

35-34 Bell Boulevard, Queens.
Built 1905-06; architect unknown.

Landmark Site: Borough of Queens Tax Map Block 6169, Lot 21

On May 17, 2004, the Landmarks Preservation Commission held a public hearing on the proposed designation of 35-34 Bell Boulevard (Item No. 2). The hearing had been duly advertised in accordance with provisions of law. Two people spoke in support of designation, including City Council member Tony Avella and a representative of the Historic Districts Council. The public hearing was continued on May 25, 2004 (Item No.1). At this time, two people spoke in support of designation: the owner, and Stanley Cogan, Borough Historian of Queens.



Summary

35-34 Bell Boulevard is a rare example of a house built from cobblestones in New York City. Located on a commercial street in Bayside, Queens, construction of the 2½ story structure began in late 1905 and was completed in 1906. The architect, who has yet to be identified, adopted various features associated with both the Colonial Revival style and the Arts and Crafts movement. Composed in a symmetrical manner, the front and rear facades are divided by three arched bays, each crowned with a pedimented window. The walls consist of tan or gray stones that are neither cut, shaped, nor sized. The use of such rugged materials, set in concrete, is one of the building's most distinguishing characteristics. Residential subdivisions began to slowly replace farms in this area during the 1870s. These changes were closely tied to transit improvements and in 1904 the Rickert-Finlay Realty Company acquired the last one hundred acres of the Abraham Bell farm. Stone walls were frequently used to mark property boundaries and it is possible that cobblestones were chosen to evoke Bayside's fleeting agricultural past. To honor the former owners, the development was named Bellcourt and pairs of cobblestone pillars were erected along what is now Bell Boulevard. Only the pair on the west side of the intersection at 36th Avenue survives and the north pillar is located within the landmark site. The house, among the earliest built in Bellcourt, was owned by Elizabeth A. Adams, of Yonkers, New York, from 1905 to 1922. In subsequent years, it was leased for commercial use and converted to apartments in the early 1930s. The building is well maintained and aside from alterations to the front porch on the ground floor, this unusual house retains many of its original features, most notably the cobblestone walls, arched elevations, recessed porches, and a red tiled roof.

DESCRIPTION AND ANALYSIS

Bayside, Queens

Prior to European settlement, northeastern Queens was inhabited by the Matinecock Indians. Under Dutch governor William Kieft, the land was purchased in 1639. The town of Flushing was established in 1645, extending from Flushing Creek to Little Neck Bay. Of the original eighteen settlers, two English brothers, John and William Lawrence, acquired the tracts that would subsequently be known as Bayside. John Lawrence was twice mayor of New York, in 1673 and 1691. Thirteen generations of the Lawrence family would live in Bayside and forty members are buried in the Lawrence Graveyard, a designated New York City Landmark, at 216th Street and 42nd Avenue. Once a favored site for Lawrence family picnics, the graveyard's first burial occurred in 1832 and the most recent was in 1939.¹

Until the last decades of the nineteenth century, Bayside was primarily farmland. The property on which the house stands was acquired by Abraham Bell in 1824. A shipping and commission merchant operating in lower Manhattan, his firm, Abraham Bell and Company was involved in the cotton trade and in transporting immigrants from Ireland during the potato famine of the 1840s.² His son, Abraham Bell 2nd, became head of the firm around 1835 and the company changed its name to Abraham Bell and Son in 1844. The Bells had homes in several locations: Bayside, Yonkers (where Bell Brothers operated a money-lending business) and in Narragansett Pier, Rhode Island.

The Bell property covered approximately 246 acres and extended from near the site of the current Bayside station of the Long Island Railroad at 41st Avenue to Crocheron Avenue (35th Avenue) and from Little Neck Bay to 204th Street. An unpaved lane, known as Bell Avenue (now Bell Boulevard) bisected the farm. The east section, closer to Little Neck Bay, was called the lower farm, and the west section, the upper farm. Near the center of the property, along Bell Avenue, the Bells built a house in 1842. It is likely that it was occupied by Thomas C. Bell and Eliza (Jackson) Bell, who married in 1840. The house was demolished in 1971.

Bayside's growth was closely tied to transportation. Initially, access was from Little Neck Bay, by boat, or via a road called the "Alley" that ran along the shore.³ When a permanent bridge was built connecting Flushing to points west in 1824, Northern Boulevard became the most direct route to Bayside and by 1840 there was daily coach service through the area. More importantly, railroad service began in 1866. The Bell family donated the land for the station and by the 1870s there was daily service to Bayside, via ferry to Long Island City, from East 34th Street in Manhattan.

