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Historic and Cultural Resources

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APPENDIX A-1:
Draft Letter of Resolution (LOR)

LETTER OF RESOLUTION
AMONG
NEW YORK STATE URBAN DEVELOPMENT CORPORATION
D/B/A EMPIRE STATE DEVELOPMENT,
AMERICAN MUSEUM OF NATURAL HISTORY,
AND
THE NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION
REGARDING
THE GILDER CENTER FOR SCIENCE, EDUCATION, AND INNOVATION
NEW YORK COUNTY, NY

DRAFT 5-1-2017

WHEREAS, the American Museum of Natural History (the "Museum") proposes a new building, the Richard Gilder Center for Science, Education, and Innovation (the "Gilder Center"), to be constructed on the Columbus Avenue side of the Museum campus located on the superblock bounded by West 81st Street, West 77th Street, Central Park West, and Columbus Avenue, in the Upper West Side neighborhood of Manhattan on Block 1130, Lot 1 (the "Project Site");

WHEREAS, the Gilder Center would address critical external and internal needs in furtherance of the Museum's statutory mission of encouraging and developing the study of natural science, and providing popular instruction with the goal of advancing general scientific knowledge. The Gilder Center design would also advance crucial aspects of the Museum's original 1872 master plan, including completing the Columbus Avenue façade with an entrance and focal point, adding crucial north-south connections and creating an east-west corridor axis in the Museum spanning between Central Park West and Columbus Avenue;

WHEREAS, the Gilder Center would address the Museum's external needs to enhance the public understanding of and access to science by showcasing active scientific research and collections underlying the Museum's exhibitions and educational programs, and connecting scientific facilities and collections to innovative exhibition and learning spaces for students of all ages; and that the co-location of science, education and exhibition uses on the Museum campus is essential to achieving these goals;

WHEREAS, the Gilder Center would address internal deficiencies at the Museum including that portions of the Museum's facilities are overcrowded, inefficient, with a shortfall of instructional space; some existing spaces are out of date, fragmented, and difficult to access; additional capacity and improved storage conditions are needed for collections; exhibition halls are congested; circulation through the Museum complex is confusing and incomplete; and operational spaces are undersized and outdated;

WHEREAS, the Museum and the Project Site are located in Theodore Roosevelt Park, which is City-owned parkland under the jurisdiction of the New York City Department of Parks and Recreation ("NYC Parks");

WHEREAS, the Gilder Center would be integrated into the Museum complex, and would require the removal of three existing buildings to minimize the footprint on land that is now open space in Theodore Roosevelt Park. Connections and alterations would also be made to existing Museum space; and alterations would also be made to the adjacent portions of Theodore Roosevelt Park. The Gilder Center, together with the alterations to existing Museum space and to Theodore Roosevelt Park, constitute the "Project;"

WHEREAS, the Museum is seeking discretionary approval of actions in connection with the Project that are subject to City Environmental Quality Review (CEQR) including approval from NYC Parks pursuant to the Museum's lease with NYC Parks and funding from the New York City Department of Cultural Affairs (DCLA);

WHEREAS, funding for the Project has been appropriated by the State of New York, through the New York State Urban Development Corporation (d/b/a Empire State Development [ESD]) that is subject to the State Environmental Quality Review Act (SEQRA) and Section 14.09 of the New York State Parks, Recreation and Historic Preservation Law;

WHEREAS, NYC Parks is the lead agency in the preparation of the Environmental Impact Statement ("EIS") being prepared under CEQR and SEQRA for the Project;

WHEREAS, The New York State Office of Parks, Recreation and Historic Preservation (OPRHP) has determined that there are no archaeological concerns for the Project;

WHEREAS, the Museum and Theodore Roosevelt Park are listed on the State and National Registers of Historic Places (S/NR) and located in the S/NR listed Upper West Side Historic District and S/NR eligible Upper West Side/Central Park West Historic District;

WHEREAS, all prudent and feasible alternatives have been explored for the reuse of the former original Power House built in 1903-1904 (Building 15) and demolition of Building 15 constitutes an Adverse Impact;

WHEREAS, the purpose of this Letter of Resolution ("LOR") is to ensure that appropriate mitigation measures are undertaken to address the identified Adverse Impact, and to avoid any construction-related damage on historic resources;

NOW, THEREFORE, as referenced in the EIS and in accordance with Section14.09 of the New York State Parks, Recreation and Historic Preservation Law, ESD, the Museum, and OPRHP agree that the Project may proceed subject to the Stipulations specified below:

STIPULATIONS

1. The restoration and reconstruction program at Building 1 as approved by the New York City Landmarks Preservation Commission addresses key issues of the facades of Building 1 including mitigation of water infiltration. The scope of the project includes rehabilitating degraded masonry facades, repointing and restoring brick, façade cleaning, window restoration and reconstruction of specific interior elements damaged by current building leaks.

2. The contemporary architectural approach for the Gilder Center will reflect the time in which it is built with the proposed scale, massing, and materials respecting the historic Museum setting. Design elements will include:

    a. The west façade of the Gilder Center will include a mix of glass and granite. The granite would be either Milford pink granite, the granite used for the Theodore Roosevelt Memorial main entry on Central Park West, or granite of a similar type and coloration to Milford pink;

    b. The Gilder Center will have a height in keeping with Building 8 to the south and Building 17 to the north. Excluding mechanical space and elevator bulkheads, the Gilder Center would be at least five feet lower than Building 8, respecting that building's prominence, and would undulate and step down to both meet the height of Building 17 and meet that buildings' west façade line;

    c. The Gilder Center will feature sculptural curvilinear forms on its façade. The curvilinear forms would allude to the rounded tower elements and arched openings at the Museum, and be harmonious with the naturalistic landscape of Theodore Roosevelt Park;

    d. Removal of materials at existing buildings to create connections between the existing Museum building and the proposed Gilder Center will be limited to a minimum amount necessary to create the connections and includes making connections to Buildings 1 and 8 at existing or former window openings or penetrations;

    e. The Gilder Center will be designed to leave the newly restored and reconstructed west façade of Building 1 exposed and to provide views of this façade for museum visitors from within the Gilder Center;

    f. The secondary north and east facades of the Gilder Center will be consistent with the utilitarian character of the interior portion of the Museum complex and will be primarily rectilinear and with a light colored exterior plaster finish and other materials that will be compatible with the mix of materials and finishes of the surrounding interior portions of the Museum complex; and

    g. The landscaping in Theodore Roosevelt Park between Columbus Avenue and the Gilder Center will be composed of curving paths and planted areas that will be in keeping with the naturalistic character of the park, which is designed with winding paths surrounded by trees and landscaping.

3. The Museum shall develop the proposed design of the Gilder Center and its proposed connections to the surrounding Museum buildings in consultation with OPRHP. Design plans shall be submitted to OPRHP at the preliminary (100% completion of Design Development) and pre-final (50% completion of Construction Documents) completion stages for their review and comment.

4. A narrative has been prepared that describes the development history and physical evolution of the Museum complex, and includes dates of construction of existing and

former buildings in the Museum complex. This will constitute the Historic Narrative as set forth in the attached Appendix 1 – Recordation of Historic Structures. Photographic recordation of the historic building proposed for demolition shall be undertaken in accordance with Appendix 1. The final report shall consist of one hard copy and one copy of CD-ROM. The hard copy provided to OPRHP has to be forwarded to the New York State Archives by OPRHP and must be printed on archivally stable paper.

5. A Construction Protection Plan (CPP) will be developed in coordination with OPRHP and implemented in consultation with a licensed professional engineer. The CPP shall meet the requirements specified in the New York City Department of Buildings (DOB)'s Technical Policy and Procedure Notice (TPPN) #10/88 concerning procedures for avoidance of damage to historic structures resulting from adjacent construction and LPC's *Guidelines for Construction Adjacent to a Historic Landmark* and *Protection Programs for Landmark Buildings*. The CPP will describe the measures to be implemented during construction of the Gilder Center to protect the historic Museum buildings surrounding the Gilder Center site. The CPP shall be submitted to OPRHP for review and approval prior to implementation.

6. Any party to this LOR may propose to ESD that the LOR be amended, whereupon ESD shall consult with the other parties to this LOR to consider such amendment. Any amendment must be agreed upon in writing by all parties to this agreement.

This LOR shall take effect on the date it is signed by the last signatory and will remain in effect until the Stipulations set forth herein have been met.

