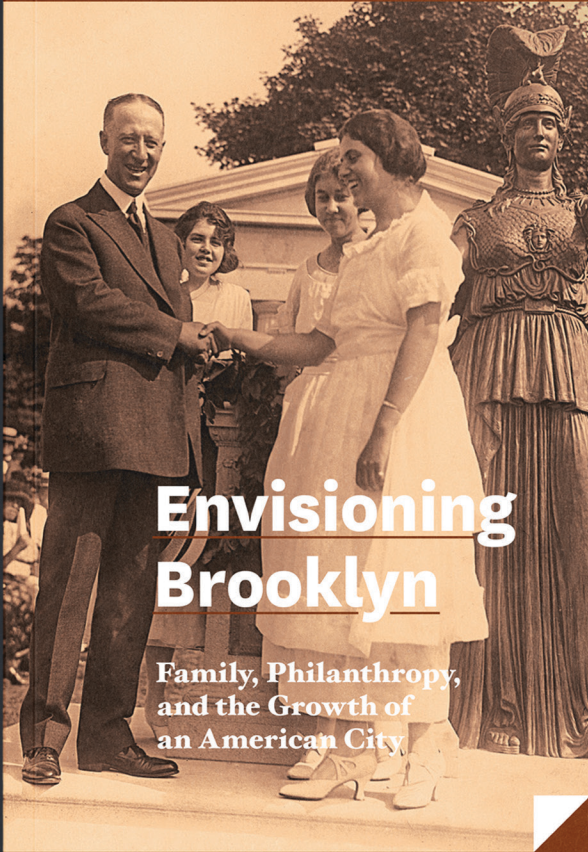




Steven H. Jaffe Rebecca Amato



Envisioning Brooklyn

Family, Philanthropy, and the Growth of an American City

Envisioning Brooklyn

The Political Priest

In 1864, Frassinelli, described by the *Register* as "a rising Republican," publicly supported the presidential candidacy of the reform-minded Democrat Governor Cleveland, the former mayor of Buffalo and New York governor who was running with the support of a coalition of Democrats and anti-corruption Republicans. The issue of Catholicism had surfaced in the campaign. Reports, some of them spread by Republicans, accused Frassinelli of having been a member of the Tammany Hall Democratic machine in an effort to deny the party's nomination to Cleveland, but supporting the candidate as a "Protestant bigot" and "liberty hunter" in trying to deny Cleveland's election. The fact that Governor Cleveland had vetoed a bill allocating state money to the Catholic hierarchy, an action for neglected and abandoned children in the Bronx, was cited as proof of his Protestant bigotry. Meanwhile, the Republican newspaper, *James Blake*, lauded by notoriously failing to disavow a speech by a supporter who denounced the Democrats as the party of "Pope, Romanism, and Rebellion."

Just before Election Day, Frassinelli made his preference known in an open letter published in the *Register* and addressed to his friend father Sylvester Malomo, Bishop of Brooklyn, who had publicly endorsed Daniel's



Photographic portrait of James Cleveland, 1864.

Envisioning Brooklyn

co-authored in 1965: The Hammes owned 27 Columbia Heights, one of the venerable Brooklyn Heights brownhouses overlooking the East River and Lower Manhattan. By the 1940s and 1950s, Brooklyn Heights had a decided reputation as a "mixed" neighborhood bordering on the docks "down below" and the industrial area immediately to its north. While some nineteenth-century row houses remained the homes of gentrified "old Brooklyn" families, others had become rooming houses for students, workers, sailors, and transients. By the World War II era, writers and artists (including the group occupying "Tribuna" housing in Grand Street) were discovering the neighborhood with its affordable rents and cultural ambience. In the postwar era, arriving middle-class and affluent professional families, including those already with Brooklyn roots such as the Hammes, were to play a role in the district's gradual revival. Following the war, while continuing to take her children, Libbeth resumed her role as a prominent member of Brooklyn's society. She took part in an open-house benefit for Fraternity House Camp, welcoming visitors to 27 Columbia Heights who admired the watercolor she had recently started to paint, and in 1954 she was chair of the United Hospital Fund bazaar raising money for the Brooklyn Hospital.



27 Columbia Heights, where Libbeth Frassinelli lived and worked in the early 1950s.

Envisioning Brooklyn

Envisioning Brooklyn



Libbeth Higgins Hammes (second from left) with her sisters and mother, 1910.

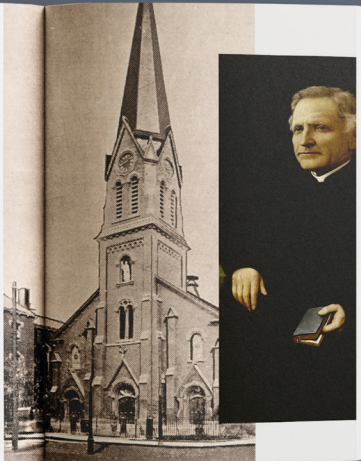
By 1960, Libbeth Higgins Hammes was chairing the committee on arrangements for the Brooklyn Heights Association's annual meeting. Already in 1942, the Association had worked with the Borough President's office to help stop Robert Moses from building his Brooklyn-Queens Expressway through the center of the neighborhood. In the coming years, her activities would play a crucial role in the protection of the district's architectural heritage, the growing landmarks preservation movement citywide and nationwide, and ultimately in the passage of the city's Landmarks Preservation Law in 1965.

