

**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 First Reformed Church

and/or common

**2. Location**

street & number 153-10 Jamaica Avenue not for publication

city, town Queens New York vicinity of \_\_\_\_\_ congressional district 7

state New York code 036 county Queens code 081

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property**

name James Capalino, Commissioner  
Department of General Services

street & number 1800 Municipal Building

city, town New York vicinity of \_\_\_\_\_ state New York 10007

**5. Location of Legal Description**

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

street & number 90-27 Sutphin Boulevard

city, town Jamaica state New York 11435

**6. Representation in Existing Surveys**

title LP-1018  
Landmarks Preservation Commission has this property been determined eligible?  yes  no

date March 13, 1979 \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county  local

depository for survey records Landmarks Preservation Commission

city, town 305 Broadway, New York state New York 10007

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

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

Set back on a sloping lawn behind a wrought-iron fence, the First Reformed Church is a quiet reserve adjacent to the busy shopping center of Jamaica Avenue.<sup>1</sup>

Built in 1858-59, the early Romanesque Revival style church was designed and constructed by Jamaica master carpenter Sidney J. Young with the assistance of master mason Anders Peterson.

The First Reformed Church is raised on a brownstone water table and is comprised of a broad gabled front pierced by a four-story tower on the east and a three-story tower on the west. A brownstone belt course runs above the first story level and serves to link the slightly projecting towers to the basilica. Brownstone courses also mark the levels in the towers. The gabled front, which has a series of brownstone steps, is pierced by two round-arched portals accented by two square cut reveals. Above the belt course, which is emphasized along the center by a course of dentils, are a triad of round-arched windows, once again outlined by two square cut reveals. A corbel table follows the raking cornice and continues along the sides of the building. The west tower of the First Reformed Church, although executed with round arches instead of pointed, has an uncanny resemblance to Richard Upjohn's Gothic Revival tower at Christ Episcopal Church (1841-42) in the Cobble Hill section of Brooklyn. Both towers are four stories in height with a blind rondel marking the third level. At the fourth story level both towers are pierced by a triad of louvered openings, are flanked by octagonal turrets, and are crowned by crenellation. Where the Gothic Revival tower of Christ Episcopal Church is flanked by standing buttresses, the Early Romanesque Revival tower of the First Reformed Church utilizes pilaster strips cut by round-arched panels. The newer style is also defined by the rows of corbel tables which are placed above the third and fourth story level. The smaller eastern tower is executed in a similar manner. The main body of the church behind the towers is five bays long. The round-arched windows are separated by pilaster strips which begin at the corbel table under the cornice. A two-bay addition is attached to the south end of the church.

Money and time were not spared on the interior. J. Stanley D'Orsay, an artist from 556 Broadway in Manhattan, was employed to execute elaborate frescoes on the walls and additional painting was done by local craftsman Silas Carman, who advertised himself as a painter and marble worker. The church was also fitted out with gas lighting fixtures, new upholstery and a fine organ.

In 1902 through the generosity of Mary E. S. De Grauw and under the auspices of Reverend Robert K. Wick, a memorial chapel was added to the west side of the church. The chapel, designed by Nicholas W. Hausman, has since been demolished but it served to instigate a broader building program. This program also included the extension and refurbishing of the main church. Jamaica architect Cuyler B. Tuthill of Tuthill & Higgins, whose office was in the Bank of Jamaica Building, was chosen to supply the plans. Tuthill, who graduated with an architecture degree

(See continuation sheet)

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

Queens County

CONTINUATION SHEET First Reformed Church ITEM NUMBER 7 PAGE 2

from Pratt in 1896, was from an old Jamesport family. In 1897, the firm's first commission was the design of the old Jamaica Hospital. The addition to the south wall of the church continues the use of the Early Romanesque Revival style and provides, on the interior, a choir loft and several small rooms. An early photograph of the interior indicates that sometime in the 1870s an apse had been added to the south end of the church. This early apse was destroyed in 1902.

The most notable aspect of the 1902 renovation was the series of stained-glass scenes which were commissioned for the church windows. Sixteen windows were commissioned for the church, and all but one of these were designed and executed by Emil Zundel, a member of the congregation from Hollis. In 1900 Zundel was listed as a stained-glass window maker at 129 East 19th Street in New York.<sup>2</sup> Eight of the windows in the sanctuary were designed as memorial windows and depict specific biblical scenes as painted by a 19th-century artist named Hoffmann. The main windows are 17 feet high and because of Zundel's exceptional skill a minimal number of constructional bars were used. It was generally thought that any piece of glass over 12 inches in size needed the support of a constructional bar. Since these bars generally detract from the design, Zundel's ability to handle the glass worked to the advantage of his scenes. Little is known of Zundel, who, like most late 19th-century stained-glass workers, followed the pictorial and landscape design precedent set by American artist John LaFarge whose work at Trinity Church in Boston was widely known. Unlike the medieval technique of working in stained glass which arranged small pieces of glass into a mosaic for a jewelled effect, modern techniques utilized larger pieces of glass often built up in layers to give an opalescent effect. These larger pieces of glass were worked into a pictorial scene set into a landscape. One of the windows, which depicted the Good Samaritan, was designed by Frederick Stymetz Lamb (1863-1928) and was executed by the New York firm of J & R Lamb, Church and Memorial Art Workers. Their office was at 59 Carmine Street and their stained-glass studio at 25 Sixth Avenue. Frederick S. Lamb was also responsible for designing eight windows depicting events in American history for Plymouth Church in Brooklyn.

