

F.W.I.L. LUNDY BROTHERS RESTAURANT BUILDING

1901-1929 Emmons Avenue, Borough of Brooklyn.
Built 1934; architects: Bloch & Hesse.

Landmark Site: Borough of Brooklyn Tax Map Block 8775, Lot 41.

On February 7, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Lundy Brothers Restaurant and the proposed designation of the related Landmark Site (Item No. 11). The hearing was continued to May 16, 1989 (Item No. 4). The hearings had been duly advertised in accordance with the provisions of law. A total of fourteen witnesses spoke in favor of designation. The owner and two representatives speaking on his behalf supported the designation with reservations about the timing of the Commission action. The Commission has received many letters and other expressions of support in favor of this designation.

DESCRIPTION AND ANALYSIS

Summary

The F.W.I.L. Lundy Brothers Restaurant Building is the last of the great seafood palaces which once flourished in Sheepshead Bay, a shorefront community known for its fishing fleet and famous eating places. Constructed in 1934 for restaurateur Frederick William Irving Lundy, in conjunction with the government-sponsored redevelopment of the Sheepshead Bay waterfront in the mid-1930s, Lundy's was thought to be one of the largest restaurants in the country when it was completed and remains among the largest restaurant buildings in Brooklyn. Known for its excellent seafood, Lundy's became a major Brooklyn institution which served as many as a million meals a year and is remembered fondly by tens-of-thousands of New Yorkers. The Lundy Brothers Restaurant Building was designed by the prominent firm of Bloch & Hesse which specialized in restaurant design.

A fine example of the Spanish Colonial Revival style, its design features sand-colored stuccoed walls, low sloping red Mission tile roofs, arched entrances, arcuated corbel tables, decorative ironwork, and leaded glass windows. Associated with the architecture of California and the Southwest and frequently used for resort architecture, this style was relatively rare in the New York area. The F.W.I.L. Lundy Brothers Restaurant Building was a rare manifestation of the style in a restaurant building and appears to be the sole survivor of the style among pre-World War II restaurant buildings in New York.

The Development of Sheepshead Bay

Generally thought to have been named after a black-banded fish which flourished in local waters, the south Brooklyn waterside community of Sheepshead Bay was first settled by British colonists as an outgrowth of the seventeenth-century town of Gravesend.¹ It remained a small fishing village throughout the eighteenth and early nineteenth centuries, but in the 1840s Brooklyn and Manhattan residents began to discover that Sheepshead Bay was "just the place to spend a hot summer-day; ... or to satisfy a craving appetite with a clam-chowder, or a regular fish-dinner."² The abundant wildlife in the bay also attracted sports fishermen and duck hunters. A number of hotels, boarding houses, and restaurants were built to serve the visitors. In the 1870s Sheepshead Bay was linked to downtown Manhattan and Brooklyn by the opening of Ocean Avenue (1876) and the New York & Manhattan Beach Railroad (1877-78), both of which terminated across the bay in Manhattan Beach where railroad developer Austin Corbin erected two magnificent resort hotels.

In 1877, the first of several farms in Sheepshead Bay was subdivided into house lots. Three years later, Leonard Jerome, reasoning that a racecourse in the vicinity of Coney Island would be a success, persuaded a group of investors to form the Coney Island Jockey Club. A large tract of land, extending from Avenue W to Jerome Avenue (later incorporated into Avenue Z) between East 23rd Street and Nostrand Avenue, was purchased for a racetrack and grandstand; a clubhouse was erected in Manhattan Beach which was even then accessible to Sheepshead Bay via a foot bridge at Ocean Avenue. The club sponsored a number of prestigious races including the "Suburban" and the "Futurity" and the track soon attracted thousands of visitors during the fall and spring racing seasons.

Sheepshead Bay quickly grew into a major resort. William C. Whitney, one of the leading figures in American racing, built a training track and racing establishment nearby. Lincoln Beach, a development of summer homes on Emmons Avenue east of 27th Street, became known as "Millionaires' Row." A number of well-known restaurants developed, including Tappan's, on Emmons Avenue at East 26th Street (burned 1950), which was patronized by such socialites as

Alfred Gwynne Vanderbilt, Clarence Mackey, and Harry K. Thaw, and Villipigue's, the originator of the "Shore Dinner," at Voorhies and Ocean Avenue (demolished c. 1948), which attracted a sporting crowd that included Lillie Langtry, Diamond Jim Brady, Bet-a-million Gates, and Maurice Barrymore. Other restaurants and inns sprang up near the racetrack or along Emmons Avenue. In 1910 Governor Charles Evans Hughes responded to betting irregularities by imposing a state-wide ban on horse racing. Although the Sheepshead Bay track reopened in 1915 as an auto course and was the site of some important early races, the first period of development in Sheepshead Bay was essentially over.

In the 1920s, the availability of large tracts of land, notably the former racetrack which was subdivided into house lots in 1922, improved transportation facilities, and a favorable tax policy for new housing brought an influx of year-round residents to the Sheepshead Bay area. Efforts were also made to develop the community's maritime-related industries. As early as 1916, the Sheepshead Bay channel was deepened, making it accessible to pleasure craft and fishing boats that had previously docked at Canarsie and other neighboring ports. In 1922 the New York City Dock Commission put forth a far-reaching proposal for Sheepshead Bay which called for further dredging of the channel, construction of new bulkheads, and city acquisition and condemnation of the property bordering Emmons Avenue which was to be widened from eighty to 120 feet.³ The wooden piers with small shops and restaurants that extended from the south side of Emmons Avenue out into the bay were to be replaced by twenty-five new piers, while twenty-six new buildings were to be constructed on the north side of Emmons Avenue.

