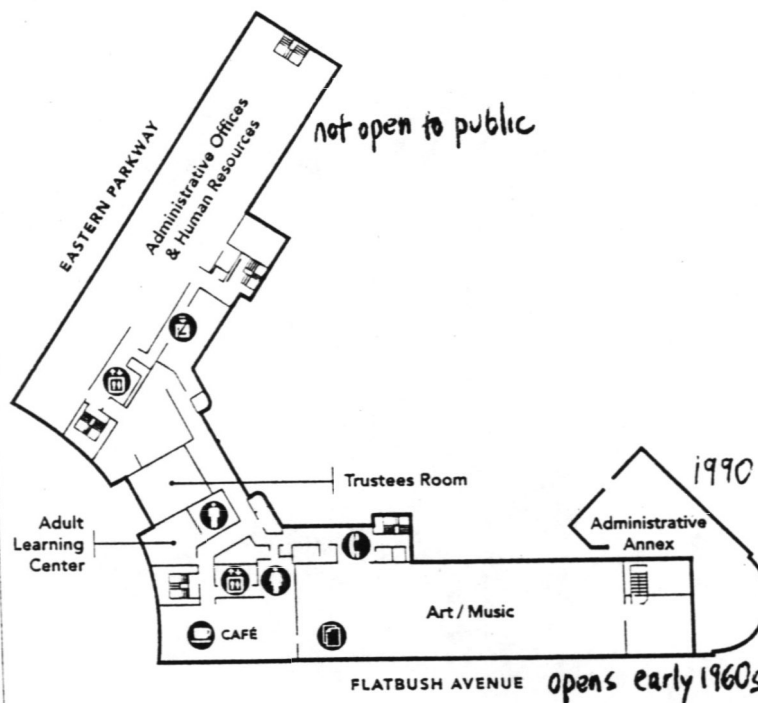
Access

Women's Room

Subway- 2 & 3

THIRD **3** FLOOR

built 1941 opens early 1960s



☎ Telephone Reference

Telephone Reference answers three short fact questions per call or conducts a search for five minutes. 718-230-2100

☎ Renew by Phone

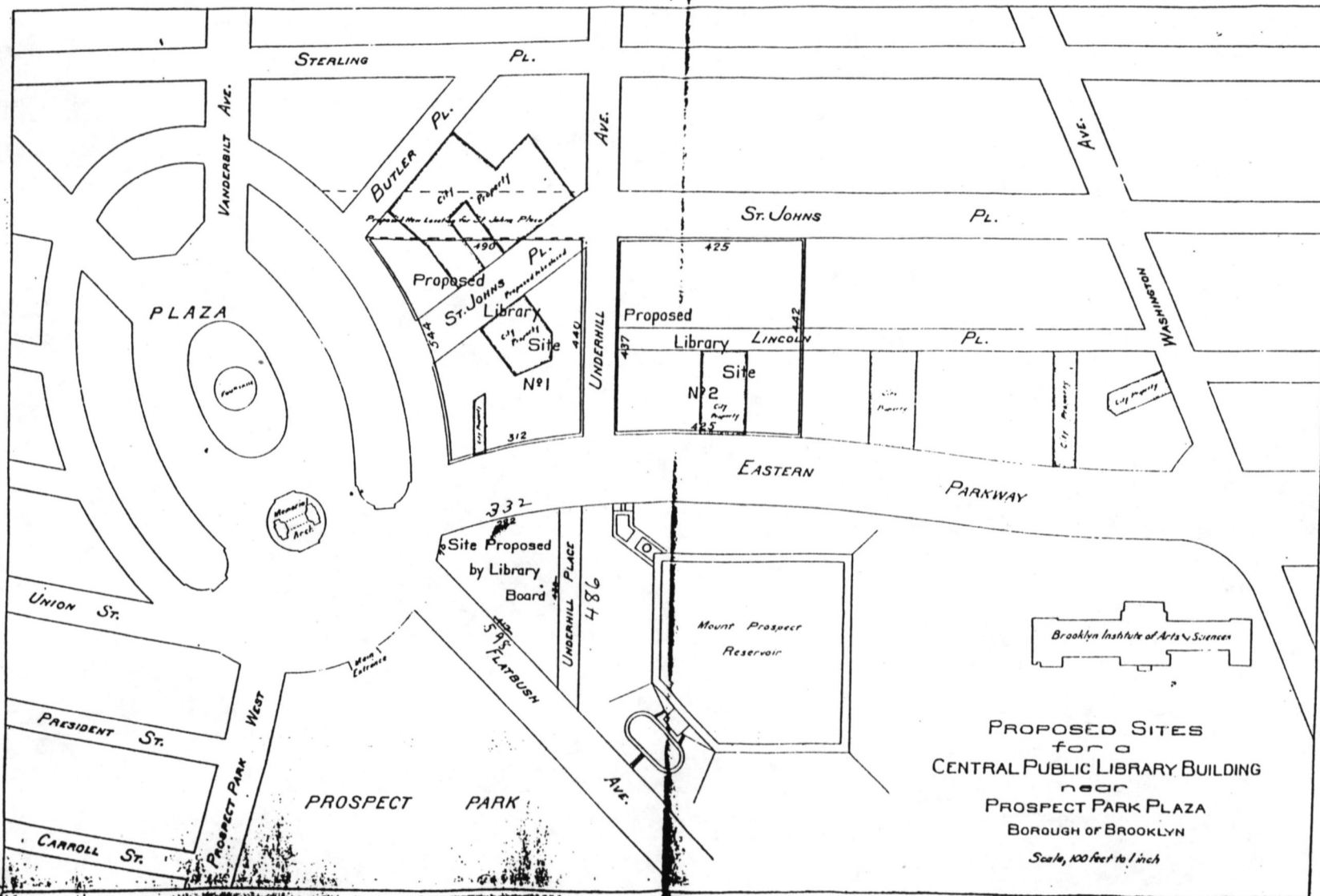
Call before your materials are due on your touchtone phone - night or day. 718-230-6700