The interior of the First Reformed Church has an auditorium plan with a rear balcony supported by cast-iron columns. Simple moldings and pews survive in good condition.

(See continuation sheet)

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

Queens County  
CONTINUATION SHEET First Reformed Church ITEM NUMBER 7 PAGE 3

Although the First Reformed Church was taken over by the city as part of the Central Jamaica Urban Redevelopment Project in 1973, no specific plans to use the site were made and the Reformed Church of America continues to hold regular Sunday services in the building.

<sup>1</sup>The text of this report was taken almost in its entirety from the New York Landmarks Preservation Commission Designation Report First Reformed Church (LP-1018), March, 1979, by Ruth Selden-Sturgill.

<sup>2</sup>Trows New York City Directory, 1900.

# 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 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 checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input 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** 1858-59      **Builder/Architect** Sidney J. Young, Anders Peterson

**Statement of Significance (in one paragraph)**

The First Reformed Church, built in 1858-59 by master carpenter Sidney J. Young and mason Anders Peterson, is among the finest examples of the Early Romanesque Revival style in New York City. The church follows the design precedent set in Brooklyn by Richard Upjohn's Church of the Pilgrims (1844), which was the first use of the round-arched Romanesque Revival style with asymmetrical towers in the United States. The original design of the First Reformed Church was complemented by the addition in 1902 of a choir loft designed by Cuyler B. Tuthill and stained-glass windows by Emil Zundel and Frederick Stymetz Lamb. The First Reformed is the third church on this site since the original Dutch Reformed Church of Jamaica was constructed in 1715.

(See attached designation report)

# 9. Major Bibliographical References

Landmarks Preservation Commission. First Reformed Church Designation Report (LP-1018), by Ruth Selden-Sturgill. New York: City of New York, 1979.

A more complete bibliography may be found in the New York Landmarks Preservation Commission Designation Report.

# 10. Geographical Data

UTM NOT VERIFIED

Acreage of nominated property less than 1 acre

ACREAGE NOT VERIFIED

Quadrangle name Jamaica, New York

Quadrangle scale 1:24000

UMT References

A 

1	8	6	0	1	2	0	0	4	5	0	6	2	0	0
Zone				Easting				Northing						

B 

Zone				Easting				Northing						

C 

Zone				Easting				Northing						

D 

Zone				Easting				Northing						

E 

Zone				Easting				Northing						

F 

Zone				Easting				Northing						

G 

Zone				Easting				Northing						

H 

Zone				Easting				Northing						

Verbal boundary description and justification

The nominated property occupies Borough of Queens Tax Map block 10097, Lot 1.

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

state code county code

state code county code

# 11. Form Prepared By

David J. Framberger, Research Consultant  
name/title for Joan R. Olshansky, National Register Coordinator

Contact: Elizabeth Spencer-Ralph 518-474-0479  
organization Landmarks Preservation Commission date October, 1979

street & number 305 Broadway telephone (212) 566-7577

city or town New York state New York 10007

# 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 *Stephen W. ...*

title Director, Historic Preservation Field Services Bureau date 2/26/80

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

*for Bruce ...*  
Keeper of the National Register date April 16, 1980

Attest: *Lynn B. Keebe*  
Chief of Registration date April 14, 1980

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Landmarks Preservation Commission  
March 13, 1979, Designation List 124  
LP-1018

FIRST REFORMED CHURCH, 153-10 Jamaica Avenue, Borough of Queens.  
Built 1858-59; Architect Sidney J. Young.

Landmark Site: Borough of Queens Tax Map Block 10097 Lot 1 in part.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the First Reformed Church and the proposed designation of the related Landmark Site (Item No. 18). The hearing had been duly advertised in accordance with the provisions of law. Eight witnesses spoke in favor of designation. There were no speakers in opposition to designation.

#### DESCRIPTION AND ANALYSIS

Set back on a sloping lawn behind a wrought-iron fence, the First Reformed Church is a quiet reserve adjacent to the busy shopping center of Jamaica Avenue. Built in 1858-59 the church was designed and constructed by Jamaica master carpenter Sidney J. Young with the assistance of master mason Anders Peterson. Distinguished by its handsome facade which is flanked by asymmetrical towers rendered with round arched openings and corbel tables, the First Reformed Church is among the finest examples of the Early Romanesque Revival style in New York City.

The origins of the First Reformed Church of Jamaica are not altogether clear but the first church document is a baptismal record dated June 1, 1702. Since the late 17th century the Dutch settlers had been emigrating from Kings County to the broad fertile land in the western part of Queens County. In the early days the Dutch made the long journey back to Kings County for special religious celebrations. On other occasions the Dutch ministers came from Kings County and held services in the old stone Presbyterian Church which, being town property, was open to public use. In 1715 the consistory of the Dutch Church in Jamaica decided they needed their own church building. At this time the articles of the church were drawn up and plans were initiated to build a church structure. The first Dutch Church of Jamaica was an octagonal stone building which stood on the present church site but nearer Jamaica Avenue. Twelve years after the church was built, the Dutch at Jamaica petitioned the authorities in the Netherlands for their own minister, but because nearby Kings County already had two life-appointed pastors the Jamaica request was turned down. Finally in 1741 the congregation boasted its first pastor. Prior to the Revolution the Dutch Church was sympathetic to the British cause, but in 1775 Solomon Froelign, an ardent Whig, assumed the ministry and began a regular attack on the British from his pulpit. After Froelign was finally forced into hiding, the church building was confiscated by the British and used as a storehouse.