Libbeth was not alone in keeping the Higgins family alive in Brooklyn in the postwar decades. Indeed, despite Libbeth's many years on the stage, the spotlight in Brooklyn tended to shine more strongly on her sister Rachel "Peggy" Higgins Emerson, an activist in terms of social and civic activism. For Peggy Emerson, social work and social service constituted a lifelong passion. As a student at Vassar, where she was elected to Phi Beta Kappa, she was involved in a variety of civic activities, including most prominently as the chair of the

Envisioning Brooklyn

"The Great Little Man" Comes to Brooklyn

Chapter 1



Envisioning Brooklyn

As one walks through the great wooden doors of the entrance of Brooklyn Historical Society, one cannot help but be drawn to the large room ahead. It is well adorned with a gallery of striking images, as well as one singularly charming portrait by the Swiss American painter Adolph Müller-Ury. Müller-Ury's work draws attention not simply because of its artistry but also because of the evocative subject featuring the kindly face of Father Giuseppe (Joseph) Frassinelli (1817-1905), a fellow Swiss immigrant for whom the great room itself is named, the painting brings to life a man who, with great humility and compassion, helped shape the Brooklyn we know today. From his position as pastor of St. Peter's Roman Catholic Church on Hicks Street, Father Frassinelli worked to build a social infrastructure in Brooklyn that could sustain the then-independent city's immigrants, working class, and poor. As a social reformer, spiritual adviser, and, in many ways, shy scholar, Frassinelli helped usher Brooklyn not just toward modernity but also toward a conscientious and equitable modernity. Moreover, he did so with a public spirit that was as much a product of patriotism for his adopted country as it was a sense of duty as a religious leader. In his words, "We must see how our love towards our country." By respecting and loving one another, without any regard to differences of religious creed or political opinion, prejudices must be removed; we are all brothers, all children of the same mother. In this way, Father Frassinelli and Brooklyn worked together, one as a new immigrant in America and the other as an American city revived and transformed by its new immigrant population.

Early Years

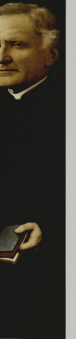
Giuseppe Frassinelli was born on November 30, 1817, in the small town of Dolpo, Switzerland, located in the heavily Italian-speaking southern center of Ticino. A veritable history of the Roman Catholic Diocese of Brooklyn recounted that Frassinelli was "the son of a farmer-laborer who, in turn, was the son of a renowned judge and legislator." According to a

Envisioning Brooklyn

Envisioning Brooklyn

seventeenth-century account, he began preparing for the priesthood at age sixteen and was educated in the 300-year-old Catholic seminary at Folligno in Todi, later continuing his studies in the seminaries of Monza and Milan in northern Italy. Frassinelli was ordained a priest in Milan Cathedral in 1840. According to his grandnephew Judge Harriet A. O'Brien, Frassinelli first assignment was as a school teacher in the United States, several factors may have played a role. Church supporters in Milan may have wished to divert attention from the rolling politics of the church there, he may also have been drawn to the notion of spreading his "missionary spirit" — a term a fellow priest used to describe Frassinelli's approach to his vocation — in a new country.

Once he arrived, Frassinelli was committed to staying in Brooklyn. He declared his intention to become a United States citizen in the Superior Court of the City of New York on November 23, 1848, which legally entitled him to become a citizen five years later. Also upon his arrival, the city's first Roman Catholic bishop, John Hughes (1817-1864), whose diocese had been established by Pope Pius IX in 1853, appointed Frassinelli assistant pastor at the Church of St. Charles Borromeo on Slingo Place in Brooklyn Heights. Like many immigrants, Frassinelli not only celebrated his new home but was proud of his Italian origins as well. One acquaintance in 1865 noted having "the pleasure of hearing him sing one of the most stirring and stirring songs of his native Swiss mountains."



Portrait of Giuseppe Frassinelli, 1865.

Portrait of Giuseppe Frassinelli, 1865.

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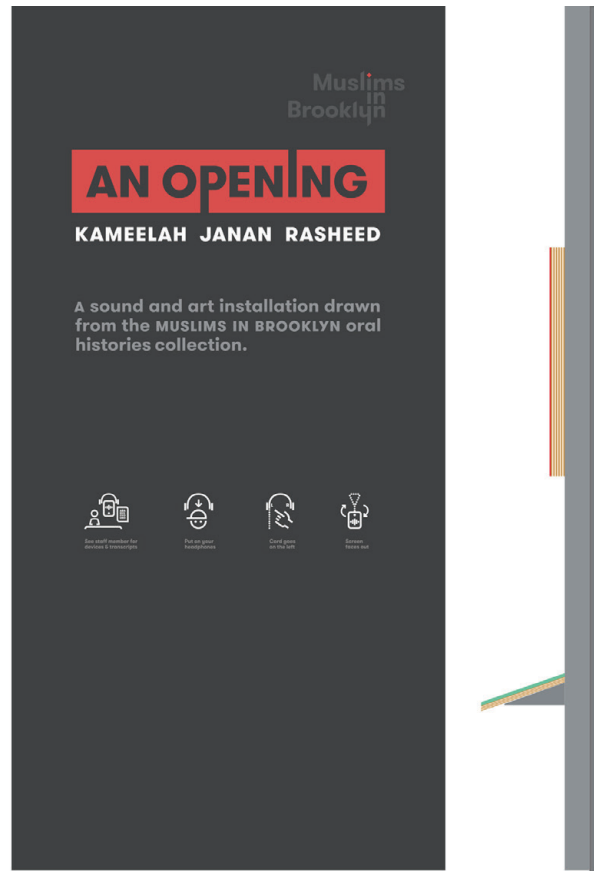
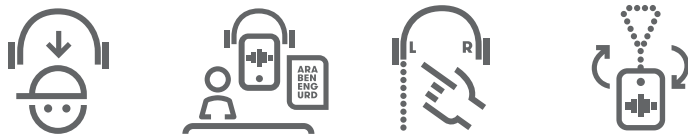
Portrait of Giuseppe Frassinelli, 1865.

Portrait of Giuseppe Frassinelli, 1865.

Portrait of Giuseppe Frassinelli, 1865.

Portrait of Giuseppe Frassinelli, 1865.

