

THE NEIGHBORHOOD PLAYHOUSE (later Henry Street Playhouse, now Harry De Jur Playhouse), 466 Grand Street (aka 466-470 Grand Street, 8 Pitt Street), Manhattan
Built, 1913-15; architects, Ingalls & Hoffman

Landmark Site: Borough of Borough Tax Map Block 336, Lot 28, in part, consisting of the 1915 playhouse building, the two-story portion of the 1975 addition located at the rear of the 1915 playhouse building, and the land underneath the described improvements, bounded by a line beginning at the southwest corner of the 1915 playhouse building; running northerly along the exterior of the western wall of said building and the two-story portion of the 1975 addition located at the rear of the 1915 playhouse building to the northwest corner of said addition; thence easterly along the northern lot line to the northeast corner of said addition; thence southerly along the exterior of the eastern wall of said addition to the southeast corner of the addition; thence westerly along the exterior of the southern wall of said addition to the eastern wall of the playhouse building; then southerly along the exterior of the eastern wall of said building to the southern lot line; thence westerly along the southern lot line to the place of beginning.

On October 26, 2010, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of The Neighborhood Playhouse (later Henry Street Playhouse, now Harry De Jur Playhouse) and the proposed designation of the related Landmark Site (Item No. 4). The hearing was duly advertised in accordance with the provisions of law. There were four speakers in favor of designation, including the owner's architect and representatives of the owner, the Victorian Society of New York and the Historic Districts Council. There were no speakers in opposition to designation.

Summary

The Neighborhood Playhouse was constructed in 1913-15 by sisters Alice and Irene Lewisohn as part of the Henry Street Settlement. A theatrical group by the same name founded by Lewisohn sisters was located here from 1915 to 1927. One of the city's early "little theaters," it was an experimental theater that presented innovative drama, song and dance. The theater presented new works by George Bernard Shaw, James Joyce, Eugene O'Neill and other contemporary playwrights. The Neighborhood Playhouse, along with the Providence Playhouse and the Washington Square Players, were pioneers in staging experimental and innovative works. Throughout the playhouse's history non-residential organizations have presented a variety of theatrical, musical and dance performances, but the playhouse has also had some long-term associations with well-known performers and producers. The playhouse was the home of a dance school and company founded by modern dance pioneer Alwin Nikolais from 1948 to 1970. More recently, the New Federal Theatre, which specializes in presenting plays by minorities and women, has performed here since 1971. The red-brick neo-Georgian style facade was designed by the architectural firm of Ingalls & Hoffman not long after they designed the similar neo-Georgian style Little Theatre, now the Helen Hayes Theatre, at 240 West 44th Street (1912, a designated New York City Landmark). When the Little Theatre was constructed its neo-Georgian style was a departure from the more formal Classical Revival or Beaux-Arts style design of Broadway theaters. The playhouse is



remarkably intact and features paneled wood doors with a fanlight and sidelights above the western entrance, and splayed keystone lintels above the center and eastern entrances, multi-pane double-hung sash windows, keystone lintels and shutters at the second story windows, cornice with corbels and rooftop railing above the second story and a set-back third story. The playhouse remains to this day one of the leading cultural institutions on the Lower East Side.

DESCRIPTION AND ANALYSIS

Manhattan's Lower East Side¹

The Lower East Side of Manhattan is one of New York's, and the country's, most storied neighborhoods. Historically defined as the area east of Broadway, extending from the vicinity of the Brooklyn Bridge north to 14th Street, its name is synonymous with the American immigrant experience. Although immigrants from around the world, from East Asia to Western Europe, have settled on the Lower East Side since the mid-19th century, the neighborhood is most strongly associated with Jewish history and culture: from the 1880s to the 1920s, it was the country's center of Jewish life and "the single largest Jewish community in the world, unrivaled ... in terms of the sheer number of Jews who lived in close proximity to each other."² The historic core of this community was present-day Straus Square, located at the intersection of Canal Street, Essex Street, and East Broadway, just southeast of the Henry Street Settlement and the Neighborhood Playhouse.