SIGNATURES:

EMPIRE STATE DEVELOPMENT

BY: _____ DATE: _____
Name, Title

AMERICAN MUSEUM OF NATURAL HISTORY

BY: _____ DATE: _____
Name, Title

NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

BY: _____ DATE: _____
Name, Title

APPENDIX 1: Recordation of Historic Structures

Photographs

- Photographs submitted as documentation should be clear, well-composed, and provide an accurate visual representation of the property and its significant features. Submit as many photographs as needed to depict the current condition and significant features of the property.
- Digital photographs should be taken using a ten (10) mega pixel or greater digital SLR camera.
- Images should be saved in Tag Image File format (TIFF) or RAW format images. This allows for the best image resolution. RGB color digital TIFFs are preferred.
- Selected images for documentation package should be printed as follows: 1-3, 8 by 10 inch views of the overall facility. Sufficient 5 by 7 inch additional images to fully document the present condition of all elevations at the facility (several interior images should be included).
  Several historic images (if available) depicting the facility should be reprinted at the 5 by 7 inch size and included in the documentation.
- Images should be printed on a high quality color printer on compatible high quality photographic paper stock (HP printer us HP Paper, Epson printer use Epson paper)
- Each photograph must be numbered and that number must correspond to the photograph number on a photo log or key. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.
- Write the label information within the white margin on the front of the photograph using an archival photo labeling pen. Label information can also be generated by computer and printed directly in the white margin (no adhesive labels).
- Do not print information on the actual image – use only the photo margin or back of the photograph for labeling.
- At a minimum, photographic labels must include the following information: Photograph number, Name of the Property, County, and State.
- Photos should be placed in archival quality photo sleeves. Two (2) sets of images should be produced.

Historic Narrative

An historic narrative pertaining to the history of the structure to illustrate the historic importance of the complex should be prepared by pulling together the existing histories of the American Museum of Natural History buildings into a single document. The narrative will provide an appropriate historic context for the structure.

APPENDIX A-2:
Historic Preservation Background Research Report
prepared by Higgins Quasebarth & Partners, September 1, 2016

American Museum of Natural History

Richard Gilder Center
for Science, Education, and Innovation

HISTORIC PRESERVATION BACKGROUND RESEARCH REPORT

SEPTEMBER 1, 2016

Higgins Quasebarth & Partners
11 Hanover Square
New York, NY 10005

INTRODUCTION

This report has been compiled by Higgins Quasebarth & Partners, LLC, for the American Museum of Natural History and Studio Gang Architects to assist in assessing the history, existing context and physical fabric at the west and north sides of the Museum complex where a new central entrance building and architectural focal point, known as the Gilder Center for Science, Education & Innovation, is planned for construction. The project will be understood in the context of the Museum complex as a New York City and State and National Register Individual Landmark and contributing property within the surrounding Upper West Side/Central Park West Historic District. This report will also assess the proposed project's visual, contextual and physical impacts on the site's architectural resources.

The appropriateness of the proposed Gilder Center is rooted in the following three themes:

- Appropriateness of constructing a central entrance building and architectural focal point at the unfinished portion of the west side of the museum complex, and of completing the east-west internal circulation axis between Central Park West and Columbus Avenue. Both aspects of the project are in conformance with the Museum's original mission and its historic Master Plan;
- Appropriateness of a new, architecturally compatible contemporary building to the Master Plan and to the subsequent evolution of the Museum complex and the adjacent parkland;
- Appropriateness of demolishing the existing Buildings 15, 15A and the Weston Pavilion, which are not architecturally significant to the complex.

SUMMARY

The Museum is located within Theodore Roosevelt Park and bounded by West 81st Street to the north, West 77th Street to the south, Central Park West to the east, and Columbus Avenue to the west. The site for the proposed Gilder Center project is at the center of the west side of the complex, at the intersection of Columbus Avenue and West 79th Street, where a central entrance building and architectural focal point is called for in the Master Plan. Construction at this site is a significant step in the evolution of the west primary facade, and in resolving the axial circulation within the Museum complex. It will be in keeping with the Museum's architectural history while employing a contemporary architectural language. The Gilder Center will replace three existing buildings; Buildings 15 and 15A, which are publicly inaccessible, and the Weston Pavilion, a non-historic programmatically void entrance and circulation hall.

The new building will be approximately 193,530-gross-square-feet (gsf), with five stories above grade (approximately 105 feet tall; taking into account mechanical and elevator bulkheads, a portion of the rooftop would reach 115 feet), and one below-grade. Because the building will be integrated into the Museum complex, an additional approximately 41,595 gsf of existing space will be renovated to accommodate the program and make connections into the new building, for a total of approximately 235,125 gsf of new construction and renovation. It will feature sculptural, curvilinear forms in the facade, on both sides of a central interior-arched entrance. It will be harmonious with the naturalistic landscape of the park which has evolved on the unbuilt portions of the site respecting the essential character of the Museum complex.

THE INSTITUTION AND ITS MISSION

Since the Museum's founding, its purpose as set forth in the 1869 Charter enacted by the New York State legislature has been to encourage and develop the study of Natural Science, to advance the general knowledge of kindred subjects, and to furnish popular instruction and recreation. As the Museum approaches its 150th anniversary, continued fulfillment of the original mission is fundamental to the Museum's architectural and institutional planning process. The Gilder Center will integrate science, education and exhibition more fully than has ever been accomplished in any of the other museum buildings.

The proposed project would be designed to reveal the behind-the-scenes work of the Museum and integrate it into the visitor experience, to serve as a platform for the partnership between scientists and educators, and to offer spaces where students of all levels and ages can find engagement and inspiration through their immersion in the process of authentic scientific research and discovery. Collection storage spaces, the research library, and laboratories for gene mapping, 3D imaging, and big data assimilation would be located adjacent to immersive exhibition galleries and interactive education spaces for children and adults in family and school groups.

Among the major new features that would be included in the proposed project are:

- A physical articulation of the Museum's full, integrated mission of science, education, and exhibition, that will provide visitors with cross-disciplinary exposure to the natural world;
- New kinds of exhibition and learning spaces infused with the latest digital and technological tools, linked to scientific facilities and collections;
-Innovative spaces devoted to the teaching of science—including for middle school, early childhood, family, and adult learners and teachers;
- Spaces for carrying out scientific research—particularly in natural sciences—and facilitating public understanding of this vital scientific field;
- Increased storage capacity and greater visibility and access to the Museum's world-class collections;
- Exhibitions and interpretations of new areas of scientific study;
- Expansion of the natural history library from a world-class repository to a place of adult and public learning;
- Approximately thirty new connections into ten existing Museum buildings on multiple levels, improving circulation and better utilizing existing space;
- Enhanced visitor experience and services;
- Improved building services; and,
- A more visible and accessible entrance on the west side of the Museum complex.

EVOLUTION OF THE MASTER PLAN

The architectural history of the Museum is characterized by respect for, but a series of changing approaches to, the original Master Plan. The original Master Plan, designed by Calvert Vaux and Jacob Wrey Mould in 1872, outlines an institutional-scale complex, square in plan, composed of 21 sections with four similar street facades "distinguished by large entrances of architectural dignity and strength" at the center of each facade. The original plan includes cross-axial circulation corridors, which connect the perimeter spaces and subdivide the interior footprint into four symmetrical open courts (History, Plan and Scope of the American Museum of Natural History, 1910).

In his 1908 Autobiography, founder of the Museum, Albert Smith Bickmore explains the development of the original Master Plan. He recalls, "My own sketch suggested a building like that of the national capital at Washington… But when we found such a large area assigned us, we extended these traverse structures into full-sided wings reaching the corners of the square. The ground plan as thus enlarged contemplates a building with four equal sides, each about seven hundred forty feet long. At the center of the square will rise a high tower dominating the entire structure. From this tower or central dome a wing will radiate to the middle of each of the four sides and thus divide the great square into four large open courts for lighting the interior sides of the exhibition halls."

The Museum's first building, designed by Calvert Vaux and Jacob Wrey Mould in the Gothic Revival style and constructed in 1874-77, laid the foundation for the ambitious original Master Plan. Its location north of the 77th Street primary facade and central entrance building was strategically selected, to encourage future construction. Yet as the museum's resources, needs, architects, and styles changed over the years, so too did the approach to the original Master Plan.

Early in the Museum's development the original Master Plan was recast in 1897 by Cady, Berg & See. The 1897 plan envisioned the same institutional-scale rectilinear footprint as the original plan, but varied in its architectural style to a more contemporary and grander Romanesque Revival, which succeeded Gothic Revival in popularity in the late 19th century and was financially attainable with increasing endowments. The 77th Street facade (Buildings 2-7) designed by Cady, Berg & See and constructed from 1890-1900, and the south-west wing on Columbus Avenue (Building 8), designed by Charles Volz and constructed in 1906-08, followed in the Romanesque Revival style.