☎ Food Services

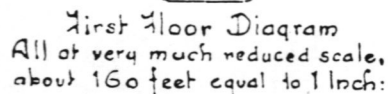
A variety of menu selections are available in the Café, located on the 3rd Floor and in the Lobby Café. Hours subject to change.

♿ Amenities for the Disabled

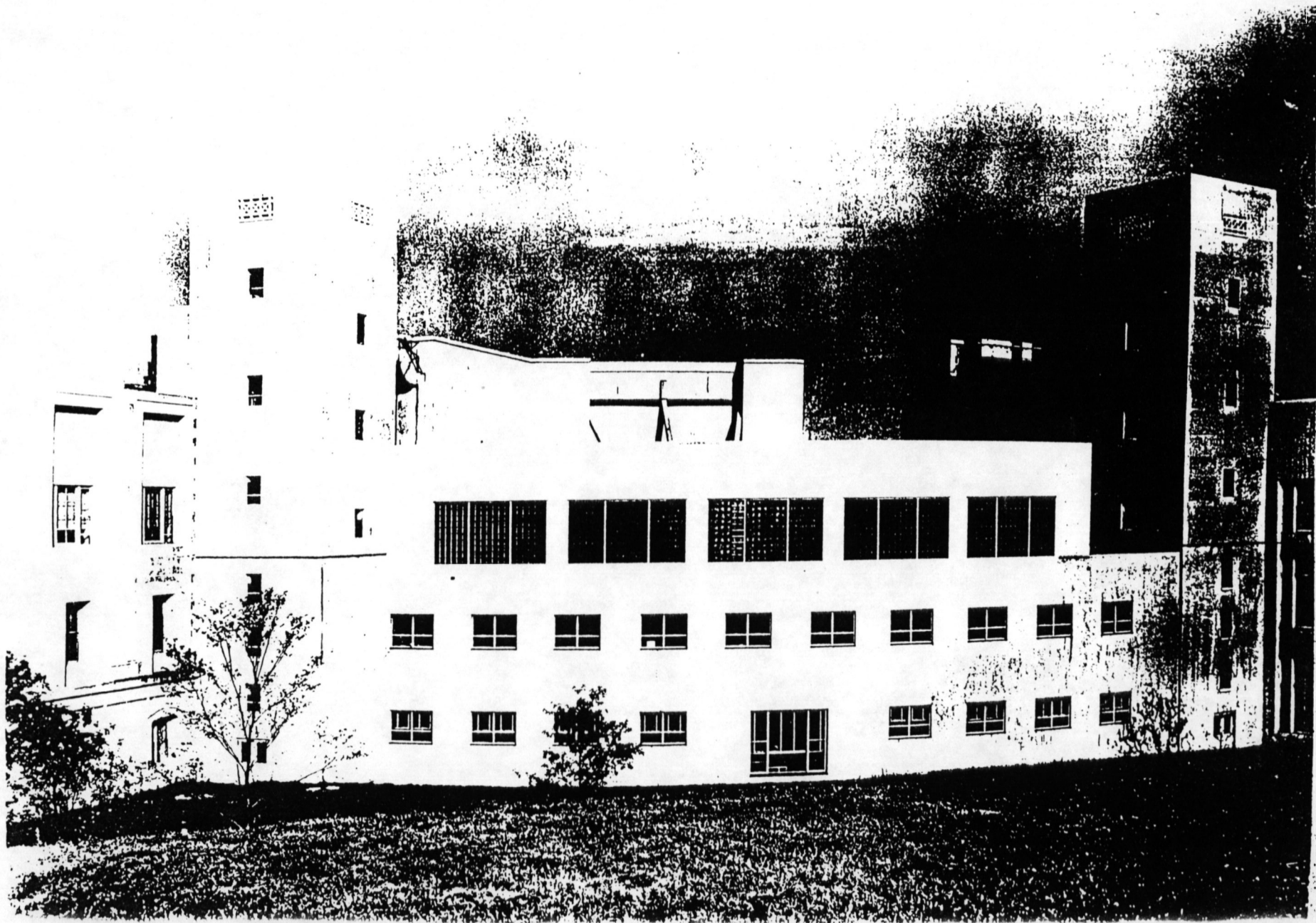
Central Library resources include Braille translation software; CCTV; Braille