A dispute soon arose between commercial fishermen, who wished to preserve their interest in "an important market for fish, clams, lobsters and other sea food and the base of a fleet of more than a 1,000 fishing boats, yachts and other small craft,"⁴ and residents of the area who feared that "a retail fish depot would injure residential [property] values."⁵ The controversy dragged on through the 1920s, until finally in 1929 a compromise was reached reducing the number of docks to be built and limiting their use to private vessels and charter fishing boats.⁶ It was at this time that Irving Lundy, whose Lundy Brothers

Restaurant was operating on one of the piers slated for demolition, acquired the property on the north side of Emmons Avenue between Ocean Avenue and East 19th Street,⁷ then occupied by the Bayside Hotel and Casino (see fig. 3). This hotel building, erected for Ellen McMahon in 1862 and enlarged in 1882,⁸ was incorporated into the plans for the new restaurant.

The Depression brought further delays in the Sheepshead Bay redevelopment project. The buildings along Emmons Avenue were condemned by the city in 1931, but were not actually demolished until the summer of 1934.⁹ Construction of the buildings on the north side of Emmons Avenue then proceeded rapidly, but work on the bulkheads and wharves was put off until 1936 while a financial settlement was reached with the owners of the condemned waterfront properties. By 1937, ten new wharves had been constructed along Emmons Avenue, the Sheepshead Bay channel had been dredged to a depth which made it accessible year-round to large fishing boats, and the number of boats using the harbor had doubled. According to a contemporary newspaper account, Emmons Avenue had been "transformed by attractive looking restaurants and stores" and "shore restaurateurs and innkeepers [were] preparing for a return of prosperity not experienced since the passing of the old Sheepshead Bay Racetrack."¹⁰ By far the largest and most imposing of these new restaurants was the seafood restaurant constructed for Irving Lundy at Emmons and Ocean Avenues.

F.W.I. Lundy (1895?-1977) and the F.W.I.L. Lundy Brothers Restaurant

Founder and owner of the Lundy Brothers Restaurant, Frederick William Irving Lundy, who preferred to be known as Irving, was born and raised in Sheepshead Bay.¹¹ His grandfather, father, and uncles were partners in the Lundy Brothers fish market, one of the longest-established and most successful of such firms operating in Brooklyn during the late nineteenth and early twentieth centuries.¹² While it has not yet been determined when the business was established, it is known that by the early 1880s the Lundy Brothers were prominent wholesalers of fish, clams, and oysters, operating stores in both Sheepshead Bay and Coney Island. In 1902, the

firm was also said to "control the seafood market at Manhattan Beach."¹³ Irving Lundy's father, Fred, was also active in Democratic Party politics in Brooklyn and served as local committeeman, alderman, tax commissioner, and county register.

Irving was the eldest of seven children. He entered the seafood business as a young boy, first peddling clams, and then setting up his own stand. In later life he claimed that he had numerous employees by the time he reached the age of sixteen. He served in the Navy during World War I and was involved in the family fish business during the early 1920s. In 1923, following the death of two of his brothers in a boating accident, he purchased the pier on which the fish business was located.¹⁴ In 1926, he closed the fish market and opened the first F.W.I.L. Lundy Brothers Restaurant, retaining the same location on a pier off Emmons Avenue between Ocean Avenue and East 21st Street. In naming the restaurant "F.W.I.L. Lundy Brothers" he seems to have been intent on putting his personal stamp on the new venture while carrying on the name of his family's fish store which had been a Brooklyn institution for so many years. Both his brother Allan and his three sisters were employed in the business, as were their children in later years.

The restaurant was a success from the start, and in 1929, when the Sheepshead Bay renewal project seemed to be going forward, Irving Lundy secured one of the most desirable sites on Emmons Avenue for a new restaurant building. While it is not known at what point he commissioned Bloch & Hesse to prepare drawings for the new building, the plans were sufficiently advanced by March of 1932 for his attorney to announce that "Lundy's would establish a \$600,000 restaurant on the north side of Emmons Avenue as soon as the razing of the waterfront structures gets underway."¹⁵ When it became apparent that the project was about to proceed in 1934, Lundy succeeded in having the demolition of the first restaurant postponed till the last minute to minimize the disruption to his business. Work immediately began on the new building. According to Herb Shalat, who became a partner at Bloch & Hesse in 1969,

Bloch and Hesse and staff would work at all hours and bring complete or even incomplete design drawings and details

to the site each morning during the building process supervised by Walter Hesse, Piero Ghiani [an architect with Bloch & Hesse] and Irving Lundy.¹⁶

A contemporary newspaper recorded that the building was completed in time to synchronize "the shucking of the last clam in the old place with the unveiling of the first clam in the new."¹⁷

When completed, the new Lundy's was thought to be one of the largest restaurants in the country, accommodating 850 patrons on the ground floor and a similar number on the second floor. Herb Shalat recalls, Irving Lundy ran the restaurant "with consistent and precise discipline."¹⁸

Cleanliness was a passion as was the quality of food. His apple pies were made only of Cortlandt apples and the ice cream came only from Breyers, while the chowder was unsurpassed. The continuous crowds of diners waited patiently for a table.¹⁹

In its heyday during the mid-1950s, Lundy's employed a staff of 385 waiters, bartenders, cooks, and office workers. On special occasions, like Mother's Day, it accommodated nearly 15,000 patrons, while a typical Sunday brought in about 10,000 people, and a typical weekday 2,000.²⁰ Thus for thousands of New Yorkers, Lundy's was the place to go for Sunday dinner with the family, a bowl of clam chowder on a high school date, or a dozen ice-cold half-shells after a day's fishing. Columnist James Brady recalls "being taken by my father to Lundy's on a Sunday morning after church when he would stand at the clam bar and eat a dozen clams or oysters and I nibbled those little crackers they called Oysterettes," while playwright Wendy Wasserstein remembers Mother's Days at Lundy's during the mid-1950s, when "waiters shoved by with plates piled high with steamers and lobster tails and my brother and I tossed hot biscuits."²¹ For Elliot Willensky, writing in the first edition of the *ALA Guide to New York City*, Lundy's was "Big, brash, noisy, crowded [and] a special treat for anyone in New York."²² Even in 1978, following the death of Irving Lundy, *New York* magazine reporter Stan

