

SUNSET PLAY CENTER BATH HOUSE, FIRST FLOOR INTERIOR, consisting of the domed entry foyer, and the fixtures and interior components of this space, including but not limited to, wall surfaces, floor surfaces, ceiling surfaces, doors, railings, ticket booth, chimney stack, signage, hanging lamps and clock; Seventh Avenue between 41st Street and 44th Street, Brooklyn. Constructed 1934-1936; Herbert Magoon, lead architect; Aymar Embury II, Henry Ahrens and others, consulting architects.

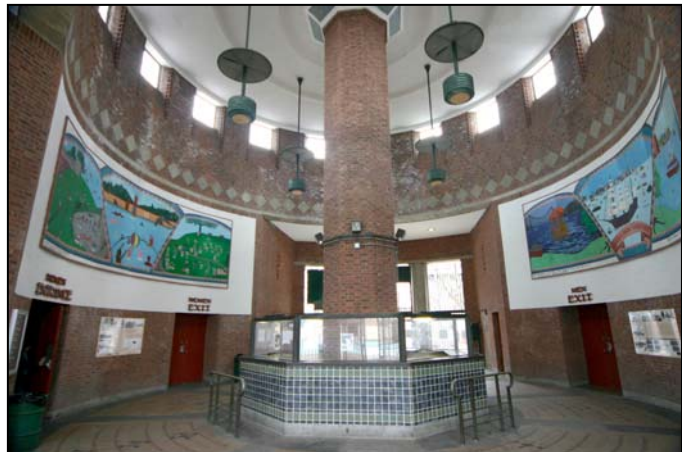
Landmark Site: Borough of Brooklyn Tax Map Block 921, Lot 1 in part, consisting of the land on which the described building is situated.

On January 30, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Sunset Play Center Bath House Interior (LP-2243) first floor interior consisting of the domed entry foyer, and the fixtures and interior components of this space, including but not limited to, wall lamps and clock, and the proposed designation of the related Landmark Site (Item No. 29). The hearing had been duly advertised in accordance with the provisions of the law. Eleven witnesses spoke in favor of designation, including Parks Commissioner Adrian Benepe and representatives of the Municipal Art Society of New York, the Historic Districts Council, and the Society for the Architecture of the City. There were no speakers in opposition to designation. The Commission has also received letters from New York City Council Member Sara M. Gonzalez and the Modern Architecture Working Group in support of designation. Several of the speakers and letters also expressed support for the larger designation effort of all the WPA-era pools. The site was previously heard on April 3, 1990 and September 11, 1990 (LP-1787).

Summary

The Sunset Play Center is one of a group of eleven immense outdoor swimming pools opened in the summer of 1936 in a series of grand ceremonies presided over by Mayor Fiorello LaGuardia and Park Commissioner Robert Moses. All of the pools were constructed largely with funding provided by the Works Progress Administration (WPA), one of many New Deal agencies created in the 1930s to address the Great Depression. Designed to accommodate a total of 49,000 users simultaneously at locations scattered throughout New York City's five boroughs, the new pool complexes quickly gained recognition as being among the most remarkable public facilities constructed in the country. The pools were completed just two and a half years after the LaGuardia administration took office, and all but one survives relatively intact today.

While each of the 1936 swimming pool complexes is especially notable for its distinctive and unique design, the eleven facilities shared many of the same basic components. The complexes generally employed low-cost building materials, principally brick and cast concrete, and often utilized the streamlined and curvilinear forms of the popular 1930s Art Moderne style. Each had separate swimming, diving and wading pools, and a large bath house with locker room sections which doubled as gymnasiums in non-swimming months. Concrete bleachers at the perimeter of each pool complex and rooftop promenades and galleries furnished ample spectator viewing areas. The complexes were also distinguished by innovative mechanical systems required for heating, filtration and water circulation. Sited in



existing older parks or built on other city-owned land, the grounds surrounding the pool complexes were executed on a similarly grand scale, and included additional recreation areas, connecting pathway systems, and comfort stations.

The team of designers, landscape architects and engineers assembled to execute the new pool complexes, in addition to hundreds of other construction and rehabilitation projects undertaken between 1934 and 1936 by New York's newly consolidated Parks Department, was comprised largely of staff members and consultants who had earlier worked for Moses at other governmental agencies, including architect Aymar Embury II, landscape architects Gilmore D. Clarke and Allyn R. Jennings, and civil engineers W. Earle Andrews and William H. Latham. Surviving documents also indicate that Moses, himself a long-time swimming enthusiast, gave detailed attention to the designs for the new pool complexes.

Designed by Herbert Magoon, the Sunset Play Center is set within the 24.5-acre site of Sunset Park, located in the neighborhood of the same name and developed as a park at the turn of the twentieth century. Displacing a small lake, play areas and pathways, construction of the Sunset Play Center resulted in a major redesign of the eastern half of the park in order to accommodate the immense new swimming, diving and wading pools complex, bath house, linking pathways, and adjacent play areas. The earlier attractive battered masonry wall which forms the perimeter of the entire park was breached on the Seventh Avenue side to accommodate a monumental flight of steps leading up to the play center's main entrance. The play center officially opened on July 20, 1936 and became the sixth WPA pool to open throughout New York City and the first to open in Brooklyn.

The play center's bath house lobby is distinguished by a number of unique features. They include the patterned flooring of glazed brick, ceramic tile and blue stone, the smooth light-colored walls rising above the brick-faced entrances into the locker rooms, the contrasting decorative brick of the clerestory level above, and, repeating the treatment of the lower walls, the light-colored smooth undersurface of the ceiling from which Art Moderne style copper lamps suspend. Simple geometric forms are evident in the cast stone diamond and beltcourse motif, which update the look of a traditional entablature, and the diaper pattern formed by glazed header bricks above. The plan of the lobby evokes an ancient rotunda with enclosed porticos, grand entrances and clerestory windows. The clerestory level and the sweeping brick curved walls of the central portion of the lobby give the space a monumental feel that also invite patrons into the structure. The colossal brick column at the center of the lobby anchors the colorful ticket booth, and its octagonal shape creates corners that resemble fluting seen on more traditional columns.

DESCRIPTION AND ANALYSIS

History of the Sunset Play Center Site¹

The Sunset Play Center is set within the 24.5-acre site of Sunset Park, which is located in the neighborhood of the same name in the southwest section of Brooklyn along Upper New York Bay. It is believed that the park (and, subsequently, the neighborhood) derives its name from its hilltop views of the sunset.

In the area that is now known as Sunset Park, land east of Fourth Avenue and south of Green-wood Cemetery remained largely undeveloped until the 1890s when the Brooklyn Union Elevated Railway Company² built a Third Avenue extension to their Fifth Avenue line. Opened on October 1, 1893, the eagerly anticipated extension connected the company's Union Depot terminal at 36th Street to stations along Third Avenue from 40th to 65th Streets.

Two years earlier, with the realization that rapid transit would soon bring large-scale development to the area, the City of Brooklyn acquired four blocks between 41st and 43rd Streets and Fifth and Seventh Avenues on May 15, 1891 for use as public parkland. At the time of the acquisition, progressive reformers were advocating the need for parks as a means of improving the health conditions of residents living in otherwise densely populated neighborhoods; as a result, Brooklyn parks such as Winthrop, Bedford and Bushwick were also created in the early 1890s. The *Brooklyn Daily Eagle* described the Sunset Park site as having "an elevation far above that of the surrounding country, and when the land which immediately borders it is graded down to the street, one of the finest views in the city will be obtained from the well shaded grounds. From Sunset park [sic] there will be a clear view not only of the upper and lower bays, of New York, Jersey City and Staten Island, but of the ocean itself as it stretches out from Sandy Hook."³ To the dismay of local residents, however, major improvements to the park were slow to occur. In 1899 – one year after the City of Brooklyn became a borough of greater New York City in the consolidation of 1898 – the *Eagle* noted that the park lacked proper amenities such as benches, walkways and drinking fountains.⁴ With pressure mounting from the South Brooklyn Board of Trade and other local organizations, Sunset Park began to receive improvements as early as 1901 with the addition of a six-hole golf course. After a resolution was passed by the Board of Estimate to expand the park to its present size, the City of New York condemned the land between 43rd and 44th Streets and Fifth and Seventh Avenues on December 28, 1905. Besides the golf course, original features of the park included new landscaping, rustic retaining walls, a neo-Classical style shelter, a carousel and a "beautiful, clear spring lake on the summit of the hill."⁵

