June 9, 2017

Hon. Meenakshi Srinivasan, Chair  
NYC Landmarks Commission  
1 Centre Street, 9th Floor  
New York, NY 10007

Re: 102 Bedford Street (“Twin Peaks”), Manhattan, CNE 16-4920

Dear Chair Srinivasan,

I write to raise serious concerns regarding recent changes made to 102 Bedford Street, also known as “Twin Peaks,” one of the most iconic and beloved buildings within the Greenwich Village Historic District. I am troubled both by aspects of the work which was done and by aspects of the approvals given by the Commission via a staff-level permit.

As you know, 102 Bedford Street or “Twin Peaks” was originally built in 1830 as a row house, and was then dramatically transformed in 1925 by owner/architect Clifford Reed Daily to become one of the true symbols of the iconoclastic and bohemian mecca Greenwich Village had become. The intention was for the newly renovated apartment building, backed by wealthy financier and arts patron Otto Kahn, to attract and house artists and writers. In fact, they went to great lengths to do so, including an opening celebration which involved a burnt offering of acorns to the god Pan, a sprinkling of holy water by a Roman Catholic archbishop, the breaking of a pre-Napoleonic bottle of champagne by film star Mabel Normand, and the showering of guests with flowers tossed from the ridges of the gables (see attached descriptions).

But the creative and fanciful nature of the building was also very much reflected in its architecture and design. The exterior featured a twin peaked gable roof with a cove cornice and half timbering detail giving it a Germanic character. Many publications of the time wrote about this project and described the unique exterior paint scheme (see attached) in which its stucco façade was painted black with orange, blue and green trim. One publication went so far as to call it “rainbow hued.” This is further evidenced in historic photos. Although the photos are in black and white, it is apparent that there is variation in the color scheme from the variety of gradation.

Some time in the post-war era (before 1963, based upon the attached Getty image), the building was repainted a cream color with the half-timbering painted a sharply contrasting brown, continuing the fanciful and eye-catching character of the building in a different color scheme. That color scheme was in place at the time of designation of the Greenwich Village Historic District in 1969, and had remained in place for more than four and a half decades after.
Based upon the attached Certificate of No Effect, it appears that in 2014 the owners of the building were given permission by Commission staff for “restoration of the historic paint scheme.” That, according to the permit, involves painting the body of the building gray; the half-timbering, windows, frames, and sills cream; and the ground behind the half-timbering beige.

This would hardly seem to reflect the “rainbow hued” color scheme described in multiple historic records. More disturbing than the inaccuracy of any particular color, however, this approval seems to completely ignore the cherished character of this building as an emblem of the fanciful and eclectic spirit of Greenwich Village. Additionally, the job as done does not seem to comport with even the minimal level of contrast required in the permit; the ground behind the half-timbering appears to be the same color as the half-timbering, windows, frames and sills on the fully visible south side of the building, as opposed to the faintly contrasting beige and cream scheme described in the permit.

Given the singular importance of this building to the identity of Greenwich Village and the Greenwich Village Historic District, this is quite concerning. Not only did the Certificate of No Effect not accurately capture the original color scheme for “Twin Peaks,” but it seemed to have no understanding of the vital importance of the vibrant and fanciful qualities the building has always embodied, no matter what iteration of the color scheme it displayed. It is worrisome that such a decision could be made at the staff level which would so profoundly impact one of the most important buildings in the Greenwich Village Historic District.

I believe it is critical that this mistake be rectified. While clearly there is not necessarily a single appropriate color scheme for this building, any color scheme should reflect the exuberant character of this iconic building, and any changes should be subject to the full public review process.

Sincerely,

Andrew Berman
Executive Director
102 Bedford Street, current
GREENWICH VILLAGE
DREAM HOME READY

Twin Peaks, Built to Supply
Artistic Atmosphere, Will
Be Dedicated Friday.

FINANCED BY OTTO H. KAHN

Mayor, Actor Folk and Other Guests
invited by Clifford Daily to
Novel Exercises.