AN OPENING



2010 PRESENT	2000 2010	1990 2000	1970 1990	1950 1970	1930 1950	1900 1930	BEFORE 1900
Organizing for Change	Crisis & Leadership	Brooklyn's Muslim Cultures Go National	Brooklyn's Diverse Muslim Communities	Civil Rights & Muslim Life	Migrations & Growth	Early Congregations	The Long History of Muslims in Brooklyn
							

Muslims in Brooklyn

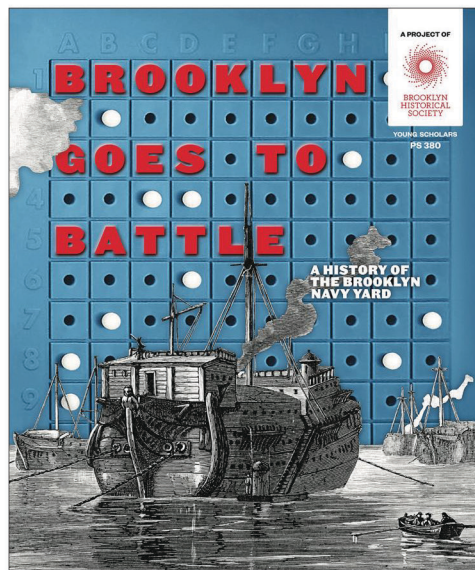
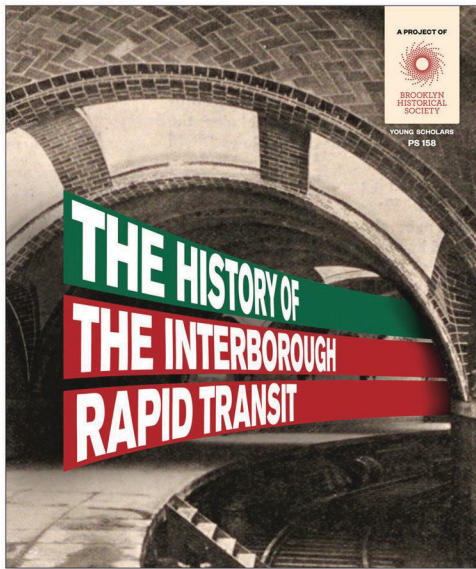
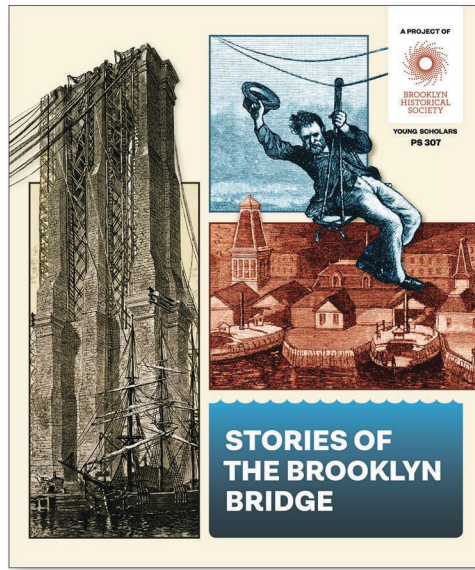
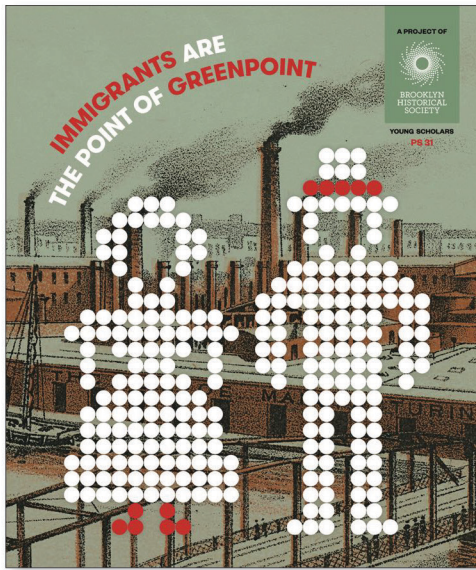
WHAT DOES IT MEAN TO BE MUSLIM IN BROOKLYN?

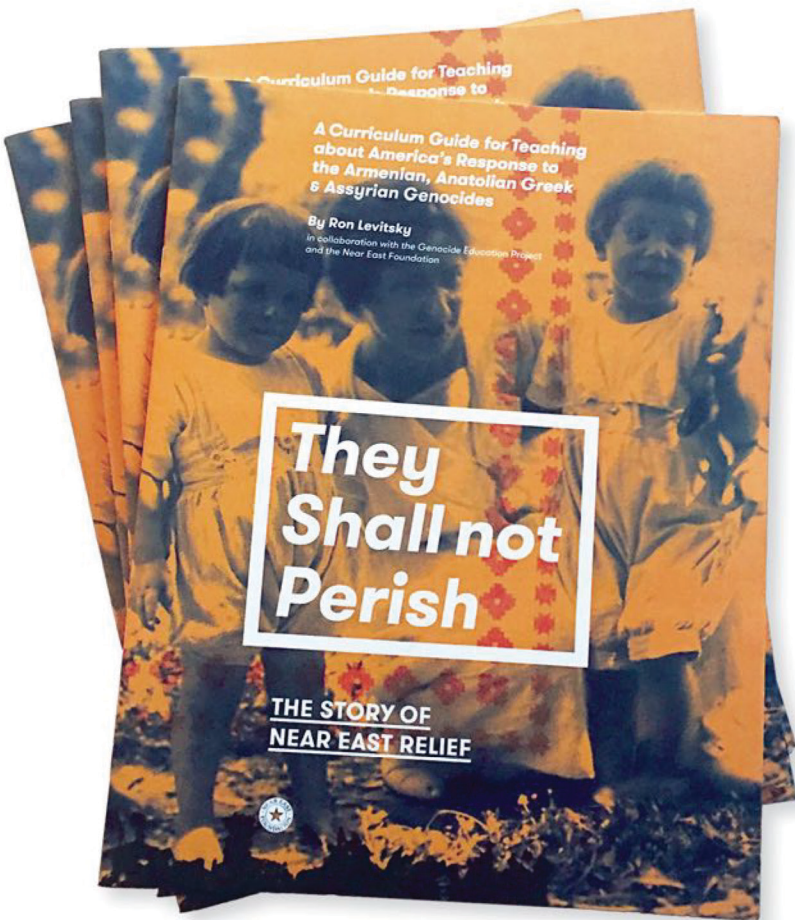
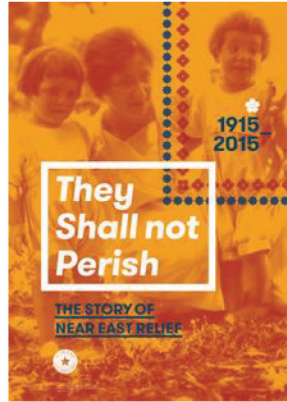
When it launched to mark the MUSLIMS IN BROOKLYN exhibit launch in September, the question by Brooklyn's Muslim community was: How do we represent our community in a way that is both accurate and respectful? The answer was: We represent our community in a way that is both accurate and respectful.