Ginsberg regarded Lundy's "as the most famous and most popular restaurant on the bay." Remarking on the building's vast size and "its sand-colored beams, arches, and columns ... [stretching] away as if into the distance" and characterizing its overall effect as "movie-set Moorish with tables and chairs," he added:

No matter where on earth you might set the place down it would immediately be taken for what it is -- a singularity.²³

The Design of Lundy Brothers Restaurant

In designing Lundy's, Bloch & Hesse faced several problems. The building had to be sufficiently grand and imposing to attract customers and to fit in with the new image of Sheepshead Bay as "a modern Venice"²⁴ but still be suitable to a seaside resort. The site was extremely large, extending over 250 feet along Emmons Avenue and over 200 feet along Ocean Avenue and East 19th Street, and the program was complex, incorporating indoor and outdoor dining areas, a liquor bar and clam bar, kitchens, restrooms, a staff lounge, extensive storage facilities, and a waiting room for salesmen. As this was the period before central air-conditioning, the design incorporated large operable windows, located to take advantage of water views and ocean breezes. Finally, a decision was made to retain a portion of the mansarded two-and-one-half-story Bayside Hotel on East 19th Street, that had to be altered to accommodate the restaurant's needs and harmonize with its design.

The architects' solution was to create a sprawling two-story restaurant which connected at the rear to the old hotel building. The second story of the new building was recessed to create a terrace for outdoor dining, and the clam bar and bar were located in a one-story wing along Ocean Avenue. The business offices, staff lounge, salesmen's waiting room, and storage rooms were installed in the former hotel building (subsequently known as the annex) which was refaced in stucco to blend in with the new building.

Bloch & Hesse's design for the new restaurant was in the Spanish Colonial Revival style which was inspired by the early Spanish ecclesiastical and domestic architecture of the American

Southwest.²⁵ The initial phase of the style, known as the Mission Revival, was developed in California around 1890. Only loosely based on historic prototypes, it frequently incorporated ornament from other decorative traditions including the designs of Louis Sullivan and George Grant Elmslie. This initial phase had strong ties to the Craftsman Movement and made use of open plans and such typical Arts and Crafts elements as decorative ironwork and stained glass. During the 1920s and 1930s, the Spanish Colonial Revival became more historicizing -- with an opulent variant which made extensive use of Churrigueresque ornament and a less ornate variant based on the provincial architecture of Spain and Mexico. Both variants were widely used in the parts of the country with a strong Hispanic heritage -- California, the Southwest, and Florida. In New York the more ornate variant was reflected in the design of a number of apartment houses and hotels, for example Emery Roth's Hotel Warwick of 1926 and 60 Gramercy Park North of 1928, and was manifested to spectacular effect in the design of such movie palaces as Loew's Valencia on Jamaica Avenue in Queens (John Eberson, 1929).²⁶ The simpler version derived from vernacular sources, while much rarer, is found in the work of such architects as Andrew J. Thomas (Fox Meadows Estate Office, Scarsdale); William L. Bottomley (Townhouse and Office at 112 East 55th Street, 1926, demolished); and J.C. Westervelt (Childs Spanish Garden Restaurant, Savoy-Plaza Hotel).²⁷

Spanish Colonial Revival style elements in Bloch & Hesse's design for Lundy's include the rough sand-colored stucco walls, the low sloping tiled roofs, the arcaded second story (now concealed by enclosed porches), the entrance pavilions with hipped roofs and open loggias at the second story, the tiled gateways (at the second-story annex entrance and the alley between the annex and restaurant), and the large chimney which was originally treated as a bell tower with a tiled gabled roof. Arched corbelling on the Ocean Avenue wing of the restaurant, wrought-iron gates and grilles, and carved wooden lintels and wood spindle grilles at the Emmons Avenue entrances are also suggestive of Spanish models. The extensive use of leaded and stained glass at Lundy's, while not specifically Spanish in inspiration, is a typical feature of Spanish Colonial Revival style buildings reflecting

the style's close links to the Arts and Crafts movement. The simplicity of the design, the limited number of materials, the restrained ornament, the contrasts of light and shade, and the treatment of the different portions of the building as individual blocks with separate roofs, identify Lundy's specifically as an example of the vernacular version of the style.

Finally, it should be observed that the Childs chain also had a restaurant in the Churrigueresque style on the Boardwalk at Coney Island (Dennison & Hirons, 1924, partially destroyed by fire).²⁸ In opting to use Spanish Colonial Revival styles for Lundy's and the Coney Island branch of Childs, the designers of these restaurants were undoubtedly reflecting the conventional wisdom expressed in a 1928 guide to *Hotel Planning and Outfitting* that observed that "Mediterranean Architecture is popular at almost any Resort" and that the Mediterranean styles (Spanish and Italian) are "used primarily at watering places."²⁹ Thus, the design of Lundy's on Sheepshead Bay would have had associational value in conjuring up images of quaint Mediterranean fishing villages and seaside resorts.