EVOLUTION OF THE MASTER PLAN

(continued)

Evolving Footprint

The building program subsided for a short time after 1908, and when it resumed in the 1920s, further evolution of the original Master Plan occurred, this time in the internal footprint of the plan. The interior courts, originally envisioned as light-filled courts, began to be filled in with buildings for exhibition and utilitarian function to accommodate the significant increase in Museum collections and visitors.

The Oceanic and Education wings (Buildings 10-11) were the first to be constructed at the center of the southwest and southeast courtyards in 1924 and 1928 respectively. In the 1930s, interior courtyard infill continued, and extended north. The Power and Service building (Building 17) by Trowbridge and Livingston was built in 1930-31 in the northwest courtyard, and the former Hayden Planetarium by Trowbridge and Livingston was constructed in 1934-35 in the northeast courtyard. Numerous other courtyard infill buildings and additions followed these precedents, which resulted in a mix of buildings with varying styles and scales at the interior of the complex. Most significantly, construction in the courts altered the original axial circulation patterns set forth in the original Master Plan.

Evolving Style

Simultaneously, beginning in the 1930s, there was a third evolution in the architectural style of the Museum buildings. The Romanesque Revival style of the recast Master Plan by Cady, Berg & See prevailed for the facade buildings in the early 20th century (the courtyard infill buildings were utilitarian in design as they were not expected to be seen upon completion of the primary facades). The Theodore Roosevelt Memorial, constructed in 1931-36, was designed by John Russell Pope with Trowbridge & Livingston in a monumental Roman Revival style. Similar to the earlier shift from Gothic Revival to Romanesque Revival, the Museum sought a more contemporary and grand architectural expression for the central entrance building, which was a memorial to the late President and a new primary entrance to the Museum.

These variations in footprint and architectural style set new precedents for the Museum's development. The recent Rose Center for Earth and Space, designed by Polshek and Partners and constructed in 2000, continued in this vein. The Rose Center works within an evolved dual architectural identity, accepting the northeast courtyard site location of the Hayden Planetarium it replaced, but partially "healing" the utilitarian appearance of the accretionary internal infill with a dynamic extended north facade building and terrace.

EVOLUTION OF THE MASTER PLAN

(continued)

Its contemporary design is a distinguished expression of the architectural language of its time, analogous to the Roosevelt Memorial, and appropriate for a primary entrance building. The Rose Center also varies from the original Master Plan, as a primary entrance building by accepting the off-axis courtyard site condition. The off-axis east-west circulation system was partially healed with the construction of an intermediate corridor building, the Weston Pavilion.

Existing Museum Context

The present museum complex comprises roughly two-thirds of the area envisioned in the original Master Plan. It includes complete south and east facades, a partial west facade, and a combination of the modern Rose Center and earlier utilitarian masonry buildings as seen from the north. The complex of 25 buildings has an asymmetrical footprint and features numerous architectural styles, as a result of a century-and-a-half of varying construction initiatives, which began with the 1872 Master Plan but subsequently evolved into a complex interaction between the original Master Plan image and an expression of changing institutional needs and architectural styles. The original Master Plan continues to express a useful vision for the Museum complex, in its essential elements of institutional scale, cross-axial and perimeter circulation, focal entrance buildings on each side, and awe-inspiring exhibition halls. However, the west side of the complex remains unresolved and is a functional and architecturally important site for further evolution in the context of the Museum's architectural history.

EVOLUTION OF THEODORE ROOSEVELT PARK

The Museum has always been situated within the context of a park. Manhattan Square (later renamed Theodore Roosevelt Park) was designated as public parkland in the 1811 Commissioner's Plan. The 1872 Master Plan for the architecture by Calvert Vaux and Jacob Wrey Mould envisioned an institutional-scale complex across the four-block lot. When Manhattan Square was designated as the Museum site in 1876, it was set aside in its entirety for the future expansion of the Museum. Originally there was no predetermined plan for the landscape. An 1897 rendering of the Master Plan recast by Cady, Berg & See shows an expectation that the four street facades would likely be bordered by geometrical planting beds with low shrubs. However, early historic images show the landscape developing informally as provisional path systems and plantings for recreation and circulation to and from the Museum where the buildings called for in the original and recast Master Plans had yet to be constructed.

The Museum's first building is seen in a historic photograph dating to 1877 surrounded by land with areas of open water and piles of stone rubble. During a Parks Department meeting in 1878, Frederick Law Olmsted commented that initial improvements to the landscape were to be made with a view toward keeping the unbuilt areas from being "an eyesore." Olmsted recommended the creation of "a smooth but quietly undulating surface," with fill from excavation of surrounding streets and lots, and overlaid with "earth and soil to sustain turf and shrubbery."

As the early museum building program extended along the south and then up the eastern facade, portions of the square were filled (in part by making it a free dump for a time), graded and planted, with walks to the buildings being laid and relaid to fit the changing footprint. At the south and east facades, the provisional path system gave way to more formal entry paths and service driveways, and lawns framing the facades. At the west and north side of the complex, where the Museum buildings did not come to fruition, a winding provisional path system remained.

By the mid-20th century the park had been re-landscaped numerous times, with improvements and design treatments increasingly akin to other city parks. In each instance, however, it was explicitly noted that the improvements were not "permanent," as the site was to be occupied by future additions to the museum building (New York Times, 1935).

EVOLUTION OF THEODORE ROOSEVELT PARK

(continued)

Existing Park Context

In recent decades, the winding provisional path system at the north and west portion of the Museum complex where it is still largely unbuilt has become a de-facto characteristic of the landmark site. The northwest section of the park was named Margaret Mead Green in 1979, and the NYC Landmarks Preservation Commission's Historic District Designation Report describes the landscape and fixtures around the complex as a contributing feature. When the northern section of the park underwent a restoration in coordination with the Rose Center's construction, the Landmarks Commission clarified the historical nature of the existing landscape in a 1997 Binding Report specifically finding, that the "existing landscape design is not historic to either the park or the museum," and in evaluating the proposed work in the park their considerations were that "proposed work will maintain the character of the park as green space with many trees; that new lawns and paths relate well to the design" and "work will enhance the appearance of the park and the special architectural and historic character of the Upper West Side/Central Park West Historic District."

EXISTING BUILDINGS

Three existing buildings within the footprint of the new Gilder Center site (Building 15, Building 15A and the Weston Pavilion) will be demolished as part of the expansion project. These buildings combine recent date, utilitarian design, limited visibility and loss of integrity, and as such are not historically significant to the Museum complex. Individually, they do not possess significant historic architectural detail, and Buildings 15 and 15A have plain stucco west facades, facing Columbus Avenue. A view from the major public vantage point at 79th Street and Columbus Avenue, which was historically intended to host a central entrance building and architectural focal point for the west facade, shows a mix of buildings with varying styles and scales. Replacement of Buildings 15, 15A and the Weston Pavilion will provide the opportunity to fulfill the original Master Plan's vision for the center west facade and will resolve the functional and circulation shortcomings of the existing buildings.

Building 15, the Former Power House and south adjoining Boiler House, later known as Buildings 15 and 15A respectively, was constructed in 1903-04 and designed by Charles Volz in the Romanesque Revival style. The Power House was constructed as a three-story brick and stone building with a gable roof and dormers at the north and south elevations. The Boiler house was constructed as a simple one-story brick addition with a gable roof. Building 15's plain brick west elevations and placement at the interior transept and courtyard of the complex suggests that it was not intended for public view.

Building 15 has been substantially altered over the years. In 1905, a three-story circulation corridor addition was constructed between Building 15 and Building 7, eliminating the east facade of Building 15 below the gable. Further alterations were made in the 1930s, in response to the newly built Power and Service Building (Building 17) north of Building 15, including a three-story bridge addition to Building 17 at the west bay of Building 15's north facade, and alterations to windows at the north and west elevations. In 1965, the adjoining Boiler House, Building 15A, was converted to a two-story no-style stucco-clad building with a flat roof, engulfing the south elevation of the Former Power House below the third-story dormers. In 1988, the west elevation of Building 15 was stuccoed to match Building 15A.

As a result of these changes, the existing condition of Building 15 is highly compromised. The north elevation is refaced with non-matching brick on its lower half where it was previously connected to Building 17. The west elevation is entirely refaced and has a plain stucco facade toward the public thoroughfare at West 79th Street and Columbus Avenue. The south elevation is connected with, and largely engulfed by, the two-story, no-style Boiler House addition (Building 15A). The interior of Building 15 has been completely altered and does not retain any historic detail. As a result of these

EXISTING BUILDINGS

(continued)

modifications, the building retains minimal character-defining features of its original style and exhibits a severe diminution of architectural integrity.

Building 15 is not noted in the NYC Landmarks Preservation Commission Individual Designation Report for the Museum, which describes the significance of the Museum and discusses eleven component structures and the land on which they stand. Building 15 is noted in the Upper West Side Historic District Designation Report as a part of the eighteen interconnected buildings that comprise the Museum complex. The report does not make a statement of the building's significance.

