

Landmarks Preservation Commission  
November 20, 1990; Designation List 229  
LP-1772

REFORMED CHURCH OF HUGUENOT PARK, 5475 Amboy Road, corner of Amboy Road and Huguenot Avenue, Borough of Staten Island. Built 1923-24; architect Ernest Flagg. Library, 906 Huguenot Avenue, c. 1903-05.

Landmark Site: Borough of Staten Island Tax Map Block 6815, Lot 59.

On December 12, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Reformed Church of Huguenot Park and rectory and the proposed designation of the related Landmark Site (Item No. 36). The adjacent lot (lot 78) contains the church's rectory at 5501 Amboy Road that is not part of the designation. The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. The Landmarks Preservation Commission has received one letter from the minister on behalf of the congregation supporting designation.

DESCRIPTION AND ANALYSIS

Summary

Prominently situated on the corner of Amboy Road and Huguenot Avenue, the Reformed Church of Huguenot Park is a distinguished and unusual building constructed in 1923-24 and designed in a style reminiscent of medieval vernacular buildings in England and France. Dedicated as the National Monument of the Huguenot-Walloon-New Netherland 300th Anniversary of Religious Freedom, the church celebrates the tercentenary of Huguenot settlement in New Netherlands, particularly Staten Island. The Reformed Church of Huguenot Park, clad in serpentine stone native to Staten Island with concrete trim and mortar, was designed by prominent New York architect Ernest Flagg and is his only church design in New York City. An important part of Flagg's oeuvre of stone buildings on Staten Island, the church illustrates Flagg's architectural sensibility, a consequence of his tenure as a student at the prestigious Ecole des Beaux-Arts in Paris whose curriculum sought to mediate the polarities of art and science. Aesthetically, the design recalls the Norman architecture of England and the Romanesque vernacular buildings of Normandy and Brittany in France, while incorporating a number of ingenious scientific innovations by Flagg to make construction more economical.

A one-story extension with a peaked roof, designed by architect James Whitford., Jr. in a style sympathetic to the original building, was added to the west side of the church in 1954-55. At the northeast corner of the site is a small one-story wood-frame building, designed in a classically-inspired style, which was built in 1903-05 as a library and moved to its present site soon after its construction. This structure was the smallest branch in the New York Public Library system from 1929 to 1985.

## Huguenot Settlement and the French Church on Staten Island<sup>1</sup>

Huguenot settlement on Staten Island began in the 1660s and in the following years many Huguenots settled in New York and New Jersey, fleeing religious persecution in France. The Huguenots were Reformed or Calvinist Protestants living in France or Belgium who were persecuted for their beliefs by the Catholic majority. Huguenots from southern Belgium where French was spoken were known as Walloons. Although the term applied to French-speaking Belgian Catholics as well, the distinction between these groups was seldom made in the New World.

Huguenot persecution in France dated back to the French National Synod of 1559 and the founding of a reformed church based on Calvinist doctrine and Presbyterian government. This legally legitimized the Protestant church in France, but provoked a backlash of intolerance among the Catholic majority. Many of these French Protestants had already left for England, Holland, Russia, and other European countries by the time Louis XIV signed the revocation of the Edict of Nantes in 1685 due to pressure from Catholics. His signature officially banished the religious hierarchy of the Huguenots from France, but forbade the laity to follow them out of the country. Sensing coming strife, Huguenots began emigrating to New Amsterdam (now Manhattan) and New Netherlands (now part of New York State and New Jersey) early in the seventeenth century. By mid-century, the Huguenots had established a community at New Paltz in what is now Ulster County, New York, and in the 1660s joined with the Dutch in founding New Utrecht on Long Island, now remembered as a neighborhood name in Brooklyn.

Among the earliest Huguenot settlements in New Netherlands was that on Staten Island. In August of 1661, nineteen settlers led by Pierre Billiou (a Walloon who was later the sheriff and magistrate of Staten Island), settled near the present Arrochar, where they founded a garrison for protection against local Indians. The area proved well suited for agriculture, and the settlement (now remembered as Oude Dorp or Old Town) flourished. By 1664 the settlers arranged for a preacher from the Dutch Reformed Church in New Amsterdam, the Reverend Samuel Drisius, to visit Staten Island every two months and preach in French. The deeply religious nature of the Huguenots was demonstrated when a second small group of settlers, arriving in August of 1664 from Rochelle and St. Martin, France, agreed to stay on Staten Island provided "a good French preacher was furnished."<sup>2</sup>

By 1686 an independent French congregation was established on Staten Island, continuing for nearly fifty years. By the late 1690s the only resident clergyman on the island was the French preacher Reverend David de Bonrepos who had come from the town of New Rochelle (now part of Westchester County). He began services in 1693 with a congregation whose members came from France, England, and Holland. In 1698 the congregation received a deed of land at Green Ridge on which Staten Island's first church, known as the French Church, was built (now demolished). This church, which for many years was the only one on the island, lost some of its members when the English and Dutch established separate churches. Due to changing

immigration patterns the French Church was ultimately absorbed into the Church of St. Michael in 1734 (except for a few elderly members who spoke only French), a church established by many of the English members of the French Church. Many of the Dutch members of the congregation left to join the Dutch Reformed Church on the north shore. This effectively marked the end of a separate French congregation on Staten Island.

#### History of the Site of the Reformed Church of Huguenot Park

The site on which the Reformed Church of Huguenot Park now stands was originally farmland belonging to Benjamin T. Prall, a direct descendent of Pierre Billiou, the leader of the first group of Huguenot settlers on Staten Island. The area, originally known as Bloomingview, was named Huguenot Heights as early as 1872, due in part to the many farms in the area owned by descendants of Huguenot settlers.<sup>3</sup> It is now known as Huguenot Park.