Bloch & Hesse³⁰

A member of a prominent Jewish family which included a number of publishers and religious leaders, Ben C. Bloch (1890-1977) was born in Chicago and raised in New York. His father, Charles Bloch, was one of the leading publishers of Jewish literature in the country and a prominent figure in the Reform Movement of American Judaism.³¹ Ben C. Bloch was educated at Cornell, graduating in 1912. He began his career in the New York office of Henry B. Herts (1911-1912) and William Welles Bosworth (1912-1913). In 1913 he became affiliated with the firm of Eisendrath & Horowitz which was headed by his uncle Simeon B. Eisendrath.³²

Walter Hesse (1891?-1975), a native New Yorker, graduated with a degree in architecture from Columbia University in 1913.³³ In 1916, he formed a partnership with Ben Bloch. Hesse assumed design responsibility; Bloch ran the business. The two young architects continued to share office space with Eisendrath & Horowitz and probably continued to work for the firm,

which specialized in the design of movie theaters and synagogues. In 1922, Bloch & Hesse were associate architects with Eisendrath & Horowitz for the Free Synagogue House at 26-36 West 68th Street which housed the Jewish Institute of Religion, a training school for rabbis.³⁴ Charles Bloch had been a past president of the Free Synagogue (one of the leading Reform congregations in the country, founded by the noted rabbi Stephen Wise), and became the first president of the Jewish Institute of Religion, so it is likely that he was instrumental in securing this commission for his brother-in-law, Eisendrath, and his son.

In 1922 the firm of Bloch & Hesse also received its first major independent commission from the Brooklyn Union Gas Company for a complex of buildings combining a plant with office and sales space.³⁵ This project received a citation for excellence of design from the Brooklyn Chamber of Commerce. Subsequent works included the neo-Georgian True Sisters Club on West 85th Street (c. 1928), Sutton Manor, a group of remodeled tenements at Fifty-third Street and First Avenue (1934), and Schraffts Restaurant at Fifth Avenue and East 13th Street (1938), which the authors of *New York 1930* have characterized as an "inventive combination of Modern Classicism and International Style Modernism."³⁶ This was one of thirty restaurants the firm was to design for the Schraffts chain. In addition to Lundy's the firm had a number of other notable restaurant clients including the 21 Club, Leone's, and the Mayflower Doughnut chain. These commissions were probably secured by Hesse, who had a special knowledge of restaurants having been the son of a restaurant owner.³⁷ Bloch & Hesse also specialized in the design of synagogues. In addition, the firm's practice included schools, private homes, and extensive work for the American Broadcasting Company.

In 1954, Herb Shalat joined the firm, taking over design duties from Walter Hesse. The firm continued to work for Irving Lundy, designing additions to the Lundy Brothers Restaurant and several other projects for Sheepshead Bay, including a major scheme to redevelop several blocks on the north side of Emmons Avenue (c. 1971-72).

Description

Occupying the entire blockfront on Emmons Avenue between East 19th Street and Ocean Avenue, the Spanish Colonial Revival style Lundy Brothers Restaurant Building is a large freestanding structure with sand-colored stucco walls and sloping roofs covered with mission tiles. The building is comprised of three parts: a two-story hipped-roofed restaurant erected in 1934, a two-and-a-half-story mansarded former hotel which was stuccoed when it was joined to north (parking lot) side of the restaurant in 1934, and a one-story shed-roofed restaurant wing (subsequently known as the Theresa Brewer Room) erected on the north side of the building near Ocean Avenue in 1945.

The restaurant is basically rectangular in plan except for a notch at its northwest corner where the building joins the former hotel building. Its primary facade is on Emmons Avenue. There, the first story projects slightly beyond the plane of the enclosed porches (resulting from a 1947 alteration) at the second story. The facade is divided into twenty-one bays and features a pair of two-story hipped-roofed entrance pavilions. The side wall of the bar wing on Ocean Avenue is treated separately. On both stories, much of the wall surface is given over to large trabeated window openings which contain multipane steel casement windows. At the ground story the window bays are set off by pilaster strips. There is a projecting stone sill course beneath the windows and a dogtooth brick course beneath the tile-covered pent roof that separates the first and second stories. Arched corbelling extends along the eaves of the Ocean Avenue wing. The entrance bays (now covered with wood) have paired wood and glass doors decorated with Spanish-inspired spindle grilles. The doors are flanked by wide pilasters which have stylized capitals created from upright bricks laid at an angle. Above the doors are carved wood lintels decorated with modillions, anthemias, volutes, wave-like scallops, and dolphins. The entrances are crowned by large leaded glass fanlights decorated with crabs and seahorses. On the wall above the entrances the outlines remain from raised lettering which once spelled out "F.W.I.L. LUNDY BROS."

On the second story, the enclosed porches have stuccoed wall surfaces and sloping corrugated metal roofs which have been painted red. The window bays are wider and lower than on the first story and are separated by wide flat piers. The windows are divided into three sections -- the top and bottom transparent, the central band composed of small diamond-shaped stained glass panes, some decorated with crests bearing the Lundy name. The upper stories of the two pavilions, originally open loggias, retain their original wide piers with carved wood capitals. Like the porches the pavilions have now been enclosed; small oculus window openings have been created.

On Ocean Avenue a separate wing was provided for the restaurant's liquor and clam bars. Originally only one story high, the wing received a second-story extension in 1947 when the porches were enclosed on Emmons Avenue. On the ground story this eight-bay wide facade is framed by gabled pavilions with arched entrances. On the gable wall, there are outlines from lettering which has now been removed. A dogtooth brick course decorates the gable eaves. The six intermediate bays are identical to those on Emmons Avenue except that an entrance has been created in the southernmost intermediate bay. All three entrances (now covered) have unusual door surrounds in which the arched transoms and sidelights are joined. The south corner entrance has a pair of solid wood doors and leaded glass windows ornamented with shields. The adjacent entrance has paired wood and glass doors and a leaded glass transom and sidelights ornamented with crabs and shields. The north corner entrance is shown as a window in early plans for the building -- given the number of changes in design during construction it may have been adapted for use as a doorway at that point, or later altered. The present configuration with log infill over the doorway appears to be due to an alteration; the leaded glass sidelights and transom match those used in the south pavilion and appear to be original. The treatment of the second story is similar to that of the porches on Emmons Avenue, although there the windows are arranged in a 3-9-9-3 pattern.

On East 19th Street, the restaurant and former hotel building (annex) are treated as individual structures separated by an alley with an elaborate gate of stuccoed brick, tile, and

decorative wrought iron. Here, the restaurant is only four bays wide and the articulation is identical with that of the other facades, except for the lack of entrance bays.