Commercial buildings and residences for craftsmen and laborers were being constructed in the area by the beginning of the 19th century, and by the 1820s, the Lower East Side was a desirable area. By the 1840s, the affluent had started abandoning the area south of Houston Street, and the neighborhood's first purpose-built tenements were being constructed as increasing numbers of immigrants settled on the Lower East Side. Many of these newcomers were Irish-Americans; Irish immigration to New York—and the settlement of Irish immigrants on the Lower East Side—rapidly increased following the beginning of Ireland's Great Famine in 1845. Soon afterward, German immigrants, fleeing unemployment, religious oppression, famine, and the European Revolutions of 1848, also moved into the area. The city's German population grew from about 24,000 in the mid-1840s to over 400,000 by 1880; by then, almost the entire Lower East Side was known as *Kleindeutschland*, or "Little Germany." Many German immigrants, including German Jews, prospered in the manufacture and wholesaling of textiles and apparel, setting up businesses on Canal Street that served the department stores and other retailers of nearby Grand Street, which was then one of the city's major shopping streets.³

Up to the 1870s, no distinctly Jewish neighborhood existed in New York; German Jews, who accounted for most of the city's Jewish population, generally settled within the larger *Kleindeutschland* community. That would soon change, as hundreds of thousands of Jews, primarily from Russia and Poland, started fleeing pogroms and poverty in their homelands in the early 1880s. Between 1880 and 1910, approximately 1.1 million Jews moved to New York City, and between 1880 and 1890, three-quarters of these newcomers settled on the "East Side," as the Lower East Side was commonly called at that time. Within the neighborhood, Jewish immigrants typically lived within defined

ethnic quarters with others from their home regions; the largest of these enclaves, which housed Russian, Ukrainian, Polish, and Lithuanian Jews, covered most of the area east of the Bowery and south of Grand Street. Lillian Wald began her work in the Lower East Side in 1893 and established the Henry Street Settlement two years later.

Although late-19th and early-20th century transportation improvements efficiently dispersed the Lower East Side's Jewish population to Yorkville, Harlem, Brooklyn, and the Bronx, more than 300,000 Jews still filled the neighborhood's tenements at the dawn of World War I, with some living at densities of more than 1,000 persons per acre. It was at this time that the Neighborhood Playhouse was constructed.

With the passage of the Quota Law, the expansion of the subway system, the construction of affordable and more spacious housing in the outer boroughs and other areas of Manhattan, and the movement of the city's garment industry to the streets of the West 30s, the Jewish population of the Lower East Side—and the neighborhood's population in general—declined precipitously in the 1920s. After World War II, thousands of Puerto Ricans, newly arrived in New York, settled on the Lower East Side, and they were joined, starting in the 1960s, by natives of El Salvador, Nicaragua, Mexico, and the Dominican Republic. Chinatown, the formerly Cantonese enclave centered on Mott Street near Chatham Square, has boomed in the past four decades; with the arrival of immigrants from other areas of China and other East Asian countries, it has jumped Canal Street to claim much of Little Italy, and has spread along East Broadway to Straus Square. At the same time, the Lower East Side has shrunk in geographical size, as gentrified areas north of Houston Street have been renamed NoHo and the East Village. Still, the Lower East Side remains a vibrant immigrant neighborhood, and the Neighborhood Playhouse (now Harry De Jur Playhouse) remains one of its important cultural institutions.

Lillian Wald and the Henry Street Settlement⁴

The first settlement house in England opened in 1884. Five years later Jane Addams and Ellen Starr opened Hull House in Chicago. Lillian D. Wald (1867-1940) was trained as a nurse and decided to dedicate her life to help the poor immigrant population of the Lower East Side. In 1893 she moved to Jefferson Street with fellow nurse Mary M. Brewster (1864-1901) to provide nursing care to the area's residents. Two year later they acquired the building at 265 Henry Street (1827, a designated New York City Landmark) through a donor, banker Jacob Schiff, and opened the Henry Street Settlement. Among her many achievements, Wald established the first visiting nurse service and was responsible for the placement of the first nurse in a public school. The settlement work at Henry Street included not only nursing and social work, but also numerous clubs that taught arts and crafts, painting, music and drama. The Henry Street Settlement it is still in operation today providing a variety of social, health, educational and arts-related services to the people of the Lower East Side and is one of the most well-known settlement houses in the country.