The first church to occupy the site, the Reformed Protestant Dutch Church of Westfield, also known as the Reformed Protestant Dutch Church of the Huguenots, Westfield,<sup>4</sup> was organized in a school house at Bloomingview in September of 1849. The cornerstone of the church was laid on land deeded by Prall in January of 1851. The first pastor, the Reverend A.M. Latourette, was a descendent of Staten Island Huguenots. He named the building "The Church of the Huguenots," and it was known by this name in its early years.<sup>5</sup> This wood-framed building, nicknamed "The Brown Church," was located to the west of the site of the present building; a separate wood-frame rectory was also on the site. The church was destroyed by fire in April of 1918.

"The Brown Church" was replaced in 1923-24 by the Reformed Church of Huguenot Park. Two families of Huguenot descent, the Bayard and de Forest (Shepherd) families, were both patrons of Ernest Flagg and church donors, and may have been responsible for securing Flagg as the architect.<sup>6</sup> The new building was dedicated on May 18, 1924, as the National Monument of the Huguenot-Walloon-New Netherland 300th Anniversary of Religious Freedom, celebrating the tercentenary of Huguenot settlement in New Netherlands. The elaborate dedication ceremony was attended by over 2,000 people, including the ambassadors of France and Belgium, as well as representatives of churches and Huguenot societies. The Honorable A.D.C. deGraeff, minister to the United States from Holland, brought personal greetings from Queen Wilhelmina, and personal greetings were extended in a letter from President Warren G. Harding.

The building itself functions as a memorial. The interior (not included in this designation) contains memorial piers, dubbed "The Pillars of the Pioneers," inscribed with the names and histories of Huguenot settlers, and the stained glass windows ("The Windows of Family Memories") also serve as memorials. Many of these memorials were donated by descendants of Huguenot ancestors. Other memorials inside the church included "The Alcove of Huguenot Settlement" and "The Tablet Memorials to the Early Settlers."

The enthusiasm generated by the construction of the church continued

throughout the 1920s, culminating in a project to erect a National Huguenot Memorial Hall in 1929. This project proposed the erection of four interconnected buildings to the west of the church (not built), all designed by Ernest Flagg.<sup>7</sup> A building immediately to the west of the church (on the site of the present assembly room) was to be five bays wide with dormer windows and ridge dormers at the crest of the peaked roof. To the west of that building a two-bay section was proposed connecting to the Huguenot Memorial Hall. Unlike the rest of the complex, the one-story hall was designed in a classically-inspired style, with arched bays, a projecting gabled entrance pavilion, and a parapet designed to mask the roofline. The hall was connected at the west to another wing designed in a style sympathetic to those to the east of the hall. Apparently the project was abandoned in the mid-1930s, probably as a result of hard financial times brought about by the Depression. In 1935 the church's congregation assumed ownership of the building from the Dutch Reformed Church.

A one-story extension, faced in concrete and stucco, was added to the northwest side of the church in 1954-55. Its scale and overall form are in character with the design of the church. This extension, designed by James Whitford, Jr., was intended to house an assembly room and a kitchen. It now accommodates a preschool and various community groups.

Early in the twentieth century a wood-framed building of classically-inspired design was added to the site at 906 Huguenot Avenue, at the northeast corner of the lot. This thirteen-by-thirteen foot building was constructed as a community library in c. 1903-05 near the Huguenot train station (now a stop of the Staten Island Rapid Transit system). Soon after its construction the building was moved to its present site. This library, allowed to operate rent-free by the church, was run by volunteers until 1926, when a librarian was hired. The New York Public Library operated it as a branch library (the smallest library in the system) beginning in 1929. It continued in operation until 1985, when the library outgrew the space. Library staff members continued to use the building for associated purposes until 1990, when it was vacated.<sup>8</sup> The building is not integral to the history of the congregation and its church building.

#### Ernest Flagg and the Design of the Reformed Church of Huguenot Park<sup>9</sup>

Ernest Flagg (1857-1947) was born into an artistic family in Brooklyn, New York. His father, Jared Bradley Flagg, had been a prominent portrait painter before becoming the rector of Grace Protestant Episcopal Church in Brooklyn Heights, and he returned to painting after leaving the ministry in 1863. Ernest's younger half-brother Montague Flagg (1883-1924) was an architect as well as a painter.

Ernest Flagg left school at age fifteen to become an office boy for a Wall Street firm. After several attempts at starting independent businesses, he joined with architect Philip G. Hubert (1830-1911) in the financing and design of two cooperative apartment buildings in New York, one at 121 Madison Avenue and "The Knickerbocker" at 245 Fifth Avenue (demolished). The success of this venture prompted Flagg's cousin Cornelius Vanderbilt II to sponsor the young man's study at the Ecole des Beaux-Arts

in Paris. There Flagg worked in the atelier of Paul Blondel (1841-1897) where he was drawn into the debate of "the French school": how to reconcile in architecture the polarities of art and science, an argument which had been raging throughout the nineteenth century. Blondel followed the teachings of an earlier generation, now called Romantic Rationalists, who had as their goal the creation of a reasoned approach to architecture as decorated structure. By the 1860s these architects were identified with the Neo-Grec movement led by such architects as Henri Labrouste (1801-1875). Labrouste's design for the Bibliotheque Saint-Genevieve in Paris (1838-50) stands as a major monument to the aesthetic, illustrating a synthesis of rationalist principles common to both Greek and medieval architecture, in which structural and aesthetic concerns were interdependent.