One of the dreams that are nurtured in Greenwich Village, usually to become nothing more than dreams, will attain reality with the dedication of Twin Peaks, at 102 Bedford Street, on Friday afternoon. In this apartment building are cented the ambitions of the life and time of Clifford Reed Daily, a village resident who stumbled across financial support and proved that his theories were sound. In the building also is cented much of the pride of Otto H. Kahn, banker, who listens to Daily’s story, took the chance and provided the missing element, the cash, with the result that all the village is singing the praises of the dreamer, the banker and the full-bomned dream.

Two years ago Mr. Kahn, visiting a Village tea room with friends, remarked that the place was very handsomely fitted out. On the following day he received a letter from Daily thanking him for his praise, Daily having decorated the room. He confided at that time that he had another idea along the same line that he would like to place before Mr. Kahn. An interview resulted. Daily told of having visited buildings in the process of raising and buying or taking as rubbish the columns, mantles, bricks, pieces of board that were colored with age and other pieces of the buildings.

He had always maintained that Greenwich Village was losing its individuality with the erection of apartment houses, and he had hoped to erect a building that suited the needs of writers and artists who sought the Village as a home. He desired to utilize the collection of material in his pos-

session and showed Mr. Kahn just how it could be used. He had plans for a five-story building of the double tower type of single room apartments, and he knew just how each room would be laid out. Daily is something of a designer, artist and decorator and knows the needs of the Villagers who are cramped into modern apartment houses. He convinced Mr. Kahn that a house such as he planned was really needed and could be rented profitably.

Mr. Kahn gave Daily full away and for the last two years Twin Peaks has been rising at the corner of Bedford and Grove Streets. Bricks for the walls were contributed by Madison Square Garden, the Erevort mansion, at Ninth Street and Fifth Avenue; a West End Avenue apartment house, a Second Avenue slum flat and a little old Colonial house at Varick and Charlton streets. No particular design is claimed for the building, although it approaches a Nuremberg. The brick exterior is painted black, this combing with orange and green touches in the general color scheme. The color effect stands out in the neighborhood and the effective arrangement of almost every room within has brought applications for apartments to many village habitants.

"It is just as easy to build beautiful things and it is a lot easier to rent them," Daily told Mr. Kahn when he presented his plans. "We are being headed into barracks, one the same as the next. The result is that the village is growing into a desert of mediocrity with nothing of inspiration to the Villagers, who depend a great deal on their surroundings for the inspiration that comes. I am only a dreamer and this is my dream. Let me do this to add to the character of the city and likewise provide a home that is needed."

Mr. Kahn realized the need and hopes that other attempts will be made to add something to the color of the village by this method of attractive homes. He gives all credit to Daily and considers that he merely did his bit to help a healthy dream to realization.

At the exercises Friday afternoon, at 2:30, Princess Amelia Troubetzkoy, step one of the peaks, will burn a fire of acorns, probably the first votive offering to Pan in New York, and Mabel Normand will christen the other peak. Madge Kennedy will toss flowers to persons in the crowd. Other guests will include Mayor Walker, Mr. Kahn, Minnie Maddern Fiske, the Rev. John Kelley of the Catholic Writers’ Guild, the Rev. Francis Duffy of the Catholic Actors’ Guild, Augustus Thomas, Helen Todd and the Rev. Dr. J. H. Randolph Ray of the Little Church Around the Corner.
The Row House Reborn

ARCHITECTURE AND NEIGHBORHOODS
IN NEW YORK CITY, 1908-1929
Italian cities.

The large Italian immigrant families that had once lived at 39 Grove Street were displaced by small households of young American-born residents. Although the Pardi family no longer lived in the building, Astride Pardi maintained his tile business in the basement.