The Weston Pavilion, is a contemporary glass and metal frame cube building and attached circulation corridor, constructed in 2000 in coordination with the Rose Center. The Weston Pavilion was designed as an entrance and a link between the unfinished west facade where there was no public entrance, and the north and east sections of the Museum complex. It connects to Building 17, to the north, and the Rose Center and central Museum complex as it spans east.

THE GILDER CENTER

The proposed Gilder Center project will create a distinguished central entrance building of high architectural quality at the west side of the complex, relating sensitively to the existing building context and located within the footprint of the central west entrance building anticipated in the original Master Plan. It will resolve the internal circulation across the complex by completing the center east-west axis between Central Park West and Columbus Avenue and the north-south connection to Buildings 8 and 17. The Gilder Center will continue the evolution of the Museum complex in architectural style. It will be a contemporary building appropriate in expressing the architectural language and technology of its time, as do all of the primary facade buildings throughout the complex. At the same time it relates to its historic context in form, scale and massing and materiality; and expresses the ongoing scientific and educational mission which is central to the museum's historical identity.

Form

The Gilder Center's design evolved out of an exploration of the formal and abstract expressions of the architecture and landscape as they were originally conceived and have evolved over the years. An 1897 rendering of the recast Master Plan by Cady, Berg and See illustrates a complex with a clear rectilinear plan and cross axial interior corridors, but simultaneously within this rectilinear complex there are strong curvilinear expressions typical of its style. The Romanesque Revival south facade features paired, boldly rounded towers at the 77th Street center entrance and the corners of the south facade that are boldly sculptural, curved, and projecting. Arched entryways and curved pathways are additional curvilinear forms found at the center entrance. The curvilinear expression continues to be a dominant feature throughout the history of the Museum's architectural evolution. The form can be found translated into other styles in the curvilinear columns flanking the triumphal arch entryway at the Roosevelt Memorial central entrance building, and in the arched entrance and sphere within cube form of the Rose Center. It also occurs in the curving pathways and plantings of the park.

The undulating forms of the new Gilder Center façade will project outward on both sides of the center entryway. A sculptural, canyon-like interior space visible through a central glass curtain wall will be a contemporary expression of the arched entryways and dramatic public spaces existing throughout the campus. In addition, at the interior, the critical east-west axial corridor, from Central Park West to Columbus Avenue, will be fulfilled through numerous connections to the adjacent buildings. On the exterior, new plantings and landscape will bring together the curvilinear character of both the Gilder Center and the park.

THE GILDER CENTER

(continued)

Material

The Gilder Center will be constructed of glass and stone, relating to its contemporary style and the materiality found in other complex buildings. The stone is expected to be a light-colored granite, either a Milford Pink granite from the same quarry as the granite cladding the Roosevelt Memorial building, or a granite of a similar type and coloration to Milford Pink. Granite is the dominant masonry found across all of the Museum's public-facing buildings and central entrances. Deep pink granite clads the 77th Street entrance building and early-20th century wings along the south and east facades, and the Roosevelt Memorial and Rose Center are clad in lighter granite. The use of glass with a range of opacities in the new building will be a distinctly contemporary architectural statement, relating to the glass enclosure of the Rose Center.

Scale and Massing

The Gilder Center is designed to relate to the existing west side context in scale and massing. The new building will be constructed, between Building 8 at the south and Building 17 at the north, with interior connections to both buildings; the buildings were constructed at different periods in the Museum's evolution, and reflect different styles and scale. The Gilder Center building will bridge these two adjacent buildings to unify the west facade.

Building 8 is six-stories tall and situated exactly within the footprint prescribed by the original Master Plan. The facade is rectilinear with curvilinear protrusions and punched openings, and a gabled roof with dormers. Building 17 is five stories tall and situated in the northwest courtyard of the original Master Plan. The facade is rectilinear with punched openings and framed at the north and south ends by taller circulation cores.

The Gilder Center building will negotiate the existing height context of the two buildings by rising to six stories in height at Building 8 to the south, and then stepping down to five stories at the north where it meets the shorter Building 17. At maximum height, the new building will be five feet lower than Building 8, respecting that building's historic prominence. The Gilder Center will visually connect the adjacent buildings with a facade that extends west to meet, but not to exceed, the facade line of Building 8 with deferential setbacks at the building connection point and again at the roof peak; and undulating back as the facade extends north toward the northwest courtyard position of Building 17. In addition to relating to the scale and massing of the adjacent buildings, the new building will not exceed the height of any other existing building within the complex.

THE GILDER CENTER

(continued)

Secondary Elevation

At the secondary elevation, the Gilder Center will also be compatible with its architectural context in form, material, scale and massing. Views from the north over the Rose Center terrace reveal an assembly of internal buildings that contain the science and education happening within the Museum. The interior portion of the complex has an unintentional but defining character which is both utilitarian and monumental, resulting from of years of architecturally varied secondary elevations, courtyard infill buildings and additions in response to functional needs. These buildings have simple rectilinear volumes, primarily constructed of red brick with copper roofs or siding, at a variety of heights and scales.

The secondary elevations of the Gilder Center will be less formal in design than at the primary facade, in keeping with this utilitarian spirit. This side and rear portion of the building envelope will primarily be rectilinear and faced with a light-colored textured plaster. A portion of the lower wall connecting to the Rose Center terrace will be clad in copper, echoing the copper rooftops and copper-clad walls of the terrace. The building will have numerous setbacks from terrace level to the roof, to transition between the shorter LeFrak Theater building and the taller head house at Building 1 to the east and Building 17 to the north, where glass circulation connectors will gently bridge the new and old buildings. However, within these basic forms and materials, curvilinear joint lines in the textured plaster elevation and a large cavernous window at the center of the east elevation will simultaneously reflect the texture and energy of the primary facade.

Park

The Gilder Center expansion project will respect that the park as a public amenity and an important feature of the landmark site. Its essential character identified in the Landmarks Commission's report will be preserved. The new building will entail minimal change to the existing park around the site, by keeping the building's footprint back from the outline of the center entrance building in the original Master Plan, to the facade line of the adjacent buildings. Unlike the other entrance buildings around the site, the Gilder Center building will not have a formally composed lawn or plaza in front of the building, but will open directly to park paths on a naturalistic curve. The landscape design surrounding the new building will preserve the park's existing character of winding paths with trees and plantings. Similarly, the building facade will reflect its park context with undulating curves and design features inspired by forms found in nature, and in the park specifically.

CONCLUSION

The appropriateness of the proposed Gilder Center is rooted in the themes discussed. The history of the Museum began with an original Master Plan, and both the essential character and evolution of this plan is the defining framework for the Museum's development. The new building will occupy a site at the center of the Columbus Avenue west facade where a central entrance building and architectural focal point is called for in the original and recast Master Plans. Its construction will be a significant step in the evolution of the west primary facade, where the existing condition is three utilitarian buildings that do not directly contribute to the Museum's mission or architectural character. In addition, the new building will resolve the internal circulation throughout the complex by completing the internal axis, called for in the original Master Plan but disrupted by courtyard infill construction as the complex evolved or was left unfinished.

The design of the Gilder Center will be in keeping with the Museum's architectural history of constructing buildings in the style of their time with its contemporary architectural language, while simultaneously relating to the historic context in form, scale, massing and materiality. The new building will feature sculptural, curvilinear forms in the facade, recalling the curvilinear towers of the 77th Street facade, the arches at the Roosevelt Memorial and Rose Center buildings, and the organic curvilinear forms found in nature. It will be harmonious with the naturalistic landscape of the park, incorporating the evolution of the park as a significant character defining feature at the unfinished portion of the Museum's west and north sides.

APPENDIX A-3:
New York City Landmarks Preservation Commission
Binding Report, November 2, 2016

THE NEW YORK CITY LANDMARKS PRESERVATION COMMISSION
1 CENTRE STREET 9TH FLOOR NORTH NEW YORK NY 10007
TEL: 212 669-7700 FAX: 212 669-7780

BINDING REPORT

ISSUE DATE:	DOCKET #:	CRB #:
11/2/2016	192740	CRB 19-4782

ADDRESS:	BOROUGH:	BLOCK/LOT:
200 CENTRAL PARK WEST The American Museum of Natural History UPPER WEST SIDE-CPW	MANHATTAN	1130 / 1

To the Mayor, the Council, and the Deputy Commission for Capital Projects, Dept. of Parks and Recreation

This report is issued pursuant to Sections 3020 and 854 (h) of the New York City Charter and Section 25-318 of the Administrative Code of the City of New York, which require a report from the Landmarks Preservation Commission for certain plans for the construction, reconstruction, alteration, or demolition of any improvement or proposed improvement which is owned by the City or is to be constructed upon property owned by the City and is or is to be located on a landmark site or in a historic district or which contains an interior landmark.