The Little Theater Movement⁵

The Little Theater movement started in Europe in the late 19th century. Some of the earliest ones were the Theatre-Libre in Paris founded by Andre Antoine in 1887 and the Moscow Art Theater founded by Constantin Stanislavsky and Vladimir Nemirovich-

Danchenko in 1897. The movement was characterized by amateur theatrical companies performing new naturalistic plays in naturalistic productions in small, intimate playhouses. Little Theater companies were able to present worthy new works in innovative productions by not being driven by box office success and receipts like commercial theaters. Characteristic of the movement was the presentation of one-act plays performed in repertory with a subscription base. The Irish Players of the Abbey Theatre in Dublin made their first of several tours to the United States starting in September 1911 and greatly influenced the movement in this country. The earliest little theater groups were founded throughout this country during the first two decades of the 20th century. The three most important ones in New York City, the Neighborhood Playhouse, Provincetown Players and Washington Square Players, were all established in 1915.

The Provincetown Players began during the summers of 1915 and 1916 in Provincetown, Mass. and then produced plays during the following six years in theaters on Macdougall Street in Manhattan under the direction of George Cram Cook. The players' main aim was to present new plays by American playwrights (many of whom belonged to the group); several of Eugene O'Neill's first plays were premiered by the company. After a year hiatus during the 1922-23 season the Provincetown Players were reorganized under the direction of O'Neill, author and critic Kenneth Macgowan, and stage designer Robert Edmond Jones.

The Washington Square Players under the direction of Edward Goodman rented the Bandbox Theater (demolished) on East 57th Street for two seasons and then moved to one of the smaller houses on Broadway. The players presented new plays by American and European playwrights including George Bernard Shaw. During their second season on Broadway the company was disbanded and reorganized as the Theatre Guild in 1919.

Joseph Wood Krutch in his introduction to Alice Lewisohn Crowley's book about the Neighborhood Playhouse distinguished the Neighborhood Playhouse from the Provincetown Players and the Washington Square Players. He states that the Neighborhood Playhouse was

less concerned with intellectualized convictions, with morals, or sociology, or manners, more with song and dance and ritual as direct expressions of the beauty and joy of life; or, as one might sum it up, less interested in drama as literature than in what the theatre and theatrical presentation can accomplish as an independent art.⁶

The Little Theater movement (also referred to as art theaters or experimental theaters) gave rise to Off-Broadway.

History of The Neighborhood Playhouse⁷

The Lewisohn sisters started directing the dramatic clubs at the Henry Street Settlement in 1907.⁸ The early productions were informal festivals of songs, dance and pageants performed by the children of the settlement based on folk customs and rituals. These performances by the Festival Dancers were presented in the gymnasium of the Settlement. A second amateur organization, the Neighborhood Players, performed dramatic works at Clinton Hall on the Bowery starting in 1912. When it became apparent that a permanent stage was required for their work to continue the Lewisohns built the

Neighborhood Playhouse. Alice Lewisohn was quoted in the *New York Times* in October 1915 as saying:

The festivals and dramatic work of the settlement have grown out of the belief that every one should have a share in the world's treasures of imagination and poetry, and in return contribute something to the interpretation of human experiences. The young people of the neighborhood respond in a magical way to a stirring of their emotional inheritance. The immediate inspiration of the festivals was a desire to give expression to the poetic imagination of the neighborhood and to interpret ancient traditions that were once so full of meaning.⁹

The site on Grand Street, which consisted of three buildings on three separate lots prior to the building of the playhouse, was purchased by Terrain Realty Company¹⁰ on April 15, 1913, seven days before the New Building Application for the playhouse was filed with the Department of Buildings. On January 30, 1915 Terrain Realty Company deeded the property to Alice and Irene Lewisohn.¹¹ The Lewisohns then deeded the property to the Henry Street Settlement on February 11, 1915, the day before the opening of the playhouse.¹²