keyboard and printer, and more. Ask any staff member for locations.



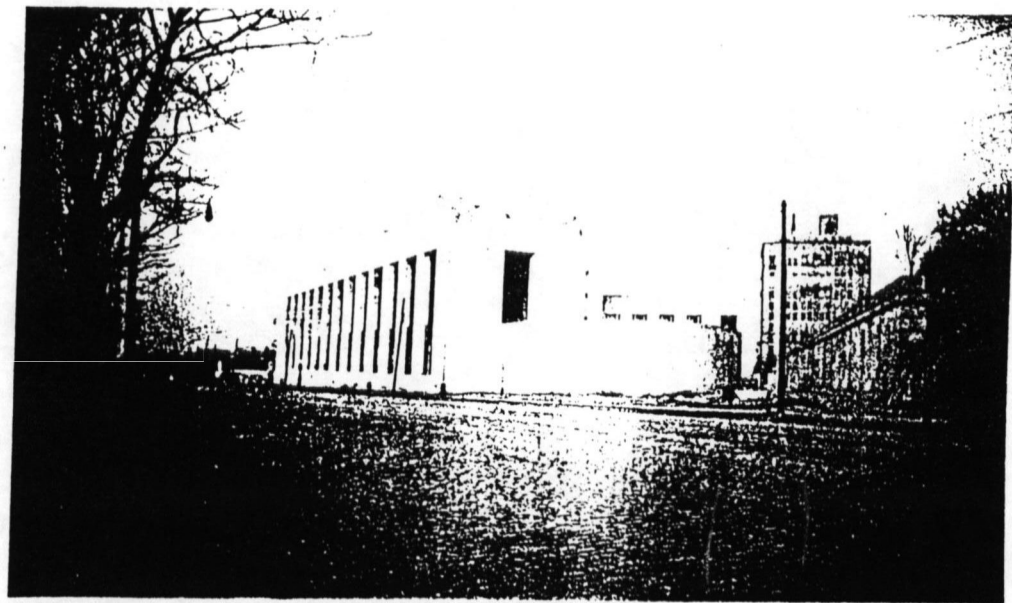
Central Bldg, BPL
Floorplan, c. 1940



BPL, rear facade, c. 1941



Central Bldg, BPL
Flatbush wing, rear, C. 1940



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Brooklyn Public Library--Central Building