In his studies at the Ecole Flagg absorbed these ideas in combination with the method of the parti, which means the program or general conception of a building that would most logically meet all of its requirements. The theory behind the parti was that the solution to the design of a building would be most clearly expressed in a plan based on logic, where the design of the exterior would grow naturally out of the program and be closely linked to it. "The French school," Flagg wrote, "desires of her pupils that they know everything, then forget all and be themselves."<sup>10</sup> By following this logical process of developing designs, Flagg noted, American architects would soon develop "the parti of America."<sup>11</sup>

Flagg applied this search for the reconciliation of art and science in his commissions upon his return to the United States in 1891. His designs demonstrated a remarkable versatility, including institutional buildings such as St. Luke's Hospital (1892-97); elegant town houses such as the one he designed for Oliver G. Jennings (1898); firehouses such as that for Engine Company No. 33 on Great Jones Street (1898); commercial structures such as the forty-seven-story Singer Tower (1906-08, demolished), and two buildings for the publishing firm of Charles Scribner's Sons: the Scribner Building at 153-157 Fifth Avenue (1893-94), and the Charles Scribner's Sons Building at 597 Fifth Avenue (1912-13). Except for St. Luke's Hospital, all of these extant examples of Flagg's work are designated New York City Landmarks.

Flagg was also deeply committed to improving conditions for the urban poor, and was a major innovator in model tenement housing in New York City. His light-court tenement plan, published in Scribner's Magazine in 1894, served as a model for such notable projects as the City and Suburban Homes Company's First Avenue Estate (1898-1915, James E. Ware, James E. Ware & Son[s], and Philip H. Ohm, a designated New York City Landmark) on the Upper East Side of Manhattan. Flagg's interests also extended to middle-class apartment buildings. One of his later projects, Flagg Court (1932-37) at 7200 Ridge Boulevard in the Bay Ridge section of Brooklyn, is a grouping of nine-story apartment buildings with small garden courts and a central courtyard containing a swimming pool. "In effect, Flagg developed the garden apartment into a middle-class counterpart of a grand hotel."<sup>12</sup>

An important part of Flagg's later career were the stone buildings he designed on Staten Island, constructed in the early decades of the twentieth

century. The Reformed Church of Huguenot Park is a distinguished building within this group and is the architect's only church in New York City.

Flagg began his experiments with these stone buildings on his own estate on Todt Hill, which is located on part of the central ridge of serpentine rock that bisects the northern half of Staten Island. His residence, "Stone Court" (1897-99, a designated New York City Landmark), is a substantial structure of whitewashed fieldstone and shingles crowned by a gambrel roof, alluding to the local colonial building tradition. In his search for a local architectural aesthetic, Flagg named this tradition "French Huguenot": "In effect, Flagg saw himself as a modern Huguenot, building with new construction techniques and thereby creating the illusion of an evolving architectural tradition native to Staten Island."<sup>13</sup> Numerous permutations of the colonial tradition introduced by Flagg in his residence include massive chimneys rising above the eaves on the front and rear elevations and a circular balustraded observation deck straddling the roof ridge. The building demonstrates Flagg's personal aesthetic based on his Beaux-Arts training as well as an interest in building technology that is found in such details as the distinctive curved ventilator caps topping the chimneys, intended to improve the efficiency of the heating system.

As Flagg constructed new outbuildings and additions to his estate, he slowly de-emphasized Stone Court's colonial character, finally removing the whitewash from the exterior of the residence to reveal its rubblestone construction. Stone construction lay at the heart of his development plan, the "Flegg Ridge Estate of Ernest Flagg at Dongan Hills, Staten Island" outlined in his book Small Houses: Their Economic Design and Construction (1922).<sup>14</sup> Stone, described by Flagg as the "king of building materials," would be the primary building material for what Flagg envisioned as an area populated by many stone houses evoking the ancient Anglo-French or Norman villages of England and France.

Flagg's architectural sensibility is particularly well-illustrated in the designs of the stone cottages on his Staten Island estate. Aesthetically, the design, detail, and scale of such cottages as Bowcot (1916-18) and Wallcot (1918-21), both designated New York City Landmarks, look back to the Norman architecture of England as well as the Romanesque architecture of Normandy and Brittany in France. Flagg's cottages employ local materials (a light green serpentine or soapstone taken from the quarry on Flagg's estate) and are sited in response to the topography. Science was used by Flagg in the service of the fundamental principles of art to provide the most economical means of building possible. Economy was achieved in these houses by a three-foot nine-inch modular unit of construction developed by Flagg and inspired by his analysis of Greek architecture. By utilizing underused spaces such as attics, which were made habitable by the introduction of Flagg's ridge-line dormers, light and controlled ventilation were provided. His ingenious method of partition-wall construction (plaster applied to a jute or burlap screen) made studs and lath unnecessary and provided thinner space-saving walls. Lower labor costs also provided economy. Flagg's method of concrete wall construction -- dubbed "mosaic rubble" -- eliminated the need for skilled masons. A reusable structural system formed a trough into which stones could be placed (flat sides flush

with the outer face of the wall) to form a mosaic pattern which resembled conventional rubblestone construction. Concrete was poured around the stones to form a backing.

The integration of art and science as practiced at the Ecole des Beaux-Arts was advanced in Flagg's design for the Reformed Church of Huguenot Park which illustrates many of the same innovations found in Flagg's stone houses. Flagg's plans for the church reveal that he used the same three-foot nine-inch modular system and concrete and mosaic rubble wall construction found in the stone houses.<sup>15</sup> The stone was quarried at an iron mine on Flagg's estate; the rich hues of the stone are the result of its high iron content. The church, with its northern spire, large square tower, and picturesque massing of pared-down abstracted forms, represents Flagg's personal brand of medievalism.

### Description

The one-and-one-half story Reformed Church of Huguenot Park is located on the northwest corner of Amboy Road and Huguenot Avenue on a lot extending approximately 284 feet along the road and 130 feet along the avenue. The church is approximately fifty feet wide parallel to Amboy Road and seventy-five feet parallel to Huguenot Avenue, with a one-story wing adjacent to the western transept that measures approximately fifteen by twenty feet. A one-story extension to the western wing measures approximately forty-five feet by twenty feet, with the long axis parallel to Amboy Road. The church and the extension are located in the center of a roughly trapezoidal site planted with grass, shrubbery, and trees.