Pardi’s project is complemented by 41 Grove Street immediately to the east, which was redesigned in 1929 by Matthew W. Del Gaudio (figure 4.39). This property was a handsome Italianate stone house with a high basement, high stoop with massive iron railings, arched parlor-floor windows, a complex bracketed cornice, and a mansard roof. All of these elements, quite unfashionable by 1929, were removed in Del Gaudio’s conversion of the building into ten apartments. The façade was covered with stucco applied in a rough heavily textured “English” pattern. Multipane casement windows with transoms were installed, and the openings on the basement and fourth story were outlined in dark red brick, a contrast previously used by Frederick Sterner at Parke House (see figure 2.28) and by Julius Franke for Sarnoff’s Snug Harbor (see figures 4.16 and 4.17). The building is crowned with a parapet of small gables reminiscent of Spanish architecture. Neither of these Grove Street projects included studio windows. In fact, by the late 1920s, many developers had dropped the pretense of creating artists’ studios and simply upgraded their buildings without such “artistic” features as the large studio windows.

Perhaps the most eccentric rehabilitation project in the West Village was the 1925 creation of Twin Peaks at 122 Bedford Street (figure 4.40). Owner/architect Clifford Reed Daily enlarged an old three-story house into a five-story building with twin side gables and a cove cornice, decorating shallow projecting bays and a rooftop dormer with half-timbers, creating an apartment house with a vaguely Germanic character that the New York Sun called “one of the most curious looking buildings” in the city. The exterior stucco was not the natural cream color so typical of the period but was, as the Sun noted, “rainbow hued,” with its facade painted black with orange, blue, and green trim.

The entire project was backed by wealthy financier and art patron Otto Kahn, who, while funding the Metropolitan Opera, also spent time in the bohemian haunts in the Village where he met Daily. Kahn and Daily arranged a spectacular dedication ceremony—film star Mabel Normand stood on one of the gables and christened the building by smashing a bottle of “pre-Napoleon” champagne, while Princess Amelie Troubetzkoy, “in the flesh,” burned acorns in a bronze brazier as a votive offering to Pan. The princess’s pagan ritual was complemented by a sprinkling of holy water by Roman Catholic Archbishop William Henry Francis of Chicago. Finally, another participant mounted the ridgepole of one of the gables and tossed armfuls of flowers at guests in the street,
including actresses Minnie Maddern Fisk and Helen Hayes. Architectural Record reported that the Twin Peaks apartments were planned by Daily “to provide housing suitable for the ‘cultural worker,’” since, as the New York Times noted, “he had long dreamed of bringing the artists and writers down from their attics” to be more comfortably housed. The apartments were provided with artistic amenities such as brick fireplaces, beamed cathedral ceilings (in the gable units), and a small “medieval peasant type bed,” which the Times compared to a “built-in bathtub” with storage space beneath. Although there is no record of who initially moved into these apartments, by 1930 none of its residents were involved in cultural pursuits.

By the second half of the 1920s, rehabilitation projects were even undertaken west of Hudson Street, close to the Hudson River docks. For example, Ferdinand Savignano added Spanish tile parapets to the Perry Street rooflines of the six houses at 116–118 Perry Street and 725–731 Greenwich Street that he redesigned in 1928. He also appended faux half-timbering to the stuccoed fronts, creating an odd hybrid of Mediterranean and medieval design. An archway at 729 Greenwich Street led into what a real estate advertisement described as an “artistic garden,” from which tenants entered rear apartments. In 1925, these six buildings housed over 140 residents, mostly laborers, seamen, factory hands, and other working-class people and their dependents. Five years later, after they had been
Streetscapes/102 Bedford Street; Turning Point for a Greenwich Village Landmark

By CHRISTOPHER GRAY  JUNE 14, 1998

THE shareholders of the picturesque five-story Twin Peaks co-op at 102 Bedford Street have voted to sell their building and move out of one of Greenwich Village’s most unusual structures.

By the 1910’s artists and writers looking for a bohemian enclave had discovered Greenwich Village, which had been on a downward slide. Colorful creative types -- and eager investors -- took over Federal houses, sagging stables and odd loft buildings.

In 1920 Mathilda Daily of York, Pa., bought 17 Grove Street, a wooden house at the northeast corner of Grove and Bedford, next to 102 Bedford. Built in 1822, 17 Grove had just been converted to bachelor apartments and had a small back shed, 100 Bedford Street.