Some of the first beneficiaries of Sunset Park were Polish, Norwegian and Finnish immigrants who settled in the area during the 1880s and 1890s. The opening of the 36th and 45th Street stations on the Brooklyn Rapid Transit Company's (BRT)⁶ Fourth Avenue subway line on September 13, 1915 helped develop the neighborhood further as rowhouses, tenements and apartment buildings were built around this time on the blocks surrounding the park. Within the first decades of the twentieth century, Sunset Park became well known for its thriving Scandinavian community; the City's most integrated Finnish community lived in a section of the neighborhood known as "Finn Town."⁷

Under the auspices of Mayor Fiorello LaGuardia and his legendary Park Commissioner, Robert Moses, major improvements to Sunset Park were made in the 1930s. By August 1935, the Parks Department had broken ground on the Sunset Play Center, a complex that would include new swimming, diving and wading pools, and an elaborate bathhouse located on the eastern boundary of Sunset Park. Other additions planned for the park were concrete bleachers, a comfort station, a pump house, recreational areas for adults and a children's playground. The pool complex would serve not only the residents of Sunset Park, but also those living in other parts of southwest Brooklyn, such as Bay Ridge, Borough Park and Flatbush. Overall enhancements planned for the surrounding park grounds resulted in the removal of the golf course, carousel, shelter and lake. Funding for the various improvements was largely made possible by the Works Progress Administration (WPA), one of the many public works programs created by Franklin Delano Roosevelt and the United States Congress during the Great Depression.

Fiorello LaGuardia, Robert Moses and the New Deal⁸

Franklin D. Roosevelt was elected President of the United States in 1932 in the middle of the Great Depression that followed the stock market crash of 1929. Roosevelt promised to rebuild confidence in

American capitalism and to improve the nation's standard of living by creating the New Deal economic program of unprecedented public spending on social programs and construction projects.

New York City had been especially hard hit by the economic downturn,⁹ and its citizens, hoping for change, elected Fiorello H. LaGuardia to the mayoralty of New York City in 1933 as an anti-Tammany Hall reform candidate. A maverick Republican and a five-term congressman from East Harlem, LaGuardia won the mayoral election on the "Fusion" ticket after losing the 1929 mayoral race on the Republican line. The Fusion Conference Committee at first considered running Robert Moses, another Republican, who was appointed Chairman of the New York State Council of Parks in 1924 by his political mentor, Governor Alfred E. Smith, a Tammany Hall Democrat from New York City. However, the committee decided against Moses because of his association with Smith, and chose LaGuardia instead. At the time, Moses was a popular public figure with a reputation as a progressive and as the builder of great parks and parkways like Jones Beach and the Northern State Parkway on Long Island. His endorsement of LaGuardia during the campaign was considered instrumental in securing a victory for LaGuardia. Within a week of the election, LaGuardia chose Moses, a champion of reform politics, as New York City's new Park Commissioner.

Moses accepted the position of Commissioner of Parks in the LaGuardia administration on the condition that the five existing independent Parks Departments (one for each borough) would be consolidated into a single department with himself as the sole Commissioner, with authority extending also over the City's parkways. Moses also demanded to be appointed the Chief Executive Officer of the Triborough Bridge Authority, which was then building the bridge of that name, and that a new agency, the Marine Parkway Authority, which would build a bridge to the Rockaways, be created with himself at the helm. Already in charge of the Long Island State Park Commission, the New York City Council of Parks, the Jones Beach State Park Authority, and the Bethpage State Park Authority, Moses would then be in control of all existing and proposed parks and parkways in the New York metropolitan region, with the exception of areas outside of New York State.

In the 1920s, Moses was at the forefront of the national recreation movement that began in the first decade of the twentieth century, led by such men as President Theodore Roosevelt and the lesser-known George D. Butler of the National Recreation Association. The movement gained momentum under the administration of President Calvin Coolidge with the organization of the National Conference on Outdoor Recreation (NCOR) in 1924.¹⁰ The Depression of the 1930s further amplified the need to provide more, or improve existing, outdoor recreational opportunities, especially in urban areas. Fortunately, such goals fit nicely into FDR's New Deal economic programs. Mayor LaGuardia's success in securing a lion's share of monies made available by the federal Works Progress Administration (WPA), and Moses' management skills and his ability to attract talented designers and engineers to his staff, resulted in profound physical changes to the environment of New York City. The construction and renovation of neighborhood recreation areas, such as pools and play grounds, were some of the most ambitious and successful programs undertaken by Moses with funds largely provided by the WPA.

Moses began to assess the state of the City's parks and to plan for their future as soon as LaGuardia announced his intention to appoint Moses as Park Commissioner. According to one source: "Immediately after the election he wrote out, on a single piece of paper, a plan for putting 80,000 men to work on 1,700 relief projects."¹¹ Moses hired a consulting engineer and three assistant engineers to survey every park and parkway in the City. The survey was completed by the time he took office in mid-January 1934.

When Moses took over the Parks Department, it was already employing 69,000 relief workers funded mainly by the federal Civil Works Administration (CWA) and the Temporary Emergency Relief Administration (TERA). However, Moses found the men to be ill-equipped and inadequately supervised, and considered many of the construction projects to have been poorly designed. He immediately began to revamp the entire operation of the Parks Department and established a Division of Design, located at the Arsenal in Central Park. The staff was to be headed up by experienced professionals drawn mainly from his State agencies. Some of his talented staff of young architects, landscape architects and engineers had worked on the designs for Long Island's highly acclaimed parks, including Jones Beach, which he considered one of Moses' greatest accomplishments. His staff also included a number of well-known and accomplished designers, among them architects Aymar Embury II and John M. Hatton, and the landscape architect and civil engineer Gilmore D. Clarke. Other top members of Moses' staff were the landscape architect Allyn R. Jennings, and civil engineers W. Earle Andrews and William H. Latham.

The Parks Department's Division of Design was organized in the following manner: a topographical unit of about 400 surveyors and draftsmen, a landscape architecture unit of about sixty people, an architecture unit made up of sixty architects and draftsmen, and an engineering unit of about fifty. Smaller units included an Arboricultural Department and an Inspection Department. All the work in the Division of Design was under the direct supervision of the Park Engineer, who was aided and advised by a Consulting Architect, a Consulting Landscape Architect, and a Consulting Engineer.¹² All new projects began in the topographical unit, where a complete survey of the land was prepared. It then moved on to the landscaping unit, where the basic concept for the design was developed. Next, the three units: landscape, architecture, and engineering, collaborated to produce the final design and all the necessary construction documents. The Park Engineer and his aides had to approve all of the plans. Moses himself sometimes stepped in to revise or overrule a design, especially on the larger, more visible projects.

Moses' superior management ability and political savvy allowed him to move projects along very quickly and to produce concrete results, gaining for him much public admiration. However, Moses' personal demeanor was notoriously stubborn and arrogant, and he was known, at times, to disregard the legitimate authority of other governmental agencies. Once, when the Department of Plant and Structures refused to suspend a ferry service that used a terminal in the path of constructing the Triborough Bridge approach road, Moses had his men demolish the terminal while the boat was on the other side of the river. He feuded with President Franklin D. Roosevelt for years, even while Washington was pouring millions of dollars into Moses' own Parks Department. His later battles with and subsequent triumphs over community groups opposed to the routing of the Gowanus and the Cross-Bronx Expressways through their neighborhoods are now legendary. Moses was also known to have been insensitive to people of color, and reputedly tried to restrict access to many of his recreational facilities, including the WPA-era pools.¹³

To many, Robert Moses was a master builder; to others he was a spoiled bully who seemingly always had his way. In the summer of 1934, however, Moses was a hero. Hundreds of projects, covering virtually every neighborhood in the city, had been completed. Structures were repainted, tennis courts resurfaced, and lawns reseeded. Hundreds of new construction projects were either already underway in the process of being designed.¹⁴ Among them was the Sunset Play Center in Sunset Park, Brooklyn.

