

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

For HCRS use only

received FEB 29 1980

date entered APR 16 1980

## 1. Name

historic St. Bartholomew's Church and Community House

and/or common

## 2. Location

street & number 109 East 50th Street

not for publication

city, town New York

vicinity of

congressional district 18

state New York

code 036

county New York

code 061

## 3. Classification

### Category

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

### Ownership

☐ public  
☒ private  
☐ both

### Public Acquisition

☐ in process  
☐ being considered

### Status

☒ occupied  
☐ unoccupied  
☐ work in progress

### Accessible

☒ yes: restricted  
☐ yes: unrestricted  
☐ no

### Present Use

☐ agriculture  
☐ commercial  
☐ educational  
☐ entertainment  
☐ government  
☐ industrial  
☐ military

☐ museum  
☐ park  
☐ private residence  
☒ religious  
☐ scientific  
☐ transportation  
☐ other:

## 4. Owner of Property

name St. Bartholomew's Church

street & number 109 East 50th Street

city, town New York

vicinity of

state New York

## 5. Location of Legal Description

courthouse, registry of deeds, etc. New York County Register's Office

street & number 31 Chambers Street

city, town New York

state New York

## 6. Representation in Existing Surveys

Landmarks Preservation Commission

title LP-0275

has this property been determined eligible? ☐ yes ☒ no

date 1967

☐ federal ☐ state ☐ county ☒ local

depository for survey records 305 Broadway

city, town New York

state New York

## 7. Description

### Condition

☒ excellent  
☐ good  
☐ fair

☐ deteriorated  
☐ ruins  
☐ unexposed

### Check one

☐ unaltered  
☒ altered

### Check one

☒ original site  
☐ moved      date \_\_\_\_\_

### Describe the present and original (if known) physical appearance

Occupying one of the most spectacular sites in midtown Manhattan is St. Bartholomew's Church. Situated amid mammoth skyscrapers, the low building creates a pleasant pocket of light and air on Park Avenue between 50th and 51st Streets. Designed by Bertram Goodhue, the church is approximately 250 by 100 feet in size, and was constructed in 1917-19. The architect utilized elements of the Romanesque and Byzantine styles in his design.

The church has a Latin cross plan, and is constructed of salmon-colored brick with limestone, marble, and tile trim. A massive round-arch window dominates the main elevation above the portal. Three smaller windows of similar design grace the walls of the nave, which rises high above the narrow side aisles. A rose window with intricate tracery lights the south wall of the shallow transept.

The main entrance is formed by a projecting portal on the west elevation. This portal was salvaged from the previous St. Bartholomew's which stood at Madison Avenue and 44th Street from 1872 until 1918. Designed by McKim, Mead & White in 1901-03, the portal was patterned after the Church of St. Gilles-du-Gard in southern France and is composed of a main round-headed entrance arch flanked by two similar arches of lower height. The portal is constructed of limestone, with Cippolino marble columns. A frieze of low relief sculpture unifies the composition. The three pairs of cast bronze doors are embellished with raised decoration.

An octagonal dome on a high drum, completed in 1930, is located above the crossing. One hundred and forty feet above grade at its top, the dome is divided into eight sections by stone ribs. The surface of each section is covered with a cross of marble mosaic. The exterior of the dome is presently being waterproofed.

A small chapel adjoins the south side of the nave. Projecting from the foot of the south transept, behind the chapel, is a cloister which joins the church and the community house. The community house, which occupies the south half of the site at 50th Street, was constructed in 1926-28 according to designs by Goodhue's associates, Mayers, Murray, & Phillip. It harmonizes with the church through the use of the same building materials, the continuation of the limestone bandcourses from the church and chapel, and decorative details similar in character and scale to those on the main house of worship. The community house is six stories in height, with two lower sections that descend toward Park Avenue. The Park Avenue facade features a round-arch doorway surmounted by a row of round-arch windows.

The interior of St. Bartholomew's is lavishly appointed, and has a seating capacity of 1250 persons. The structural members are stone and marble veneer over concrete. Most of the plane surfaces are coffee-colored tile, with lighter colored marble used in the choir and lower part of the apse.

UNITED STATES DEPARTMENT OF THE INTERIOR  
HERITAGE CONSERVATION AND RECREATION SERVICE

## NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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St. Bartholomew's

Church and

Community House

CONTINUATION SHEET

ITEM NUMBER 7

PAGE 2

The walls of the narthex are finished with light marble, and the ceiling, formed by five domes with pendentives, is lined with gold mosaic depicting the creation. The organ screen at the west end of the nave is wooden, and decorated with a variety of carvings and inlaid panels. The west window is composed of stained glass preserved from the former church on Madison Avenue. The interior of the Guastavino tile dome over the main crossing is decorated with a web of brightly polychromed wooden beams. The apse is a brilliant combination of marble and glass and gold mosaic.