Following the war great changes were made at the First Reformed Church. In 1792 for the first time one half the sermon was delivered in English and the other half in the traditional Dutch. Reverend Jacob Schoonmaker, a graduate of Columbia and Dickinson College, took over the pastoral duties of the churches at Jamaica and Newtown in 1802, and his strong guidance continued in Jamaica for 48 years. By the 1830s the growth of the congregation demanded a larger church building and the cornerstone for a frame Classical Revival church was laid in 1832. On June 2, 1833, Reverend Schoonmaker preached the last Dutch

sermon in the 117 year-old church, and on the following day the old church was torn down. Schoonmaker now concentrated his efforts on the Jamaica congregation and another pastor was called on to take charge of Newtown. In 1850 as a result of advancing age and illness, Schoonmaker stepped aside and Reverend John B. Alliger of Shawangunk, New York, was installed as the eighth pastor of the Dutch Church.

Around seven o'clock on Thursday night, November 19, 1857, a fire which had started in a carriage manufactory to the west of the First Reformed Church destroyed the 24 year old structure:

The wind blew a gale from the south-west, carrying the sparks and cinders across Gov. King's lots, lying just opposite, ... Just before the coach factory fell, and while the fire was at its height, the wind suddenly veered to the west and carried the burning cinders in showers upon the roof of the Dutch Church. In less than thirty minutes the large and beautiful building was consumed.<sup>1</sup>

In all about 20 buildings were destroyed by the blaze and from a new insurance policy the Dutch Church was able to recover one half the value of its building; \$6,000. Ironically the consistory had just recently spent \$3,000 refurbishing the structure.

The consistory of the First Reformed Church of Jamaica made immediate plans to replace their building. In December they met and formed a committee "to visit churches and report at our next meeting as near as they can the difference in cost of building materials for church edifices and the probable cost of a building of size adapted to our wants."<sup>2</sup> The site and material of the new structure were discussed at length. Many members felt that the old site located amid the traffic and taverns of Jamaica Avenue could be improved upon. However, the majority of members took note of the 142 year-old association of the site with the established church and pressed for its retention. For a time the idea of rebuilding a frame church was seriously considered, but probably because of its fire resistant quality, brick was selected as the building material. In February 1858 another committee, including church member and master carpenter, Sidney J. Young, was sent out "to visit churches and ascertain as near as may be what a Church adapted to out wants and circumstances can be built for and report at next meeting."<sup>3</sup> On July 22, 1858, the plans and specifications of the new church building presented by carpenter Sidney Young were accepted.

One can only imagine which churches the committees would have visited in their quest for a design for the church. In 1844 Richard Upjohn had set an important precedent when he built the Church of the Pilgrims in Brooklyn. Not only was this the first use of the round-arched Early Romanesque Revival in America but the placement of asymmetrical towers flanking the broad gable of the basilica plan set the style for most American churches. One writer noted in 1849: "We have already among us (and the number is daily increasing) examples more or less pure of the Norman and of the several periods of Gothic. New York in this, seems to have taken the lead."<sup>4</sup> Indeed, New York architects had enthusiastically adopted this style for their non-Anglican (Episcopal) church commissions. Shortly after Upjohn introduced the style, James Renwick followed

with Church of the Puritans (1846) at Union Square and Leopold Eidlitz and Otto Blesch continued the tradition with St. George's (1846) on Stuyvesant Square. The building committee would also have been aware of the many Early Romanesque Revival Churches which had taken root in Brooklyn: Plymouth Church (1849), South Third Street M.E. Church (1855), South Congregational Church (1857) and the Hanson Place Baptist Church (1857-60). In Jamaica the success of Saint Monica's Roman Catholic Church (1856-57) undoubtedly influenced the building committee's selection of the style.

Because the Gothic Revival style had become so closely identified with the Anglican Ecclesiological movements in England and the U.S., other denominations turned to the earlier and simpler forms of the Romanesque from which to adapt a style. Unlike the Anglican (Episcopal) Church with its emphasis on ritual, the other Protestant sects concentrated their efforts on preaching and the basilica plan of the Romanesque better met their needs. However, the 19th-century architects did not simply revive the round-arched medieval style but they sought to adapt it to modern needs and taste. Germany with its strong Calvinist tradition took the lead. In order to disassociate the new style from the medieval Romanesque, the Germans called their adaptation the "Rundbogenstil" or the round arch style. As the German term implies the new style, though based on the round-arched Romanesque, drew motifs from all styles utilizing the round arch. The German architects had during the early 19th century enthusiastically pared down their Classical Revival forms to simple geometric shapes and they approached the medieval style in a similar manner. Books such as Karl Möllinger's Elemente des Rundbogenstiles (1846) and the English publication by William Whewell, Architectural Notes on German Churches (1842) reveal the bold outlines of the style. Round arched openings and corbel tables were set against high flat brick walls which were derived from the Lombard style, the Romanesque of northern Italy. The strong vertical emphasis made evident by tall symmetrical towers on the facade was further reinforced by flat pilaster strips making no reference to a base or capital. Elaboration was held to a minimum. Motifs such as corbel tables and window openings were finished with simple square edges. The Germans also borrowed motifs from later periods. From the early Gothic they adopted the lobed quatrefoil which corresponds with their frequent use of the Venetian window with its lobed head. During the 1830's such well-known architects as Schinkel, Gartner and Ziebland were making the Rundbogenstil popular throughout Germany.