History of Swimming in New York City¹⁵

The Hudson and East Rivers lining the shores of Manhattan both served as popular bathing spots dating to the Colonial era. Despite extensive contamination resulting from decades of unchecked pollution, the long tradition of swimming in New York City's rivers was still strong at the middle of the nineteenth century. Out of concern for the health and welfare of the people of the city, and particularly of immigrant populations who took most advantage of the rivers, the city opened its first floating pools in 1870. The floating pools, however, were essentially wood-framed structures suspended on pontoons, filled with the same unfiltered river water. By the turn of the century, there were about two dozen of these floating pools moored at various places along the waterfront, competing directly with industry for the space. Some improvements were eventually made to the floating pool concept, e.g. by 1914 the pools were required to be watertight and filled with purified water. Nonetheless, as river quality continued to erode, and access to nearby beaches improved, the floating pools gradually disappeared.

In the 1890s, New York City's first public bath was opened on the Lower East Side of Manhattan by the Association for Improving the Condition of the Poor, following an 1895 state law requiring the construction of such facilities in cities with populations of 50,000 or more. By 1911, twelve new bath houses had been constructed in Manhattan, mostly sited within immigrant neighborhoods. The pool-like indoor baths, however, were never very popular with the working class, and many of the bath houses eventually added actual swimming pools and gymnasias in hopes of attracting more patrons. The indoor pools at the bath houses never quite replaced the need or demand for outdoor swimming facilities in the city, and by the 1930s, it was clear that they had not aged well.

When Robert Moses became Parks Commissioner in 1934, only two outdoor pools remained, one at Betsy Head in Brownsville, Brooklyn, and the other at Faber Park on Staten Island. Moses, however, considered the Betsy Head pool "unsanitary" and often lamented its "unattractive, inadequate, and impractical bath houses."¹⁶ Moses, a strong believer in the need for safe bathing in the city, consulted with the heads of the New York City Health and Sanitation Department in July 1934. Finding that only an increase in the

number of swimming pools could ease the existing burden, Moses wrote the following in a press release picked up by the *New York Times*:

It is no exaggeration to say that the health, happiness, efficiency and orderliness of a large number of the city's residents, especially in the summer months, are tremendously affected by the presence or absence of adequate swimming and bathing facilities. We are providing additional wading pools for children as fast as we can...This, however, does not meet the problem of any but small children...It is one of the tragedies of New York life, and a monument to past indifference, waste, selfishness and stupid planning, that the magnificent natural boundary waters of the city have been in large measure destroyed for recreational purposes by haphazard industrial and commercial developments, and by pollution through sewage, trade and other waste...We must frankly recognize the conditions as they are and make our plans accordingly...¹⁷

To Moses, a forerunner in the national recreation movement and an avid swimmer since his university days, a change was desperately needed, and by October 1934, excavations had already begun for the first of eleven state-of-the-art swimming pools. The pools were to be sited near inner-city neighborhoods in order to provide swimming for those who could not easily reach places like Orchard Beach or the beaches of Long Island. In addition to swimming pools, the new centers would incorporate elaborate bath houses, and also provide active adult sport areas, children's playgrounds, and other amenities. The eleven pools opened in the summer of 1936 and quickly gained recognition as being among the most exceptional public facilities constructed in the country.¹⁸ All of the pools featured new bath houses, with the exception of Hamilton Fish and Betsy Head.¹⁹ After the completion of the WPA-era pool complexes, no new public swimming pools were constructed in New York City until the 1970s. Over 1.65 million bathers are thought to have used the new swimming pools in their first summer of use.

The Swimming Pools, Moses, and Segregation in New York City²⁰

Institutionalized racism was still an established way of life in the United States during the inter-war years, even on the federally sanctioned level. For example, as a result of federal guidelines articulated in the 1935 Federal Housing Administration Underwriting Manual, it was impossible for non-segregated developments to attain mortgage insurance, meaning ethnic and even religious minorities could only secure mortgages in certain areas. The result was a substantial increase in both racial segregation and urban disinvestment in cities across the country, New York included. At its peak, estimates of segregation in public housing nation-wide ran as high as 90 percent due in large part to both federal and local government policies.²¹ Even as late as 1943, the City of New York gave its approval for Metropolitan Life's all-white, middle income project – Stuyvesant Town and Peter Cooper Village.

Robert Moses himself has been described as insensitive to people of color, an attitude which may have impacted both the siting and administration of the WPA-era pools. LaGuardia and Moses often went to great lengths to show the media that they did care about minorities, holding, for example, a celebration for 25,000 people upon the opening of the Colonial Park pool, at which the mayor offered the facility as proof that his administration was in fact "building and doing things for Harlem."²² Although LaGuardia and Moses claimed they were siting pools in the most congested areas of the city, Colonial Park in Harlem remained the only one sited in a predominantly "non-white" neighborhood. Moreover, the Thomas Jefferson Park pool, located in East Harlem (LaGuardia's old congressional district) was close to Spanish Harlem where the city's growing Puerto Rican population was settling. To discourage minority use at this facility, Moses reputedly kept the water heating system turned off, believing that the cold water would not bother Caucasian swimmers, but would somehow deter non-whites.²³

It has been alleged that the Parks Department at the time had an active policy of hiring only white lifeguards and attendants in hopes of deterring minority patrons. Whether or not such directives came from Moses himself, the fact remains that the pools were largely segregated at the time of their opening. In the Pulitzer Prize winning novel, "The Power Broker," Robert Caro writes that "one could go to the [Thomas Jefferson] pool on the hottest summer days, when the slums of Negro and Spanish Harlem a few blocks away sweltered in the heat, and not see a single non-Caucasian face."²⁴ Similarly, oral histories relating to Betsy Head pool tell of an unwritten rule that "African-Americans could swim in the Brooklyn pool only in the late afternoon, after white residents had vacated the premises."²⁵ Such claims are supported by photographs and video footage from the era, showing that

largely, white and black New Yorkers swam in different pools.²⁶ For a handful of sites, however, including the Highbridge and Colonial Park Play Centers in Manhattan, as well as McCarren Play Center in Brooklyn, photographs and video footage seem to indicate that, on occasion, the populations did mix.²⁷

The Design and Construction of the Sunset Pool²⁸

The Sunset Play Center is one of a group of eleven immense outdoor swimming pools opened in the summer of 1936 in a series of grand ceremonies presided over by Mayor Fiorello LaGuardia and Park Commissioner Robert Moses. All of the pools were constructed largely with funding provided by the Works Progress Administration (WPA), one of many New Deal agencies created in the 1930s to address the Great Depression. Designed to accommodate a total of 49,000 users simultaneously at locations scattered throughout New York City's five boroughs, the new pool complexes quickly gained recognition as being among the most remarkable public facilities ever constructed in the country. The city's pool construction program was reported to have been the most expensive in terms of total cost. Robert Moses, an avid swimmer who had a home near the ocean in Babylon, Long Island, was known to have taken a special interest in the design and construction of bathing and swimming facilities, such as Jones Beach, Orchard Beach and Riis Park, as well as the neighborhood swimming pools.²⁹ As a result of his special attention, along with that of Aymar Embury II and Gilmore D. Clarke, the design and execution of New York City's aquatic facilities in the 1930s were a cut above most other park projects at the time.

At the start, the Parks Department adopted a list of shared guidelines for the entire pool project in order to enhance the efficiency of the design effort, to unify the operations of each complex, and to meet the various local and federal requirements of the relief programs. For example, each pool complex was to have separate swimming, diving and wading pools, and a large bath house, the locker room sections of which doubled as gymnasiums during non-swimming months. The bath houses, which would serve as the centerpieces of each complex, would be distinctive pavilions that would establish the design motif of each facility. Concrete bleachers at the perimeter of the pools would furnish spectator viewing areas to be augmented at some sites with rooftop promenades and galleries. There would be a minimum width for the decks to provide enough room for sunbathing and circulation, and at least one dimension of each swimming pool would have to be a multiple of fifty-five yards to allow swimming competitions to be held at standard distances in either English or metric systems. There had to be underwater lighting for night swimming, and heating for the pools. Plus, the complexes had to share low-cost building materials, principally brick and cast concrete, as required by the federal government as per the terms of the WPA funding.

To satisfy federal stipulation on low-cost materials, it appears that the design team for the pools determined that the streamlined and curvilinear forms of the Art Moderne and Modern Classical styles would best meet the low-cost needs and still permit pleasing aesthetics. As a group, the pools were also distinguished by the innovative mechanical systems required to heat, filter, and circulate the vast amounts of water they used. Many of these innovations set new standards for swimming pool construction, such as scum gutters that allowed in enough sunlight to naturally kill off bacteria and a series of footbaths filled with foot cleaning solution through which bathers were forced to pass upon entering the pool areas from the locker rooms.