The Landmarks Preservation Commission, at the Public Meeting of October 11, 2016, following the Public Hearing of the same date, voted to issue a positive report for the construction of an addition, and associated modifications to the existing complex and site, as put forward in your application completed on September 15, 2016.

The proposed work consists of the demolition of three existing buildings (Buildings 15 and 15A and the Weston Pavilion) at the western portion of the complex, and the construction of an addition featuring an undulating sculptural massing reminiscent of a rock formation, clad in rectilinear Milford pink granite panels and large expanses of glazing, with a monumental entrance at the west (Columbus Avenue) façade, and stucco and copper cladding, as well as more limited glazing, at the north and east facades; replacing an existing vehicular entrance at the below-grade portion of the west façade of the building located south of the proposed addition (Building 8) by infilling it with brownstone and creating a new vehicular entrance at the adjoining brownstone retaining wall and excavating beneath a portion of landscaping, linking the new opening to the proposed addition, as well as modifying the surrounding parkland, including selectively removing mature trees; reconfiguring pathways and plantings; replacing and installing benches; and relocating the late 20th century time capsule/sculpture from an area near the western side of the complex to an area near it's northern side, as shown in an 87-page digital preservation, titled "American Museum of Natural History Richard Gilder Center for Science, Education, and Innovation," dated October 11, 2016 and consisting of photos, drawings, as photo montages, as well as two models, a mock-up of granite

samples; and two presentation boards featuring photographs and material samples, prepared by Studio Gang Architects, Davis Brody Bond Architects and Planners, Reed Hilderbrand, Higgins Quasebarth and Partners, and Venable LLP, and presented at the Public Hearing and Meeting.

In reviewing this proposal, the Commission noted that the American Museum of Natural History Individual Landmark and the Upper West Side/Central Park West Historic District Designation Reports describe 200 Central Park West as complex of museum exhibition and support buildings, designed by Vaux and Mould; Cady, Berg and See; Trowbridge and Livingston; John Russell Pope; Charles Volz; and others, located within a park, and built between 1874 and 1935. The Commission also noted that that the American Museum of Natural History was established in 1869 to encourage and develop the study of Natural Science and to furnish popular instruction and recreation; that it features a variety of styles reflective of the time periods in which the buildings were built; that it includes the South Central Wing (Building 1), a Victorian Gothic style building designed by Vaux and Mould and built between 1874-77; the Romanesque Revival style Central, East, and West Wings fronting West 77th Street, designed by Cady, Berg and See and built between 1889-1900, with a wing at Columbus Avenue designed by Charles Volz and built in 1908, and a wing at Central Park West designed by Trowbridge and Livingston in 1913; the Classical style Theodore Roosevelt Memorial Building Central Wing (Building 12) designed by John Russell Pope and Trowbridge and Livingston and built in 1931-34; and the Classical style Oceanic Hall (Building 19), designed by Trowbridge and Livingston and built in 1931-33; as well as additional buildings at the complex including the original power plant (Building 15), a Romanesque Revival style building designed by Charles Volz and built in 1908, and a number of functional/utilitarian style buildings, including the Lecture Hall (Building 7), designed by Cady, Berg and See and built in 1899-1900; the Hall of Ocean Life (Building 10) and the Southwest Court Building (Building 11), built in 1924-28; the African Hall East Transept (Building 13), built in 1930-34; and the Power House and Service Building (Building 17), built in 1930-31, all designed by designed by Trowbridge and Livingston; and the Hayden Planetarium, a Moderne style building, designed by Trowbridge and Livingston and built in 1930-31 that was replaced by the Rose Center for Earth and Space, a Modern style glass, stone, and brick building designed by Polshek & Partners, and built in 2000. The Commission further noted that the master plan, designed by Vaux and Mould and later updated by Cady, Berg, and See, featured interconnected buildings following a rectilinear plan, with four central courtyards and monumental entrances at the north, south, east, and west sides; however, by the early-20th century, buildings began to be constructed within the proposed interior courtyards, thereby deviating from master plan, and buildings at the northern and western sides were never constructed. The Commission additionally noted that Commission Binding Report 96-0004 (LPC 96-0830), was issued on November 21, 1995 along with associated subsequent amendments for the demolition of the Hayden Planetarium and construction of the Rose Center for Earth and Space, designed by Polshek & Partners; that Commission Binding Report 98-1813 (LPC 98-1130) was issued on October 3, 1997 along with associated subsequent amendments, for alterations to the landscape, in and adjacent to the West 79th Street entrance at Columbus Avenue; and that Commission Advisory Report 00-7838 (LPC 00-3410), was issued on July 20, 2000 for the installation of a time capsule at the Columbus Avenue Plaza within the park.

With regard to this proposal, the Commission found that the areas of demolition are only a small percentage of the overall complex and consist only of support buildings, which provided services for the more significant components of the complex; that the two earlier 20th century buildings to be demolished (15 and 15A) were not among the more unique or elaborately designed components of the complex or planned to remain visible from public thoroughfares, as outlined in the original masterplan for the complex, and are highly altered and significantly different in overall appearance and context from their original condition; that the simply designed later 20th century building (Weston) to be demolished was not integral to the overall design of the Rose Center; that the removal of portions of existing buildings to

remain will be limited to the minimum amount necessary to connect the new addition to the historic buildings to remain and will not remove any portions which were planned to be visible from a public thoroughfare; that although portions of the facades to be removed were designed to be viewed from central courtyards within the complex, the courtyards were never fully realized, with additions occupying much of their planned footprints; that the proposed demolition of the existing buildings and construction of the new addition will facilitate achieving certain primary objectives of the original master plan for the complex, including creating a large entrance of architectural dignity and strength at the eastern façade, supporting the strong cross axial relationship of the complex, and improving the circulation through the complex; that the proposed glass connector, linking the new building to the existing historic rear façade of the oldest building in the complex (Building 1) will only connect at the lower portion of the façade and will not conceal significant features of the historic, designed façade; that, over time, the new additions to the complex have varied in style and materials and not rigidly followed the footprint of the original masterplan, therefore the design, materials and footprint of the proposed addition will not diminish unifying features of the complex; that the placement, height and massing of the proposed addition will help support a harmonious gradual transition between the adjoining neighboring buildings, facing Columbus Avenue, which are set at different distances from the property line and feature different floor heights; that the addition will feature simple notches where it will connect with the existing buildings, facing Columbus Avenue, utilizing a detail used historically at this complex at the interconnection of buildings and supporting the identity of the complex as an assemblage of separate structures; that the undulating forms of the massing of the addition will reflect aspects of geological formations, a literal and abstract reference to the purpose of the museum, and recall, in a contemporary way, the robust curved forms used at some of the prominent buildings in the complex; that the Milford pink granite, matching the historic masonry at the central Central Park West entrance in terms of material, finish and primarily rectilinear form of the units, but featuring smaller sized units, following the curving forms of the addition, with subtle shadow lines created by the curvature of the façade, will maintain a subtle connection between the opposite ends of the axis and recall the level of articulation and variety of details of the historic buildings in the complex; that the large expanses of glazing at the proposed addition will be in keeping with materials used at more contemporary additions and new buildings in the complex, will support the addition's identity as a primary entrance to the complex, and with its grid pattern, will help to maintain a level of articulation and scale that is harmonious with the remainder of the complex; that the north and east facades of the proposed addition will only be visible from public thoroughfares from select views from the surrounding parkland and will be well scaled to the surrounding complex in these views; that the north and east facades of the proposed addition, utilizing more subtly curved forms than the west façade and a light gray exterior plaster finish, will maintain a stylistic connection to the addition's west façade and be compatible with the mix of materials and finishes and more simpler detailing at the surrounding portions of the complex; that the alterations to the below-grade portions of the west façade of the historic southwest building in the complex (Building 8) and the creation of a new vehicular entrance at the adjoining rough hewn brownstone retaining wall will limit the removal of historic masonry to the minimum amount necessary and will be compatible with this utilitarian portion of the complex and barely perceptible from public thoroughfare; that the changes to the pathways will be consistent with the surrounding pathway system in terms of materials, finishes, and curvilinear forms and will maintain the predominance of landscaping at the site; that the relocation of the late 20th century time capsule/sculpture and proposed benches will be compatible with the site; that the removal of mature trees will be limited to the minimum amount necessary for the construction of the addition and will not significantly reduce the number of mature trees at the park; that the cumulative effect of the work will result in a physical articulation of the Museum's full, integrated mission of science, education and exhibition, that will provide visitors with cross-disciplinary exposure to the natural world; and that the work will enhance the special architectural, historic and cultural significance of the American Museum of Natural History complex and Upper West Side Historic District. Based on these findings, the Commission determined the work to be

appropriate the American Museum of Natural History and the Upper West Side/Central Park West Historic District and voted to approve it.