The church is designed in a style reminiscent of the Norman style vernacular buildings of England and the Romanesque style stone vernacular buildings of Normandy and Brittany in France. Faced in mosaic serpentine stone and concrete sprinkled with a gravel aggregate, the church has a long nave articulated by a high pitched roof and flanked by one-story side aisles at the east and west, gabled entrance pavilions on each side at the south end of the building, and a large square tower with a pyramidal roof at the north end flanked by short transepts. There is a polygonal spire at the northwest corner. The western transept connects to a two-story wing. The side aisles of the church each contain five window openings; four paired wood-sash stained-glass casement windows and one one-over-one wood sash slit window with etched glass at the north end. Square clerestory windows are flanked by thick concrete buttresses that support the nave. The roof of the nave is punctuated by unglazed circular oculi, covered by square tripartite skylights with wire mesh glass. The gabled entrance pavilions at the south and transepts at the north are trimmed with concrete quoins. The southern pavilions have mediievally-inspired paired wood doors with prominent iron hinges, topped with five-pane segmentally-arched transoms. South of the entrance on the east side is a cornerstone inscribed "1924." The transepts at the north have single window openings containing stained-glass casement windows. The gable of the eastern transept is crowned with a brick chimney topped with a pointed-arched ventilator cap; the transept meets a segmentally-arched section of wood framing and concrete where it abuts the square tower that rises above the ridge of the nave roof. The western

transept rises slightly higher than that on the east. On the east and west facades of the tower are loggias, each with three arched concrete openings with keystones. Behind each loggia are three openings containing four-pane windows topped with weatherboard. The stone facades of the tower are trimmed with concrete quoins and are crowned with a simple cornice. The tower is topped by a pyramidal roof and has a brick chimney at the northeast corner. The roof of the entire building is covered with black asphalt shingles; it was originally covered in standing seam metal strips.

A tapered spire, rising from the northwest corner of the building on a projecting stone base visible on the building's north elevation, has an octagonal shingled section at the top of the stone base crowned by a cornice and individual wood members that support the top section of the spire. The top section appears to be of two parts, one fitting directly onto the other. The shingled base of the top section supports an attenuated shingled spire capped by a simple metal finial.

The south facade, parallel to Amboy Road, is a projecting gable end with buttresses at each end supporting gable shoulders at the first story. The gable has metal coping and rises to a peak supporting a metal cross. The center of the facade contains a large circular window and a slit directly below the cross. Each end of the facade is enhanced with concrete quoins.

The north elevation, not visible from either road, has a gabled window breaking the line of the roof at the east end. The window opening contains paired three-pane wood sash casement windows. The square tower is marked by a projecting bay with quoins at each end and a loggia similar to those on the east and west facades. A narrow projecting bay at the west end of the elevation marks the base of the spire.

A small wing, attached to the western transept, is an original part of the building and is characterized by two gabled windows breaking the eaves of the pitched roof on the facade facing Amboy Road. This portion of the church is linked to a one-story extension with a peaked roof constructed in 1954-55. Built in character with the design of the church, the appropriately-scaled extension is faced in stucco with molded concrete quoins at each end. The five-bay elevation parallel to Amboy Road has a projecting gabled entrance in the second bay from the east containing paired wood doors flanked by tripartite steel-sash casement windows with transoms. The remaining four bays have window openings containing tripartite multipane steel sash windows. The openings have brick sills and are flanked by concrete quoins. The gabled west elevation of the extension, topped at the peak with a concrete cross, has narrow tripartite casement windows with transoms at each end. The rear elevation, facing north, has a wood door at the western end and three multipane steel sash windows to the east. A projecting section at the east end is topped with a brick chimney.

At the northeast corner of the property is a small one-story wood-frame building, designed in a classically-inspired style and moved to the site early in the twentieth century, that was formerly occupied as a branch



of the New York Public Library system. Faced in clapboard (painted white), the east facade (facing Huguenot Avenue) has four columns topped with impost blocks that support a triangular pediment. The south facade has two single-pane wood sash windows; the west (rear) elevation has one window and a small extension. The north facade has two one-over-one wood sash windows. The building is capped by a peaked roof with asphalt shingles.

#### Subsequent Changes

The Reformed Church of Huguenot Park survives largely intact. The church's exterior was repointed in 1940 with Portland cement and re-roofed with asphalt shingles; it is probable that the original ridge dormers of the transept arms were removed at this time. The rigid cement mortar mixture used in this renovation trapped water in the stone and caused it to deteriorate rapidly. This problem was remedied in the mid-1980s in an extensive restoration campaign. The building was re-roofed and approximately twenty percent of the stone was replaced (primarily on the south facade parallel to Amboy Road) with native Staten Island serpentine stone. The building was repointed with a softer mortar mixture duplicating the original formula. The concrete ornamental details, such as the quoins and water table, have been painted beige. All of the wood sash windows were covered with single panes of plexiglass or one-over-one aluminum sash storm windows.