Ms. Daily does not appear in city directories, so she apparently bought the building solely as an investment. She leased out the tiny rear building as a tea room, The Little House, a typical Village enterprise.
In early 1925, Clifford Reed Daily, 39, whose relationship to Ms. Daily is uncertain, bought the neighboring three-story mid-19th-century row house at 102 Bedford. Clifford Daily, unmarried, lived in an old house on Sheridan Square, and gave his occupation as builder. Other sources indicate that he decorated The Little House.

In April 1925 he began work on a $14,000 alteration to the old building, extending its height to five stories with what the building application described as a "saw-tooth roof."

Daily's backer in the renovation was Otto Kahn, the financier and art patron. The New York Herald Tribune reported that Kahn had met Daily in the Little House tea room and had adopted Daily's idea for a building of 10 one-room apartments for artists.

On May 21, 1926, one of the most peculiar dedications in New York building history took place, as Daily finished the building he christened "Twin Peaks," for its medieval-style roof.

The Herald Tribune reported that the actress Mabel Normand stood on a platform on top of one of the gables and shattered a bottle of Champagne over the roof. Next to her, Princess Amelie Troubetskoy (an American novelist who had married a Russian prince in czarist days) burned acorns in a charcoal brazier in honor of the Greek god Pan. Holy water, flowers and other rites also inaugurated the building.

THE newspaper reported that the 10 apartments had been rented for $68.50 a month each, and that the exterior was in black, green, orange and blue, a color scheme that has since vanished.

The New York Times quoted Daily as having pitched his plan to Kahn by saying: "We are being herded into barracks, one the same as the next. The result is that the Village is growing into a desert of mediocrity. . . . I am only a dreamer and this is my dream."

If the dream was to house artists, the success of Twin Peaks is not clear. Of the tenants up through 1935 who can be identified in directories by occupation, clerk
was the most common -- there were no artists. But there was one writer, George H. Faulkner, who worked for the J. Walter Thompson advertising agency.

There were also executives: Pelham Wilmerding, head of his own bond brokerage, and Verneur Pratt, president of the Sales Guild Company and a pioneer in early microfilming techniques.

Mathilda and Clifford Daily are hard to trace. But in 1927 Hanover Square Realty, a corporation controlled by Otto Kahn, foreclosed on Ms. Daily’s mortgage on 17 Grove Street, and Clifford Daily transferred Twin Peaks in the same year, also to what was apparently a Kahn corporation.

Photographs from the 1940’s indicate that the original varied color scheme had been painted out. The building was included in the Greenwich Village Historic District in 1969.

About 12 years ago Stephen J. Kagel, an architect, heard it was for sale for $350,000 and bought and co-oped Twin Peaks. Now the shareholders, who include some nonresidents, have agreed to sell the building, delivered vacant, for an asking price of $2.5 million.

One board member, who spoke on condition of anonymity, said there were no rent-regulated tenants left in the building so they could deliver it vacant. He said the building was in good structural shape, with a new boiler, painting and electrical work under way and a low mortgage.

Some of the shareholders "were single and got married, and some just want to sell," he said. But he added that there was "no urgency" to the sale.

Frank Lemann, the broker with Douglas Elliman who is handling the building, said that a possible purchaser might be an investor who would rent the apartments out, or someone who would convert it to a bed and breakfast.

Most of the 10 apartments have only about 20 by 18 feet of clear floor space, but the ones on the top floor are the largest, with beamed ceilings reaching up 25 feet into the peak.
Most of the original finishes are intact: casement windows, banquette beds, dark paneling, odd-shaped windows and niches, and shingled shed roofs for the bath and kitchen enclosures, which extend out into the studios, which have a doll-house quality.

Mr. Lemann said they had received several offers "too low to consider."

Mr. Kagel, who had not heard of the plan to reverse the co-op he sponsored, said that he might like to buy it back, combining the top apartments as a pied-a-terre.