In 1849 Robert Dale Owen, in collaboration with New York architect James Renwick, published a highly influential book entitled Hints on Public Architecture which helped to publicize both Renwick's new masterpiece, The Smithsonian Institution and its round arch style. Owen chose to call the style "Arch Architecture" thereby disassociating it from the Romanesque and aligning it with the German movement.

Architectural historian Carroll L.V. Meeks who most recently identified the importance of the Early Romanesque Revival in our country's building tradition noted:

The dominant type of Romanesque in the United States from 1850 to the Civil War was not the Lombard, nor yet the Norman, but a more Germanic variation, executed in red brick or brown stone, and sometimes in wood, usually with one asymmetrically placed tower ... In almost every case, the principal tower is accompanied by one or more minor towers flanking it, or at the corner opposite it...

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The First Reformed Church of Jamaica fits securely into this category of the Early Romanesque Revival style which was initiated by Upjohn and Renwick. Raised up on a brownstone water table, the facade of the First Reformed Church is comprised of a broad gabled front pierced by a four-story tower on the east and a three-story tower on the west. A brownstone belt course runs above the first story level and serves to link the slightly projecting towers to the basilica. Brownstone courses also mark the levels in the towers. The gabled front, which has a series of brownstone steps, is pierced by two round-arched portals accented by two square cut reveals. Above the belt course, which is emphasized along the center by a course of dentils, are a triad of round-arched windows, once again outlined by two square cut reveals. A corbel table follows the raking cornice and continues along the sides of the building. The west tower of the First Reformed Church, although executed with round arches instead of pointed, has an uncanny resemblance to Richard Upjohn's Gothic Revival tower at Christ Episcopal Church (1841-42) in the Cobble Hill section of Brooklyn. Both towers are four stories in height with a blind rondel marking the third level. At the fourth story level both towers are pierced by a triad of louvered openings, are flanked by octagonal turrets, and are crowned by crenellations. Where the Gothic Revival tower of Christ Episcopal Church is flanked by standing buttresses, the Early Romanesque Revival tower of the First Reformed Church utilized pilaster strips cut by round-arched panels. The newer style is also defined by the rows of corbel tables which are placed above the third and fourth story level. The smaller eastern tower is executed in a similar manner. The main body of the church behind the towers is five-bays long. The round-arched windows are separated by pilaster strips which begin at the corbel table under the cornice. A two-bay addition is attached to the south end of the church.

On September 14, 1858, Reverend Alliger deposited a box of memorabilia into the masonry work, which had been contracted out to master mason Anders Peterson, and the cornerstone was laid. Peterson, a Dane who was also the owner of a local gristmill, figures prominently in Jamaica building history and was responsible for the fine masonry work of St. Monica's Roman Catholic Church (1856-57) and Grace Episcopal Church (1861-1863). When the building was finally dedicated on October 6, 1859, it not only boasted the work of area residents Young and Peterson but it demonstrated the talents of other artisans. Money and time were not spared on the interior. J. Stanley D'Orsay an artist from 556 Broadway in Manhattan was employed to execute elaborate frescoes on the walls and additional painting was done by local craftsman Silas Carman, who advertised himself as a painter and marble worker. The church was also fitted out with gas lighting fixtures, new upholstery and a fine organ.

In 1902 through the generosity of Mary E.S. De Grauw and under the auspices of Reverend Robert K. Wick, a memorial chapel was added to the west side of the church. The chapel, designed by Nicholas W. Hausman, has since been demolished but it served to instigate a broader building program. This program also included the extension and refurbishing of the main church. Jamaica architect Cuyler B. Tuthill of Tuthill & Higgins whose office was in the Bank of Jamaica Building was chosen to supply the plans. Tuthill, who graduated with an architecture degree from Pratt in 1896, was from an old Jamesport family. In 1897 the firm's first commission was the design of the old Jamaica Hospital. The addition to the south wall of the church continues the use of the Early Romanesque Revival style and provides, on the interior, a choir loft and several

small rooms. An early photograph of the interior indicates that sometime in the 1870s an apse had been added to the south end of the church. This early apse was destroyed in 1902.