Queens became part of New York City in 1898. In the decade that followed, several East River links were created: the Queensboro Bridge, completed in 1909, as well as a pair of tunnels: one for the Long Island Railroad (1910), and the other, for the IRT subway (1915).⁴ Such improvements encouraged the development of areas like Flushing and Bayside. In the mid-1920s, the tracks that ran through the community were set below grade and a new station house was built. At this time, an extension of the recently completed Flushing subway line to Bayside was proposed but never executed.

Rickert-Finlay Realty Company

Founded by Edward J. Rickert (1862-1935) and Charles E. Finlay (1862-1940), the Rickert-Finlay Realty Company played an important role in the development of northeastern Queens. Rickert, who was active in local real estate for approximately forty years, is documented as a mortgage broker as early as 1898. He formed a partnership with Finlay⁵ around 1904, and a year later, Rickert's older brother, Charles H. Rickert (1856-1939) joined the firm. After 1927, Charles H. Rickert was associated with the Rickert Holding Company and the Rickert Realty Company.⁶ Edward J. Rickert divided his time between homes in Manhattan and Connecticut, Charles E. Finlay lived in the Kensington section of Great Neck, and Charles H. Rickert lived in Flushing – locations where their firm had significant investments.

Guided by the location of railroad stations, during the first decade of the twentieth century Rickert-Finlay purchased a group of former estates along the route of what is now called the Port Washington branch of the Long Island Railroad. The *New York Times* reported in 1906:

With the completion of the electrical equipment of the Long Island Railroad (the first of the roads around New York to be thus equipped) and the connection to the tunnel with Manhattan, Long Island will have *The Best Transit Facilities of Any Region Tributary to New York.*⁷

Projects of the Rickert-Finlay Realty Company included Norwood in Long Island City, Broadway-Flushing in Flushing, Douglas Manor in Douglaston, Westmoreland in Little Neck, and Kensington in Great Neck, part of Nassau County. In 1908, Edward J. Rickert wrote:

These improvements, with the others now in progress, promise great relief, not only to the high-rent payers of the tenements, but also, and perhaps chiefly, to the middle class, that lives in flats and apartment houses. For these a suburban home that is a real home has now become practically convenient, and before the year is out will seem to many an actual necessity for their health and comfort.⁸

Bellcourt

Residential subdivisions began to replace farms in Bayside during the 1870s. In December 1904 the last section of the Bell farm was sold – ninety five acres to the Bellcourt Land Company, a division of the Rickert-Finlay Realty Company. Sold by Abraham Bell 3rd and Melissa Chambers Bell, it consisted of the upper farm, including all land west of Bell Avenue. Abraham had been active in community affairs and was said to have been involved in the “creating, caring for and naming of streets,” as well as for establishing the local water system. His son, Brinton Bell (d. 1969), was hired by Rickert-Finlay to supervise the Bayside project, as well as to work on Douglas Manor and Kensington.⁹

Bellcourt was the company’s first development in Queens. Located on high ground and convenient to mass transit, the *New York Times* described the surrounding area in 1903:

... the visitor walks along Bell Avenue, a broad stretch bordered by tall and symmetrical maples, offering protection from the hot rays of the sun. In sight of the road are stately old homesteads, half hidden by oaks and elms and everything is so refreshingly rural that it is only by an effort of the imagination that one can realize that only eleven miles away are skyscrapers and stuffy tenements.¹⁰

To enhance the rural setting, additional trees were planted and the sidewalks were paved with gravel. Advertisements in the *New York Times* described all fifteen hundred lots as being “within THREE MINUTES’ WALK of the station.” Sales were brisk and by March 1906 nearly all had been sold.¹¹

Prior to the introduction of the 1916 zoning code, protective covenants were frequently used to guide development in New York City. Since Rickert-Finlay did not construct the individual houses, restrictions were used to limit density and to shape the neighborhood’s appearance. At Bellcourt, an indenture was signed with a minimum of nine stipulations, controlling the cost, size, and character of individual houses. While the deed did not dictate a specific architectural style, flat roofs and fences close to property lines were prohibited – encouraging picturesque building profiles and the impression of an open rural landscape.¹²