Sited in existing older parks or built on other city-owned land subsequently developed as parks and playgrounds, the huge pool complexes were provided with landscape settings that included additional recreational areas, connecting pathway systems, and comfort stations. Despite the fact that the basic components were essentially the same and that the WPA required that only the cheapest materials be used, each of these swimming pool complexes is especially notable for its distinctive and unique setting, appearance, and character.

In October 1934, the Parks Department announced the start of excavations and site work for several of the new pools. In August 1935, plans for the Sunset Play Center were filed at the New York City Department of Buildings. At this time, WPA workers had broken ground at the site, which would include an Olympic-size swimming pool flanked by diving and wading pools and a one-story brick bath house (with a one-and-a-half story centrally-located rotunda) that could accommodate 4,850 bathers. Construction of the pool complex was completed on time for opening day. The year 1936 was known as "the swimming pool year," since ten of the eleven pools were opened that summer, one per week for ten weeks.³⁰ Each opening day was a memorable event for its neighborhood; the day-long events featured parades, blessings of the waters, swimming races, diving competitions, appearances by Olympic stars, and performances by swimming clowns. Mayor LaGuardia attended every opening to perform the ribbon cutting. Festivities continued well after dusk with

LaGuardia pulling the switch to turn on each pool's spectacular underwater lighting to the "oooohs" of the crowds. The opening of the Sunset Play Center on July 20, 1936 marked the first of four WPA pools to open in Brooklyn and the sixth overall to open throughout New York City; an estimated 3,500 people, including "hundreds of vocally enthusiastic children"³¹ attended the event only a week after a heat wave had plagued New York City. (Vastly contradicting the number appearing in the *New York Times*, the *Brooklyn Daily Eagle* reported that 50,000 people from all over Brooklyn crowded around the "much anticipated" pool complex to catch a glimpse of the proceedings.³²) The main swimming pool measured 256 by 165 feet and the small semi-circular wading and diving pools at either end each measured 165 feet in diameter. The wading pool, which was free to the public at all times, was (and still is) separated from the rest of the pool complex by a brick wall. After LaGuardia turned on the pool's lights, Julia Peters of the Metropolitan Opera Company concluded the ceremony by singing the Star Spangled Banner.

Long after its opening, the Sunset Play Center continued to be a popular social center for those residents of southwest Brooklyn. Intended to be used throughout the year, plans to convert the main pool for winter use were also made: the pool was drained, temporary stairs were installed, benches were placed along the inside perimeter, and handball, paddle tennis, basketball, volleyball and shuffle board courts were added. Regardless of the time of year, visitors approaching the site at the Seventh Avenue entrance are met by the grand symmetrical design of the bath house and the stacked cylindrical forms of the rotunda. Together with the remaining WPA-era pools, the Sunset Play Center is one of the major achievements of the New Deal in New York City.

The Designers Behind the Planning of Sunset Pool³³

The eleven WPA-era pool facilities shared many common features and specifications that could be repeated at each site, and contained other elements that were similar from complex to complex. As a result, junior designers, having different areas of expertise, appear to have moved quickly among the various pool projects. The department produced designs and construction documents simultaneously with great speed so that eleven pools and hundreds of other park projects, including some massive undertakings like Orchard Beach, were completed within a few years. Aymar Embury II and Gilmore D. Clarke, respectively the Parks Department's Consulting Architect and Consulting Landscape Architect, were employed by the City on a part-time basis to oversee designs for park projects under Robert Moses. William H. Latham, the head of the Division of Design at the time, was the Park Engineer, responsible for the preparation of all plans and specifications within the department. Major design problems were discussed by Embury and Clarke before the preliminary sketches were made under Latham's direction. Completed sketches were subject to approval by the Park Engineer, the General Superintendent, and Commissioner Moses. The consultants would give regular criticism during the preparations of the plans.

Aymar Embury II (1880-1966) was born in New York City and studied engineering at Princeton University, where he received a Master of Science degree in 1901. He acquired his architectural training through apprenticeships with three New York firms: George B. Post, Howells and Stokes, and Palmer and Hornbostel. He also worked for Cass Gilbert. In 1905, Embury won both first and second prize in a contest held by the Garden City Company for a modest country house to be built in Garden City, Long Island. This gained for him a reputation as a talented designer, and led to many commissions for country houses in the New York metropolitan area. He subsequently published seven books and several pamphlets, mainly on early American architecture, establishing him as an authority on that subject. By the start of the Great Depression, he was well-known and had received a wide range of commissions all over the east coast of the United States, including college buildings and social clubs, in addition to residences. He designed the Players and Nassau Clubs in Princeton, New Jersey, the Princeton Club in New York City, and the University Club in Washington, D.C. Embury was said to have supervised the design of over six hundred public projects, including Orchard Beach, Bryant Park, the New York City Building at the 1939 World's Fair, the Donnell Branch of the New York Public Library, the Hofstra University Campus, the Central Park and Prospect Park Zoos, Jacob Riis Park, five of the eleven neighborhood pool and play centers,³⁴ the Lincoln Tunnel, the Triborough Bridge, and many more.

The lead architect for each pool project generally designed the bath house, which was unique to each site, establishing the motif that guided the design and detailing of the rest of the complex. Although each pool complex has been credited to a particular architect, the designs appear to actually have been collaborative efforts among the army of architects, draftsmen, engineers, and landscape architects employed by the Parks Department in the 1930s.

The design of the Sunset Play Center is most commonly attributed to Herbert Magoon, a young staff member who Moses had previously hand picked to design the bath houses at Jones Beach, which opened in 1929. Frustrated with the unimaginative designs submitted by famous architects for the Jones Beach bath houses, Moses was appreciative of Magoon's austere, but nicely detailed proposals. The design of the bath house at Crotona Park, which opened only four days after the Sunset Play Center, is also attributed to Magoon. Born in Milton, Wisconsin in 1898, Magoon graduated with a Bachelor of Science in Architecture from the University of Minnesota in 1924, after which he was employed by the firm B.G. Goodhue Associates from 1924 to 1928. After his tenure at the New York City Parks Department during the 1930s, Magoon started two firms of his own, Magoon & Barone and Magoon & Salo. By 1962, it appears that Magoon had relocated to Los Angeles, where he was employed as a project architect for William Woollett.

Although Magoon is widely accepted as the designer of the Sunset Play Center, Joseph L. Hautman prepared the majority of the architectural plans and construction drawings on file at the Olmsted Center Archives in Queens. Hautman was born in Cincinnati in 1903, attended the University of Cincinnati from 1922 to 1923, received his degree in architecture from MIT in 1926, and later studied at the Atelier Gromort Ecole de Beaux Arts in Paris from 1927 to 1928. Between 1933 and 1936, Hautman was "Chief of Architecture" for the Parks Department, and served as assistant to the Chairman of the Board of Designs for the New York World's Fair of 1939. Hautman joined the already established firm of Voorhees, Smith, Smith & Haines in 1942, where he remained an architect at least through the 1960s.

Gilmore D. Clarke appears to have been directly involved with the landscaping of the pool complex, signing approval on several of the plans for the park. Clarke (1892-1982) was born in New York City and studied landscape architecture and civil engineering at Cornell University, from which he received a Bachelor of Science degree in 1913. He served as an engineer in the army during World War I, receiving many citations and decorations, and remained in the Army Reserve Corps until 1939. During the 1920s, he served on several local, state and federal commissions as landscape architect, including the Architectural Advisory Board for the United States Capital, the New York State Council of Parks (which was headed by Robert Moses), and the Westchester County Park Commission, among many others. For his work in Westchester County, which included the Rye Beach Playland, the Saw Mill River Parkway, and the Bronx River Parkway, Clarke was awarded the Gold Medal of Honor in Landscape Architecture from the Architectural League of New York in 1931. By the time of the Great Depression, Clarke was already established as the most popular landscape architect in public works in America.

His career advanced during the 1930s. Besides being hired by Robert Moses as the Consulting Landscape Architect to the New York City Parks Department, he also became a member of the National Commission on Fine Arts, the New York State Planning Council, and the Board of Design for the 1939 New York World's Fair. In addition to Sunset Park, his work for the Parks Department included Bryant Park, Central Park Zoo, City Hall Park, Orchard Beach, and the Henry Hudson Parkway. He taught landscape architecture at Cornell University from 1935 to 1950, serving as dean from 1939 until his retirement in 1950 and wrote several articles for trade periodicals. In 1935, Clarke joined Michael Rapuano, an engineer and landscape architect, establishing the New York civil engineering and landscape architectural firm Clarke & Rapuano, Inc. Clarke was president of the firm from 1962 until his retirement in 1972. Later in his career, Clarke worked as a consultant on the construction of the United Nations Headquarters in New York and became a Trustee for the American Museum of Natural History.