PLEASE NOTE: This report is issued contingent upon the Commission's review and approval of two sets of final filing drawings, prior to the commencement of construction. NO WORK MAY BEGIN UNTIL THE FINAL DEPARTMENT OF BUILDINGS FILING DRAWINGS HAVE BEEN APPROVED BY THE LANDMARK PRESERVATION COMMISSION. After the final drawings have been received and approved, they will be marked as approved with a perforated seal.

This report is issued on the basis of the building and site conditions described in the application and disclosed during the review process. By accepting this permit, the applicant agrees to notify the Commission if the actual building or site conditions vary or if original or historic building fabric is discovered. The Commission reserves the right to amend or revoke this permit, upon written notice to the applicant, in the event that the actual building or site conditions are materially different from those described in the application or disclosed during the review process.

All approved drawings are marked approved by the Commission with a perforated seal indicating the date of approval. The work is limited to what is contained in the perforated documents. Other work or amendments to this filing must be reviewed and approved separately. This report constitutes the permit; a copy must be prominently displayed at the site while work is in progress. Please direct inquiries to Anne Jennings.

Meenakshi Srinivasan
Chair

cc: Tom Finkelpearl, Commissioner, NYC Department of Cultural Affairs; Daniel Slippen, American Museum of natural History

APPENDIX A-4:
Correspondence

NEW YORK STATE OF OPPORTUNITY. | Parks, Recreation, and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

April 25, 2017

Mr. Owen Wells
NYC Parks, The Arsenal, Central Park
830 Fifth Avenue, Rm 401
New York, NY 10065

Re: ESDC
American Museum of Natural History Gilder Center
New York, NY
16PR01395

Dear Mr. Wells:

Thank you for continuing to consult with the Division for Historic Preservation of the Office of Parks, Recreation and Historic Preservation (OPRHP). We have reviewed the submitted materials in accordance with the New York State Historic Preservation Act of 1980 (section 14.09 of the New York Parks, Recreation and Historic Preservation Law). These comments are those of the Division for Historic Preservation and relate only to Historic/Cultural resources.

We note that the American Museum of Natural Historic is listed on the State and National Registers of Historic Places. We understand the current project proposes to demolish the Weston Pavilion and Building 15, which includes both the original power house and boiler house. We have no concerns with the proposed demolition of the non-historic Weston Pavilion. However, Building 15 is noted in the National Register Nomination as a contributing resource to the museum. Under Section 14.09 demolition of an historic building is considered an Adverse Impact which can only move forward after a through exploration of alternatives that may avoid or reduce the project's impacts.

We have reviewed the provided Alternatives Analysis dated April 12, 2017 and the draft Letter of Resolution (LOR) dated April 14, 2017. Based upon our review of the Alternatives Analysis, we concur that there are no prudent and feasible alternatives to demolition of Building 15. Based upon our review of the draft LOR, we offer comments per the attached updated draft LOR with our proposed changes.

If you have any questions, I can be reached at (518) 268-2181.

Sincerely,

Beth A. Cumming
Senior Historic Site Restoration Coordinator
e-mail: beth.cumming@parks.ny.gov

via e-mail only

enc: Draft LOR with OPRHP comments cc: C. Cooney, D. Slippen, S. Golden, S. Kang

NEW YORK STATE OF OPPORTUNITY. | Parks, Recreation, and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

November 28, 2016

Mr. Owen Wells
Director of Environmental Review
NYC Parks
The Arsenal, Central Park
830 Fifth Avenue, Rm 401
New York, NY 10065

Re: INFO REQ
American Museum of Natural History Gilder Center
New York, NY
16PR01395

Dear Mr. Wells:

Thank you for requesting the comments of the Division for Historic Preservation of the Office of Parks, Recreation and Historic Preservation (OPRHP).

Based on the information provided in the letter to the New York City Landmarks Preservation Commission by Claudia Cooney of AKRF (28 October 2016), this office has no archaeological concerns regarding the proposed project as currently designed. If the project will be subject to federal or state agency review, under Section 106 of the National Historic Preservation Act or Section 14.09 of the State Historic Preservation Act, we recommend further consultation with this office.

If you have any questions please don't hesitate to contact me.

Sincerely,

Philip A. Perazio, Historic Preservation Program Analyst - Archaeology Unit
Phone: 518-268-2175
e-mail: philip.perazio@parks.ny.gov via email only

cc: Claudia Cooney, AKRF
Susan Golden, Venable
Daniel Slippen, AMNH

Landmarks Preservation Commission

1 Centre Street
9th Floor North
New York, NY 10007

Voice (212)-669-7700
Fax (212)-669-7960
http://nyc.gov/landmarks

ARCHAEOLOGY

Final Sign-Off (Single Site)

Project number: NYC DEPT. OF PARKS AND RECREAT / 16DPR004M
Project: AMNH GILDER CENTER
Address: 200 CENTRAL PARK WEST, **BBL:** 1011300001
Date Received: 10/28/2016

This document only contains Archaeological review findings. If your request also requires Architecture review, the findings from that review will come in a separate document.

[X**] No archaeological significance**

[X**] Designated New York City Landmark or Within Designated Historic District**

[X**] Listed on National Register of Historic Places**

[ ] Appears to be eligible for National Register Listing and/or New York City Landmark Designation

[ ] May be archaeologically significant; requesting additional materials

Comments: The LPC notes that the potential disturbance area has expanded since our February 9, 2016 review and now may include the western half of the park as well as area in the NW corner of the park for a New York Times capsule. The submission includes historic photographs showing the extent of disturbance that occurred as part of the construction of the museum. That information, as well as an earlier assessment completed in 1991, indicates that there are no further archaeological concerns for this project.

11/4/2016

SIGNATURE DATE
Amanda Sutphin, Director of Archaeology

File Name: 31137_FSO_HAB_11042016.doc

Landmarks Preservation Commission

1 Centre Street
9th Floor North
New York, NY 10007

Voice (212)-669-7700
Fax (212)-669-7960
http://nyc.gov/landmarks

ENVIRONMENTAL REVIEW

Project number: NYC DEPT. OF PARKS AND RECREAT / 77DPR017M
Project: AMNH GILDER CENTER
Address: 200 CENTRAL PARK WEST, **BBL:** 1011300001
Date Received: 1/19/2016

[ ] No architectural significance

[X] No archaeological significance

[X] Designated New York City Landmark or Within Designated Historic District

[X] Listed on National Register of Historic Places

[ ] Appears to be eligible for National Register Listing and/or New York City Landmark Designation

[ ] May be archaeologically significant; requesting additional materials

Comments:

The LPC is in receipt of the preliminary draft scope of work for EIS and a draft EAS dated 1/12/16. Both documents are acceptable for historic and cultural resources.

Gina Santucci 2/9/2016

SIGNATURE DATE
Gina Santucci, Environmental Review Coordinator

File Name: 31137_FSO_DNP_01212016.doc

NYC Landmarks Preservation Commission

1 Centre Street
9th Floor North
New York, NY 10007

Voice (212)-669-7700
Fax (212)-669-7960
http://nyc.gov/landmarks

ENVIRONMENTAL REVIEW

Project number: NYC DEPT. OF PARKS AND RECREAT / 16DPR004M
Project: AMNH GILDER CENTER
Address: 200 CENTRAL PARK WEST, **BBL:** 1011300001
Date Received: 3/2/2016

[ ] No architectural significance

[X] No archaeological significance

[X] Designated New York City Landmark or Within Designated Historic District

[X] Listed on National Register of Historic Places

[ ] Appears to be eligible for National Register Listing and/or New York City Landmark Designation

[ ] May be archaeologically significant; requesting additional materials

Comments:

The LPC is in receipt of the final draft scope of work for EIS dated 3/2/16. The text is acceptable for architectural resources. Please note that the LPC has already conducted its initial archaeological review on 1/21/16 and has determined that no further archaeological review is required.

Cc: SHPO

Gina Santucci 3/3/2016

SIGNATURE DATE
Gina Santucci, Environmental Review Coordinator

File Name: 31137_FSO_GS_03032016.doc

APPENDIX A-5:
Historical Newspaper Articles

MUSEUM OF NATURAL HISTORY.

PREPARATIONS FOR LAYING THE CORNER-STONE—SKETCH OF THE BUILDING.