When the playhouse opened on February 12, 1915, seats were still being fastened and the setting was not finished as the doors opened. The first production was an original dance drama titled *Jephtha's Daughter* based on a biblical story contained in the Book of Judges. The music was composed by Lilia Mackay Cantell. This was the first of many successful and extraordinary productions by the Neighborhood Playhouse. The playhouse was open every night except Monday when the theater was dark. Theatrical performances were held on Saturday and Sundays, films were shown during the week in the evening, and on Saturday afternoons entertainment for children was presented. Since the Neighborhood Playhouse was part of the Henry Street Settlement it had non-profit status and was exempt from the laws that prohibited performances on Sundays. The roof was used for dances on Friday and Saturday evenings during the summer when there were no productions at the playhouse.

In 1917 the Lewisohns acquired the building at 8 Pitt Street and used it for the workshops that produced all the materials needed for the productions, including scenery, properties and costumes, as well as additional space for dressing rooms, rehearsal space, classrooms and studios. A small restaurant that was operated by a separate entity opened on the ground story.

The Festival Dancers and the Neighborhood Players were separate amateur groups but many productions required the participation of both. Their members, children and adults, were taught in organized classes at the settlement. The Neighborhood Playhouse presented the first productions of plays by Lord Dunsany (*A Night at an Inn*, 1915-16 season and *The Queen's Enemies*, 1916-17 season) and Eugene O'Neill (*The First Man*, 1921-22 season) and the first productions in New York of plays by Lord Dunsany, George Bernard Shaw, William Butler Yeats and James Joyce.¹³ While much attention has been given to the dramatic works of the Neighborhood Playhouse, the dance dramas, lyric dramas, festivals and pantomime-ballets were also an important part of their programming.¹⁴

During the years that the Neighborhood Playhouse presented productions at the playhouse (1915-1927), there were also guest performers. These included Ethel

Barrymore in a performance of *The Shadow*; Ellen Terry reading Shakespeare; the Irish Players; French singer and actress Yvette Guilbert; Fraye Yidishe Folksbiene¹⁵ (Free Yiddish People's Stage); the Wisconsin Players; and a NAACP production from Washington, D.C. of *Rachel* by Angelina Weld Grimke.¹⁶ While African-Americans were barred at that time from being seated in the orchestra sections of many theaters in New York City, the Neighborhood Playhouse had no such restriction. The playhouse could also be rented by outside organizations.¹⁷

In 1920 it was decided that a small professional company of actors would be formed.¹⁸ The lyric (music and dance) programs were still performed by amateurs but the dramatic programs would now be combination of professionals and amateur settlement students. The dramatic plays were performed each evening during the week and the Festival Dancers performed in lyric programs during the weekend. The expanded performance schedule and hiring of professional actors greatly increased the operating costs, which were subsidized each year by the Lewisohns. Even with an increase in ticket prices, which made attendance too expensive for many of the local residents, ticket sales did not cover costs.

Among the most successful of the productions at the Neighborhood Playhouse were: *The Madras House* by Harley Granville-Barker (opened the 1921-22 season); *Salut du Monde* (1922) based on a poem of Walt Whitman; *Little Clay Cart* (opened the 1924-25 season) a classic Hindu drama that the Lewisohns had seen a production of in Bombay during their travels in the sabbatical year of 1922-23; *The Dybbuk* (1925-26 season) a Yiddish drama of the Chassidic sect that was performed in English; and the legendary *Grand Street Follies* (1922, 1924, 1925, 1926, 1927) a parody of Neighborhood Playhouse productions.¹⁹ The roof of the playhouse, which had been used for dances during the summer months, was used as a cafe during the intermissions of *The Grand Street Follies*.