The adjacent community house contains classrooms, gymnasium, swimming pool and other athletic facilities. The fairly plain, original interiors of this structure remain relatively intact.



## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1903, 1919, 1928      **Builder/Architect** Bertram Goodhue, McKim, Mead & White

### Statement of Significance (in one paragraph)

St. Bartholomew's Church is one of the most magnificent religious buildings in New York, and one of the few Byzantine-inspired churches in the city. The church is the work of Bertram Grosvenor Goodhue, one of New York's most prominent and creative ecclesiastical architects, and was his last commission before his death.

Goodhue was also responsible for the nearby St. Thomas Church (1909–14), one of the most beautiful churches in the city. Harmon Goldstone states:

Whereas the mood of St. Thomas' is full of the withdrawn and inward-looking mystery of the Middle Ages, St. Bartholomew's—with the rich texture of intermittent bands of limestone interrupting its warm salmon-colored brick, with its spots of beautifully executed carving, and above all, with its great low polychrome dome—is all outgoing opulence.<sup>1</sup>

The design of the main building was largely determined by the entrance portal, constructed with funds given by Mrs. Cornelius Vanderbilt in memory of her husband. Designed by McKim, Mead & White and completed in 1903, the portal is based on the entrance of the Church of St. Gilles-du-Gard in France (c. 1150). It is embellished with sculpture by prominent American sculptors Herbert Adams, Daniel Chester French, Andrew O'Connor, and Philip Martiny. Interior mosaics are the work of Hildreth Meiere, Gold Medalist of the New York Architectural League.

The present St. Bartholomew's is the third building to serve the St. Bartholomew Episcopal congregation, which was organized in 1835. Their first place of worship was a small Greek Revival building on Lafayette and Great Jones Streets. The parish eventually outgrew this church, and in 1872 moved uptown to more spacious quarters at Madison Avenue and 44th Street. A weak church foundation and a neighborhood which changed from residential to commercial necessitated the congregation's move to the present edifice in 1919.

<sup>1</sup>Harmon Goldstone and Martha Dalrymple, History Preserved: A Guide to New York City Landmarks and Historic Districts (New York: Simon and Schuster, 1974), 208–209.



## 9. Major Bibliographical References

See Continuation Sheet

## 10. Geographical Data

UTM NOT VERIFIED

Acreage of nominated property 1 acre

Quadrangle name Central Park

ACREAGE NOT VERIFIED

Quadrangle scale 1:24000

### UMT References

A 18 586650 4512100  
Zone Easting Northing

B                    
Zone Easting Northing

C                  

D                  

E                  

F                  

G                  

H                  

### Verbal boundary description and justification

The nominated property occupies Borough of Manhattan Tax Map Block 1305, Lot 1, and is approximately 250 by 200 feet in size.

### List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
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## 11. Form Prepared By

David J. Framberger, Research Consultant Contact: Elizabeth Spencer-Ralph  
name/title for Joan R. Olshansky, National Register Coordinator 518-474-0479

Div. for Historic Pres.

organization Landmarks Preservation Commission

date August, 1979

street & number 305 Broadway

telephone(212) 566-7577

city or town New York

state New York

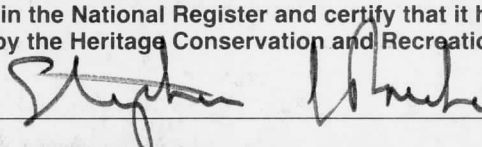
## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☒ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature



title Director, Historic Preservation Field Services Bureau

date 2/21/80

For HCRS use only

I hereby certify that this property is included in the National Register

for   
Keeper of the National Register

date 4/16/80

Attest: 

date April 14, 1980

Chief of Registration

UNITED STATES DEPARTMENT OF THE INTERIOR  
HERITAGE CONSERVATION AND RECREATION SERVICE

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APR 16 1980

# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

St. Bartholomew's  
Church and  
Community House

CONTINUATION SHEET

ITEM NUMBER 9

PAGE 1

Fletcher, Banister. A History of Architecture on the Comparative Method.  
New York: Charles Scribner's Sons, 1924.

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Landmarks Preservation Commission. St. Bartholomew's Church and Community  
House Designation Report (LP-0275). New York: City of New York, 1967.

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St. Bartholomew's Church. Architectural and Decorative Features of St.  
Bartholomew's Church in the City of New York. 1956.

Whithey, Henry F., and Whithey, Elsie Rathburn. Biographical Dictionary  
of American Architects (Deceased). Los Angeles: Hennessey and  
Ingalls, Inc., 1970.