Along the west side of Bell Avenue, the development’s eastern boundary, pairs of rustic stone pillars were erected by Rickert-Finlay at the intersection of Crocheron (35th), Lamartine (36th), Warburton (38th), Ashburton (39th) and Griffen (41st) Avenues. Approximately seven feet tall, these large signposts had granite bases and inset panels to identify the streets. Only the pair flanking 36th Avenue survives and the north pillar is located on the southeast corner of the landmark site.¹³

Design

On September 28, 1905, Elizabeth A. Adams, of Yonkers, New York, paid one dollar to the Bellcourt Land Company for a sixty by one hundred foot parcel at the northeast corner of Bell Avenue and Lamartine Avenue. It is not known how this nominal amount was reached, but it is probable that she was personally associated with one of the parties connected to the transaction.¹⁴ A month later, during November 1905, Adams announced plans to construct a “stone cottage to be used as a private residence.” According to the *Real Estate Guide and Record*, the estimated cost was \$10,000. No architect or builder was indicated. Completed in mid-1906, the house was one of the first residences constructed in the Bellcourt development.¹⁵

Essentially, the style of 35-34 Bell Boulevard is English Georgian, situating it within the broader movement known as the Colonial Revival style. Inspired by the Centennial Exposition of 1876 in Philadelphia, as well as the pioneering work of New York City architects McKim, Mead & White, it was part of a broader revival of interest in classical forms. While the Beaux-Arts style would dominate the public realm, in such monumental buildings as the New York Public Library (1898-1911) and Grand Central Terminal (1903-13), architects specializing in domestic commissions frequently looked to the eighteenth century for inspiration, particularly structures built

during the last decades of English rule or immediately following the American Revolution. Important early local examples of the Colonial Revival style include: the Henry Augustus Coit Taylor houses (1892-96, demolished) on East 71st Street, the Harvard Club of New York (1893-94) on West 44th Street, the James J. Goodwin houses (1896-98) on West 54th Street, and the Henry B. Hollins house (1899-1901) on West 56th Street – all designed by McKim, Mead & White.¹⁶ The style enjoyed great popularity among the wealthy and in the decades that followed many architects, including Delano & Aldrich and Ernest Flagg, absorbed similar influences. In an era of rapid modernization and patriotism, a kind of national style was created, one inspired by structures built primarily on American soil.

As with many suburban residences built at the beginning of the twentieth century, the Bell Boulevard house is composed in a symmetrical manner. The foot print is a rectangle and the front and rear facades are divided by three arched bays, each crowned by a pedimented dormer. Behind the double height arches are deep, recessed porches that run the full width of the facade. It loosely resembles the main facade of the Post Headquarters in the nearby Fort Totten Historic District.¹⁷ Constructed by the Office of the Quarter Master General in 1905, this neo-Georgian style brick building originally had similar porches at each level. The first-story porch, as in the Bell Boulevard house, was also enclosed by arches on three sides.

What sets the Bell Boulevard house apart from most Colonial Revival-style buildings, however, is the absence of ornamentation. Other than the dormers and simple white balustrades, there is hardly any decoration at all. Most of the visual interest, instead, is provided by a single material – cobblestone. Naturally round, these rocks were neither cut, shaped, nor sized. Imbedded in cement, they are mainly tan or grey in color and project slightly from the walls. Where used to form the arches, the cobblestones are tightly packed and the mortar is less visible.

The house has a hand-made quality, suggesting the influence of the Arts and Crafts movement. It is a rare example in New York City, and one of the earliest to be constructed here. The movement originated during second half of the nineteenth century, when English reformers began to question the impact of the industrial revolution. The critics John Ruskin and William Morris were particularly influential, encouraging artists, architects and designers to rethink the creative process. Craftsmanship was highly valued and designers were encouraged to use local materials and take inspiration from vernacular sources. Gustav Stickley, publisher of the *Craftsman Magazine*, helped promote similar ideals and values to the American middle class. He moved the magazine's offices to Manhattan in 1905, leasing space on the same block of West 34th Street as the Rickert-Finlay Realty Company. Though often portrayed as a critic of earlier styles, he was known to admire Georgian-style architecture and occasionally published examples in the magazine. He claimed that it “possesses every feature of appropriateness” and praised the “simple beauties of the colonial.”¹⁸