The Trustees of the American Museum of Natural History have invited a large number of distinguished persons to witness the ceremony of laying the corner-stone of their new fire-proof building, in process of erection for the Museum by the Department of Public Parks, on Manhattan square, Eighth avenue and Seventy-seventh street. The ceremony will take place next Tuesday afternoon, at 4 P. M., and immediately after the Trustees will give a complimentary reception and private view of their collections at the rooms of the Museum, in the Arsenal Building, Central Park. As the object of the Trustees is considered a national one, the President, Gen. Grant, has signified his intention of being present to lay the corner-stone. Robert L. Stuart, the President of the Board of Trustees of the Museum, will deliver an address, Salem H. Wales will reply in behalf of the Department of Public Parks, Gov. Dix will deliver an address appropriate to the occasion, and he will be followed by Prof. Joseph Henry, Secretary of the Smithsonian Institution, after which Gen. Grant will lay the corner-stone. Dodworth's Band will furnish music for the occasion. Manhattan square, on which the new Museum will stand, was originally intended for a zoölogical garden, but the property-owners in the vicinity having strongly objected to the project, the idea was abandoned, and subsequently the land was turned over to the Trustees of the Museum, who will eventually cover the whole area with suitable buildings. The collections will be bought and cared for by moneys contributed by the Trustees individually and the public, but the building now in progress will be erected at the expense of the City, which has already appropriated $500,000 for this purpose. The land covers about eighteen acres, and lies between Eighth and Ninth avenues and Seventy-seventh and Eighty-first streets. The building has been so designed that it can be erected in sections, and thus always be practically complete, and yet ultimately occupy the whole area. A description of the edifice has already been given in THE TIMES. It may, however, be mentioned that it will consist of four stories, exclusive of the basement and Mansard story, and its height from the level of the cellar will be 101 feet. The exposition rooms will be 170 feet in length by 60 in width, and in point of solidity nothing can excel them. The outer walls are five feet thick at the base, and will be three feet thick at the top, and the several pillars and joists are of massive wrought iron, guaranteed to carry 160 pounds to the square inch. The windows will be eight feet wide, and suitable arrangements are being made for thorough ventilation. The exterior walls will be of brick trimmed with granite. All the outside work will be finished by November next, and the interior by April, 1875. The building, of which there is only a section now in course of erection, will, when completed according to the plan, be three times as large as the British Museum, the largest institution of the kind in the world. The great object of the museum is two-fold: First, to interest and instruct the masses; and secondly, and especially, to render all the assistance possible to specialists. These wants will be amply met by the large palatial saloons for the public, and over the whole building a high Mansard story, containing spacious and well-lighted rooms with every modern convenience, where naturalists from every part of our country may pursue their favorite studies for any length of time, and be secure from all possible interruptions.

The library given by Miss Wolfe to the Museum will be placed in the Mansard story. This library, with a large collection of shells, also donated by Miss Wolfe to the Museum in memory of her father, who was its first President, was purchased by her from Dr. Jay at a cost of $35,000. The other collections at present in the temporary Museum could not be obtained for less than $250,000. A rare and nearly complete series of American birds, and many fine birds of paradise, and pheasants, now in the collection, were first purchased of Mr. D. G. Elliot. The Trustees next purchased the collection of Prince Maximilian, of Neuwied, on the Rhine, above Bonn, and afterward purchased a large number of choice specimens belonging to the late Edward Verreaux, of Paris. Large donations of shells, corals, and minerals have been received, as also a collection of 20,000 insects. A bridge for the convenience of foot passengers will be erected at Seventy-seventh street, so that pedestrians can go from the Mall, round the lake, and cross over by the bridge to Eighth avenue, and thence to the Museum. There will ultimately be an underground passage from the Park to the Museum at Eightieth street, so that the building will be brought practically within the Park. The building when completed will be a credit to the nation, not for its exterior appearance, but for the valuable collections which it will contain. The library and collection will attract many students of national history, while the exposition rooms will no doubt be thronged by thousands of visitors daily.

NATURAL HISTORY MUSEUM.

COSTLY BUILDING IN CENTRAL PARK.

A STRUCTURE WHICH WILL COVER NEARLY EIGHTEEN AND A HALF ACRES—DESCRIPTION OF THE FINISHED PART—THE CONTENTS OF THE EXHIBITION HALLS—PREPARATIONS FOR THE OPENING BY PRESIDENT HAYES NEXT SATURDAY.

The new building of the American Museum of Natural History, which will be formally opened by the President of the United States at 2:30 o'clock next Saturday afternoon, was lighted up from top to bottom for the first time on Monday evening. The specimens had then been nearly all arranged, and comparatively little work in the way of preparing for the opening remained to be done by Prof. Bickmore, the Superintendent, and his assistants during the rest of the week. The illuminated building presented a brilliant effect, and its bright lights were visible on the Hudson River and the New-Jersey shore. The building itself is large, but very plain. It forms exactly one-twelfth of the entire museum structure, as proposed, which will probably not be finished for half a century or more. The proposed structure comprises a quadrangle, with an interior or cross, and four interior courtyards. The building stands on Manhattan-square, which is bounded by Eighth and Ninth avenues, Seventy-seventh and Eighty-first streets, consisting of 18½ acres of land. The American Museum of Natural History was founded by a special act of the State Legislature on the 6th of April, 1869. Among its original incorporators were John David Wolfe, Robert Colgate, Benjamin H. Field, Robert L. Stuart, Adrian Iselin, Benjamin B. Sherman, Theodore Roosevelt, William A. Haines, Howard Potter, William T. Blodgett, Morris K. Jesup, D. Jackson Steward, J. Pierpont Morgan, A. O. P. Dodge, Charles A. Dana, Joseph H. Choate, and Henry Parish. The object of the incorporators was to form a museum and library of national history. A committee was sent to France to examine the large collections of the great taxidermist, Edward Verreaux, who had just died in Paris at that time, leaving an incumbered estate. The committee purchased the choicest of the Verreaux specimens, and they also bought the entire contents of the museum of Prince Maximilian, on the Rhine, above Bonn. Maximilian had passed many years in exploring remote parts of South America, from Rio to Bahia, and his collection was full of valuable typical specimens, which had never before been seen in Europe, representing mammals, birds, reptiles, and fishes. These collections were bought for remarkably small sums of money, considering their value. Negotiations were entered into with the City of New-York, through the agency of the Park Commissioners, for a suitable place for the exhibition of these treasures, and the Commissioners fitted up the old Arsenal in Central Park as a temporary museum building. The original charter of the museum provided that it should not hold real estate valued at more than $100,000. A memorial signed by a number of prominent citizens of New-York, in 1870, however, procured an appropriation of $500,000 for a building fund; and the Park Commissioners were authorized to set aside for the use of the museum a tract of land large enough for its site. Manhattan-square, or the land now known by that name, belonged to the City before Central Park was laid out. This tract was tendered to the incorporators of the museum by the Park Commissioners and accepted. Afterward, an additional $200,000 was appropriated for the building fund. This entire sum of $700,000 has been spent upon the part which has just been finished, which forms the southern limit of the interior cross of the great structure planned by Calvert Vaux, the architect. The ground was broken early in 1873. On the 2d of June, 1874, President Grant laid the corner-stone, the ceremony being witnessed by several members of the President's Cabinet, Gov. Dix, Mayor Wickham, and other public officers. As the building now stands, it excels in its style and appointments any other scientific museum in the world. The South Kensington Scientific building, in London, will be three times larger than the finished part of the American Museum of Natural History. The museum, as planned, is intended for America when the population of the United States shall be 400,000,000, instead of 40,000,000, as it is now. Its projectors hope to make the Metropolis the intellectual centre of the Republic, as London is the intellectual centre of the whole British Empire. The work of erecting the building has been superintended by the Park Department, the Commissioners of which have awarded all of the contracts and paid all of the bills. The annual appropriation for museums, amounting to $40,000, which is placed at the disposal of the Park Department, is divided equally between the Museum of Natural History and the Zoölogical Garden in Central Park. The contracts for the present building were nearly all of them awarded in 1873, when prices of labor and material were all very high. Therefore, the cost of building has been much greater than it would have been if its erection had been delayed for a year or so; and it is probable that another wing can be erected for a much smaller amount of money.