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## NOTES

1. Excerpted from Frank W. Ballard, "The Huguenot Settlers of New York and Its Vicinity," Valentine's Manual of the Common Council of New York (New York, 1862), 743-61 and Charles W. Leng and William T. Davis, Staten Island and Its People, vol. 1 (New York, 1930), 85-137, 139, 147-48, 433-34.
2. Leng and Davis, 106.
3. See William T. Davis, "Old Names and Nicknames of Staten Island," Proceedings of the Natural Science Association of Staten Island 5, no. 3 (March 14, 1896), 16 and Vernon B. Hampton, "Pioneers Honored by Elaborate Shrine," Staten Island Advance, Nov. 12, 1927, p. 1.
4. Hampton, p. 1.
5. "Memorial Association," The Huguenot 2, no. 4 (May, 1932), 5.
6. See Mardges Bacon, Ernest Flagg (New York, 1986), 395, note 51.
7. See "The Huguenot Life-Stream Enriching America/Enshrining a Living Tradition," (pamphlet in the archives of the Staten Island Institute of Arts and Sciences, n.d.), unpaginated [2,3], and "The Huguenot Memorial Hall/Architect Ernest Flagg's design for/the proposed "Huguenot Hall of Fame" on Staten Island," The Huguenot 3, no. 1 (Jan.-Feb., 1933), 4.
8. This section on the branch library is excerpted from Julia I. Martin, "Keys to former Branch Library Returned to Huguenot Church," Staten Island Advance, July 28, 1990, p. B2.
9. This section is based on Bacon, 17-48, 260-285; Dictionary of American Biography, Supp. 4 (New York, 1974), 280-282; Ernest Flagg obituary, New York Times, April 11, 1947, p.1; "Flagg, Ernest," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek, vol. 2 (New York, 1982), 87-89; Henry F. Withey and Elsie R. Withey, "Ernest Flagg," "Montague Flagg," Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 211-212; LPC, Ernest Flagg's Todt Hill Cottages: Wallcot Designation Report (LP-1402), (New York, 1987), 1-5; and LPC, Charles Scribner's Sons Building Interior Designation Report (LP-1698), report prepared by Lynne D. Marthey (New York, 1989), 4-5.
10. Ernest Flagg, "Influence of the French School on Architecture in the United States," Architectural Record 4 (Oct.-Dec., 1894), 218 cited in Bacon, 48.
11. Ibid., 226.
12. Bacon, 264.

13. Bacon, 283.
14. Flagg used the name "Flegg" to reflect his own Anglo-French heritage. He had traced his geneology back to twelfth-century ancestors in England whose names were Flegg and de Flegg. See Bacon, 170.
15. NYC, Department of Buildings, Staten Island. Plans, Permits, and Dockets, Block 6815, Lot 59. NB 135-1923.

## FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Reformed Church of Huguenot Park 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 Reformed Church of Huguenot Park is a distinguished and unusual building designed in a style reminiscent of medieval vernacular buildings in England and France; that, dedicated as the National Monument of the Huguenot-Walloon-New Netherland 300th Anniversary of Religious Freedom, the church celebrates the tercentenary of Huguenot settlement in New Netherlands; that, clad in serpentine stone native to Staten Island, it was designed by prominent New York architect Ernest Flagg and is his only church design in New York City; that it is an important part of Flagg's oeuvre of stone buildings on Staten Island and illustrates his architectural sensibility, a consequence of his tenure as a student at the prestigious Ecole des Beaux-Arts in Paris whose curriculum sought to mediate the polarities of art and science; that the design recalls the Norman architecture of England and the Romanesque vernacular buildings of Normandy and Brittany in France, while incorporating a number of ingenious scientific innovations by Flagg to make construction more economical; that the western extension, built in 1954-55, has a scale and overall form that is in character with the church building; and that the site includes a small one-story wood-frame building, constructed in 1903-05 and moved to the site soon after, which was used as a library until 1985.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Reformed Church of Huguenot Park, 5475 Amboy Road, Borough of Staten Island, and designates Tax Map Block 6815, Lot 59, Borough of Staten Island, as its Landmark Site.

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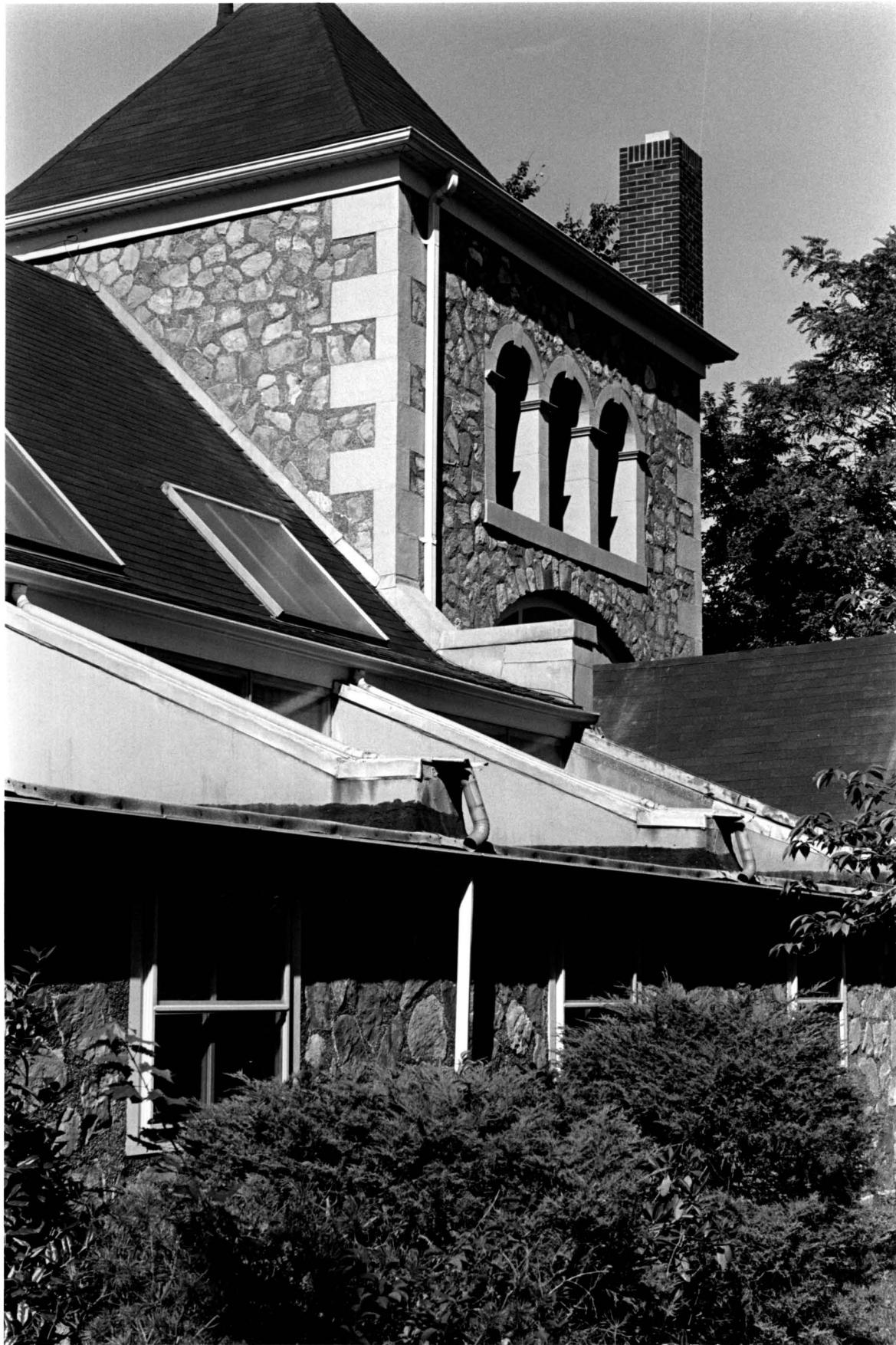
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Reformed Church of Huguenot Park  
Detail, East Facade