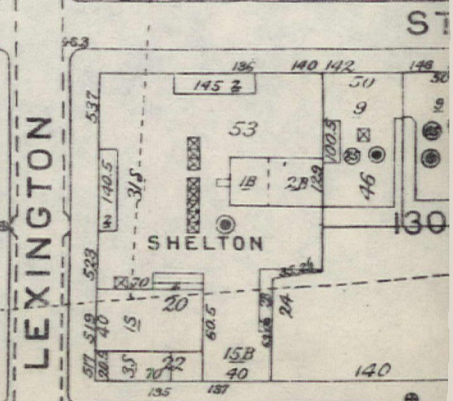
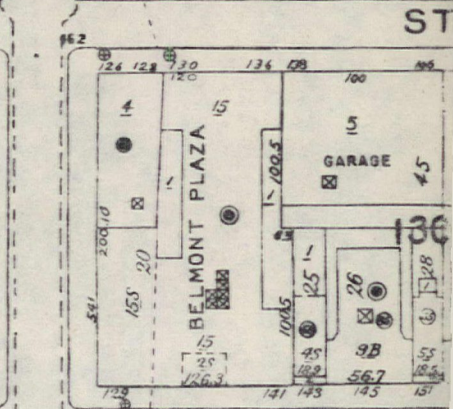
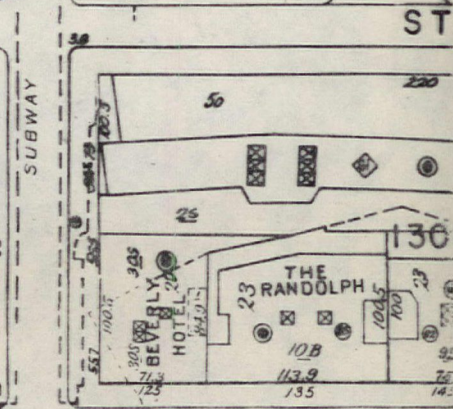
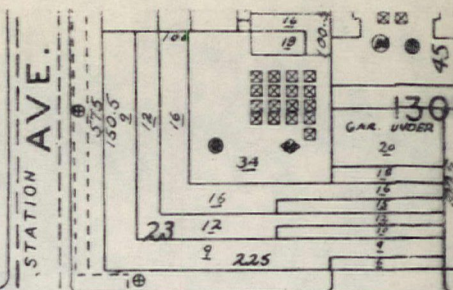
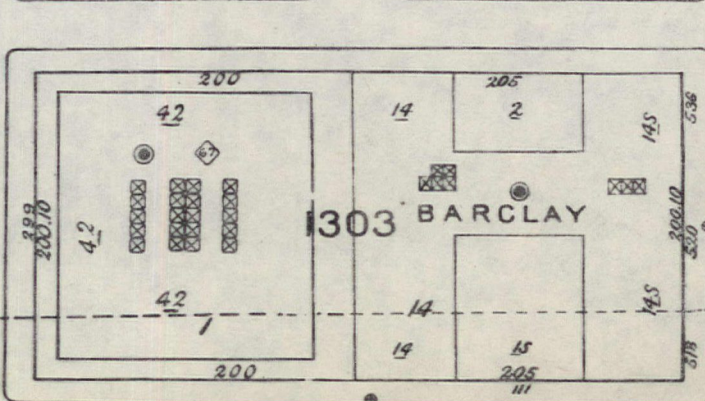
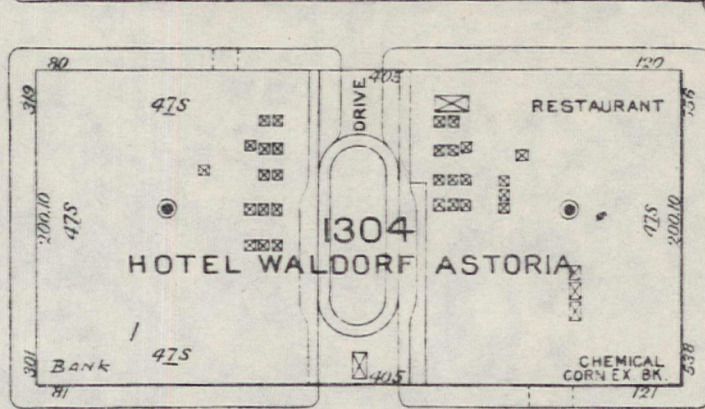