In 1934 the frame hotel building (annex) had stucco applied to its walls and the lower slope of its mansard roof. The original window openings were enlarged and the windows were replaced by paired multipane steel casements. The original entrance was sealed and a new entrance created at the second story with access via an exterior stair. A number of Spanish Colonial Revival details, including mission tiles and decorative wrought iron, were incorporated into the design of this renovated wing.

The rear facade of the restaurant is divided into two sections. Immediately to the east of the annex is the kitchen wing, which is articulated into three stepped tiers. The lower story, containing the restaurant kitchens, is divided into four long horizontal window bays by wide stuccoed piers and is capped by a tiled pent roof. The top story dining area has been extended by an enclosed porch with stucco walls and multipane steel casement windows. The easternmost bay breaks forward into a gabled pavilion matching a similar pavilion at the opposite corner of the facade.

On the eastern dining room wing, there is also a shift in the alignment of the gables between the first and second stories. The lower story, which is now largely concealed by the frame addition, retains its original tiled pent roof and gabled entrance porches (the eastern porch has been altered to provide access to the dining room addition, the western porch is remains largely intact and has a door surround in which the lunette transom and sidelights are joined). On the second story, the gabled corner pavilions frame enclosed porches with tripartite casement windows. The side of the second-story porch addition fronting on Ocean Avenue is attached to the western pavilion.

Erected during World War II when building materials were rationed, the dining room extension (known as the Theresa Brewer Room) is a one-story shed-roofed frame structure faced with logs and stucco. On the Ocean Avenue facade there is a mosaic war memorial incorporating aquatic motifs and a dedicatory inscription.

Subsequent History

Over the years Lundy's Restaurant underwent several alterations. Many of these changes only affected the interior. In 1945, a one-story frame addition, later known as the Theresa Brewer Room after the popular singer who married Irving Lundy's nephew, was constructed at the rear of the building. Following the war the restaurant was air-conditioned, and in 1947 the second-story porches were enclosed. This alteration was carried out by Walter Hesse and harmonized with his original design.

Irving Lundy invested his considerable profits from the restaurant in real estate. He eventually acquired over seventy properties in the Sheepshead Bay area including all the lots on the north side of Emmons Avenue between East 19th Street and East 29th Street. He also owned about 30,000 acres in Ellenville, New York, where he maintained a lodge, and had properties in Great Neck, Old Westbury, and Monticello, New York. Always somewhat eccentric, Lundy,

according to press accounts, became increasingly reclusive in later years, likely as a result of several violent incidents in his life. He lived alone, save for fourteen Irish setters, in an apartment on the top floor of the restaurant annex with access limited to his nephew and valet.³⁸ Following Lundy's death in 1977, his family continued to operate the restaurant for about two years.³⁹ In 1981 the restaurant, together with about fourteen acres of nearby real estate, were sold for eleven million dollars.⁴⁰ In the years since Lundy's closed the building has been subject to a certain amount of weathering and vandalism. It should be noted that, though unfortunate, these changes are largely reversible and that the building's essential fabric remains largely intact.

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NOTES

1. This section on the development of Gravesend and Sheepshead Bay is based on Henry R. Stiles, *History of Kings County Including the City of Brooklyn, 1683 to 1884* (New York: H.W. Munsell & Co., 1884), vol. 1, 156-164, 183-185; Ruth L. Lines, "The Story of Sheepshead Bay, Manhattan Beach, and the Sheepshead Bay Library," Thesis for Promotion to Librarian Grade 4 (Brooklyn Public Library, 1949); Eric J. Ierardi, *Gravesend: The Home of Coney Island* (New York: Vantage Press, 1975), 48, 66-69; John Manbeck, "Sheepshead Bay Gourmands," chapter from a forthcoming book on Coney Island. The Commission wishes to thank Dr. Manbeck for generously sharing his extensive knowledge of Sheepshead Bay with the staff and for making available his photographs of Lundy's and the Bayside Casino.
2. Stiles, 184.
3. This account of the redevelopment of the Sheepshead Bay waterfront is based on contemporary newspaper accounts from the *Brooklyn Daily Eagle* found in the Eagle Clippings File, s.v. "Sheepshead Bay, prior to 1950," in the Brooklyn Collection, Brooklyn Public Library, Grand Army Plaza. Photocopies of these articles are available at the Landmarks Preservation Commission, in the Lundy Brothers' Restaurant Building research file.
4. "Delaney Proposes 25 Piers and Sheds on Sheepshead Bay," *Brooklyn Daily Eagle*, Oct. 29, 1922, p. 22.
5. "Trawlers Seek Showdown at Dock Hearing," *Brooklyn Daily Eagle*, 1932, Eagle Clippings File.
6. Lines, 22.
7. Kings County, Office of the Register, Liber Deeds and Conveyances, Liber 5092, pp. 141-143.