The Neighborhood Playhouse producing organization was unique in that it was completely controlled by women. The Lewisohns were joined by Agnes Morgan, a playwright and director who had graduated from George Pierce Baker's famous classes in playwriting at Radcliffe College and Helen Arthur, a lawyer who was a play-reader and secretary to the Shuberts. Sarah Cowell Lemoyne, a well-known actress, was one of the directors until her death in July 1915. Aline Bernstein and Alice Beer managed the costume workshop.²⁰ Aline Bernstein became a successful costume and stage designer for Broadway and was the first female member of the stage designer union. She trained at the playhouse workshops and designed sets and costumes for several productions at the playhouse, including *The Little Clay Cart* and *The Dybbuk*.²¹

The workshops of the Henry Street Settlement produced all the costumes, properties, scenery, and lighting effects that were necessary for productions. The Neighborhood Playhouse started as an artistic effort to serve the community of the Lower East Side but as it evolved its artistic goals became more important than its social goals. In 1926 a bus service between Times Square and the Neighborhood Playhouse was instituted because of its popularity with audiences outside the neighborhood and the difficulty in public transportation to the site; this was the same year that a repertory system was also instituted.

Although the Henry Street Settlement owned the playhouse building, the Lewisohn sisters controlled the programming from its opening until 1927, when they

closed the Neighborhood Playhouse theatrical company. By that date the Lewisohns had contributed over half a million dollars to subsidize the playhouse. Their announcement stated that the issues related to financial pressures, the location of the theater and the size of the theater resulted in their decision to close the theater.²² Theater critic and historian Thomas H. Dickinson called the Neighborhood Playhouse one of the most interesting of New York's experimental theaters in a review of its work.²³ It closed at the height of its popularity in May 1927.

Alice and Irene Lewisohn²⁴

Alice (1883-1972) and Irene (1892-1944) Lewisohn were daughters of Leonard and Rosalie (Jacobs) Lewisohn. Leonard Lewisohn (1847-1902) was born in Hamburg, Germany and came to New York to establish a branch of the family export business with his brother Julius (1843-1903). Their younger brother Adolph (1849-1938) joined them later and Leonard and he became partners with business interests in copper and other minerals. The Lewisohns, like the Walds, was an assimilated German-Jewish family. Leonard Lewisohn supported a number of philanthropies and introduced his daughter Alice to the Henry Street Settlement and the work of Lillian Wald. When Leonard Lewisohn died in 1902 (his wife Rosalie died in 1900) he left a \$12 million estate to his nine children. Alice and Irene graduated from the Finch School and traveled extensively abroad. Alice studied drama but Irene was more interested in dance.²⁵

The Lewisohn sisters also bought a building adjacent to the settlement house so that the gymnasium could be expanded and an 80 acre farm in Yorktown Heights, New York for use as a summer camp by the settlement.

Irene Lewisohn and Rita Wallace Morgenthau founded the Neighborhood Playhouse School of the Theater uptown in 1928, a year after the Neighborhood Playhouse closed. This renowned school is still in existence and has trained many well-known actors. Irene Lewisohn continued to present lyric programs uptown although a new theatrical company was never formed.

When Irene died in 1944 her funeral service at the Henry Street Playhouse attracted more than 400 people.²⁶ Alice married Herbert Crowley, one of the first designers for the Neighborhood Playhouse, in 1924 and later moved to Switzerland where she lived at the time of her death in 1972.²⁷

Ingalls and Hoffman²⁸

Harry Creighton Ingalls (1876-1936) was born in Lynn, Mass. and studied architecture at Boston Tech (now MIT) and the Ecole des Beaux Arts. Francis Burrall Hoffman, Jr. (1882-1980) was born in New Orleans to a socially prominent family and graduated from Harvard College in 1903 and the Ecole des Beaux Arts in 1907. Following his return to New York, Hoffman joined the firm of Carrere & Hastings and worked on the design of the New Theater (1908, Central Park West and 72nd Street, demolished) for producer Winthrop Ames. In 1910 Hoffman left the firm to form an architectural practice with Ingalls. Ames approached the firm with the idea of a small theater. The resulting Little Theater (now Helen Hayes Theater) (1912, 238-244 West 44th Street, a designated New York City landmark) was an elegant, neo-Georgian style brick building.