The most notable aspect of the 1902 renovation was the series of stained glass scenes which were commissioned for the church windows. Sixteen windows were commissioned for the church, and all but one of these were designed and executed by Emil Zundel, a member of the congregation from Hollis. In 1900 Zundel was listed as a stained-glass window maker at 129 East 19th Street in New York.<sup>6</sup> Eight of the windows in the sanctuary were designed as memorial windows and depict specific Biblical scenes as painted by a 19th-century artist named Hoffmann. The main windows are 17 feet high and because of Zundel's exceptional skill a minimal number of constructional bars was used. It was generally thought that any piece of glass over 12 inches in size needed the support of a constructional bar. Since these bars generally detract from the design, Zundel's ability to handle the glass worked to the advantage of his scenes. Little is known of Zundel who like most late 19th-century stained-glass workers followed the pictorial and landscape design precedent set by American artist John LaFarge whose work at Trinity Church in Boston was widely known. Unlike the medieval technique of working in stained glass which arranged small pieces of glass into a mosaic for a jewelled effect, modern techniques utilized larger pieces of glass often built up in layers to give an opalescent effect. These larger pieces of glass were worked into a pictorial scene set into a landscape. One of the windows, which depicted the Good Samaritan, was designed by Frederick Stymetz Lamb (1863-1928) and was executed by the New York firm of J & R Lamb, Church and Memorial Art Workers. Their office was at 59 Carmine Street and their stained-glass studio at 25 Sixth Avenue. Frederick S. Lamb was also responsible for designing eight windows depicting events in American history for Plymouth Church in Brooklyn.

Although the First Reformed Church was taken over by the city as part of the Central Jamaica Urban Redevelopment Project in 1973, no specific plans to use the site were made and the Reformed Church of America continues to hold regular Sunday services in the building. The community of Jamaica, however, recognizing the architectural and historical importance of the church has pressed successfully to have it adapted for use as a much-needed performing arts center. In this new role the Early Romansque Revival structure will continue as a prominent reminder of Jamaica's proud tradition of fine building.

#### FOOTNOTES

1. Henry Onderdonk, Jr., History of the First Reformed Dutch Church of Jamaica, Long Island (Jamaica: The Consistory, 1884), p.117.
2. Consistory Records, Reformed Church of America, Jamaica, 14 December, 1857.
3. Ibid., 22 February, 1858.
4. Robert Dale Owen, Hints on Public Architecture (New York: George P. Putnam, 1849), p. 71.
5. Carroll L.V. Meeks, "Romansque Before Richardson in the United States," The Art Bulletin, 25 (March 1953), p.28.
6. Trow's New York City Directory, 1900.

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the First Reformed Church has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the First Reformed Church is among the finest examples of the Early Romansque Revival style in New York City, that it was designed and built in 1858-59 by Jamaica master carpenter Sidney J. Young, that a Dutch Church has stood on the site since 1715 and that this is the third church, that the church with its asymmetrical facade followed the design precedent set in Brooklyn by Richard Upjohn's Church of the Pilgrims, that in 1902 a choir loft designed by Cuyler B. Tuthill was added and stained glass windows by Emil Zundel and Frederick Stymetz Lamb were installed, and that in its new role, the First Reformed Church will continue to play an important part within the community.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmarks the First Reformed Church, 153-10 Jamaica Avenue, Borough of Queens and designates Tax Map Block 10097, Lot 1 in part, Borough of Queens, as its Landmark Site.

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Fergusson, James. The Illustrated Handbook of Architecture. London: John Murray, 1855.

Hazelton, Henry Isham. The Boroughs of Brooklyn and Queens: Counties of Nassau and Suffolk, Long Island, New York 1609-1924. New York: Lewis Historical Pub. Co. Inc., 1925.

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Lamb, Frederick Stymetz. "John LaFarge," Craftsman 8 (1905): 312-323.

Lamb, Frederick Stymetz. "The Making of a Modern Stained Glass Window," Craftsman, 10 (1906): 18-31.

Lamb, Frederick Stymetz. "Windows for Plymouth Church, Brooklyn," International Studio, 40 (1910): XLIV-XLV.

Meeks, Carroll L.V. "Tomanesque Before Richardson in the United States," The Art Bulletin, 25 (March 1953): 17-33.

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Nassau Daily Review - Star. 20 October 1949, p. 20 c.1. Re: Cuyler B. Tuthill.