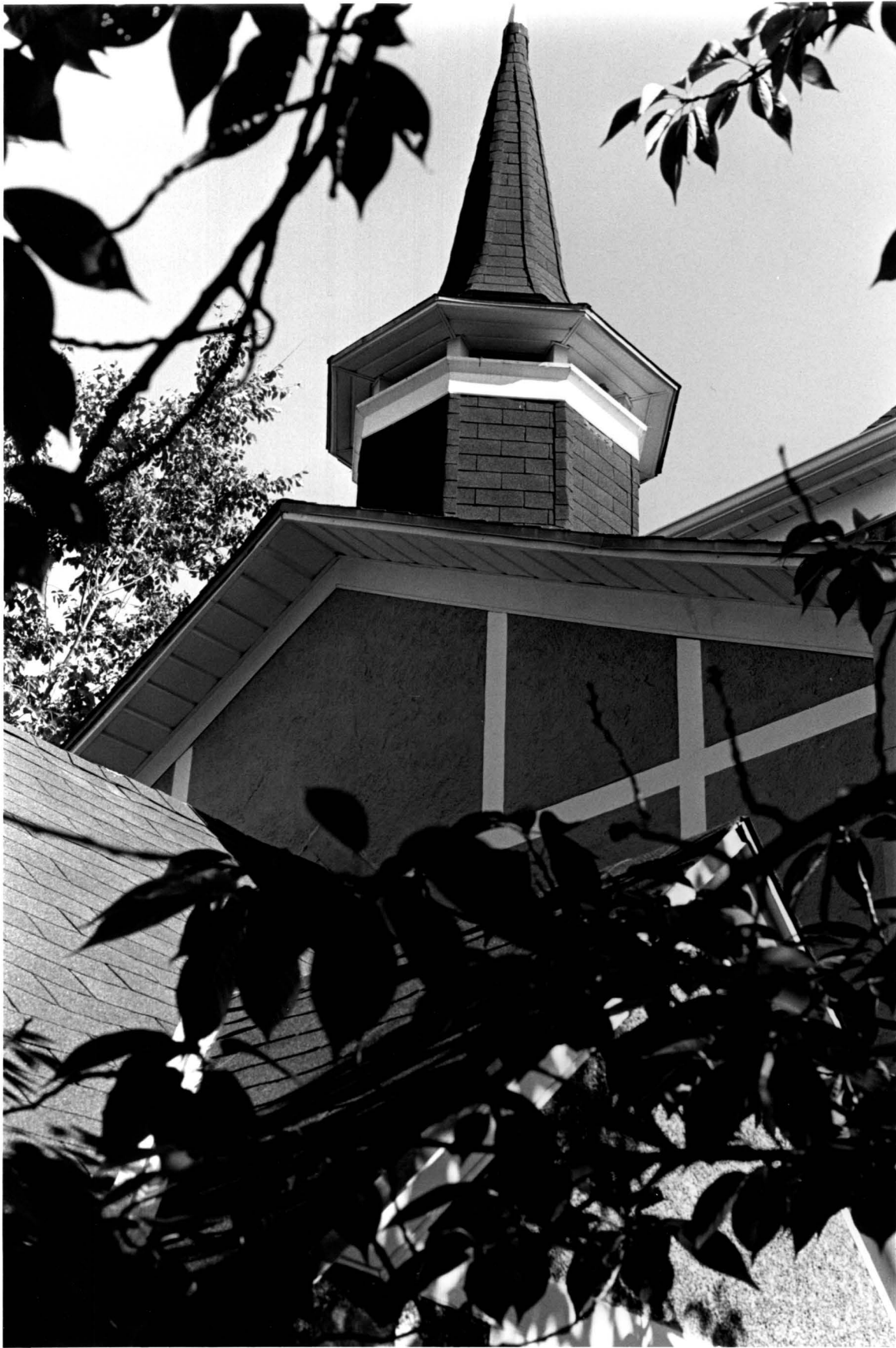
Photo Credit: Kevin McHugh





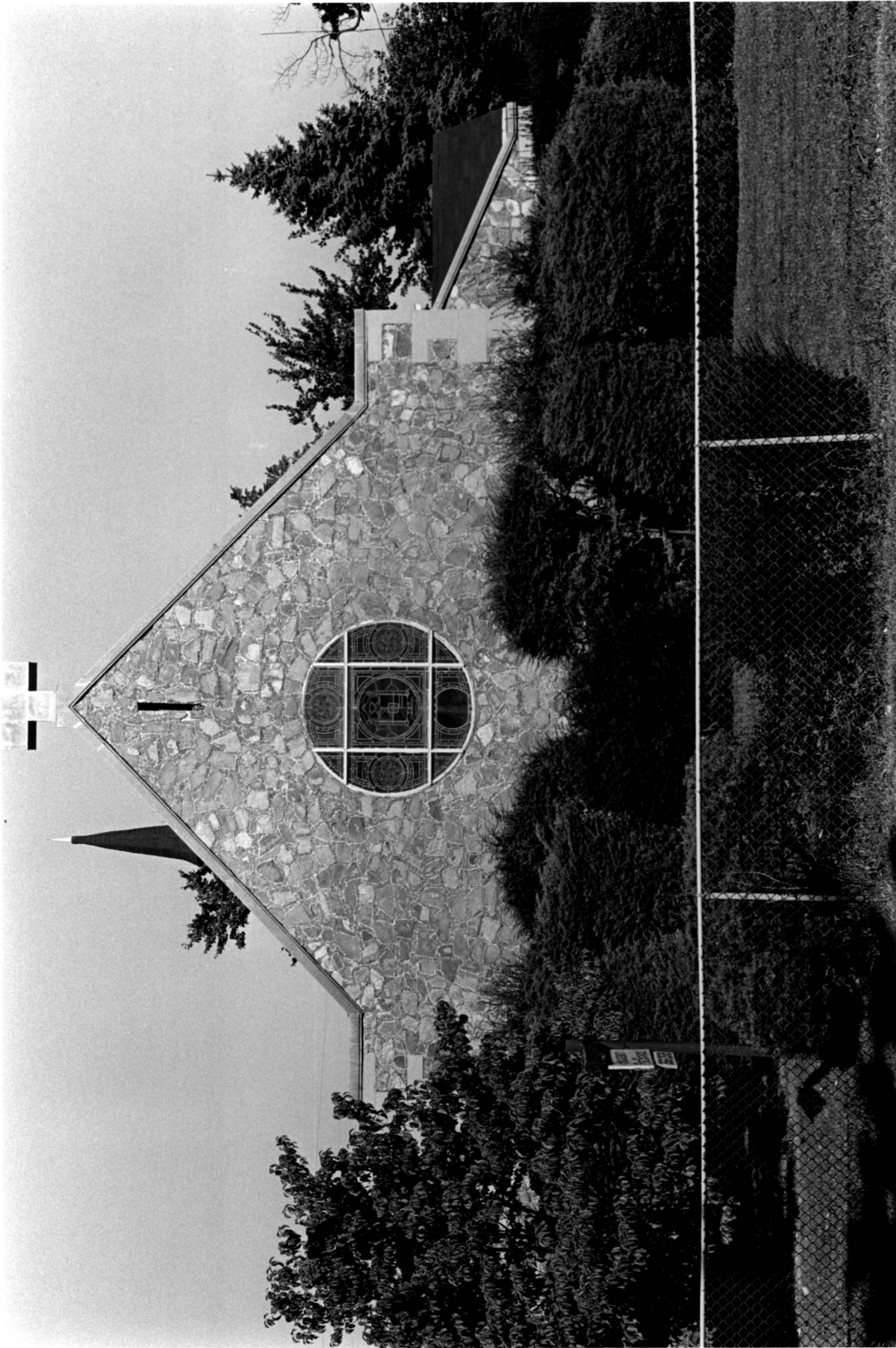
Reformed Church of Huguenot Park, 1923-24  