The *Craftsman* began to regularly publish single-family house designs and plans in 1903. The earliest, by the New York architect E. G. W. Dietrich (1857-1924), is notable for combining a gambrel roof, a feature associated with Georgian architecture, with a fieldstone facade. Subsequent “Craftsman” houses, often categorized as bungalows, would display a similar approach, using unshaped stones and boulders to build columns and fireplaces, as well as to clad foundations. Stickley published an article on the “effective use” of such materials in late 1908. He observed:

... there is no denying that when the big rough stones and cobbles are used with taste and discrimination, they not only give great interest to the construction, but serve to connect the building very closely to the surrounding landscape.¹⁹

Some examples, such as the work of the architects Greene & Greene, Stickley credited to the influence of Japanese architecture in California, but it is also possible that the architect of the Bell Boulevard house was inspired by the local landscape. During the late eighteenth and nineteenth centuries, the clearing of the forests exposed the earth to lower temperatures causing an increased number of stones to rise to the surface.²⁰ To till the soil, the collecting of such materials became an annual chore for farmers and the rocks were typically used to erect low walls and mark boundaries. The introduction of portable rock crushers in the 1850s, however, led to the eventual decline of these rural icons. Turned into gravel for new paths and roads, the rocks became a valuable raw material. It is possible the stones used to build the house came from early walls and that the owner and architect chose this material to evoke Bayside's fleeting agricultural past.

A modest tradition of cladding residential buildings in cobblestone developed and flourished in the Eastern United States during the early nineteenth century.²¹ The largest number are located in northern New York state, built mainly between 1825 and 1865. In many cases, the stones are set into a bed of wet cement. Some examples

suggest works of folk art and exhibit unique and distinctive patterning. The New York City architects McKim, Mead & White occasionally adopted this technique; both the Samuel Tilton House (1880-82) in Newport, Rhode Island, and Boxhill (1902), White's Long Island residence at St. James, incorporated decorative panels of beach pebbles and other materials. The architect Lionel Moses, who was associated with the firm for forty years, built a frame house with pebble siding at 1102 Shore Road in Douglaston, Queens (part of the Douglaston Historic District), in 1916. Some American architects followed a more sculptural approach, incorporating significantly larger stones into their designs. One of the most influential figures was H.H. Richardson, who boldly incorporated jagged glacial boulders into the walls and foundations of several houses in Massachusetts: the F. L. Ames Gate Lodge (1880-81), Robert Treat Paine House (1883-86), and Ephraim W. Gurney House (1884-86).²² It is possible that the architect of the Bell Boulevard house was familiar with his work. In addition to the stonework, Richardson used similar arches to enclose recessed porches and often surfaced roofs with reddish tile. Trap rock, collected from streams and river beds, also featured prominently in Charles Rich's Christ Church (1884), located in Short Hills, New Jersey. In Bay Ridge, Brooklyn, there is one notable late example, the Howard and Jessie Jones House, a designated New York City Landmark. Designed by J. Sarfield Kennedy in 1916-17, this picturesque residence has a simulated thatch roof and walls made of boulders.

Subsequent History²³

At the time of construction, there were relatively few houses in this section of Bayside. Though Rickert-Finlay had made numerous sales in the Bellcourt development, in 1909 it was the only house recorded on maps of the block. At this time, Bayside was still rural and the wide front porches and dormer windows faced east, with views toward Little Neck Bay. It is not clear whether Elizabeth A. Adams or members of her family occupied the house. Local lore has it that Maude Adams, a highly regarded Broadway actress, resided here during this early period but no records have been found that substantiate this claim.

Adams sold the house to Robert and Daisy Wayman, Jr. in c. 1922. During the 1920s, Bayside attracted many celebrity residents and the house became a private boys school, and for a short time, a restaurant. In the early 1930s, it was acquired by the Edmath or Eamath Realty Company, possibly as a development site in conjunction with the proposed extension of the Flushing subway. At this time, the house was converted to apartments. The brick garage is not original to the site and may be the second of two built at the rear. The curb cut along 36th Avenue dates from 1949-50. In the late 1990s, the front porch on the ground floor was enclosed on all sides with wood-framed windows and the south entrance was reduced in size and enclosed with stones that correspond with the historic facade. This new entrance is served by an unstained wood access ramp.