The Little Theater commission provided the firm with its first widely-publicized design and its success led to further theater designs for the firm, including the Neighborhood Playhouse (1913-15); the Henry Miller Theater (1917-18, 124-130 West 43rd Street, in collaboration with Paul Allen, a designated New York City landmark); the Renaissance Casino and Theater (1921-22, Ingalls alone, 2341-2357 Adam Clayton Powell Jr. Boulevard); and the Plaza Theater (1929, Ingalls alone, 42 East 58th Street) a small Tudor Revival style movie theater.

Ingalls & Hoffman's most dramatic and famous commission came shortly after their completion of the Little Theatre. John Deering, the co-founder of the International Harvester Company, had hired Paul Chatlin, an interior designer, to help design a large villa near Miami that would house his vast art collection. Chatlin, however, had little architectural training, and advised Deering to turn to the Hoffman and his partner. The Villa Vizcaya, designed primarily by Hoffman, was a romantic composition based on Mediterranean motifs.²⁹ Upon its completion in 1916, the building, along with the architects and the client, attracted world-wide notice.

Besides their theater commissions and Villa Vizcaya, both Ingalls and Hoffman, working independently, designed a number of residences. Their large estates and townhouses of the decade immediately following the Little Theatre are particularly interesting for their style, the same sedate but elegant neo-Georgian that was so popular in that era for residential work but was quite unusual for a theater. Both Ingalls and Hoffman designed Long Island estates, and Hoffman did a number of New York townhouses, including a neo-Georgian style house at 17 East 90th Street (1917-19, within the Expanded Carnegie Hill Historic District). He also worked in Miami, after the success of Villa Vizcaya, and in Paris.

One of Hoffman's last works was the design with Mott B. Schmidt and Edward Coe Embury of a two-story wing for Gracie Mansion built in 1966 (1799-1804, attributed to Ezra Weeks, East End Avenue at East 88th Street, a designated New York City landmark).

Design and Construction³⁰

When the Little Theatre was constructed in 1912 its neo-Georgian style was a departure from the more formal Classical Revival or Beaux-Arts style design of Broadway theaters. It was a smaller, more intimate venue for producing plays than Broadway houses. Although the Neighborhood Playhouse's size, style and design are similar to the Little Theatre, it has a simpler front facade and does not have a projecting first story and elaborate stone door surround with cornice and columns.³¹ Both theaters have characteristic features of the neo-Georgian style including brick laid in Flemish bond, an entrance with fanlight and sidelights, multi-pane double-hung windows with splayed lintels and keystones, and rooftop balustrade.

The Lewisohns spent months studying the needs of the playhouse, including traveling to Europe in 1914 to see the latest techniques in stage and lighting designs. The theater when it opened contained 300 seats on the main level and 99 seats in the balcony. Its interior decoration was sparse and the stage machinery was minimal. The playhouse had the first permanent circular fixed horizon dome in a New York theater that was used for lighting effects.³² The business office was on the second floor and the set-back stucco-covered third story contained rehearsal space, classrooms and dressing rooms.³³

Alice Lewisohn wrote that the “building was built for the upmost simplicity” and that its

red brick Georgian design, its apple green shutters and front door were modestly in keeping with the character of the neighborhood’s early nineteenth-century architecture. There it stood, on the corner of Grand and Pitt streets, and beside it the familiar landmark of the drugstore with its perennial exhibit of trusses in the window.³⁴ The white signboard, swinging from the building like those of old inns, carried the insignia in simple lettering: THE NEIGHBORHOOD PLAYHOUSE.³⁵

In 1975, the Abrons Arts Center (originally called the Arts for Living Center) was opened. The center is attached to the eastern facade of the playhouse. At the same a two-story red-brick rear addition was built at 8 Pitt Street that is attached to the north facades of the playhouse and the center. This addition contains a loading dock and is internally connected to the playhouse and the arts center.³⁶