8. Stiles, 184.
9. Information on the redevelopment of the Sheepshead Bay waterfront was drawn from the following sources: "Court Ruling Speeds Sheepshead Waterfront Changes," *Brooklyn Daily Eagle*, Mar. 8, 1936, sect. E, p. 1; "New Buildings Transforming Sheepshead Bay," *Brooklyn Daily Eagle*, June 3, 1937; "Sheepshead Bay in Modern Dress after Federal Project," *Brooklyn Daily Eagle*, Aug. 21, 1937.
10. "New Buildings Transforming Sheepshead Bay."
11. For Frederick William Irving Lundy see his obituary in the *New York Times*, Sept. 10, 1977, p. 28; and "Lundy's Again Center of Attention," *New York Newsday*, Feb. 9, 1989, pp. 19, 40.
12. For the Lundy family see Stiles, 185; William Clinton Armstrong, *The Lundy Family and Their Descendants* (New Brunswick, N.J.: privately printed, 1902), 445; Frederick Lundy obituaries: *Brooklyn Daily Eagle*, Nov. 8, 1918, p. 7; *New York Times*, Nov. 9, 1918, p. 13; *Lain's Brooklyn Directory for the Year Ending May 1, ...* (Brooklyn: Lain & Co., 1894-1914). For Lundy Brothers fish market see also *Overton's Coney Island and Sheepshead Bay Guide and Directory* (New York: C.C. Overton, 1883), 27, 49; *Kings and Queens Counties, New York, from Actual Surveys* (New York: J.B. Beers & Co., 1886), directory.
13. Armstrong, 445.
14. In 1891 the town of Gravesend made grants to the land owners along Emmons Avenue, extending their property into Sheepshead Bay and granting them riparian rights. Thus, ownership of property on the north side of Emmons Avenue conveyed with it the right to erect a waterfront pier. In 1910 Athenaise P. Lundy (Mrs. Fred) purchased the lot at the northeast corner of Emmons and Ocean Avenues exclusive of the drugstore on the property in order to gain control of the pier her husband was already leasing for his restaurant. It was this property that Irving Lundy purchased from his brother and sisters. Liber Deeds and Conveyances, Liber 3268, pp. 322-323, Liber 4305, pp. 9-11. See also "Corporation Counsel to Pass on Legality of Fish Pier Permit," *Brooklyn Daily Eagle*, Aug. 10, 1932, Eagle Clippings File.
15. "Berry to Hear Civics Appeal on Dock Plans," *Brooklyn Daily Eagle*, Mar. 4, 1932, Eagle Clippings File.
16. Herb Shalat, letter to Gene Norman, Feb. 2, 1989. The Commission is very grateful to Mr. Shalat for generously sharing his extensive knowledge of the history of the Lundy's and Bloch & Hesse with the staff and for making available photographs and plans of the Lundy Brothers Restaurant Building.
17. "Brooklyn -- Then and Now: Famed Old Clam Coast Gives Way to Progress," Unidentified clipping in the Sheepshead Bay Clipping File, vol. 2, Brooklyn Public Library.
18. Shalat to Norman.
19. Ibid.
20. Nat Chirzas, "Lundy's Shuts Restaurant Permanently," *World Telegram*, July 7, 1957. (This article reported on a labor dispute in which Irving Lundy threatened to close the restaurant permanently.)
21. James Brady, "Keeping Intact a Small Town that Lives Within a Great City," *Crains*, May 15, 1989; Wendy Wasserstein, "Mom Says Every Day Is Mother's Day," *New York Times*, May 13, 1989.
22. Norval White and Elliot Willensky, *ALA Guide to New York City* (New York: Harcourt Brace Javanovich, 1967), 339.

23. Stan Ginsberg, "Down to the Sea by Subway," *New York*, Aug. 21, 1978, p. 52.
24. "Court Ruling Speeds Sheepshead Waterfront Changes," p. 1.
25. This discussion of the Spanish Colonial Revival style is based on David Gebhard, "The Spanish Colonial Revival in Southern California (1895-1930)," *Journal of the Society of Architectural Historians* 26 (May, 1967), 131-147; Ralph W. Sexton, *Spanish Influence on American Architecture and Decoration* (New York: Brentano's, 1927).
26. For the Roth buildings see Steven Rutenbaum, *Mansions in the Clouds* (New York: Balsam, 1986), 87, 112-113; for the Valencia, "Loew's Valencia Theater, Jamaica, L.I.," *Architecture and Building* 61 (Feb. 1929), 68, pl. 37.
27. For illustrations of the above see Sexton, p. 129; Robert A.M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930* (New York: Rizzoli, 1987), 379; "Childs Spanish Garden, New York City," *Architecture and Building* 62 (Mar., 1930), 69, pl. 41. The earlier Mission style is also represented in New York by a group of stuccoed and tiled institutional buildings, now part of the campus of Queens College, which were originally built around for the New York Parental School. See Jeffrey A. Kroessler and Nina Rappaport, *Historic Preservation in Queens* (New York: Queensborough Preservation League, 1990), 38.
28. See "Restaurant Building for the Childs Co., Coney Island, N.Y.," *American Architect* 126 (Sept. 10, 1924), 216-223, pl. 81-83.
29. *Hotel Planning and Outfitting* (New York and Chicago: Albert Pick & Co., 1928), 159, 160. It is interesting to note that there were open loggias for dining at both Childs Coney Island and Lundy's. In addition, George B. Post & Sons' Half Moon Hotel on the Boardwalk at Coney Island, which combined Spanish Colonial Revival and Northern Baroque elements, had a two-story porch with Churriguesque gables and a sloping tiled roof.
30. This section on Bloch & Hesse is based on an interview with Herb Shalat, January 16, 1991; *American Architects Directory*, ed. George S. Koyle (New York: R.R. Bowker, 1962), 61, 309; Ben C. Bloch obituary, *New York Times*, Nov. 28, 1977, p. 34; Walter Hesse obituary, *New York Times*, Nov. 8, 1975, p. 30; *Trow's New York City Directory* (New York: John F. Trow, 1913/14-1918/19); James Ward, *Architects in Practice in New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 8. Further information on the firm is available in the research files of the Landmarks Preservation Commission.
31. For Charles Bloch see his obituary in the *New York Times*, Sept. 3, 1940, p. 17; and the listing for the Bloch family in the *Encyclopaedia Judaica*, vol. 4B.
32. For Simeon Eisendrath see Landmarks Preservation Commission, *574 Sixth Avenue Building Report* (LP-1805), prepared by Betsy Bradley (New York: City of New York, 1990), 5.
33. Hesse's graduation date is given in *The Making of an Architect, 1881-1981: Columbia University in the City of New York*, ed. Richard Oliver (New York: Rizzoli, 1981), 212.
34. For the Stephen Wise Free Synagogue and Jewish Institute of Religion see Landmarks Preservation Commission, *Upper West Side/Central Park West Historic District Report* (LP-1647) (New York City: City of New York, 1990), vol. 1, 74-75.