5475 Amboy Road

Architect: Ernest Flagg  
Photo Credit: Kevin McHugh



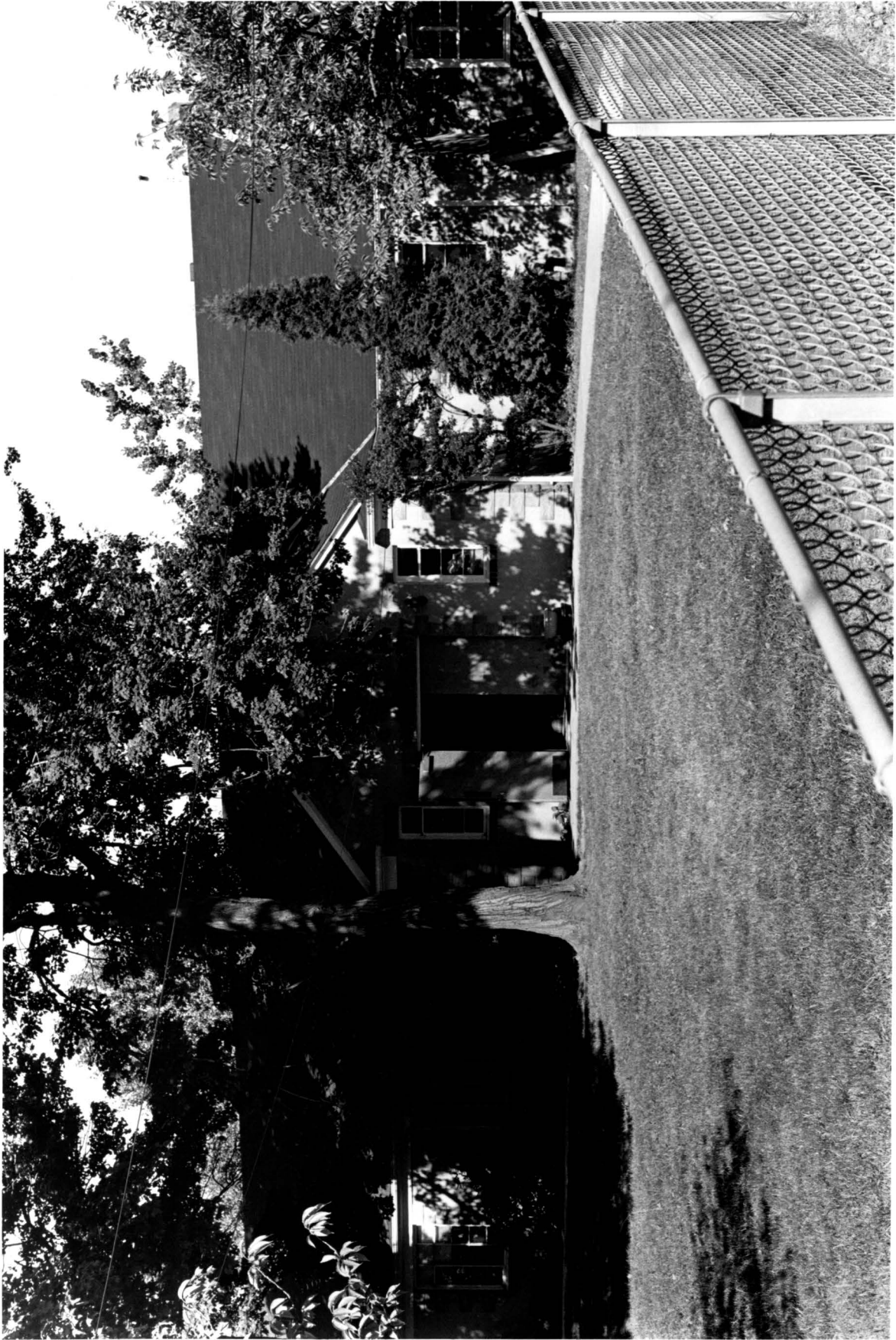
Reformed Church of Huguenot Park  
Detail, Spire