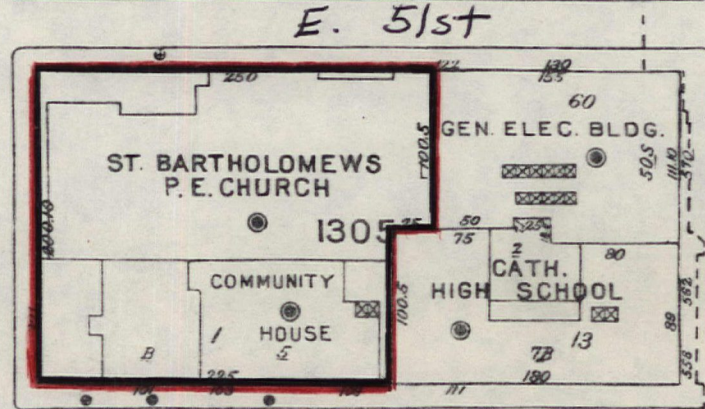
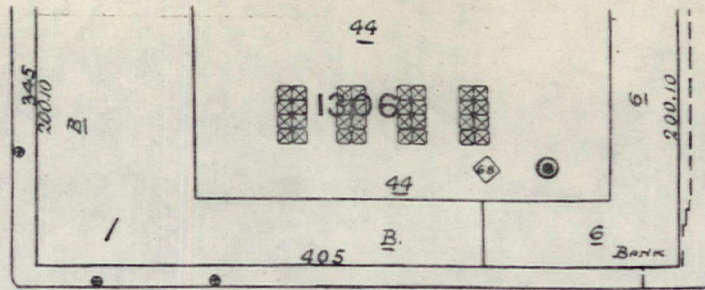
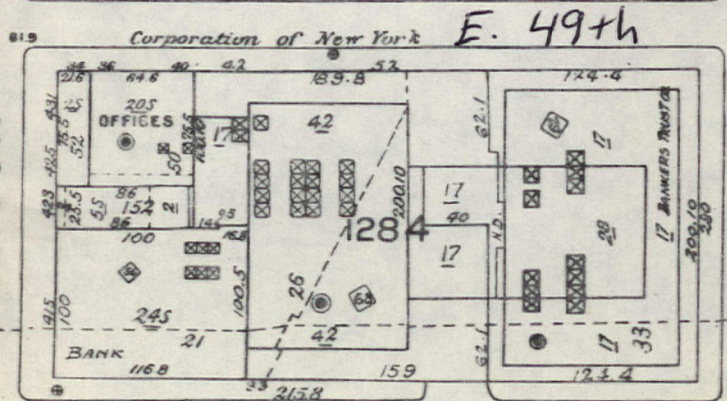
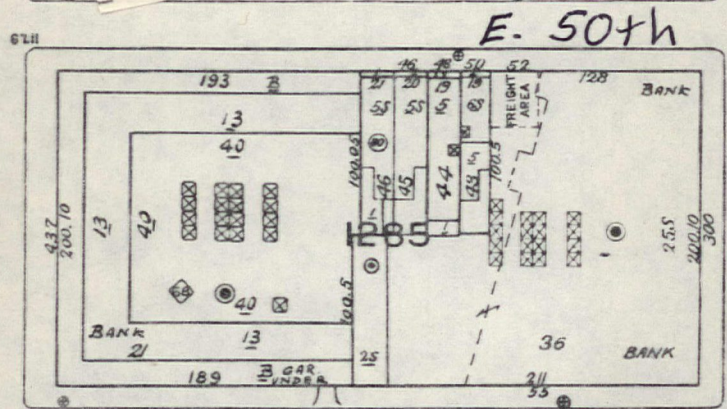
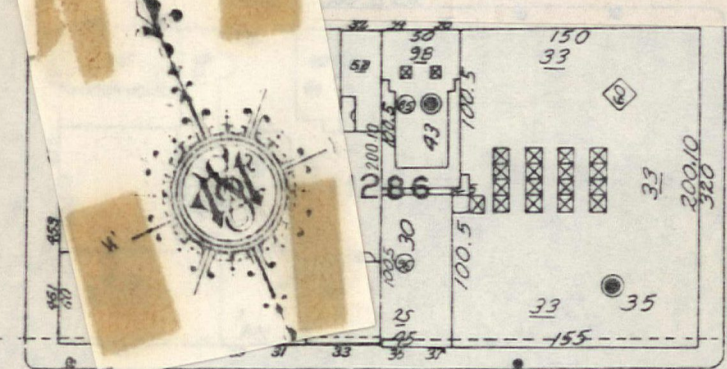
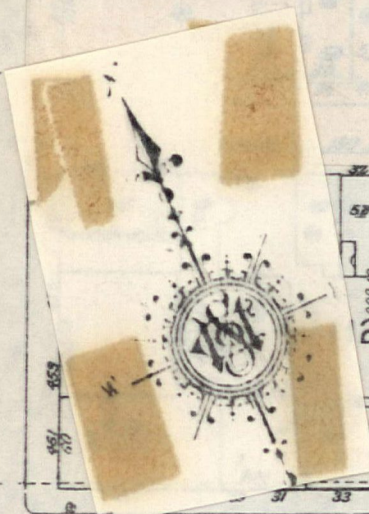