Henry Street Playhouse, Later Harry DeJur Playhouse

After the Lewisohn sisters closed the Neighborhood Playhouse theatrical company in 1927, the Henry Street Settlement took over programming at the playhouse and renamed it the Henry Street Playhouse.³⁷ The playhouse presented performances by various resident and outside organizations and also continued to be available for rental by other presenters. It appears that the first performances in the playhouse after the Neighborhood Playhouse closed were by the Habima Players, a Hebrew-language theatrical company from Moscow.³⁸

The Henry Street Music School opened in 1927 and included workshops for making musical instruments.³⁹ One of the most notable productions presented under the auspices of the music school was the world premiere of Aaron Copeland’s play-opera, *The Second Hurricane*, performed by children from 8 to 19 years old in a staging by Orson Wells on April 21, 1937.⁴⁰ The Henry Street Players, an amateur dramatic company, performed plays during the 1930s.

A variety of theatrical, musical and dance performances continue to this day but the playhouse has also had some long-term associations with well-known performers and producers. Modern dance pioneer Alwin Nikolais (1910-93) was asked to be the dance director of the Henry Street Settlement in 1948.⁴¹ He later became co-director with Betty Young, the business manager. During this time he established a major school of contemporary dance and one of the foremost contemporary dance companies (Playhouse Dance Company, renamed the Alwin Nikolais New Theater of Motion in 1962⁴²) in the country.⁴³ Nikolais also designed costumes and lighting effects and composed music; he purchased one of the first commercially available synthesizers made by engineer Robert Moog. Murray Louis, one of the principal dancers beginning in 1950, also established his own successful dance troupe (the Murray Louis Dance Company) at the playhouse. Their dance companies and school moved uptown in 1970 but Mr. Nikolais continued to serve as a dance consultant. They told the *New York Times* that the growth of the school and the dance companies’ need to tour no longer fit into the settlement’s social welfare policies. Mr. Nikolais noted that “I was left alone and was able in that environment to do creative work and think of dance as an art.”⁴⁴ The playhouse presented dances by many

contemporary choreographers while Nikolais was artistic director including the first dance choreographed by Paul Taylor in 1955.⁴⁵

The Paper Bag Players were a resident group presenting original works for children during the 1960s at the playhouse and various other locations including school auditoriums. In 1967 the playhouse was renamed after Harry De Jur, a Russian immigrant who as a child attended the settlement and was a former director of settlement.⁴⁶

The New Federal Theatre was founded by Woodie King, Jr. in 1970.⁴⁷ It grew out of a theater program at Mobilization for Youth and originally had funding from the Henry Street Settlement. From 1971 until 1996 the offices of the New Federal Theatre were located at the settlement. It has presented productions at the playhouse from 1971 to the present time as well as other venues, including the adjacent Abrons Art Center. Among its many presentations at the playhouse was *Take It From The Top*, a play written by Ruby Dee and directed by Ossie Davis and starring both of them in January 1979. The New Federal Theatre's mission is to integrate minorities and women into the mainstream of American theater.

Musical presentations at the playhouse have ranged from classical to popular to avant-garde. Famous jazz musicians such as Dizzy Gillespie and Count Basie have performed here.⁴⁸ The Henry Street Settlement Chamber Opera (renamed the Gotham Chamber Opera and incorporated as an independent organization in 2003) presented its first production, the American premiere of Mozart's *Il Sogno di Scipione*, in 2001 at the playhouse.

The playhouse continues to be one of the most important cultural institutions on the Lower East Side presenting a wide range of theatrical, musical and dance performances.

Description

Front facade: neo-Georgian style three-story Flemish brick bond cladding above a granite base with set-back stucco-covered third story; arch-headed main entrance with wood-paneled double-doors and multi-pane fanlight and sidelights; two secondary entrances with wood-paneled double-doors, granite step and metal railings; two first-story multi-pane wood casement windows with metal security grilles; second-story multi-pane double-hung wood windows with wood shutters; second-story cornice; third-story multi-pane double-hung wood windows; visible stair bulkhead, rooftop addition, mechanical equipment, water towers and skylight at roof.