"It's a nice building," he said, "perfect if you're a painter or an artist."
MCNY (dated incorrectly 1915)
THE NEW YORK CITY LANDMARKS PRESERVATION COMMISSION
1 CENTRE STREET 9TH FLOOR NORTH NEW YORK NY 10007
TEL: 212 669-7700 FAX: 212 669-7780

PERMIT
CERTIFICATE OF NO EFFECT

<table>
<thead>
<tr>
<th>ISSUE DATE:</th>
<th>EXPIRATION DATE:</th>
<th>DOCKET #:</th>
<th>CNE #:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/17/14</td>
<td>11/17/2018</td>
<td>162399</td>
<td>CNE 16-4920</td>
</tr>
</tbody>
</table>

ADDRESS:  
102 BEDFORD STREET  
HISTORIC DISTRICT  
GREENWICH VILLAGE

BOROUGH: MANHATTAN  
BLOCK/LOT: 588 / 42

Display This Permit While Work Is In Progress

ISSUED TO:
Ethem Gungor  
CC NY Realty Inc  
444 Madison Avenue, Ste 1206  
New York, NY 10022

Pursuant to Section 25-306 of the Administrative Code of the City of New York, the Landmarks Preservation Commission hereby approves certain alterations to the subject premises as proposed in your application completed on November 17, 2014.

The approved work consists of restoration work at all facades, including the replacement in kind of all historic steel casement windows and frames and select historic wood casement windows, in a variety of configurations; refurbishment of select wood casement windows, frames, and sills, including scraping, priming, and repainting, consolidation of rotted areas, and installation of dutchmen as needed; the refurbishment of all wood window frames and sills, including scraping, priming, and repainting, consolidation of rotted areas, and installation of dutchmen as needed; selective replacement in kind of deteriorated wood brickmolds; the removal of one non-historic window from the rear facade, and the installation of a new steel casement window within the existing opening; with all new windows, wood brickmolds, window frames, and sills to be painted a cream color (Behr PPU6-9, "Polished Pearl"); scraping, priming, and repainting all embedded steel lintels, and selective replacement of failed steel lintels; facade repairs, including sounding and patching of deteriorated stucco cladding; restoration of the historic paint color scheme, including painting the body of the building a dark gray color (Behr PPU18-19, "Intellectual"), painting the half-timbering the same cream color as the windows, including the half-timbered dorner at the western roof gable; and painting the ground behind the half-timbering a beige color (Behr MQ2-31 "Scribe"); scraping, priming, and repainting the fire escape at the primary facade the same dark gray color as the building; the replacement in kind of the deteriorated metal cladding at the projecting bay on the east-
facing facade, to be painted cream; the replacement in kind of the paneled wood door at the third-floor fire escape landing on the primary facade, to be painted cream; reconstruction of the wood-framed, metal-clad flared eaves, as needed; selective patching of metal roofing components using built-up epoxy resin and fiberglass fabric; replacement of the deteriorated roofing membrane and asphalt roof shingles with a new membrane and new dark gray asphalt roof shingles (CertainTeed "Black Pepper"); the installation of condenser units at the flat portion of the roof, in between the gables, which is not visible from the street; the installation of two exhaust fans near the condenser units; and reuse of existing pipe penetrations at the roof for the new mechanical systems; the replacement of metal downspouts, to be painted dark gray to match the body of the building; repainting the brick chimneys at the northern roofline a cream color, to match the existing color; at the awning, cutting a gate into the southern portion of the existing historic awning fence; the installation of metal ladder rungs at the southern retaining wall of the below-grade awning; scraping, priming, and repainting the awning fence and side awning gate the same dark gray color as the building; the replacement in kind of the untinted concrete paving at the side awning; at the rear yard, the removal and replacement of condenser units; and related interior alterations, as described in an illustrated conditions survey report and shown in a steel window sample and drawings labeled G-001.00, G-002.00, A-101.00, A-102.00, A-103.00, A-104.00, A-105.00, A-109.00, A-201.00, A-202.00, A-301.00, A-302.00, A-303.00, A-304.00, and A-601.00, dated June 3rd, 2014; G-002A.00, A-101.00, A-504.00, dated revised October 8, 2014, prepared by Matthew E. Brower, R.A.; and P-001.00, P-002.00, P-003.00, P-004.00, P-005.00, P-006.00, P-007.00, M-001.00, M-002.00, M-003.00, M-004.00, M-005.00, and M-006.00, dated August 28th, 2014, prepared by Jude Cozzolino, P.E., and submitted as components of the application.