Description

35-34 Bell Boulevard is located at the northwest corner of Bell Boulevard and 36th Avenue. The **site** is slightly elevated and is landscaped with mature trees. The facades are faced with cobblestone of irregular size and color set into concrete. The front lawn is bordered by low cobblestone walls. Atop the north wall is a non-historic metal fence. In the rear of the house, immediately west of the driveway, is a taller cobblestone wall. A similar wall parallels the north facade, facing the house that is located at 35-30 Bell Boulevard. This wall and the north facade are connected by a cobblestone wall with a possibly historic metal gate.

The **Bell Boulevard entrance** is reached by a short flight of concrete and granite block steps, flanked by concrete pedestals that are the same height as the adjoining cobblestone walls. The concrete urns that sit to either side, as well as the stairs and gate, are not historic. A path, paved with concrete, extends toward the house. South of the path is a non-historic painted wood sign. At the entrance is a second flight of steps, also flanked by concrete pedestals. The left pillar has a single concrete urn. Both sets of stairs are flanked by recently installed black metal railings. At the top of the steps is a deep recessed entrance, with walls of cobblestone and a pair of non-historic windows to either side. A possibly historic lighting fixture hangs from the wood ceiling. The non-historic wood door is framed by pilasters and a cornice. It is not clear whether such painted features are original.

Bell Boulevard (east) facade is divided into three bays; each bay is articulated with a two-story arch. While two of the openings on the ground story have been enclosed with non-historic windows surmounted by painted wood panels, the second story porch retains the original wood balustrade with concrete caps. It is a deep porch with several doors or windows that open into the house. The wood ceiling is painted white. Aligned above each arch is a single window set deep into the red-tiled roof. Each window consists of two one-over-one windows.

36th Avenue (south) facade is divided into four sections, the bays to the east and west are articulated with a two-story tall arch. The east arch has been enclosed; there is now a side entrance with a single non-historic door.

Some of the stonework in this area is new and the concrete is lighter in color. The side entrance is reached by a non-historic wood switch-back ramp. Above the door, the second-story porch retains the original balustrade. The arch at the rear of the house is well-preserved; the first story is semi-enclosed with a wood trellis. Concrete stairs, flanked by concrete pillars ascend through the arch. The most prominent feature on 36th Avenue is the two-story bay, capped by a slightly projecting red tile roof. The underside is visible and painted white. Each story has five windows. The windows that are non-historic have white metal frames. Air conditioners have been installed in some of the second and third story windows.

West (rear) facade is divided in three sections, each articulated with a two-story arch. There are significant alterations to the first-story porch. The bay that is nearest 36th Avenue retains its original character, though the wood trellis may not be original. The center bay has been significantly changed through the addition of an arched basement entry at the level of the driveway. Although not original, it appears to be historic. The center and north bays are enclosed by concrete panels. A set of stairs, located in the center bay, rises from the first to the second story porch. The center and north bay are divided by a concrete wall. These alterations, as well as the fire stairs that descend from the north window and down through a cut in the roof, are likely to date from the time when the house was converted to apartments.

North facade faces the neighboring house and driveway. The first story has three unevenly-spaced pairs of windows and a single window; at the second story, two widely separated windows; and at the third story three evenly spaced pairs of windows. All of these windows are difficult to see from the street. The window at the rear of the first story was originally part of the rear porch and is now enclosed.

A paved concrete **driveway** extends from the curb of 36th Avenue to a non-historic red brick garage with a non-historic metal door. The east side of the garage connects to the center arch, near the basement entry of the house. Close to the intersection of Bell Boulevard and 36th Avenue is a cobblestone **signpost**. Set on a granite base, it has smooth inset panels indicating the original street names: "BELL AVENUE" and "LAMARTINE AVENUE."

Report researched and written by
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NOTES