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Kings

DATE RECEIVED: 11/26/01 DATE OF PENDING LIST: 12/27/01
DATE OF 16TH DAY: 1/12/02 DATE OF 45TH DAY: 1/11/02
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 01001446

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 1-11-02 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



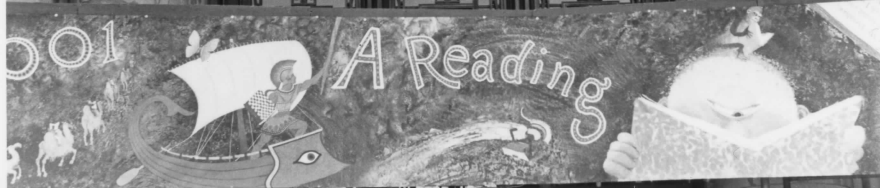
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Brooklyn Public Library -
Central Building
Brooklyn, Kings County, N.Y.

1.

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CARL BOBSTER

BROOKLYN PUBLIC LIBRARY



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Central Building
Brooklyn, Kings County, N.Y.

14.

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6/2001

Brooklyn Public Library—
Central Building
Brooklyn, Kings County, N.Y.
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~~DATE~~
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6/2001

Brooklyn Public Library -
Central Building
Brooklyn, Kings County, NY.
16.

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NEW YORK STATE
DEPARTMENT OF TRANSPORTATION

BROOKLYN QUADRANGLE
NEW YORK
7.5 MINUTE SERIES PLANIMETRIC
NW/4 BROOKLYN 15 QUADRANGLE

405737 DP



Brooklyn Public Library
Central Building
Brooklyn, Kings Co.

Zone: 18
Easting: 587171
Northing: 4502673

Brooklyn Quad
1:24000

Prepared and published in 1975 by the New York State Department of Transportation, in cooperation with the U.S. Department of Transportation, Federal Highway Administration.

Map base from 1967 U.S. Geological Survey 7.5-minute quadrangle.

Map revisions made using 1974 aerial photography, construction plans, official records and other sources. Features revised include: highways and other transportation facilities; civil boundaries; recreation sites; hydrography; and buildings. Grey tint indicates intensively developed areas in which only landmark buildings are shown.

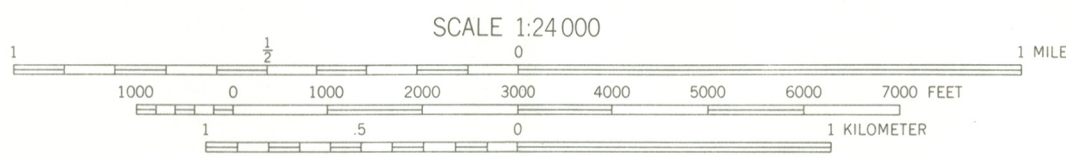
Revisions may not comply with National Map Accuracy Standards.

Correspondence concerning this and other maps of the Department of Transportation should be directed to: Map Information Unit, New York State Department of Transportation, State Campus, Albany, New York 12232.

1975 revisions by F. G. Califano



QUADRANGLE LOCATION



Polyconic projection. 1927 North American datum.

1000-meter ticks based on the New York Transverse Mercator grid.

Between 72° and 78° West Longitude, this grid is identical to Zone 18 of the Universal Transverse Mercator grid. Areas east of 72° and west of 78° are direct mathematical extensions of Zone 18.

10,000-foot ticks based on the New York Plane Coordinate grid, Long Island Zone.

ENTIRE MAP AREA IS WITHIN THE NEW YORK CITY METROPOLITAN URBAN AREA

Contours, at 10-foot intervals, shown unrevised from 1967 U.S. Geological Survey map. Dashed lines represent 5-foot contours.