The first mosque in Brooklyn was built in 1862. It was the first mosque in the United States to be built by Muslims. It was the first mosque in the United States to be built by Muslims.

Over generations, Muslim congregations have been shaped by the same forces of migration, migration, and migration. The same forces of migration, migration, and migration.

A community of people has been built in Brooklyn. A community of people has been built in Brooklyn. A community of people has been built in Brooklyn.





THE GENOCIDE

The genocide was a series of events that resulted in the deaths of approximately 1.5 million Armenians, Assyrians, and Greeks in the Ottoman Empire between 1915 and 1923. The Ottoman government's policies of forced assimilation and mass deportations led to the systematic extermination of these communities.

The words "Near East" originally referred to the vast Ottoman Empire. Armenian, Assyrian, and Greek Christian minorities maintained religious and social communities under Ottoman rule, but the Islamic society denied them basic rights.

A revolutionary group called the Young Turks seized control from the Sultan in 1908. Despite early promises, the new government failed to grant additional rights to non-Muslims. World War I began in 1914. The Ottoman Empire joined the Central Powers.

The Turkish government alleged that the Armenian population was siding with the enemy, the Russian Army. The Young Turks passed laws seizing Armenian property. In April 1915 the government began deporting Armenians: men, women, and children from their homes. Thousands died of starvation and disease on the journey into the Syrian desert. Men were recruited or worked to death. More than 1.5 million people were systematically exterminated in what is now known as the Armenian Genocide.

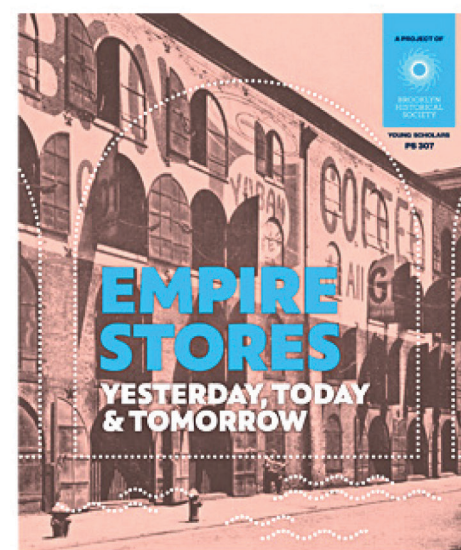
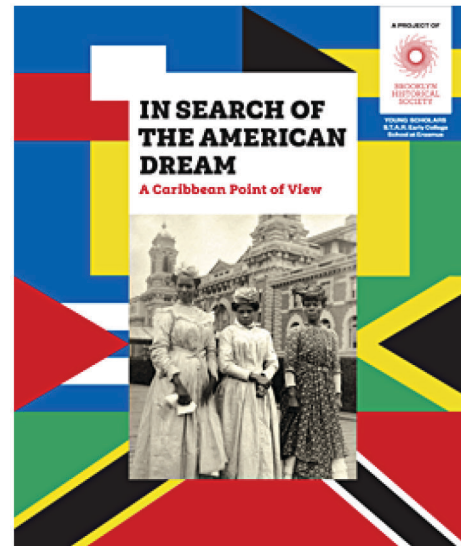
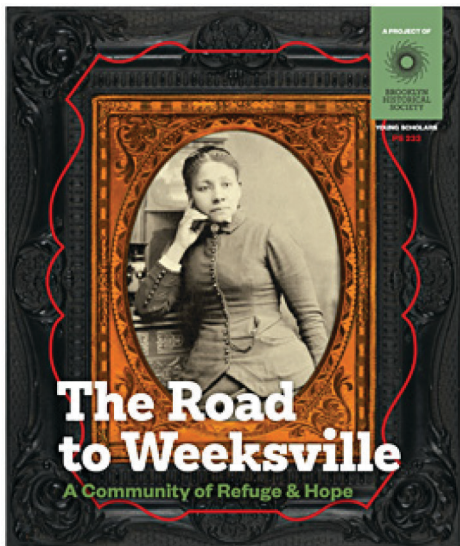
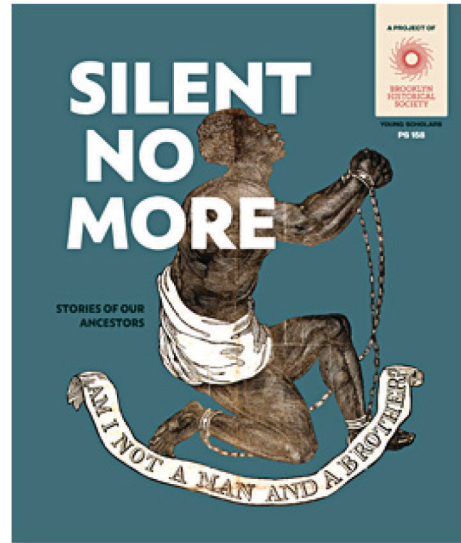
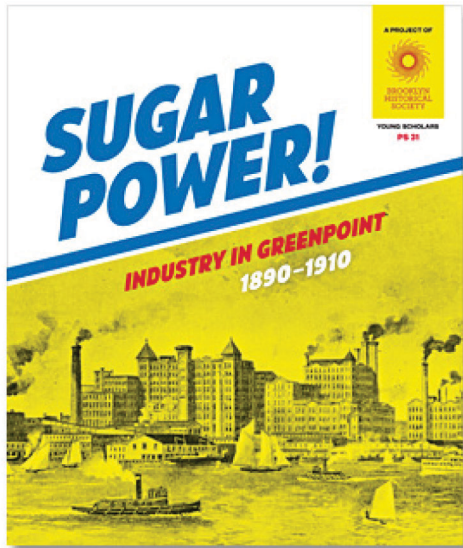
1915 THE STORY OF NEAR EAST RELIEF