The building is of red brick and granite. It is 199 feet in length and 66 feet in width, and is practically 5 stories in height, one of the stories being the gallery of the main hall. The wood-work of the interior is of black walnut and ash. The floors consist of brick arches, covered with concrete, and laid with English tiles. The staircases are of iron, and the stairs have gutta percha coverings. The building is said to be absolutely fire-proof. A notable feature of the building is the abundance of light afforded in the interior, and the complete diffusion of it. There are no shadows, and there is no place in the building where the light does not fall directly. There are many windows, and they are very large ones, so that a person standing in any spot in any one of the large halls can look directly out of doors. At the northern end of the building there are two towers. The western one contains the stairways, and in the eastern tower, on each floor, there are rooms for the curators. The fifth or attic story, lighted with dormers, contains students' rooms, and a room which holds the Jay scientific library, presented by Miss Catharine L. Wolfe, the daughter of John David Wolfe, the first President of the corporations. This floor also contains many rooms, fitted with desks, fire-proof cases for specimens, and other suitable appointments for the free use of scientific men, who can advance the interests of science in America by using the collections of the museum. Clarence King, Professor Hitchcock, the Superintendents of the Pennsylvania and Nevada Surveys, and the Director of the Canadian Survey will occupy offices here, and the advantage of their presence in New-York will be readily understood. This floor will be the head-quarters of people seeking for scientific information, and the information will be easily obtained. This department of the museum, for it may be looked upon as such, will help the people to a better understanding of what the natural resources of our country are, and how to use them. It is hoped by the incorporators that scientific men of other countries will be attracted hither by the advantages which the museum offers to them. The specimens belonging to the museum are skillfully and attractively arranged. The exhibition cases are thought to be superior to any others ever made for the same purpose. Their framework is iron, faced with black walnut. The iron framework gives so much strength to the cases that remarkably large plates of glass and very small mullions have been used with safety. These cases cost $60,000, and were designed by Mr. Radford.

On the first floor, in the centre of the hall, is arranged the Jay collection of shells, presented by Miss Catharine L. Wolfe. At the north end of the hall is a group of mammals mounted by Ward, of Rochester, comprising a camel of Armenia, in the neighborhood of Trebizonde, a moose, from Nova Scotia, and a wapiti or large deer from the Rocky Mountains. On the west side of the hall are displayed the Japanese building stones, the wax representations of the fruits of Iowa, and the woods of Japan, Bermuda, and Jamaica, all of which were in the exhibition at Philadelphia, and were afterward presented to the museum. In this hall, also, are a group of buffaloes mounted by Ward, and deer and antelopes from the Verreaux collection; two cases devoted to the monkeys of the Old World and those of the New—an arrangement which is new, but which is sustained by the anatomy of the animals. There is a case filled with the representatives of the cat family, the central figure of which is a lion from Barbary. In the foreground there is a dog, and the taxidermist has endeavored to illustrate the story of the dog which was thrown in a lion's cage as food for the lion, but found a protector in the lion, who guarded it from the attacks of the other beasts. There is a group of bears, the central figure in which is the old grizzly bear who formerly lived in the Park Menagerie, and was a prominent attraction there. A case of wolves and dogs; one of rodents, comprising rats, mice, rabbits, and squirrels; one of bats, comprising vampires, which are small bats, and the fruit-eating bats, which are large and ferocious-looking creatures; a case of marsupials, or pouch animals, from Australia, from the Verreaux collection, and a case of pigs, including the Malayan tapir, complete the collections on this floor.

In the main hall on the second floor the cases are entirely filled with ornithological specimens. The display comprises all varieties of birds, from the nightingale, which is pre-eminently a creature of the air, to the penguin, the wings of which are only used as paddles in the water. The Elliot collection of North American birds fills most of the cases on the east side of the hall, leaving room enough, however, for a case of Central American and South American humming-birds, a case of South American birds from the Verreaux and Maximilian collections, including some trogons, with tails nearly a yard long, and changeable colors—green, gold, and scarlet, and a case of condors, male and female, from the highest peaks of the Andes. Birds of Europe, Asia, and Africa fill the cases on the west side. There are pheasants of resplendant colors, including the Impayan, from the Valley of the Cashmere, above the level of the snow. The colors of the male are steel and bronze; the female is a dull gray. This bird lives upon roots that it digs out of the ground with its strong bill. Among the specimens of African birds are many noteworthy ones. There are bee-eaters and rollers, that turn over as they fly. The color of these last-mentioned birds is a brilliant blue. The display on the two floors which have been described is an extraordinary one, on account of its completeness and the excellence of all the specimens. The stuffed animals and birds are all mounted artistically, and present a very lifelike appearance. A fine ethnological collection is exhibited in the gallery of the main hall. Two mummies stand on either side of the doorway, one of a Chinook chief, from the neighborhood of the Columbia River, wrapped up with his wife and child, who were sacrificed at his burial, and the other of a native of Alaska. Implements of peace and war belonging to Pacific Islanders, the aborigines of France, and of our own Southern States are also in this collection; and room has been found in the gallery for a part of the ornithological collection, comprising Australian birds of brilliant plumage.

On the third floor of the building the geological collections of Prof. James Hall, of Albany, are arranged. The whole geological display comprises millions of specimens, and the exact number of them has never been estimated. Prof. Hall's collection forms the foundation of the geological reports included in the State Natural History, and illustrates principally the geology and paleontology of New-York State. Seven thousand of these specimens have been drawn and used as illustrations in scientific works. The Holmes collection of specimens of South Carolina is also here. The side cases are lettered from A to T. Case A contains representations of rocks and minerals of economic importance found in the Laurentian and Huronian formations; a geological map of New-York State, colored to show the area over which each geological formation forms the surface rock, and a set of volumes in which the fossils contained in the room are illustrated. Case B has fossils of the Potsdam sandstone, calciferous, Canadian, Chazy, Birdseye, and Black River formations. Case C contains fossils of the Trenton, New-York, and of the Western States' formations. Case D has fossils of the Utica, State, New-York Hudson River, Western Hudson River, Medina, and Clinton formations. Case E contains a portion of the Clinton, New-York Niagara, and Niagara of Indiana formations. Case F contains fossils of the Niagara formation of the Western States, and those of Guelph, Onondaga salt, and a part of the lower Helderberg formations. Case G contains more of the Helderberg specimens, and fossils of the Oriskany sandstone and Schoharie grit, and corals of the upper Helderberg. Case H holds other fossils of the upper Helderberg, those of the Marcellus formation, and fossil plants of the Hamilton group. Cases I, J, and K contain other fossils of the Hamilton group. Case L has fossils of the western Hamilton, Genesee, Portage, and a part of the Chemung groups. Case M has the remainder of the Chemung fossils, and those of the Catskill and Waverly groups. Case N contains part of the fossils of the lower carboniferous period, and case O has the remainder of them and the plants of the coal period. Case P contains invertebrate remains of the coal period, fishes, and tracks of the Triassic and fossils of the cretaceous from the Atlantic States. Case Q contains invertebrate fossils of the Upper Missouri cretaceous formation, obtained by Dr. Haydon in his first Missouri exploring trip in 1854; fossils of the Eocene tertiary period from various parts of the country, and a few Miocene specimens from Maryland and Virginia. Case R has vertebrate remains found by Dr. Haydon in his first Missouri expedition, a few post-Pliocene fossils from Lake Champlain, and a collection of Palæozoic fossils from Europe. Case S contains reptilian remains from the Triassic formations of Europe, including the ichthyosaurus; fossils from the Jurassic and cretaceous formations of Europe; the Holmes collection of post-Pliocene fossils from South Carolina; and other Jurassic, cretaceous, and tertiary fossils from Europe. Case T has fossil birds of gigantic size from New-Zealand, and also fossils and minerals representing the island of Yesso, Japan. The table cases in the centre contain representations of fossils from the several formations opposite which they are placed, vertebrate specimens of the Holmes collection, and a special collection of fossil Brachiopods from Europe. In the Hall collection the figured and typed specimens are most of them marked with small green tickets.

Prof. Albert S. Bickmore, the Superintendent of the museum, has two assistants, namely, Dr. J. B. Holder and Prof. R. P. Whitfield. A few young men also find employment in the museum. The President of the corporation is Robert L. Stuart. The Trustees are Robert L. Stuart, William A. Haines, Howard Potter, Robert Colgate, Benjamin H. Field, Adrian Iselin, Theodore Roosevelt, Andrew H. Green, Morris K. Jesup, D. Jackson Steward, J. Pierpont Morgan, Joseph H. Choate, Percy R. Pyne, John B. Trevor, James M. Constable, William E. Dodge, Jr., Joseph W. Drexel, Frederick W. Stevens, Abram S. Hewitt, and Charles Lanier. Prof. Bickmore is very enthusiastic about his charge. New-York cannot maintain her commercial pre-eminence, he thinks; other cities already dispute that honor with her; but she can become the home of science and intellectual pursuits in America, and such institutions as the Museum of Natural History will do much to elevate her importance in that sense.

At 1:30 o'clock on Saturday afternoon President Hayes, Secretary Evarts, and other members of the Cabinet will inspect the museum, and an hour later the ceremonies formally opening the museum will be held in the main hall. Addresses will be made by Mr. Stuart, President of the museum, President Hayes, President Elliot, of Harvard College, and others.