Datum: is mean sea level.

BOUNDARIES:

State.....	-----
County.....	-----
Town or City.....	-----
Incorporated Village.....	-----
Federal-Aid Urban Area.....	-----

ROADS:

Touring Route markers:		Divided highways and streets:
Interstate..... (7)	-----	Wide mall or barrier.....
U. S. (25)	-----	Narrow mall or barrier.....
State..... (3)	-----	
State Highway number and limit..... 8000 /	-----	Undivided highways and streets:
County road..... (7)	-----	
Interchange number... (3)	-----	Vehicle track; trail.....



The New York City Landmarks Preservation Commission

100 Old Slip New York NY 10005 TEL: 212-487-6820 FAX: 212-487-6796 TTY: 212-487-6745

<http://nyc.gov/landmarks/>



RONDA WIST
EXECUTIVE DIRECTOR
rwist@lpc.nyc.gov

August 14, 2001

Ms. Ruth Pierpont, Director
New York State Office of Parks Recreation
and Historic Preservation
Historic Preservation Field services bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Brooklyn Public Library Central Building, Grand Army
Plaza, Brooklyn, New York


Dear Ms. Pierpont:

I write on behalf of Chair Sherida E. Paulsen in response to your request for comment on the eligibility of the Brooklyn Public Library Central Building, Grand Army Plaza for the State and National Registers of Historic Places.

The Commission supports the nomination of the Brooklyn Public Library Central Building. On May 6, 1997, the New York City Landmarks Preservation Commission voted unanimously to designate the Brooklyn Public Library Central Building. The library is a particularly fine example of a Modern Classical structure with Art Deco Detailing and is one of the borough's best known and most heavily used public buildings.

Therefore, based on the Commission's review of the property and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that the Brooklyn Public Library Central Building appears to meet the criteria for listing on the State and National Registers of Historic Places.

Sincerely,


Ronda Wist

cc. Sherida E. Paulsen, Chair
Mary Beth Betts

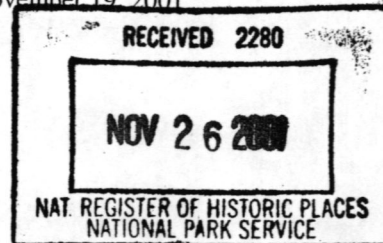


New York State Office of Parks, Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

Ms. Alexis Abernathy
National Register of Historic Places
United States Department of the Interior
Suite 400
800 North Capitol St. NW
Washington, D.C. 20002

November 19, 2001



Re: Transmittal of National Register
Nominations

Dear Ms. Abernathy:

I am pleased to transmit fifteen new National Register nominations to be considered for listing by the Keeper of the National Register as follows:

C. Van Der Zee House, Coeymans Hollow, Albany Co., NY
Wheeler, William E., House, Portville, Cattaraugus Co., NY
Pfeiffer-Wheeler American Chestnut Cabin, Portville, Cattaraugus Co., NY
St. John's Evangelical Lutheran Church, Livingston, Columbia Co., NY
Bethlehem Grange No. 137, Selkirk, Albany Co., NY
Congregation Tifereth Israel, Brooklyn, Kings Co., NY
Church of St. Joseph of Arimathea, Greenburgh, Westchester Co., NY
Old Broadway Synagogue, 15 Old Broadway, New York, New York Co., NY
Lisanti Chapel, Bronx, Bronx Co., NY
O&W Railroad Station at Port Ben, Wawarsing, Ulster Co., NY
Coykendall Lodge, Hardenbergh, Ulster Co., NY
Lassell Hall, Schoharie, Schoharie Co., NY
Prospect Cemetery, Jamaica, Queens Co., NY
Trinity Chapel, Far Rockaway, Queens Co., NY
Brooklyn Public Library, Brooklyn, Kings Co., NY

Thank you for your assistance in processing these nominations. Please feel free to call on me or the individual staff members associated with these proposals if any questions arise. I may be reached at 518-237-8643 ext. 3258.

Sincerely,

Mark L. Peckham
National Register
Program Coordinator

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