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FEB 29 1980

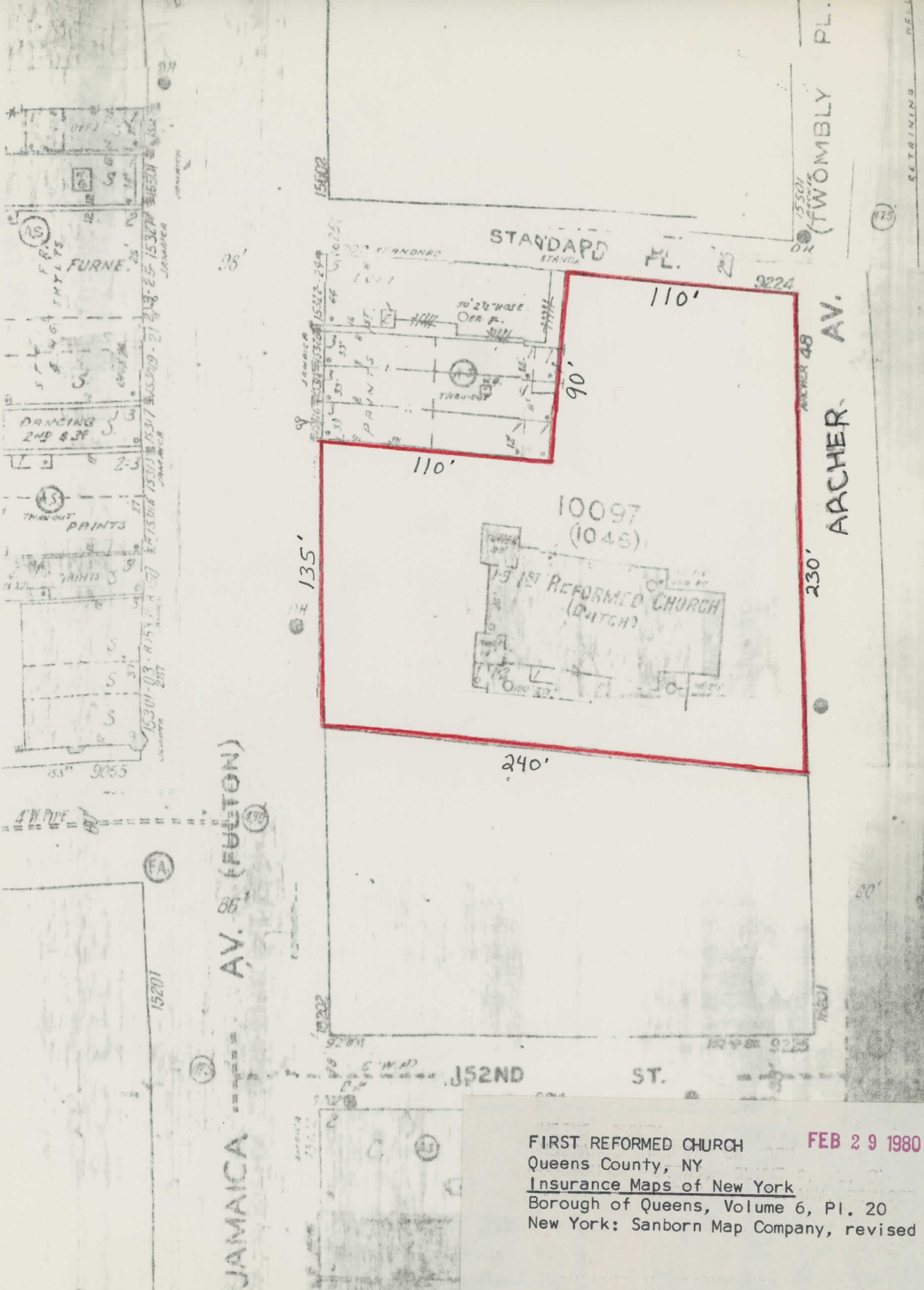


Photo Credit:  
Carrie B. Griffin

FIRST REFORMED CHURCH, JAMAICA  
BUILT: 1858-59  
ARCHITECT: SIDNEY J. YOUNG

UNIT 10

APR 16 1980



FIRST REFORMED CHURCH FEB 29 1980  
 Queens County, NY  
Insurance Maps of New York  
 Borough of Queens, Volume 6, Pl. 20  
 New York: Sanborn Map Company, revised 1978.

Dimensions of lot are approximate

APR 16 1980

80002753

Property First Reformed Church

State NY - Queens Working Number 2-29-80 1646

**TECHNICAL**

**CONTROL**

Photos 4  
Maps 2

**HISTORIAN**

*This Church, built 1858-59 is architecturally significant as an example of Romanesque revival style and follows the design precedent established in Brooklyn by Richard Upjohn's Church of the Pilgrims (1844)*

**ARCHITECTURAL HISTORIAN**

Accept. P. Reed 4/14/80

**ARCHEOLOGIST**

**OTHER**

**HAER**

Inventory \_\_\_\_\_  
Review \_\_\_\_\_

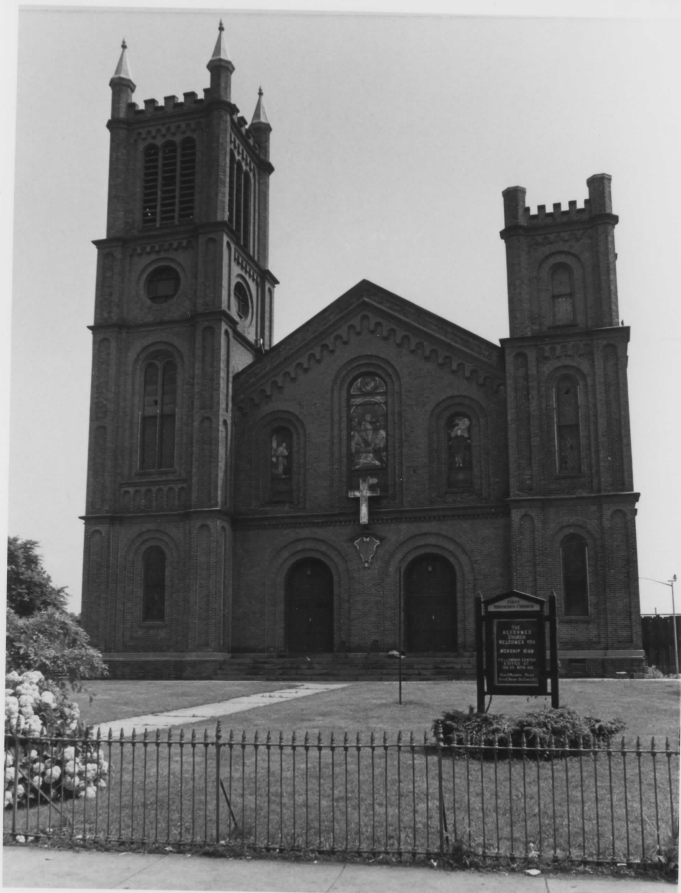
**REVIEW UNIT CHIEF**

Accept  
L. Reese  
4/14/80

**BRANCH CHIEF**

**KEEPER**

National Register Write-up \_\_\_\_\_ Send-back \_\_\_\_\_ Entered APR 16 1980  
Federal Register Entry 2. 3. 81 Re-submit \_\_\_\_\_