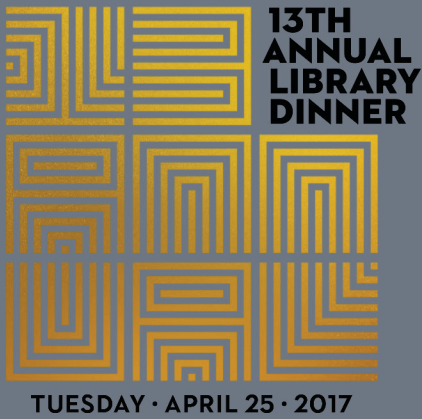
CULTURAL PRESERVATION

The youngest children in Near East Relief's care had no recollection of family life. The Near East Relief failed to preserve its charges' cultural identities. All children in Near East Relief orphanages attended church services and received religious training in school (with the exception of the Russian Caucasus, after the creation of the Soviet Union in 1922). Children learned traditional crafts such as weaving and silversmithing. Each orphanage featured an orchestra. Girls learned how to prepare traditional foods in special cooking classes. Adult refugees maintained religious and cultural practices in refugee camps.

Graduates of the orphanages often married one another and settled nearby. A thriving diaspora grew wherever these young survivors settled—in the cities of Beirut and Cairo, the farmlands of Macedonia and France, and even in the distant United States.

1915 THE STORY OF NEAR EAST RELIEF





THE TRUSTEES & PRESIDENT OF BROOKLYN HISTORICAL SOCIETY

INVITE YOU TO ATTEND THE

13TH ANNUAL LIBRARY DINNER

BROOKLYN HISTORICAL SOCIETY
128 Pierrepont Street, Brooklyn

TUESDAY • APRIL 25 • 2017
6:00-10:00PM

LIBRARY DINNER COMMITTEE

JoAnne Witty, Chair

Michael Adams-Liebman	Lisa Melmed Cohen
Constance L. Christensen	Robin Ottaway
Allison Franco	James E. Roszman
Lauren Glant	Samuel W. Seymour

HONORING

JIM CRAMER & LISA DETWILER are active community philanthropists and generous supporters of Brooklyn Historical Society.

Jim is a former hedge fund manager, best-selling author and currently the host of *Mad Money*, co-anchor of *Squawk on the Street* on CNBC, and Founder and Editorial Director of *TheStreet.com*. Jim graduated magna cum laude from Harvard College, where he was president of *The Harvard Crimson*, and received his J.D. from Harvard Law School in 1984. Jim also runs the charitable trust portfolio *Action Alerts PLUS*, which has donated over \$1.8 million to numerous charitable organizations.

Lisa has served on Brooklyn Historical Society's Board of Trustees since 2002, and also volunteers her time to numerous charitable organizations in New York City and Quogue, NY. Originally from New York City, Lisa attended Trinity College and earned a B.S. degree in biology, with a concentration in genetics. She is a licensed real estate broker for The Corcoran Group.

WITH A SPECIAL PRESENTATION FROM

NELL IRVIN PAINTER is an accomplished artist, educator, and historian. She was the Edwards Professor of American History from 1991-2005 at Princeton University. She was Director of Princeton's Program in African-American Studies from 1997 to 2000. In addition to her doctorate in history from Harvard University, she has received honorary doctorates from Wesleyan, Dartmouth, SUNY-New Paltz, and Yale. In 2011, she received the Centennial Award from the Harvard Graduate School of Arts and Sciences.

As a scholar, Professor Painter has published numerous books, articles, reviews, and other essays. Her most recent book is *The History of White People*. She has served as an officer of many political organizations. She currently serves on the Executive Board of the American Academy of Political and Social Science and on numerous editorial boards. She has also served on the boards of the American Antiquarian Society, the American Historical Association, the American Council of Learned Societies, the American Studies Association, the Association for the Study of Afro-American Life and History, and the Association of Black Women Historians.

13TH ANNUAL LIBRARY DINNER
TUESDAY • APRIL 25 • 2017



FIRST COURSE
BURRATA, BABY CARROTS & BLOOD ORANGE SALAD
Puffed quinoa, watercress, quince dressing

MAIN
BASIL CRUSTED FILET OF BEEF
Pinot Noir sauce, baby zucchini, cauliflower & sweet pea farrotto, pea greens