Subsequent History³⁵

The Sunset Play Center officially opened on July 20, 1936, the sixth of the eleven pools to open throughout New York City and the first to open in Brooklyn. The play center was completed in time for the opening with the exception of some of the finishing details such as the bronze signs at the comfort station, which were not approved until October 1936. There were very few alterations in the years immediately following the completion of the pool complex, although in September 1940 plans were filed for the reconstruction of the parapet and wing walls of the bleachers. In the late 1930s, the connecting pathways were paved with concrete blocks and in the early 1940s new planting and general park rehabilitation, including finishing the grading of the site, lawn renovation, and other landscaping improvements, were completed.

By the late 1970s, many of the WPA-era pools, Sunset Play Center included, had become badly run down, partially the result of the fiscal crisis of the 1970s which hit the Parks Department particularly hard. By March 1981, the Parks Department workforce had dwindled to a record low of 2,900 employees, mostly unskilled and temporary, as compared to the 30,000 parks employees on staff during the Moses administration.

The strain on Parks Department resources was evident in the deplorable conditions of many of its facilities. To address the rapid deterioration of its recreational facilities, in 1977 the Parks Department began a major capital construction program involving more than 500 projects, expected to total more than \$180 million, partly in Federal funds – the first such projects undertaken by the parks system since the fiscal crisis halted such work in 1975, and arguably the most ambitious program to improve the parks since the 1940s. Among the projects planned was a \$10 million plan to preserve Prospect Park, a \$1 million renovation of the Coney Island Boardwalk, and restorations of several WPA-era pools, such as Jackie Robinson (Colonial Park) in Harlem and Betsy Head in the Brownsville section of Brooklyn.

In 1979, an estimated \$5.8 million was budgeted for the restoration of the Sunset Play Center and in late 1982 or early 1983 work began at the site. Over the next two summers, the pool complex was closed to the public as reconstruction of the bath house, pool and comfort station was undertaken and a new filtration system was installed. On August 8, 1984, a dedication ceremony was held at the Sunset Play Center to mark the completion of restoration efforts and to re-open the pool to the public. The Parks Department called the renovations of the WPA-era pools “an essential part of the revitalization [of] the entire public recreational infrastructure of the city,” helping transform the aging pools back into modern recreational facilities.³⁶ Additional changes to Sunset Play Center include the filling-in of the diving pool to create a volleyball court and, in 1988, the installation of the sunburst spray fountain at the center of the former wading pool. In the bath house lobby, two large murals designed and painted by students from school district 15 were hung above the entrances of the men’s and women’s locker rooms. In the 1980s, the neighborhood of Sunset Park experienced an influx of Asian and Latin American immigrants who, since that time, have become the predominant users of the pool complex.

The WPA-era pools faced a new set of challenges beginning in the mid-1980s, with pools like the Crotona Play Center in the Bronx becoming infamous for vandalism and walkways littered with broken glass. In 1991, Mayor David Dinkins proposed closing the pools as part of a package of budget cuts. Only a donation of \$2 million from a private donor, real estate magnate Sol Goldman, guaranteed the pools would be kept open for at least a portion of that summer; an additional \$1.8 million was still needed to cover the entire nine-week long swimming season. In the mid-1990s, a menacing ritual known as “whirlpooling” had become common throughout the pool system, a practice characterized by groups of teenage boys locking arms and shoulders, churning the water and disrupting the activities of other swimmers, particularly women who often found themselves unwillingly fondled. Several more serious complaints of sexual assault were recorded throughout the pool system in the summer of 1994. With improvements in security staffing and increased vigilance on the part of patrons, many of the problems of the 1990s did eventually dissipate, and by 2003, the pools were once again touted as both extremely safe, and a welcome alternative on a hot summer day.

The Architecture and Site of the Sunset Play Center

The New Deal construction projects within New York City, such as the Sunset Play Center, were a part of a national trend that included similar projects undertaken by various governmental agencies, ranging from the vast Tennessee Valley Authority to small cities and towns. Urban projects built with WPA funding often possessed similar qualities from region to region, partly because the difficult economic climate dictated the use of inexpensive building materials, but also because the programs provided employment opportunities for a generation of young architects and engineers, many of whom were committed to modernism. For example, the bath house and waterfront facilities at Aquatic Park in San Francisco are similar in plan and appearance to the public pool and beachfront projects being built at about the same time in New York City. The California facility, with its streamlined, concrete facade and steel-framed windows, bears a striking resemblance to the facade added in 1936 with WPA funds to the bath house at Jacob Riis Park in Queens. The original and creative use made of these modest materials by Moses’ talented design teams and the careful siting of each project makes every one of them a distinguished, individual design, as much related to their specific environment and needs as to one another.

The implementation of a modern aesthetic in the design of the WPA pools stands as a testament to the influence of the young designers on Moses’ team; Aymar Embury II, who oversaw the design of the eleven neighborhood pools, was generally a traditionalist with little patience for modernism. In a 1938 interview, Embury was quoted as having said:

If an architect has any function, it is to coordinate units so that they do a required job and at the same time create a pleasant emotion. Modernists believe that the essence of their work is to do something that has never been done before. They leave off all ornamentation because, they say, the ornaments do not aid the structure to do its job. I suppose some of these architects do not use neckties or buttons when they dress.³⁷

Considering the collaborative nature of the design process of the WPA Play Centers, it is fitting that the design of the Sunset Play Center, like that of the other neighborhood pools, relies on classical forms while also employing a modern vocabulary. Simple geometric forms are evident in the cast stone diamond and beltcourse motif, which update the look of a traditional entablature, and the diaper pattern formed by glazed header bricks above. The plan of the lobby evokes an ancient rotunda with enclosed porticos, grand entrances and clerestory windows. Art Moderne style hanging lamps add color to the white ceiling. The clerestory level and the sweeping brick curved walls of the central portion of the lobby give the space a monumental feel that also invite the patron into the structure. The ticket booth is anchored by the classically-inspired brick column (with its edges that resemble fluting), which also serves practically as a flue while its capital covers mechanical systems in the ceiling.

Description

Plan and Circulation

Sunset Park is bounded by 44th Street to the south, 41st Street to the north, Fifth Avenue to the west, and Seventh Avenue to the east. The Sunset Play Center is located in the eastern section of the park at Seventh Avenue where a stairway forms the main approach to the bath house. Three other entrances to the park in the landmark site are located at 44th Street and Sixth Avenue, the corner of 44th Street and Seventh Avenue and the corner of 41st Street and Seventh Avenue. At the front (east) façade of the play center, pool visitors enter the bath house through two entrance doorways located in the rotunda portion of the structure.

Upon entering the bath house lobby on the east side of the building, patrons walk towards either the men's or women's locker rooms, which are located directly north and south of the centrally-located ticket booth. At the time of designation, the use of the pool is free to the public so the ticket booth is no longer in use. The double-door entrance to the pool located in the lobby is closed at all times for the safety of small children. The entrance is used only by staff when the pool is closed to the public. After patrons are finished using the pool, they re-enter the locker rooms and exit the lobby.

The Bath House Lobby

The lobby of the Sunset Play Center is located in the rotunda at the center of the bath house. The space forms three parts: the foyer entrance where patrons enter the building from the park ("entrance foyer"), the central cylindrical-shaped section ("central section"), and the foyer that connects the lobby to the pool deck ("pool foyer"). These three spaces form one room although the entrance and pool foyers are both one story in height and the central section is one story in height with clerestory.

The entrance foyer is where pool patrons enter the bath house. The outer wall is curved and is primarily made up of two fluted cast stone columns, a rubbed concrete lintel that spans the length of the wall and three large openings, the middle of which has double doors of non-historic metal bars and mesh. Above the double doors and in the other two openings are non-historic metal bars and mesh as well (historically, the space between the columns was left completely opened). Signage appears at various locations on metal bars. In front of the main entryway are three non-historic metal rails that help circulate patrons as they enter the lobby. Above the lintel are Flemish bond brick topped by a soldier course (which continues along the entire brick wall); an "EXIT" sign sits at the center of the brick wall. Three non-historic high hats (historically, one metal hanging light fixture) are located on the smooth non-historic white plaster ceiling (historically, the correct material though the ceiling was elevated at the center). Next to the ceiling is an exposed portion of the curving cast stone lintel that ornaments the central section.