THE  
REVEREND  
FRANCIS  
WILLIAMS D.D.  
Rector  
1850-1860  
1860-1870  
1870-1880  
1880-1890  
1890-1900  
1900-1910  
1910-1920  
1920-1930  
1930-1940  
1940-1950  
1950-1960  
1960-1970  
1970-1980  
1980-1990  
1990-2000  
2000-2010  
2010-2020

1. First Reform Church, Jamaica, Queens,  
New York. *ca.*

Photo by: Stephen L. Senigo, 1979.

Neg. at: New York City Landmarks  
Preservation Commission.

View from North.

APR 16 1980

FEB 29 1980

1084

①

MANUFACTURED  
BY KODAK  
THIS PAPER

MANUFACTURED  
BY KODAK  
THIS PAPER



1. First Reform Church, Jamaica, Queens,  
New York. *Co.*

Photo by: Stephen L. Senigo, 1979.

Neg. at: New York City Landmarks  
Preservation Commission.

View of interior, rear balcony.

APR 16 1980

FEB 29 1980

*2 of 4*



3. First Reform Church, Jamaica, Queens,  
New York. *cd.*

Photo by: Stephen L. Senigo, 1979.

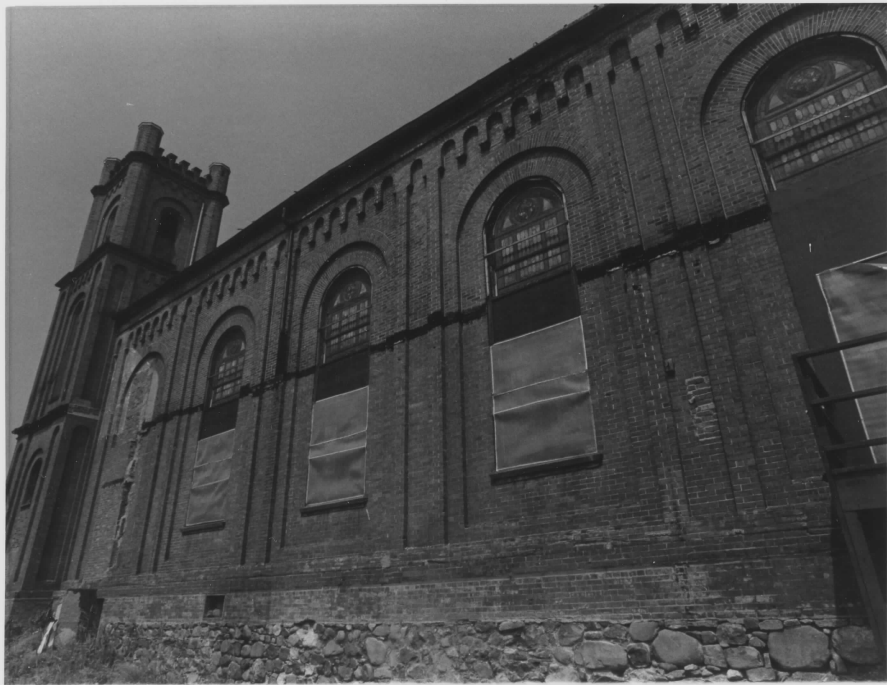
Neg. at: New York City Landmarks  
Preservation Commission.

View of interior.

*3074*

APR 16 1980

FEB 29 1980



25. First Reform Church, Jamaica, Queens,  
New York. *CO.*

Photo by: Stephen L. Senigo, 1979.