35. See "Brooklyn Borough Gas Company, Brooklyn, Long Island, N.Y." *American Architect* 145 (Sept., 1934), 51-56; Stern, 525.
36. Stern, 287.
37. Herb Shalat interview. Shalat also noted that Hesse was a notable restaurant patron, who was "well-known in all the restaurants in New York."
38. During the last year of Lundy's life, the valet, who was also Lundy's lover (according to Lundy's attorney Leonard Rothkrug), conspired with four other men to defraud the old man of about eleven million dollars in property and securities, then the largest instance of fraud against an individual in the history of the United States. See "Lundy's Again Center of Attention," p. 40; "Lundy's Case Yields a Partial Verdict," *Daily News*, July 9, 1981, p. 32; Joseph P. Fried, "5 Accused of Looting Lundy Assets of \$11 Million in Elaborate Plot," *New York Times*, Feb. 15, 1979; "3 in Lundy Cases Get Prison Terms," *New York Times*, Aug. 27, 1981, sec. B, p. 2; Bob Kappstatter, "Lundy Embezzlement Nets Jail Terms for 3," *Daily News*, Aug. 27, 1981, sec. K, p. 4.
39. "Latest Fare at Lundy's Is 'a la court'," *Daily News*, Oct. 5, 1979, sec. K, p. 2.
40. "Lundy's Restaurant & Land Sold for \$11 Million," *Daily News*, Dec. 30, 1981, sec. K, p. 3.

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 the F.W.I.L. Lundy Brothers Restaurant Building has a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

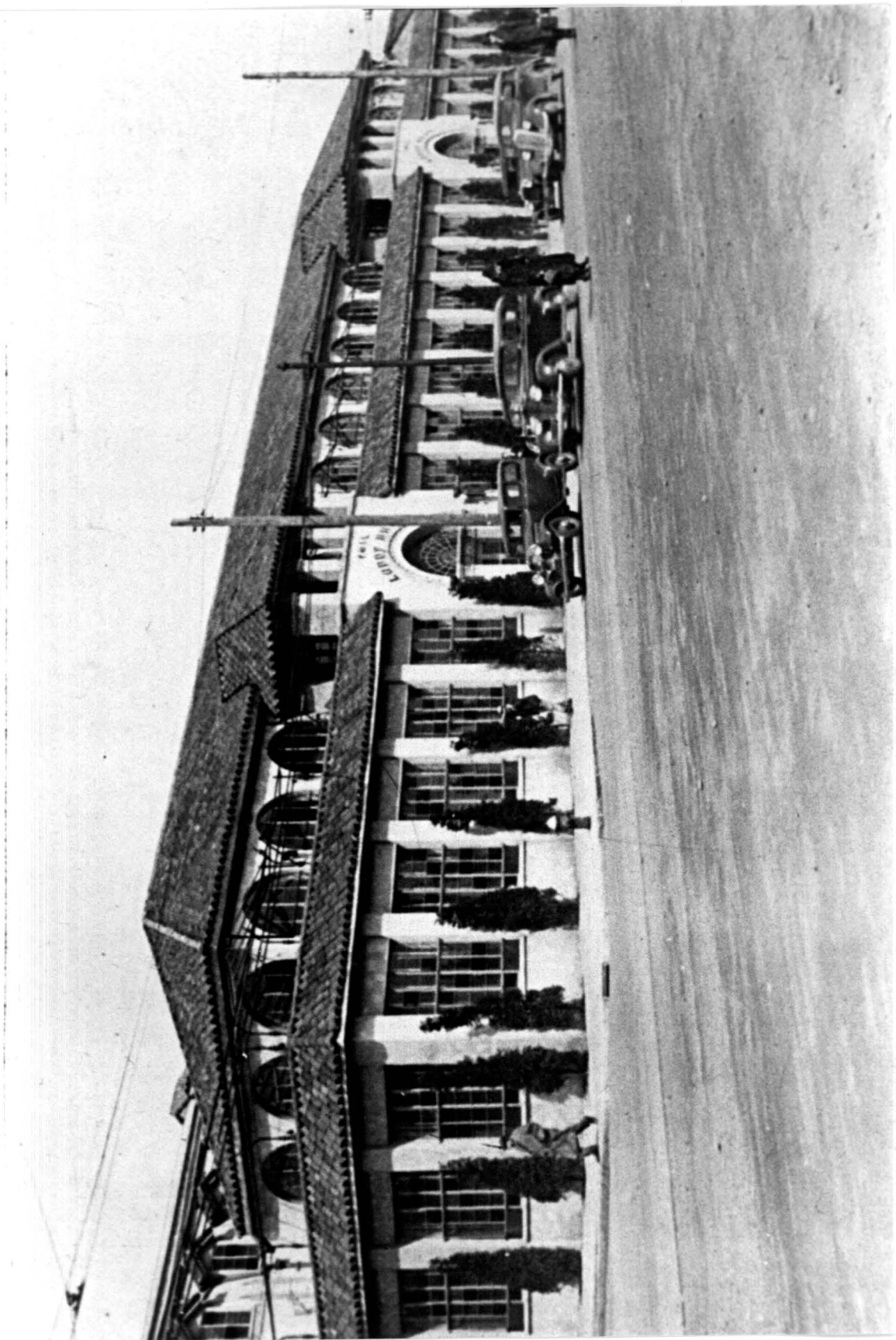
The Commission further finds that, among its important qualities, the F.W.I.L. Lundy Brothers Restaurant Building is the last of the great seafood palaces which once flourished in Sheepshead Bay, a shorefront community known for its fishing fleet and famous eating places; that the building was constructed in 1934 for restaurateur Frederick William Irving Lundy in conjunction with the government-sponsored redevelopment of the Sheepshead Bay waterfront in the mid-1930s; that it was thought to be one of the largest restaurants in the country when it was completed and remains among the largest restaurant buildings in Brooklyn; that Lundy's became a major Brooklyn institution which served as many as a million meals a year and is remembered fondly by tens-of-thousands of New Yorkers; that the Lundy Brothers Restaurant Building was designed by the prominent firm of Bloch & Hesse which specialized in restaurant design; that it is a fine example of Spanish Colonial Revival design and exhibits such characteristic features of the style as sand-colored stuccoed walls, low sloping red Mission tile roofs, arched entrances, arcuated corbel tables, decorative ironwork, and leaded glass windows; that Lundy's was a rare manifestation of the style in a restaurant building and today appears to be the sole survivor of the style among pre-World War II restaurant buildings in New York City.