The south wall of the entrance foyer has Flemish bond brick and a granite base (which is consistent throughout the interior except where noted). The entrance to the former phone room (which historically was an open doorway) is now bricked-in with Flemish bond bricks except for a small opening used to insert cables from the pay phone located directly to the left. A sign is screwed into the brick. There is also a non-historic red-painted metal door with a red-painted wood lintel that leads to a service room. Historically, all doors in the lobby were made of wood, but they all have been replaced with metal doors. A decorative brick panel with

openings covered with metal mesh is found on the upper brick wall (there are a total of four of these panels with one on the south wall and one each on the north and south walls of the pool foyer).

The north wall of the entrance foyer is nearly identical in design and materials to the south wall. A red-painted metal door with a red-painted wood lintel is located to the left of the main entryway. To the left of the metal door is a screened-in historic steel hopper window with a red-painted steel sill and lintel. Below the window is a herringbone brick pattern. Signage is located between the door and the window.

The pool foyer is nearly identical in design and materials to the entrance foyer. The north wall has a historic six-over-three steel hopper window with a metal screen, and red-painted steel lintel and sill; two of the panes have been removed for an air-conditioning unit. Below the window is a herringbone brick pattern. The south wall is the same as the north wall except there is no air-conditioning unit in the window and there is signage to the left of the non-historic red-painted metal door. The curved outer wall that separates the lobby from the pool deck is identical in design and materials except for the following characteristics. An historic bronze double-faced hanging clock is located in the central opening above the non-historic metal double doors. Historically, the clock hung above short wrought-iron balustrades so when the metal bars were added they were designed to fit around the clock. Historically, there was a metal turnstile in front of the double doors leading to the pool that have been removed.

The central section is cylindrically shaped with a clerestory level. Four historic metal hanging lamps adorn the historic white plaster ceiling, but are no longer in use (circular wood boards have been placed at the bottom of each light fixture). Located at the center of this space is a large Flemish bond brick octagonal-shaped flue (with a cast stone base) that extends from the floor to the ceiling. Its "capital" is made of metal and glass and hides the mechanical system and just below the capital are corbelled bricks. Lighting and cables run horizontally almost halfway up the flue. An octagonal-shaped ticket booth with a cast stone base, blue and green tiles with white mortar, a counter covered in black plastic, and fluted metal colonettes that support the glass surrounds the brick flue. Four of the glass panes have holes for employees to speak through and to hand patrons their tickets (the ticket booth is no longer in use and during the swimming season is used to display Parks Department fliers). Located in front of historic metal rails, these four panes have three metal bars at the top; two of these bars facing the east side of the building have metal letters reading "TICKETS" on them. Historically, the other two metal bars possibly had the word "VALUABLES" on them since the original drawings indicate the booth was also used to store patrons' valuable items (if there was lettering there it has since been removed). A short metal-hinged door on the ticket booth's north side marks the entrance where blue stone on the floor is visible.

The entrance to the men's locker room is located on the curved south wall of the central section while the entrance to the women's locker room is located on the curved north wall. The design and materials for each wall is identical. On the south wall, two sets of red-painted non-historic metal doors have bronze letters above them reading "MEN / EXIT" (closest to the entrance foyer) and "MEN / ENTRANCE" (closest to the pool foyer); on the north wall, the bronze letters read, "WOMEN / EXIT" (closest to the entrance foyer) and "WOMEN / ENTRANCE" (closest to the pool foyer). The doors are set into the Flemish bond brick wall which also has a granite base. Between the entrance and exit doors are Parks Department signs commemorating the history of Sunset Park. Above the doors, two large murals painted by local school children in the 1980s are placed on the walls that are covered with historic white plaster.

The clerestory level of the central section is clad in English common bond brick with burnt headers that form a diaper pattern. A row of cast stone diamonds is set above a cast stone lintel. Just below the ceiling are sixteen historic six-pane metal clerestory windows separated by thick brick piers that have an interlocking brick pattern at their corners. Corbelled brick that forms a slope lies just below each window.

The floor of the entire lobby is laid in cast stone and tiles in a variety of earth tone colors. Dark blue and terra cotta tiles bring additional color to the floor. Three drains are placed in the floor by the outer wall of the entrance foyer and four drains are located in front of each historic metal rail (by the ticket booth).

Report prepared by
Amanda B. Davis
Research Department

NOTES

¹ Portions of this section adapted from LPC, *Astoria Park Pool and Play Center Designation Report* (LP-2196) (New York: City of New York, 2006), prepared by Donald Presa; LPC, *Crotona Play Center Designation Report* (LP-2232) (New York: City of New York, 2007), prepared by Jennifer Most. Sources for this section include *Atlas of the City of Brooklyn, New York* (E. Robinson, 1886); *Insurance Maps of Brooklyn, New York* (New York: Sanborn Map Company, 1926; copyright renewed 1954 and 1977); Clifton Hood, *722 Miles: The Building of the Subways and How They Transformed New York* (New York: Simon & Schuster, 1993); Kenneth T. Jackson and John B. Manbeck, *The Neighborhoods of Brooklyn* (New Haven, CT: Yale University Press, 2004); "Pays in Bonds," *Brooklyn Daily Eagle*, 29 December 1891, p. 6; "Sunset Park and Pool," New York City Department of Parks and Recreation website, 7 July 1999, http://nycgovparks.org/sub_your_park/historical_signs; NYC Dept. of Parks and Recreation, "WPA Pools" hanging file (located at the Parks Library at the Arsenal, Manhattan, New York); "Swimming Pools," *New York Times*, 2 September 1935, p. 16; "Fifth Avenue Elevated," *Brooklyn Daily Eagle*, 28 February 1889, p. 4; "The New Union Depot," *Brooklyn Daily Eagle*, 15 June 1890, p. 19; "Will Be Built," *Brooklyn Daily Eagle*, 11 January 1890, p. 6; "The Third Avenue Elevated," *Brooklyn Daily Eagle*, 14 January 1890, p. 6; "Finnish Life in New York," *New York Times*, 4 February 1940, p. 109.

² The Brooklyn United Elevated Railway Company became the Brooklyn Rapid Transit Company (BRT) in 1908.

³ "Brooklyn's New Parks," *Brooklyn Daily Eagle*, 7 July 1892, p. 5.

⁴ "Money for Brooklyn Parks," *Brooklyn Daily Eagle*, 17 July 1899, p. 14.

⁵ "Small Parks Get Attention," *Brooklyn Daily Eagle*, 19 October 1902, p. 9.

⁶ The Brooklyn Rapid Transit Company filed for bankruptcy on December 31, 1918 due to inflation and a disastrous elevated train accident that killed ninety-three people. In March 1923, the railway emerged from receivership and was renamed the Brooklyn-Manhattan Transit Corporation (BMT). The BMT eventually was sold to the City of New York on June 1, 1940 under the authority of Mayor Fiorello H. LaGuardia who wished to have all subway and elevated train lines municipally owned and operated. See *722 Miles*.

⁷ To commemorate the large Finnish presence that characterized Sunset Park in the first half of the twentieth century, 40th Street was renamed "Finlandia Street" in 1991.

⁸ This section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*.

⁹ More than 10,000 of the City's 29,000 manufacturing firms had shut down, and the unemployment rate skyrocketed to over thirty percent. An estimated 1,600,000 people in New York City were receiving public assistance. Caro, p. 323.

¹⁰ By the 1920s, the recreational needs of people were changing with the increase in leisure time afforded by the advent of shorter work weeks, paid vacations, and greater mobility due to inventions such as the car. The addition of active recreation to city parks was in direct keeping with popular theories on the importance of providing the public with outlets for active recreation over passive recreation in these changing times. The Great Depression of the 1930s further amplified such needs.

¹¹ Rodgers, p. 82.

¹² A staff of 1,893 architects, engineers, landscape architects, and technicians was employed at the peak of the work. See Rodgers, p. 84. Moses later came under fire by a number of city aldermen for hiring people for the Parks Department's technical staff who did not meet the guidelines for relief work. Moses vigorously defended this practice, calling the investigation "Tammany-controlled." *New York Times*, April 10, 1935, p. 1; April 20, 1935, p. 4.