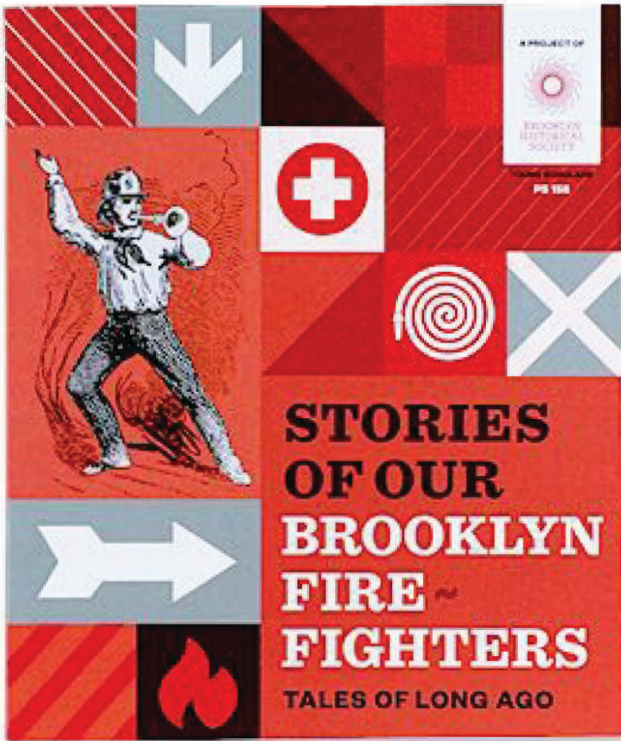
DESSERT
DECONSTRUCTED STRAWBERRY SHORTCAKE
Preserved strawberry compote, ginger streusel, sweet cream gelato

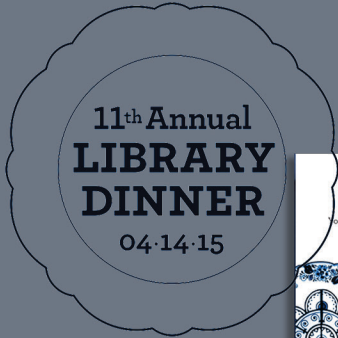
BEVERAGES
THE PALOMA
Fresh grapefruit juice, fresh lime juice, club soda, tequila by Waterfront Wines

BEER PROVIDED BY
BROOKLYN BREWERY

13TH ANNUAL LIBRARY DINNER
TUESDAY • APRIL 25 • 2017 • 6-10PM

BROOKLYN HISTORICAL SOCIETY

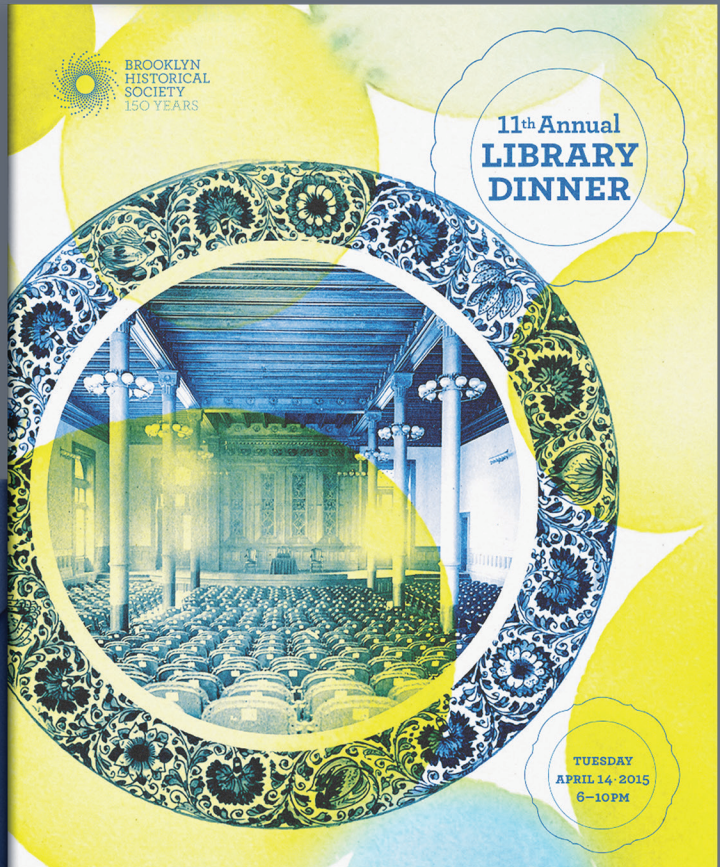
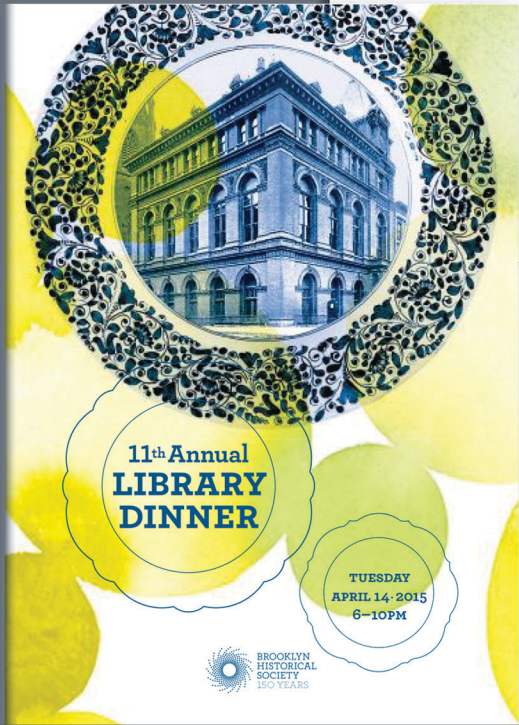