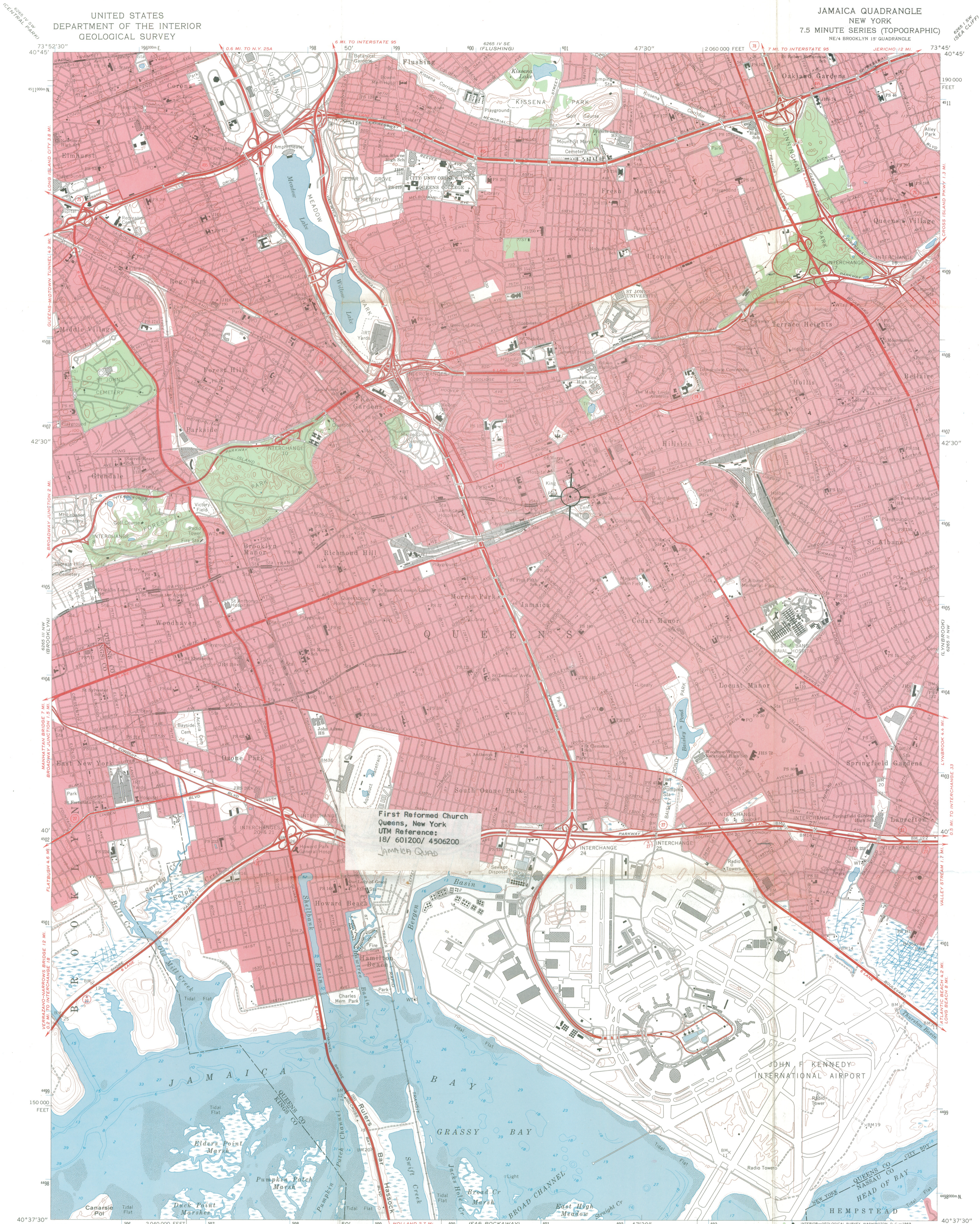
Neg. at: New York City Landmarks  
Preservation Commission.

View from Southwest.

APR 16 1980

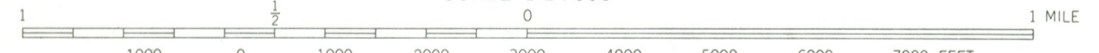
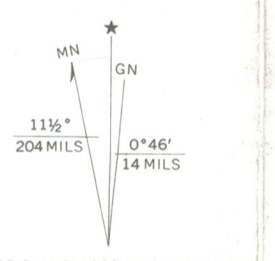
FEB 29 1980

4074



First Reformed Church  
Queens, New York  
UTM Reference:  
18/ 601200/ 4506200  
JAMAICA QUAD

Mapped, edited, and published by the Geological Survey  
Revised in cooperation with New York Department of Transportation  
Control by USGS and USC&GS  
Planimetry by photogrammetric methods and from USC&GS Chart T-5608  
Topography by photogrammetric methods from aerial photographs  
taken 1953 and planetable surveys 1956 and 1957  
Revised from aerial photographs taken 1966. Field checked 1966  
Selected hydrographic data compiled from USC&GS Chart  
542 (1967). This information is not intended for  
navigational purposes  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on New York coordinate system,  
Long Island zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 18, shown in blue  
Red tint indicates areas in which only landmark buildings are shown



CONTOUR INTERVAL 10 FEET  
DOTTED LINES REPRESENT 5-FOOT CONTOURS  
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN SEA LEVEL  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 5.3 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION  
Heavy-duty ——— Light-duty ———  
Medium-duty ——— Unimproved dirt ———  
Interstate Route ——— State Route ———

JAMAICA, N. Y.  
NE 1/4 BROOKLYN 15' QUADRANGLE  
N4037.5—W7345/7.5'  
1966  
AMS 6265 III NE—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	State Historic Preservation Officer
Honorable Robert Garcia	Mr. Orin Lehman
Honorable Matthew F. McHugh	Commissioner
Honorable Peter A. Peyser	Parks and Recreation
Honorable Richard L. Ottinger	Agency Building
Honorable Robert C. McEwen	Empire State Plaza
Honorable Gary A. Lee	Albany, New York 12238

NR

Byers/bjr    4/22/80

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

DATE 10.19.81

TELEPHONE REPORT

TIME OF CALL AM PM

1. CALL  TO:  FROM (Name)

Ann Covell

2. ADDRESS (Tel. No. if needed)

NY SHPD

3. SUBJECT, PROJECT NO., ETC.

Dutch Reformed Church  
Jamaica, Queens NY

4. DETAILS OF DISCUSSION

Discussed with Ann the BSA project adjacent to the church which will utilize an adjacent lot which was included as part of the nomination.

I told her that we had advised Joan Marsice (212-264-3582) of BSA that they should notify the council - the property could later be removed once the council had dealt with the property.

NAME OF PERSON PLACING/RECEIVING CALL

TITLE

OFFICE