¹³ Work is ongoing as to whether Robert Moses did actively discourage minorities from using Parks Department facilities such as the WPA-era swimming pools. Also see: Robert Caro, *Robert Moses and the Fall of New York* (New York: Random House, Inc., 1974) and Hillary Ballon and Kenneth T. Jackson, eds, *Robert Moses and the Modern City: The Transformation of New York* (New York and London: W.W. Norton & Company, 2007).

¹⁴ During Moses' first year as Parks Commissioner, the Department spent over \$90,000,000 (\$1.2 billion in 2005 dollars) for work relief projects, most of which was provided by the Federal government. New York City was the largest single recipient of Federal largesse during the course of the New Deal. It has been estimated that the city received one-seventh of the total national outlay. See Rodgers, pp. 84-85.

¹⁵ This section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*.

¹⁶ Moses, p. 20-21.

¹⁷ See "23 Bathing Pools..." p. 17; Moses "Press Release..." July 23, 1934.

¹⁸ In the order of their inauguration, the eleven WPA-era pools included: Hamilton Fish Play Center (Manhattan), Thomas Jefferson Play Center (Manhattan), Astoria Play Center (Queens), Joseph Lyons (Tompkinsville) Play Center (Staten Island), Highbridge Play Center (Manhattan), Sunset Play Center (Brooklyn), Crotona Play Center (Bronx), McCarren Play Center (Brooklyn), Betsy Head Play Center (Brooklyn), Jackie Robinson (Colonial Park) Play Center (Manhattan), and Red Hook Play Center (Brooklyn).

¹⁹ The Hamilton Fish Play Center bath house, designed by Carrère & Hastings in 1898, was designated a New York City Landmark in 1982. The original 1915 bath house structure at Betsy Head was destroyed by fire shortly after the 1936 opening of the pool, and was rebuilt in 1939.

²⁰ This section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*.

²¹ Thabit, p.39.

²² "25,000 at Opening..." p. N6.

²³ See Caro, and Ballon and Jackson.

²⁴ Caro, p. 514.

²⁵ Ballon and Jackson, p. 81.

²⁶ Ibid.

²⁷ Research currently being conducted indicates that the racial composition of pool users may have actually been more complex, and dependent on a variety of factors, including the entrance fee structure, which varied depending on the age of the swimmer as well as the time of day. Also see: Caro...*The Power Broker* and Ballon, Hilary and Jackson, Kenneth T., eds. *Robert Moses and the Modern City: The Transformation of New York*. New York and London: W.W. Norton & Company, 2007.

²⁸ This section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*. Sources for this section include "Municipal Swimming Pool Opens," *Brooklyn Daily Eagle*, 21 July 1936, p. 4; Sunset Play Center, plans and blueprints on file at the Olmsted Center, Flushing, New York; "Mayor Opens Pool in Brooklyn Park," *New York Times*, 21 July 1936, p. 19; "Crowds at Brooklyn Park," *New York Times*, 22 July 1936, p. 21.

²⁹ Moses encourages his engineers to innovate more efficient heating and filtering plants, and underwater lighting that were revolutionary developments in pool technology. Caro, p. 456.

³⁰ Caro, p. 456.

³¹ "Mayor Opens Pool in Brooklyn Park," *New York Times*, 21 July 1936, p. 19.

³² "Municipal Swimming Pool Opens."

³³ This section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*.

³⁴ They are the Colonial Park Pool and Play Center in Manhattan, the Crotona Park Pool and Play Center in the Bronx, the Tompkinsville Pool and Play Center in Staten Island, and the McCarren Park Pool and Play Center and the Red Hook Pool and Play Center in Brooklyn.

³⁵ Portions of this section adapted from LPC, *Astoria Park Pool and Play Center Designation Report*; LPC, *Crotona Play Center Designation Report*.

³⁶ New York City Department of Parks and Recreation, 1986.

³⁷ Moses, p. 20-21.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, architecture, and other features of this building, the Landmarks Preservation Commission finds that the Sunset Play Center Bath House, First Floor Interior, consisting of the domed entry foyer, and the fixtures and interior components of this space, including but not limited to, wall surfaces, floor surfaces, ceiling surfaces, doors, railings, ticket booth, chimney stack, signage, hanging lamps and clock, has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City; and that the Interior is one which is customarily open and accessible to the public and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the first floor interior of the Sunset Play Center Bath House forms the grand entrance to the Sunset Play Center, one of a group of eleven immense outdoor swimming pools which were opened in the summer of 1936 by Mayor Fiorello LaGuardia and Parks Commissioner Robert Moses; that it was constructed with funding provided by the Works Progress Administration; that it is distinguished by a number of unique features, including the patterned flooring of glazed brick, ceramic tile and blue stone, the smooth light-colored walls rising above the brick-faced entrances into the locker rooms, the contrasting decorative brick of the clerestory level above, and repeating the treatment of the lower walls, the light-colored smooth undersurface of the ceiling from which Art Moderne style copper lamps suspend; that simple geometric forms are evident in the cast stone diamond and beltcourse motif, which update the look of a traditional entablature, and the diaper pattern formed by glazed header bricks above; that the plan of the lobby evokes an ancient rotunda with enclosed porticos, grand entrances and clerestory windows; that the clerestory level and the sweeping brick curved walls of the central portion of the lobby give the space a monumental feel that also invite patrons into the structure; that the colossal brick column at the center of the lobby anchors the colorful ticket booth, and its octagonal shape creates corners that resemble fluting seen on more traditional columns; that the original and creative use made of modest materials and forms make it a distinguished, individual design; and that it, along with the other WPA-era play centers, was a major accomplishment of engineering and architecture, and is recognized as being among the most remarkable public recreational facilities ever constructed in the United States.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 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 an Interior Landmark the Sunset Play Center Bath House, First Floor Interior, consisting of the domed entry foyer, and the fixtures and interior components of this space, including but not limited to, wall surfaces, floor surfaces, ceiling surfaces, doors, railings, ticket booth, chimney stack, signage, hanging lamps and clock; Seventh Avenue between 41st Street and 44th Street, Sunset Park, Brooklyn, and designates Borough of Brooklyn Tax Map Block 921, Lot 1 in part, consisting of the land on which the described building is situated, as its Landmark Site.

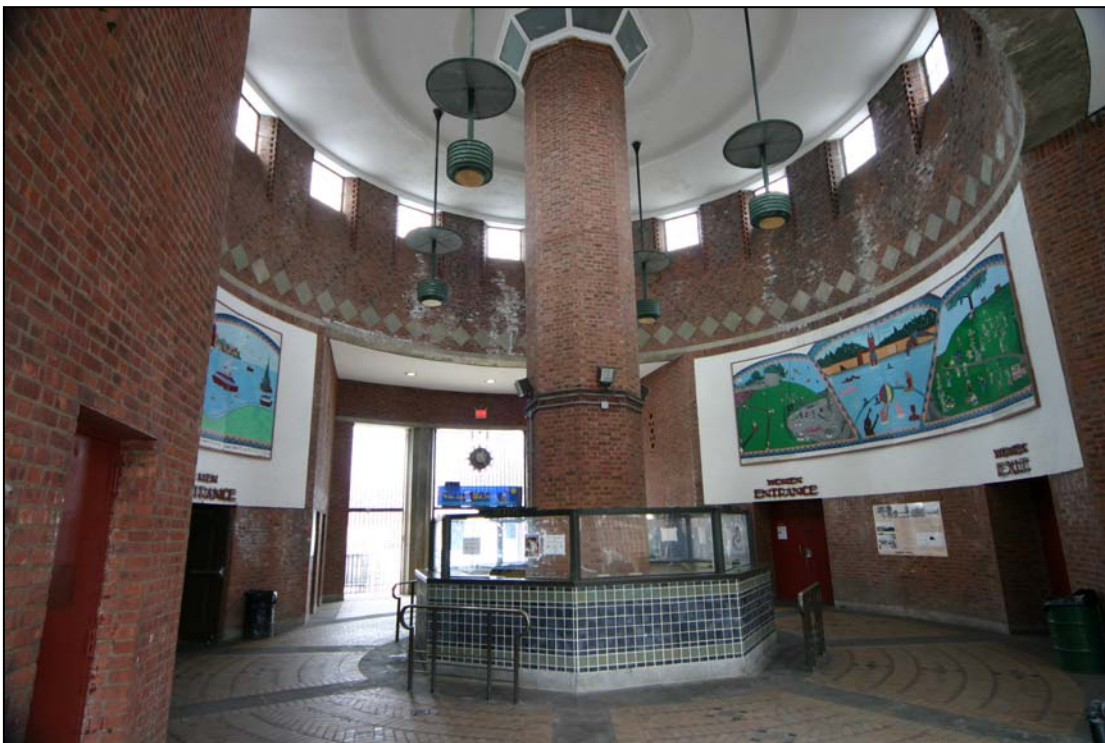
Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair
Stephen F. Byrns, Diana Chapin, Joan Gerner, Christopher Moore,
Elizabeth Ryan, Roberta Washington, Commissioners