1. See "Lawrence Family Burying Ground," <http://www.baysidehistorical.org/publications/hisof/bayside-05.htm>.
2. The Bell house, at 113 Fulton Street in Manhattan, was destroyed in the 1835 fire.
3. The "Alley" is now the service road of the Long Island Expressway.
4. The Queensboro Bridge is a designated New York City Landmark.
5. Charles E. Finlay was also founder and president of the former Aetna National Bank. Established in 1904, it became Irving Trust Bank in 1917.
6. Obituaries in the *New York Times*, Edward J. Rickert, January 12, 1935; Charles H. Rickert, January 31, 1939, p. 27; Charles E. Finlay, July 11, 1940.
7. *New York Times*, April 5, 1906.
8. E.J. Rickert, "The Outlook in Queens: Prominent Developer Predicts Record Breaking Growth This Year," *New York Times*, January 5, 1908.
9. "Bell-Gillies" wedding announcement, *Brooklyn Eagle*, November 9, 1900, 10.
10. *New York Times*, May 3, 1903.
11. *Real Estate Guide and Record*, Brooklyn - Long Island edition, March 31, 1906, 564.
12. The thirteen Rickert-Finlay covenants of the Westmoreland Association at Little Neck can be read at www.littleneck.net/westmoreland/covenants.htm
13. Brick pillars were also used to indicate the entrances to the Prospect Park South Historic District in Brooklyn.
14. Indenture between Bellcourt Land Co. and Elizabeth A. Adams, September 29, 1905 (1390-18), Department of Finance, Queens County.
15. Based on an informal survey, there is only one surviving residence in Bellcourt with cobblestone elements on the exterior. Located at 38-26 212th Street, the house has a cobblestone base and chimney. Though property sales in Bellcourt were brisk, relatively few of the houses predate the First World War.
16. All but the Taylor house are extant and are designated New York City Landmarks.
17. The Post Headquarters is Building No. 206, p. 42-43 in Landmarks Preservation Commission, *Fort Totten Historic District Designation Report* (LP-2040) (NY: City of New York, 1999), by Marjorie Pearson. For a historic postcard image of the building, see www.baysidehistoricalsociety.org/web/pc/images/pc4-016.jpg.
18. See William B. Rhoads, *The Colonial Revival* (Princeton, 1977), 303-13.
19. "The Effective Use of Cobblestones As a Link Between the House and Landscape," published in the *Craftsman* in November 1908, reprinted in *Craftsman Homes* (1909, Dover Press, 1979), 102.
20. For a detailed discussion of stone walls in the United States, see: Robert M. Thorson, *Stone by Stone: The Magnificent History of New England's Stone Walls* (2002).
21. In New York City, one of the earliest houses of stone construction is the Adrian and Ann Wyckoff Onderdonk House, a designated New York City Landmark in Ridgewood, Queens. Built in the late 18th century, the stonework is "rough random ashlar." See Landmarks Preservation Commission, *Onderdonk House Designation Report* (LP-1923) (NY: City of New York, 1995), report prepared by Jay Shockley.
22. Richardson also used large boulders in an unbuilt house design for Erastus Corning (c. 1882-83). See Jeffrey Karl Ochsner, *H.H. Richardson: Complete Architectural Works* (MIT Press, 1982).
23. This section is based on Robert Cobaugh, "Cobblestone House Link With Theatrical Past" *Bayside Times*, April 6, 1978, as well as from New York City Building and Tax records. Also see "Cobblestone House" in Jeffrey A. Kroessler and Nina S. Rappaport, *Historic Preservation in Queens* (Queensborough Preservation League, 1990), 37.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that 35-34 Bell Boulevard 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, 35-34 Bell Boulevard is a rare example of a house built from cobblestones in New York City; that the materials used were randomly set into concrete and neither cut, shaped, nor sized; that construction began in late 1905 and was completed in 1906; that it was built for Elizabeth A. Adams and the unidentified architect combined features associated with both the Colonial Revival style and the Arts and Crafts movement; that it is located in the Bellcourt section of Bayside and was one of the earliest structures built in this residential subdivision; that the landmark site also incorporates one of the last two remaining cobblestone pillars that were originally used to mark the street entrances to Bellcourt; and that this unusual structure retains most of its original features, including cobblestone walls, arched front and rear facades, recessed porches, dormer windows, and a red tiled roof.

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 35-34 Bell Boulevard, Borough of Queens, and designates Borough of Queens Tax Map Block 6169, Lot 21, as its Landmark Site.