AVE.

ST. BARTHOLOMEW'S CHURCH And  
COMMUNITY HOUSE  
New York County, New York  
Manhattan Land Book, Plate 78  
New York: Sanborn Map Company, 1978.

APR 16 1980

FEB 29 1980



MADISON

STATION AVE.

SUBWAY

LEXINGTON



Property

*St. Bartholomew's Church & Community House*

State

*NY - New York*

Working Number

*2-29-80 639*

TECHNICAL

Photos 6Maps 2

CONTROL

HISTORIAN

*Significant architecturally as an example of early 20<sup>th</sup> c. revival ecclesiastical design — ~~distinctive for~~ distinctive for derivation from Byzantine design sources. Designed by Goodhue, one of N.Y.'s prominent turn of the century architects, & associated as well w/ the firm of McKim Mead & White.*

ARCHITECTURAL HISTORIAN

*Accept*  
*L. Beebe*  
*4/14/80*

ARCHEOLOGIST

OTHER

HAER

Inventory \_\_\_\_\_

Review \_\_\_\_\_

REVIEW UNIT CHIEF

*Accept*  
*L. Beebe*  
*4/14/80*

BRANCH CHIEF

KEEPER

National Register Write-up

Federal Register Entry

2.3.81

Send-back \_\_\_\_\_

Re-submit \_\_\_\_\_

Entered

APR 16 1980



## Missing Core Documentation

**Property Name**

St. Bartholomew's Church and  
Community House

**County, State**

New York, NY

**Reference Number**

80002719

The following Core Documentation is missing from this entry:

☐ Nomination Form

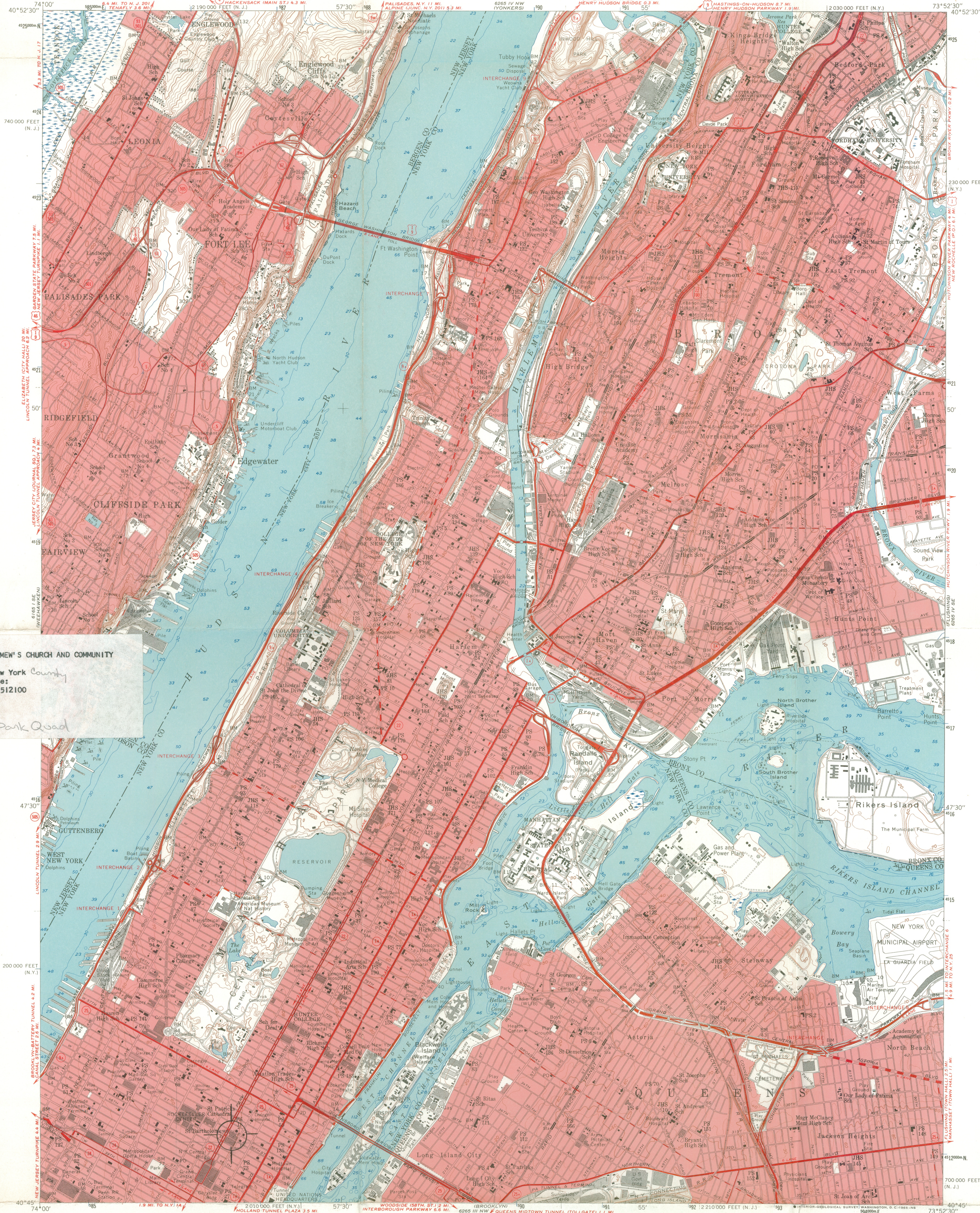
☒ Photographs

☐ USGS Map



UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

CENTRAL PARK QUADRANGLE  
NEW YORK-NEW JERSEY  
7.5 MINUTE SERIES (TOPOGRAPHIC)  
SW/4 HARLEM 15' QUADRANGLE  
203000 FEET (N.Y.)

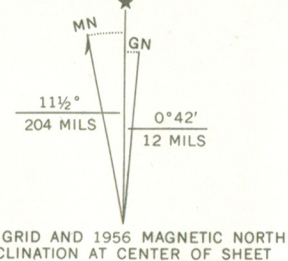


ST. BARTHOLOMEW'S CHURCH AND COMMUNITY HOUSE  
New York, New York County  
UTM Reference:  
18/ 586650 4512100

Central Park Quad

Mapped, edited, and published by the Geological Survey  
Control by USC&GS, New Jersey Geodetic Survey, and City of  
New York Board of Estimate and Apportionment  
Culture and drainage in part compiled from aerial photographs  
taken 1954, and from USC&GS charts T-4567, T-5089, T-5264,  
T-5278, T-5448, T-5449, T-5452, T-5453, T-5458, and  
T-5778. Topography by photogrammetric methods and planetable  
surveys. Field check 1956

Hydrography compiled from USC&GS charts 226, 274,  
745, 746, and 747 (1956)  
Polyconic projection. 1927 North American datum  
10,000-foot grids based on New York coordinate system, Long  
Island zone, and New Jersey coordinate system  
1000-meter Universal Transverse Mercator grid ticks,  
zone 18, shown in blue  
Red tint indicates areas in which only  
landmark buildings are shown



SCALE 1:24,000  
1 000 2 000 3 000 4 000 5 000 6 000 7 000 FEET  
1 KILOMETER  
CONTOUR INTERVAL 10 FEET  
DATUM IS MEAN SEA LEVEL  
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY  
4 FEET IN THE HUDSON RIVER AND 5.7 FEET IN THE EAST RIVER  
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON 25, D. C.  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION  
Heavy-duty ——— Light-duty ———  
Medium-duty ——— Unimproved dirt ———  
U.S. Route ——— State Route ———

CENTRAL PARK, N.Y.-N. J.  
SW/4 HARLEM 15' QUADRANGLE  
N4045-W7352.5/7.5  
1956  
AMS 6265 IV SW-SERIES V821





ENTRIES IN THE NATIONAL REGISTER

STATE NEW YORK

Date Entered

APR 16 1980

<u>Name</u>	<u>Location</u>
Onderdonk, Horatio Gates, House	Manhasset Nassau County
First Reformed Church	New York Queens County
Kings County Savings Bank	Brooklyn Kings County
Russian Orthodox Cathedral of the Transfiguration	Brooklyn Kings County
Mariner's Temple	New York New York County
Church of the Transfiguration	New York New York County
St. Bartholomew's Church and Community House	New York New York County
University Club	New York New York County

Also Notified

Honorable Jacob K. Javits  
Honorable Lester L. Wolff  
Honorable Joseph P. Addabbo  
Honorable Frederick W. Richmond  
Honorable John M. Murphy  
Honorable S. William Green  
Honorable Charles B. Rangel

State Historic Preservation Officer  
Mr. Orin Lehman  
Commissioner  
Parks and Recreation  
Agency Building #1  
Empire State Plaza  
Albany, New York 12238

For further information, please call the National Register at (202)343-6401.