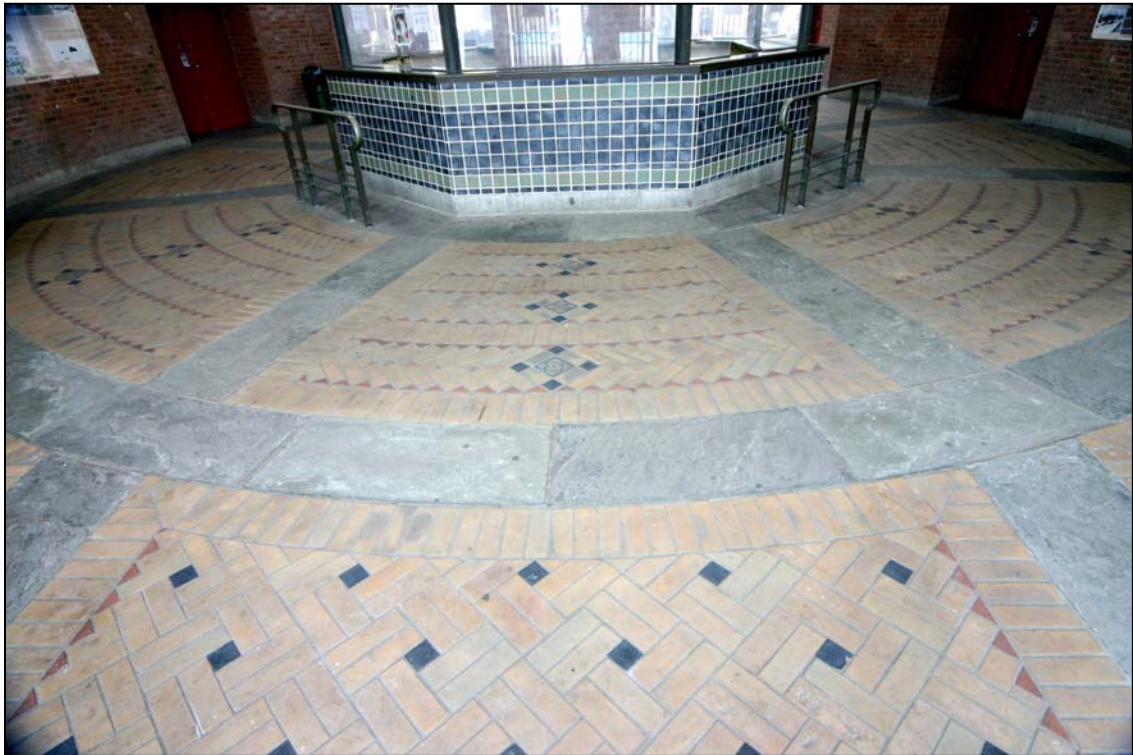
Sunset Play Center Bath House, First Floor Interior
Seventh Avenue between 41st Street and 44th Street, Sunset Park, Brooklyn
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
Ticket booth (with park side entrance in background)
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
View of lobby with pool side entrance (and hanging clock) in background
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
Bath house lobby floor
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
Main entrance (park side)
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
 Women's locker room entrance and exit doors and wall mural
 Photo: Carl Forster



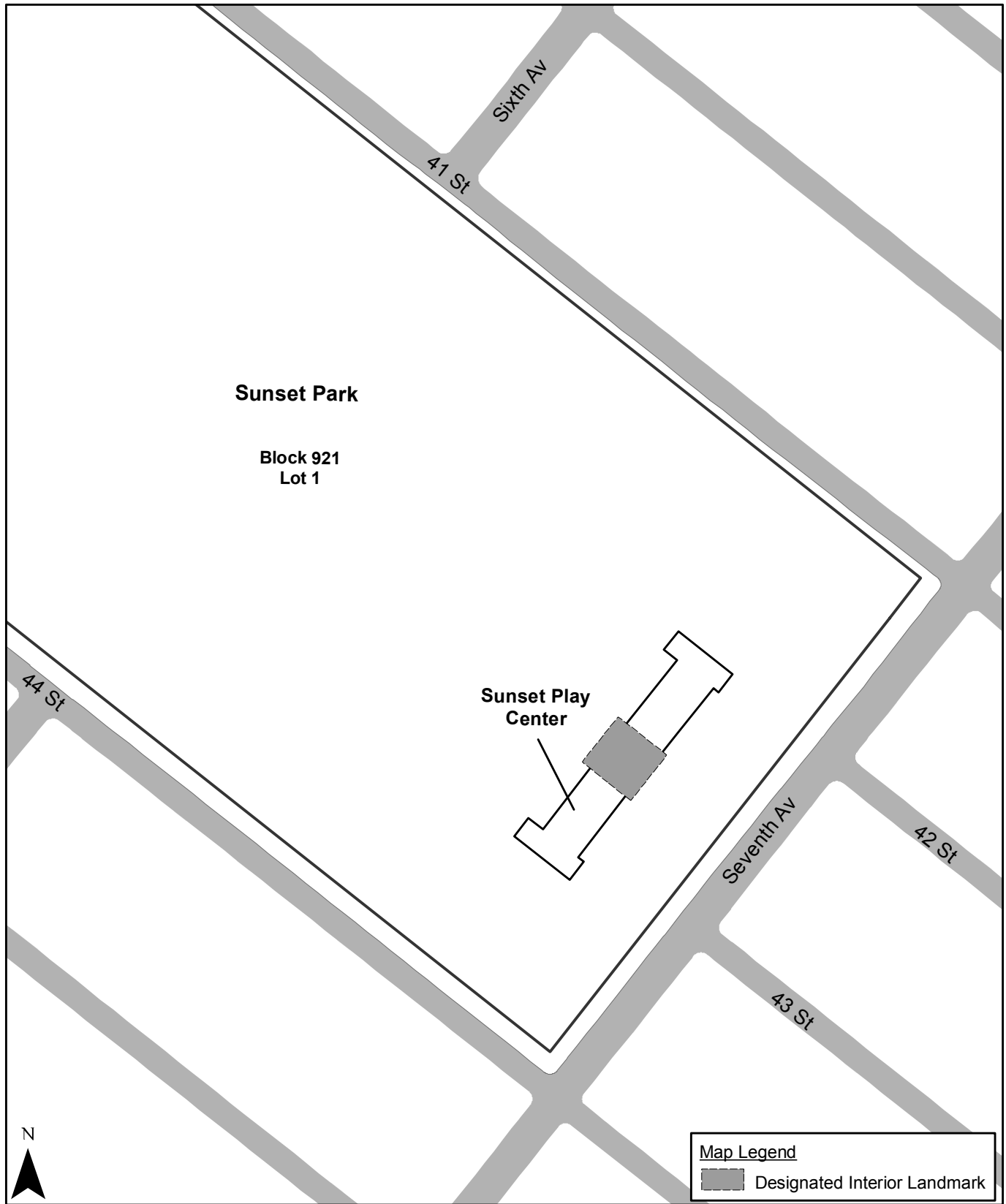
Sunset Play Center Bath House, First Floor Interior
 Men's locker room entrance and exit doors and wall mural
 Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
View of bath house lobby ceiling and hanging lamps
Photo: Carl Forster



Sunset Play Center Bath House, First Floor Interior
Detail of hanging lamp
Photo: Carl Forster



0.02 Miles **SUNSET PLAY CENTER BATH HOUSE, FIRST FLOOR INTERIOR (LP-2243),**
 Seventh Avenue between 41st Street and 44th Street.
 Landmark Site: Borough of Brooklyn Tax Map Block 921, Lot 1
 (in part, consisting of the land on which the described building is situated).

Designated: July 24, 2007

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 03C, December 2003.
 Author: New York City Landmarks Preservation Commission, JM.