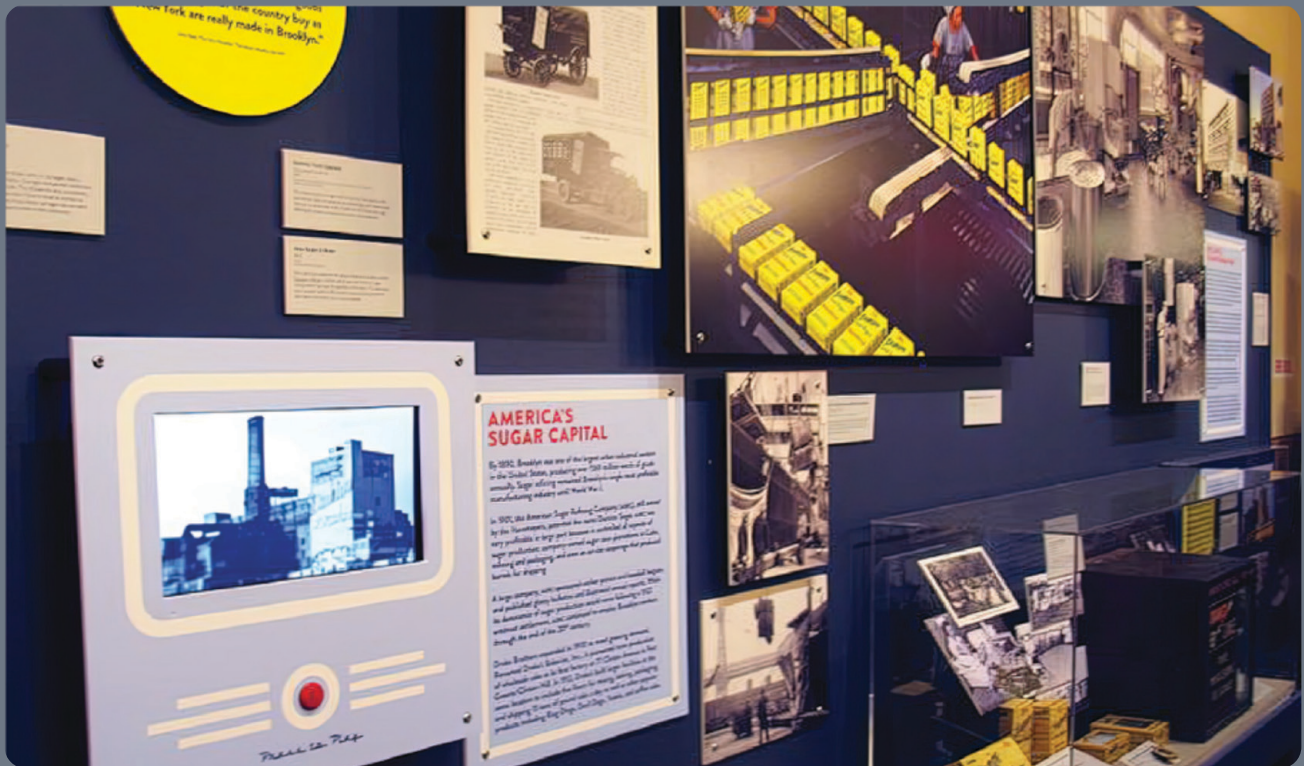


Kindly reply by
Friday - April 3 - 2015
to be included in the program.
Your names will be held at the door;
no tickets will be mailed.

Name or Company (as you wish) _____
Contact Name / Title (if diff) _____
Firm / Institution _____
Address _____
City _____
Telephone _____
Email _____
 Enclosed Society II
 Please check _____
Card Number _____
Signature _____
 My company

For additional information:
718.222.4111 (ext. 202) or 4112







CONTEXT \ CONTRAST

New Architecture in Historic Districts 1967-2009

UPPER EAST SIDE

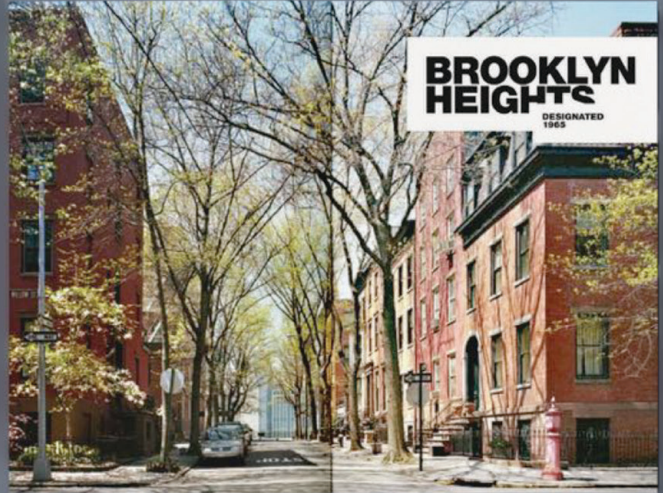
The other ground area covered by the trio of historic districts spanning 107th–111th Streets between East 91st Street and East 98th Street is a testament to the cultural and architectural resources that New Yorkers understand the Upper East Side to be. Carnegie Hill (19th, expanded 1993) was one of the first historic districts in Manhattan, followed by the Metropolitan Museum Historic District (107th) and the Upper East Side Historic District (1981, expanded 2003).

This urban landscape is at once cohesive and surprisingly varied. The Upper East Side District alone contains more than 1,165 townhouses, carriage houses, schools, museums, churches and storefronts. The historic estates of Astors, DuRoi, Carnegies and Vanderbilts have left a legacy of Brownstone mansions, but the area also preserves luxury apartment buildings built decades later. Even high-rise development has found a place.

Designation of the Upper East Side Historic District was contingent on the inclusion of accompanying guidelines intended to make it fast and easy to alter Madison Avenue storefronts and signs. It is also possible to tear down buildings of "no value," a classification resisted by the Landmarks Preservation Commission in other districts. Although regulations do not prevent modern additions, the classical roots of the area's built-of-the-century architecture remain an extremely powerful influence. Most contemporary buildings erected in the last twenty-five years, but still outside the ragged boundaries of the three connecting districts.