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 F.W.I.L. Lundy Brothers Restaurant Building, 1901-1929 Emmons Avenue, Borough of Brooklyn, and designates Borough of Brooklyn Tax Map Block 8775, Lot 41, as its Landmark Site.



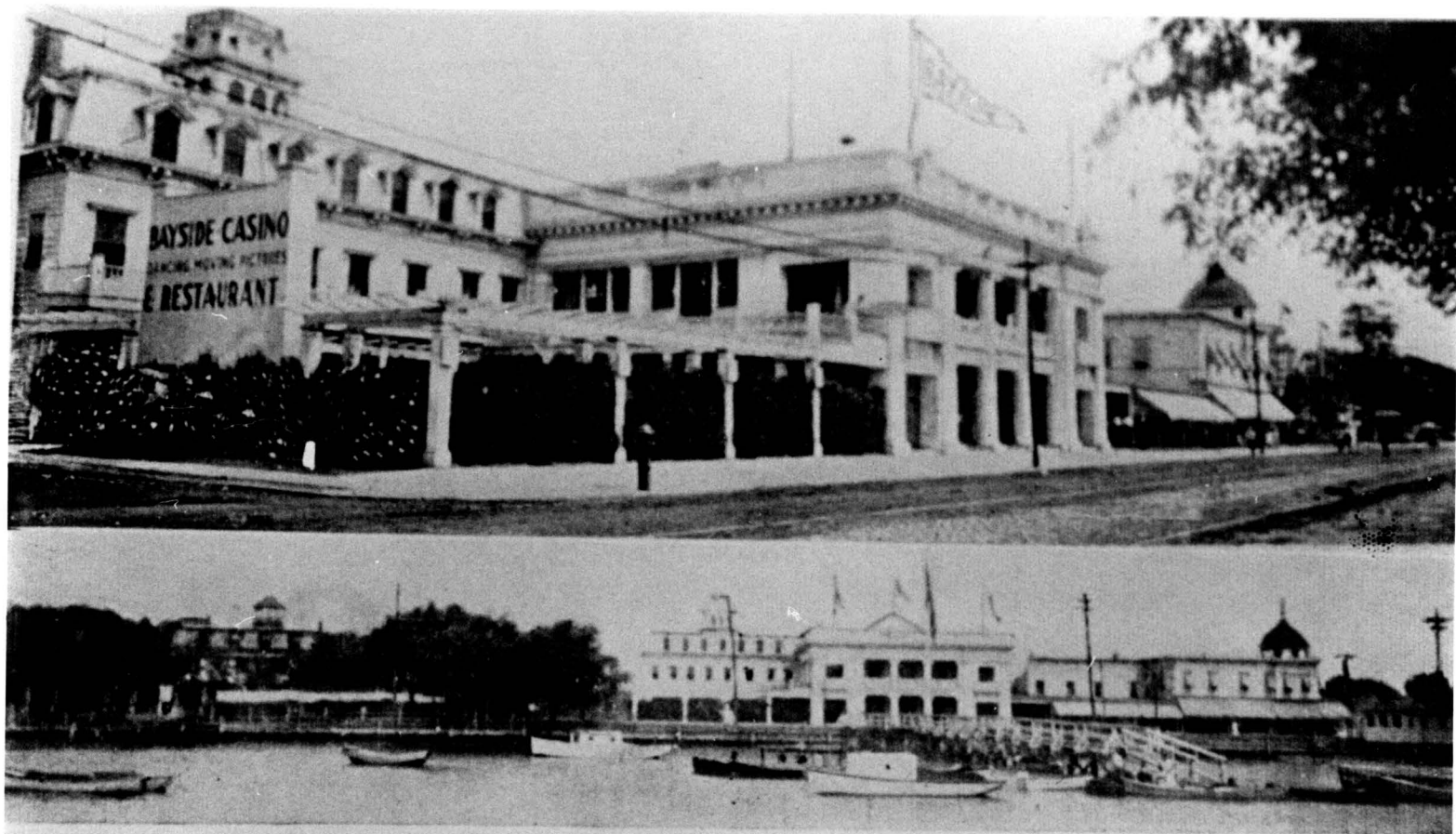
F.W.I.L. LUNDY BROTHERS RESTAURANT BUILDING
1901-1929 Emmons Avenue, Brooklyn

PHOTO: Carl Forster



F.W.I.L. LUNDY BROTHERS RESTAURANT, c. 1934

PHOTO: Courtesy of Bloch, Hesse & Shalat



Bayside Hotel and Casino, Sheephead Bay, N. Y. Bert McLaughlin, Prop.

SITE PRIOR TO THE CONSTRUCTION OF THE PRESENT F.W.I.L. LUNDY BROTHERS RESTAURANT BUILDING
(Note original appearance of the Bayside Hotel, c. 1915)

PHOTO: Courtesy of John Manbeck



LANDMARK SITE.
F.W.I.L. LUNDY BROTHERS RESTAURANT
1901-1929 Emmons Avenue, Brooklyn
Block 8775, Lot 41