Photo Credit: Kevin McHugh



Reformed Church of Huguenot Park  
South Facade

Photo Credit: Kevin McHugh

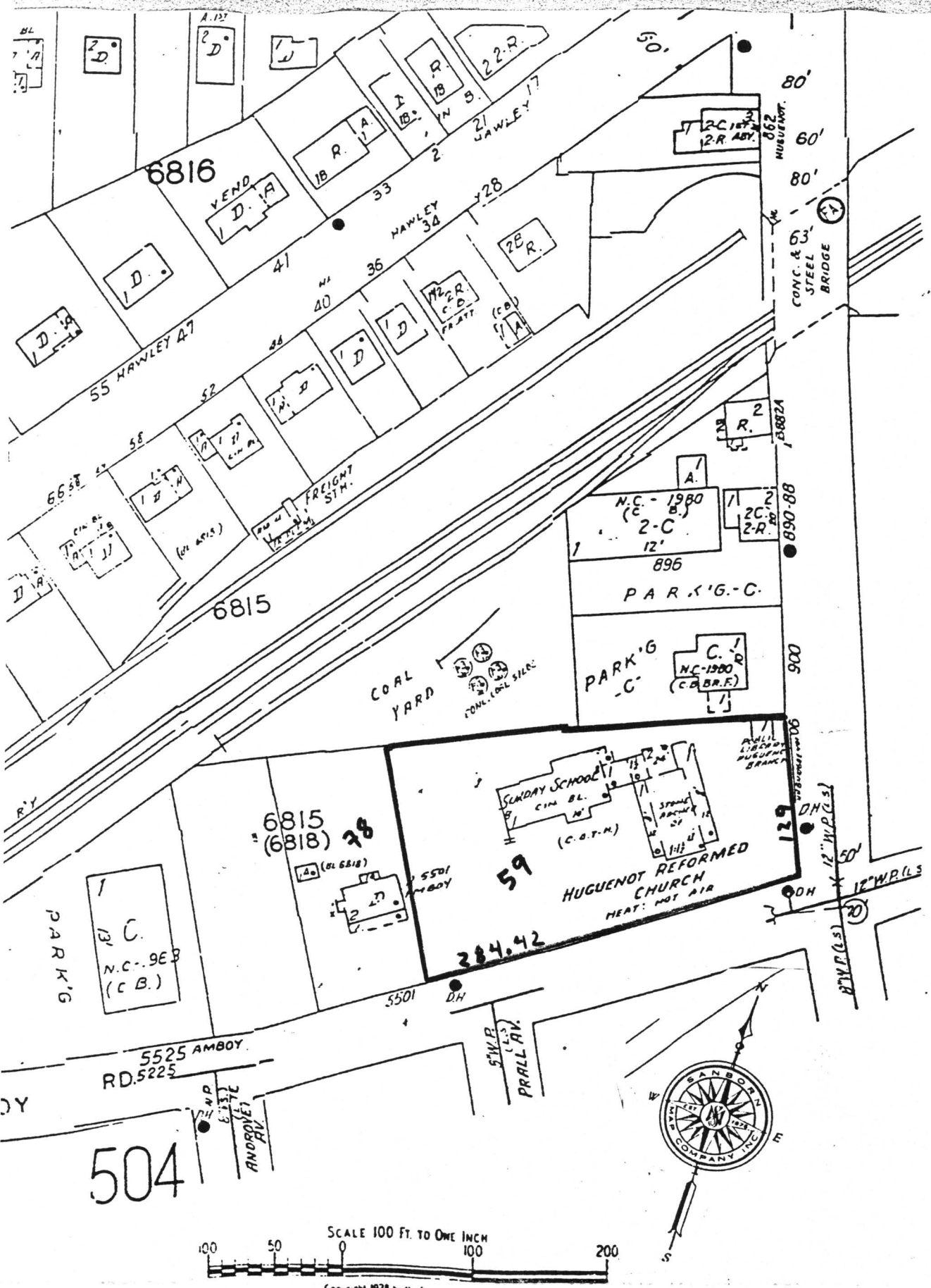


Extension, Reformed Church of Huguenot Park, 1954-55  
5475 Amboy Road Architect: James Whitford, Jr. Photo Credit: Kevin McHu



Library, c. 1903-05  
906 Huguenot Avenue

Photo Credit: Kevin McHugh



(MERIDIAN)

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THIS DETAIL CORRECTED BLKS. 6334 SHOWN ON BLK. 6337 SH. 553.

EDGEG

Reformed Church of Huguenot Park, Landmark Site  
 Graphic Source: Sanborn Staten Island Land Book, 1989-90