ENTRIES IN THE NATIONAL REGISTER

STATE    NEW YORK

Date Entered    APR 16 1980

<u>Name</u>	<u>Location</u>
Claremont Stable (Claremont Riding Academy)	New York New York County
Harlem Courthouse	New York New York County
St. Ann's Church Complex	Bronx Bronx County
Llenroc	Ithaca Tompkins County
Masterton-Dusenberry House	Bronxville Westchester County
White Plains Armory	White Plains Westchester County
Ingleside	Alexandria Bay Jefferson County
Kelsey-Davey Farm	Skaneateles Onondaga County

Also Notified

Honorable Daniel P. Moynihan  
Honorable Robert Garcia  
Honorable Matthew F. McHugh  
Honorable Peter A. Peyser  
Honorable Richard L. Ottinger  
Honorable Robert C. McEwen  
Honorable Gary A. Lee

State Historic Preservation Officer  
Mr. Orin Lehman  
Commissioner  
Parks and Recreation  
Agency Building  
Empire State Plaza  
Albany, New York 12238

NR

Byers/bjr    4/22/80

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# What's the Legitimate Role Of the Panel on Landmarks?

Continued From Page B1

to lift the designation — and if it does so, one of the most valuable pieces of land in the world will have been freed for redevelopment.

## The Background

The Landmarks Preservation Commission was created in 1966, largely as a result of the public outcry that followed the loss of several of the city's greatest works of architecture, most notably Pennsylvania Station.

At first, the legislation that governed the commission's workings was fairly weak; it limited the commission — whose 11 members are appointed by the Mayor and must include three architects, one historian, one realtor and one city planner — to designations every 36 months, meaning that a real-estate developer who wished to demolish a landmark building could well do so in between the commission's designation cycles.

By 1973, public pressure for landmarks preservation, spurred by a national interest in historic buildings — and by what many critics interpreted as a growing disaffection on the part of the public with much new architecture — led to a strengthening of the law to permit landmark designations at any time.

The commission then became less cautious; it not only named more buildings official landmarks, it also named more buildings landmarks over their owners' objections.

The panel also became more activist in general — it proposed the designation of Radio City Music Hall in 1978, for example, just as Rockefeller Center Inc., the theater's owner, announced its plan to tear it down.

Earlier this year, it became embroiled in a bitter fight with a religious school on the Upper West Side over its designation of the school's headquarters building, the Rice Mansion, a structure that some architectural experts felt was of less than top quality, and there were charges that the commission in this case was more interested in trying to stop high-rise development than in actually citing buildings of distinction.

## For a Reduced Role

There are few public opponents of the commission's existence. Since the Supreme Court ruling in 1978, even the most ardent advocates of large-scale development have conceded that a community has the right to select certain buildings of architectural or historic importance and protect them from demolition.

The issue is where to draw the line — and some feel that the commission has lately been going too far, and may through its actions slow down the course of real estate development in the city.

The battle over the Rice Mansion brought these feelings to the fore. The commission was engaged in planning, not in landmark designation, a number of opponents of the Rice Mansion's landmark status charged. They felt it was the commission's worry over threatened high-rise apartment construction, and not the inherent architectural quality of the mansion, that had moved the commission to designate the building on Riverside Drive. The issue should have been left to the City Planning Commission, they argued.

The ongoing dispute over the proposed Upper East Side Historic District has led to similar arguments. The Upper East Side "has no single coherent architectural style, no uniformity of appearance or even of character," Daniel Rose, a developer who is chairman of the Housing Committee of the Real Estate Board of New York, wrote last spring.

"In this neighborhood as in any other, if existing regulations permit the development of structures of undesirable size or scale, the City Planning

Commission and not the Landmarks Commission is the logical forum," Mr. Rose concluded.

## For an Activist Role

Proponents of an activist Landmarks Preservation Commission point out that the commission has by no means put a damper on growth and development.

"There is a whole world of development we are not a part of," said Kent L. Barwick, who has been the commission's chairman since 1977. "We are not involved at all in the biggest buildings now going up in the city, the structures like the new I.B.M. tower, the A.T.&T. building or the Trump Tower."

The commission has chosen not to take a stand in favor of landmark status for the old theaters on the site of the proposed Portman Hotel at Times Square, thus placing it, by default at least, on the side of pro-development forces.

The panel's involvement has often enhanced the architectural quality of new buildings, many landmarks advocates say. For example, the new tower rising on Lexington Avenue behind St. Bartholomew's Church (a building that would be blocked by new construction if it should occur on the actual site of the church) is of a handsome brick, selected to blend gracefully with the church by the building's architects, the Eggers Partnership, after consultation with the commission.

Moreover, the commission's supporters argue that the agency has used architectural quality as its prime consideration, and they are able to cite numerous testaments to the value of the Rice Mansion or of the blocks of the Upper East Side just off Fifth Avenue as pure architecture.

Mr. Barwick does not quibble with the City Planning Commission's role, but he does not feel that it precludes his commission's involvement. "The Landmarks Preservation Commission determines what can be saved, the City Planning Commission determines what can be built," he has said.