"It isn't in most people's view—about the style, it's simply about the scale that is being preserved."
Peter Rosenfeld, AIA

- 3-5 EAST 95TH STREET
Antony & Donatelli Restaurants, 2017
Doris Duke Theatre, 1968
Klein-Spann & Partners
- 1100 FIFTH AVENUE
James Beaman Espinosa, 1985
Klein-Spann & Partners
- 47 EAST 91TH STREET
Herald Square Building, 1966-1967
Parr-Bond Beall Architects
- 1001 FIFTH AVENUE
Apartment Building, 1977
Philip Johnson and Lord & Rayburn with Philip Johnson Architects
Johns Hopkins University
- 110 EAST 64TH STREET
Residences, 1985
Parr-Bond Beall Architects
- 11 EAST 63RD STREET
Hempstead House & 14th, 2003
Henry H. Green Associates



BROOKLYN HEIGHTS

DESIGNATED 1965

Apartment Building, 40 Mercer Street (405 Broadway) at Grand Street 2001-07, Alstair Jean Nouvel

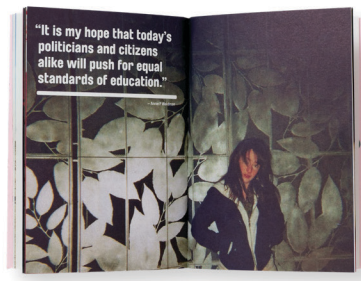
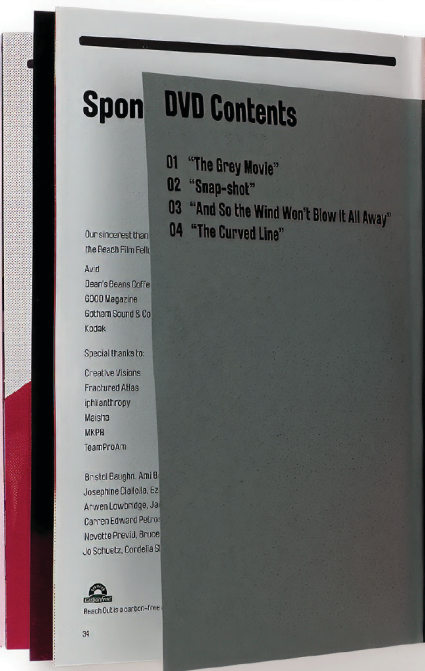
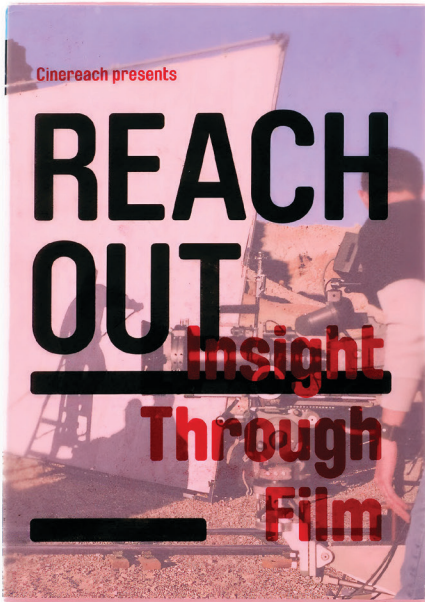
Nouvel's design dates from a time when Manhattan's core of development to European firms by high-profile architects, including Jean Nouvel, was in its heyday. Although the original plan for a hotel was abandoned after 9/11, the concept of a luxury "resort" style hotel structure with its wall of supporting columns.

SoHo Mews, 311 West Broadway Retail and Residences 2008, Gwathmey Siegel & Associates Architects

This luxury apartment "mews" filled the largest unoccupied lot in SoHo. Creating the complex, the firm combined brick, steel and glass. The new building (seen here) and one on West Broadway was meant to restore the scale and atmosphere of the street's historic fabric and reintroduce the vibrant rhythm of the surrounding roof heights.

Seaport Park Condominiums, 117 Beekman Street 1993, Rafael Viñoly Architects

This three-story apartment "mews" of brick and brick with a curved facade and a rooftop garden was a landmark project in the area's historic fabric. The new structure stands one story above the surrounding context of the older neighborhood.



Cinereach
27 W 24th St, 200
NY, NY 10010

REACH OUT

Hosted by **Mira Nair**
Event Co-Chairs: **Kathy Eldon**
Bruce Richman, Jon Turteltaub

Cocktails begin at 8:00 pm
RSVP required by March 12, 2008
Guest list only, seating is limited
rsvp@cinereach.org, 917.267.7471

In September of 2007, Cinereach out-reach film fellows each a \$5,000 grant as well as corporate sponsorship and more to help mobilize young filmmakers to create socially relevant films. Over the past year, filmmakers have been transforming their ideas into powerful four-minute shorts. We are coming together to celebrate their achievements and commitment to producing meaningful media.

Reach Film Fellows:
Nicholas Bruckman, Suel Kim, Annie P. Waldman,
Mentors:
Sami DeBowski, Rich
Judges:
Jeff Abramson, Caroline Baehr, Philip Engelhorn, Ben
Neil Jones

Cinereach invites you to a cocktail reception celebrating
The Reach Film Fellowship

REACH OUT

Wednesday, March 19, 2008
Gramercy Park Hotel Rooftop
2 Lexington Avenue, NYC
Music by DJ Steve Aoki




SELECTED LOGO WORK



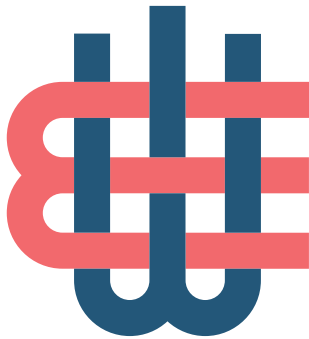
NY ENVIRONMENT REPORT identity for a blog site

NH CLIMATE CAMPAIGN state advocacy group

RTwo retail & showroom fabrications



**NEW YORK
ENVIRONMENT
REPORT**



SPAN



Ampersand hair salon by a Japanese stylist

Elizabeth Whelan textile designer

SPAN architecture firm



**NEW HAMPSHIRE
CLIMATE CAMPAIGN**



DESIGNER PROFILE



Based in Brooklyn, Carl Petrosyan is a conceptually driven Graphic Designer and Art Director with extensive experience in publication design, environmental graphics and branding. Highly skilled and experienced, he can lead projects from concept through final production while creating thoughtful visual solutions that not only meet a project's objectives but also leave a lasting impression. Carl values the importance of staying open to new ideas and collaborating with fellow artists and designers, and cultural organizations to bring meaningful stories to life through design.