35-34 Bell Boulevard, Queens
Photo: Carl Forster



35-34 Bell Boulevard, Queens
Photo: Carl Forster



35-34 Bell Boulevard, north façade
Photo: Matthew A. Postal



35-34 Bell Boulevard, south facade
Photo: Matthew A. Postal



35-34 Bell Boulevard, rear facade
Photo: Carl Forster



35-34 Bell Boulevard, rear entrance facing 36th Avenue
Photo: Carl Forster



35-34 Bell Boulevard, view from 36th Avenue
Photo: Carl Forster



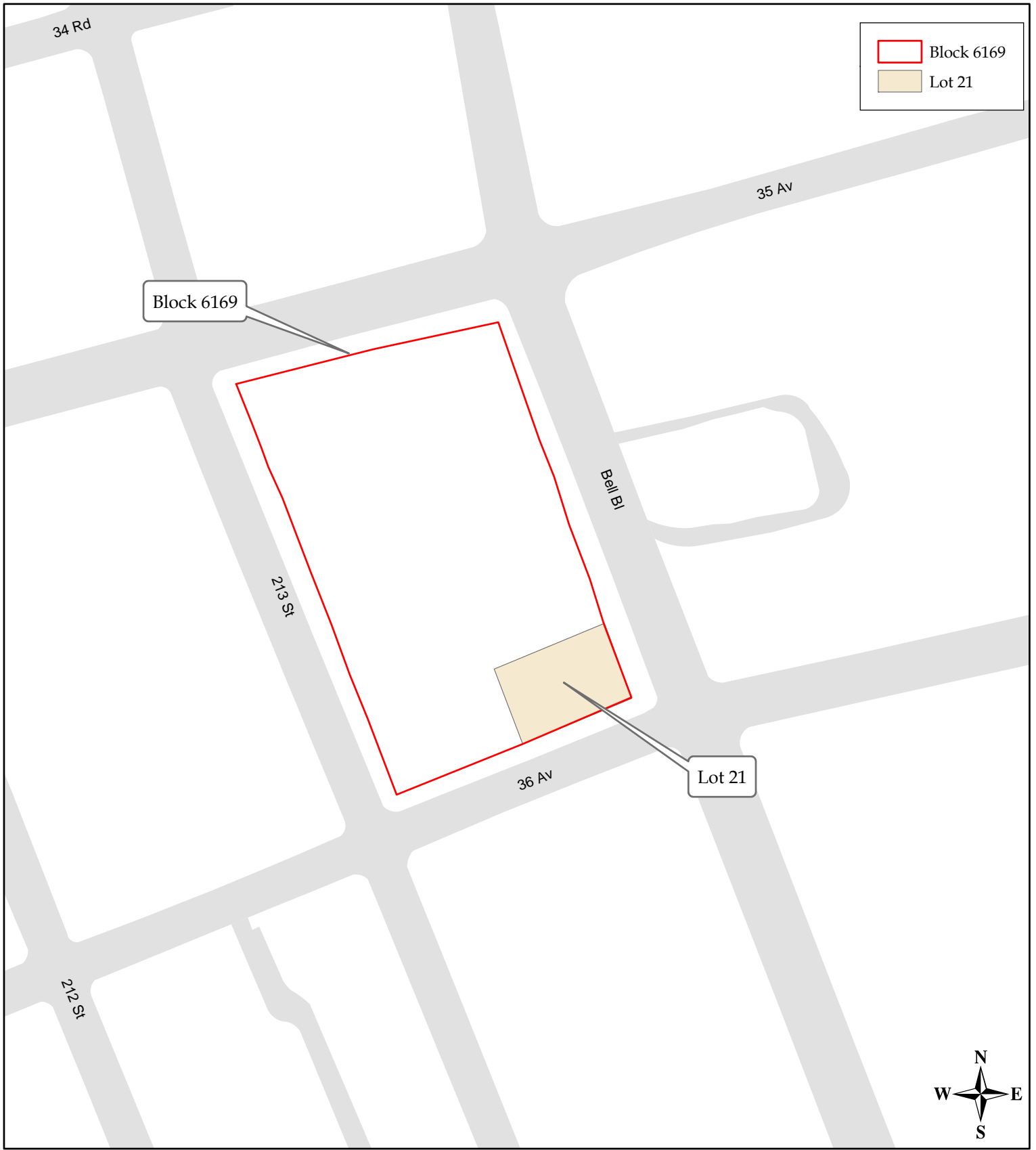
35-34 Bell Boulevard, rear dormers
Photo: Carl Forster



35-34 Bell Boulevard, south dormer, facing Bell Boulevard
Photo: Carl Forster



35-34 Bell Boulevard, driveway, facing 36th Avenue
Photo: Carl Forster



35-34 Bell Boulevard

Landmark Site: Queens Tax Map Block 6196, Lot 21

Source: Dept. of City Planning MapPLUTO, Edition 03C, December 2003



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Source: Sanborn Queens Landbook, 2002, Volume 12 Plate 2