## The Outlook

It seems likely that the rough truce the commission and developers have reached over the years will persist. The commission is not going to go away, and neither will the drive to construct new buildings, whatever the state of the economy. But the commission prides itself on being fairly liberal with regard to new construction, and that attitude seems likely to remain.

And the growing trend toward converting old structures for new uses, as encouraged by the 1976 Tax Reform Act, has in fact led the commission to work hand in hand with more developers, as builders discover greater chances for profit through restoration of old buildings instead of demolition.

But there are some difficult times ahead for the commission nonetheless. Should the commission decide to designate the Upper East Side a historic district, there is likely to be a substantial outcry, particularly if the district retains its large boundaries initially proposed, since such designation would effectively stop any large-scale construction in the affected blocks.

What seems likely is a district reduced in size, cut back to include only the neighborhood's finest blocks architecturally.

And if St. Bartholomew's should decide to sell its site, the public pressure on the commission is likely to be enormous. The church is of unquestioned architectural merit, so the commission could not eliminate the designation casually.

It would have to agree that the maintenance of the church constituted a financial hardship for its owners. And even then the commission would be required to search for a new owner willing to maintain the property before permitting demolition to go ahead.

# What's the Proper Role of Landmarks Commission?

By PAUL GOLDBERGER

To a casual stroller in midtown Manhattan these days, the city could not appear newer. Two major hotels have just been finished, there are more going up, and several immense office towers are rising as well. The sense of New York that so predominated in the early 1960's, the sense of this as a restless city, a city tirelessly replacing its old structures with more modern ones, seems present again.

But there is one crucial difference between today's boom and that of two decades ago. This time, not all of the city is legitimate grist for the developer's mill, for since 1966, 585 buildings have been declared official city landmarks, protecting them from development in all but the most extreme situations. The new city, in other words, cannot be completely new — it must accommodate itself to the old.

The extent to which such accommodation should be made, the extent to which the new New York must fit itself in and around the old, has been the subject of considerable debate as development continues. It involves what might be considered an ongoing struggle between real-estate developers and the city agency charged with protecting landmarks, the Landmarks Preservation Commission.

## The Powers of the Commission

The commission's existence has meant more than just the preservation of certain buildings and limits on the redevelopment of certain sites. The panel must approve all new construction within historic districts and all alterations to landmark structures and, by virtue of this power, it can play a major role in the shaping of the city.

It approved the design for the new Helmsley Palace Hotel that just opened on Madison Avenue, for example, since the 51-story tower of that hotel is technically an addition to the historic Villard Houses, the McKim, Mead & White-designed brownstone grouping that is one of the city's most venerable landmarks.

The commission also prevented the erection of a tower atop Grand Central Terminal, an action that led to a lawsuit that went all the way to the United States Supreme Court and, in 1978, resulted in the High Court's upholding of the commission's right to designate buildings and therefore limit development.

And the panel is also involved in such projects as the proposed shopping complex planned by the Rouse Company for the South Street Seaport Museum, since the South Street Seaport is itself a

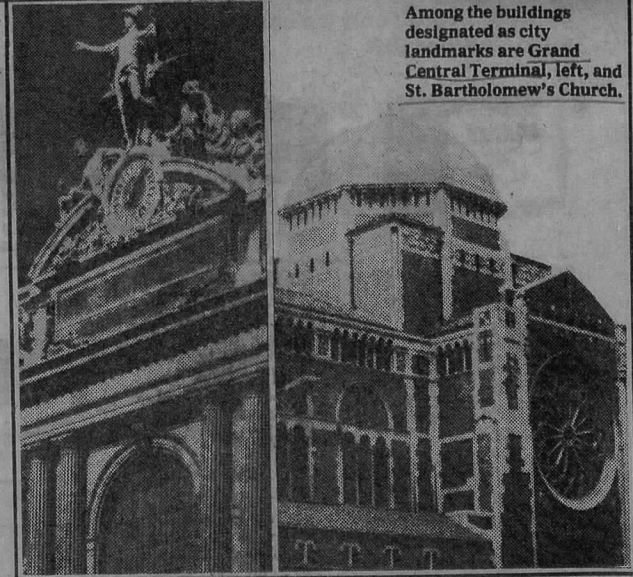
historic district and construction within it is subject to Landmarks Preservation Commission design review.

If the board of rectors of St. Bartholomew's Church, the landmark church that occupies the east blockfront of Park Avenue between 50th and 51st Streets, decides to accept the \$100 million offer for the church's property that made headlines when it became public in mid-September, the commission will find itself in the middle of one of the biggest battles over development in years.

The church and its accompanying community house, both designed by Bertram Grosvenor Goodhue, are now under landmark protection. But the church or anyone who purchases the property is free to ask the commission

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Among the buildings designated as city landmarks are Grand Central Terminal, left, and St. Bartholomew's Church.



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