In reviewing this proposal, the Commission notes that the Greenwich Village Historic District designation report describes 102 Bedford Street as a frame house built c. 1830 and extensively altered in 1925 by Clifford Reed Daily; and that the building's style, scale, materials, and details are among the features contributing to the special architectural and historic character of the Greenwich Village Historic District.

The Commission further notes that some of the window openings at the primary facade were altered prior to designation.

With regard to this proposal the Commission finds, in accordance with the provisions set forth in RCNY, Title 63, Section 3-04 (c), that the new windows at the primary façade will match the historic windows in terms of configuration, operation, details, material and finish; that the basis for the paint color scheme's authenticity is documented by photographic and archival evidence; and, in accordance with the provisions set forth in RCNY, Title 63, Section 2-19(e)(1), that the rooftop addition will consist solely of mechanical equipment; that its installation will not result in damage to or demolition of a significant architectural feature of the roof; that it will not be visible from any public thoroughfare; and that it will not adversely affect significant architectural features of adjacent improvements; that reinforcing, securing, fastening, sealing joints, and select wood components and window sash will help protect the windows from further disrepair without concealing or altering any significant architectural features; that any replacement wood components will match the historic in terms of material, dimensions, profiles, and joinery; and that the proposed paint color will match the historic color; that the proposed stucco will match the historic stucco in terms of color, texture and tooling; that the work will be contained within an awning defined by an existing fence, balustrade or curb; that the work will not result in the removal or destruction of significant historic fabric; that the paving materials are consistent with paving materials historically found in awnings and yards of buildings of this age and type; that the brick paving at the front awning is to be retained; that the proposed gate will be cut into the existing historic fence; and that the installation will not detract from the special architectural and historic character of the building or the streetscape. The Commission further finds that the existing historic roofing material has been removed, and that the new roof will not detract from the special architectural character of the building or the Historic District, and that new flashing at roof edges and around roof elements, gutters, leaders, and/or decorative elements will match the
historic in terms of details, dimension and finish. Based on these findings, the work is determined to be appropriate to the building and to the Greenwich Village Historic District. The work, therefore, is approved.

PLEASE NOTE: this permit is contingent upon the Commission's review and approval of samples of the restored paint color scheme (to include the half-timbering), and stucco patching, prior to the commencement of work. Samples should be installed adjacent to clean, original surface(s) being repaired; allowed to cure; and cleaned of residue. Submit digital photographs of all samples to obrazee@lpc.nyc.gov for review.

This permit is also contingent on the understanding that the work will be performed by hand and when the temperature remains a constant 45 degrees Fahrenheit or above for a 72 hour period from the commencement of the work.

The Commission has reviewed the application and these drawings and finds that the work will have no effect on significant protected features of the building.

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

All approved drawings are marked approved by the Commission with a perforated seal indicating the date of the approval. The work is limited to what is contained in the perforated document. Other work or amendments to this filing must be reviewed and approved separately. The applicant is hereby put on notice that performing or maintaining any work not explicitly authorized by this permit may make the applicant liable for criminal and/or civil penalties, including imprisonment and fine. This letter constitutes the permit; a copy must be prominently displayed at the site while work is in progress. Please direct inquiries to Olivia Brazee.

Meenakshi Srinivasan
Chair

PLEASE NOTE: PERFORATED DRAWINGS AND A COPY OF THIS PERMIT HAVE BEEN SENT TO:
Jimmy Gandhi, Nexus Expediteing, Inc.

cc: Jared Knowles, Deputy Director of Preservation/LPC