Alterations: replacement of second and third story windows with new multi-pane double-hung wood windows to match the configuration, operation and materials of the original windows;⁴⁹ metal grilles installed at sidelights; two display boxes on either side of main entrance replaced and are similar in design to the originals; two display boxes on either side of the center entrance replaced;⁵⁰ light fixtures on either side of main entrance and hanging sign⁵¹ above replaced, brackets may be original and lights and sign are similar in design to the originals; resurfaced stucco at the third story to match the original color; balustrade at the third story (originally a metal railing) installed after 1939; modern light fixture at roof of west facade.

West facade: originally a party wall; covered with stucco; one window at second story

Rear yard addition: two-story red-brick rear yard addition facing Pitt Street with a metal door, loading dock with roll-down gate, two windows and a through-the-wall vent.

North facades: red brick rear facade of playhouse with fire ladder; red brick facade of rear yard addition.

Report prepared by
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NOTES

¹ This section is taken almost in its entirety from Landmarks Preservation Commission, *S. Jarmulowsky Bank Building Designation Report (LP-2363)* (New York: City of New York, 2009) prepared by Michael D. Caratzas, 2-3.

² Hasia Diner, "American Jewishness on the Lower East Side," in *The Lower East Side Historic District: A Request for Evaluation by the Lower East Side Preservation Coalition for the Landmarks Preservation Commission* (LPC files, August 2006).

³ One of the large stores on Grand Street was Lord & Taylor, which opened a store at the corner of Grand and Chrystie Streets in 1853 and an additional store at the corner of Broadway and Grand Street in 1859. See LPC, *Lord & Taylor Building Designation Report (LP-2271)* (New York: City of New York, 2007), prepared by Marianne S. Percival, 2.

⁴ This section is based on Lillian D. Wald, *The House on Henry Street* (New York: Henry Holt and Company, 1915); and Lillian D. Wald, *Windows on Henry Street* (Boston: Little Brown and Company, 1934).

⁵ This section is based on information from Constance D'Arcy Mackay, *The Little Theatre in the United States* (New York: Henry Holt and Company, 1917); Thomas H. Dickinson, *The Insurgent Theatre* (New York: B. W. Huebsch, 1917); Sheldon Cheney, *The Art Theater* (New York: Alfred A. Knopf, 1925); and Kenneth Macgowan, *Footlights Across America: Towards a National Theater* (New York: Harcourt, Brace and Company, 1929).

⁶ Alice Lewisohn Crowley, *The Neighborhood Playhouse: Leaves from a Theatre Scrapbook* (New York: Theatre Arts Books, 1959), xiv.

⁷ This section is based on information from *The Neighborhood Playhouse of the Henry Street Settlement, 466 Grand Street, New York* pamphlet of the 12th season (1925-26) in the Neighborhood Playhouse Clipping File at the NYPL Performing Arts Library at Lincoln Center; Crowley, *The Neighborhood Playhouse*; Doris Fox Benardete, "The Neighborhood Playhouse in Grand Street" (Ph.D. diss., New York University, 1949); Melanie Nelda Blood, "The Neighborhood Playhouse 1915-1927: A History and Analysis" (Ph.D. diss., Northwestern University, 1994); and John P. Harrington, *The Life of the Neighborhood Playhouse on Grand Street* (Syracuse: Syracuse University Press, 2007).

⁸ The amateur acting clubs of the settlement houses gave rise to several prominent theatrical companies. In addition to the Neighborhood Playhouse, Hull House in Chicago and Karamu House in Cleveland had prominent theatrical programs. The Hull House Dramatic Association, which was formed in 1897 at Jane Addams' settlement house in Chicago was the first in the country. When Laura Dainty Pelham, a retired actress, took over direction of the dramatic association in 1900 they became a serious amateur theatrical troupe. The Hull House Players performed plays of social realism by contemporary playwrights in the auditorium of the settlement house. Although the admission prices were a fraction of commercial theaters, the players were so successful that they were able to use part of the proceeds to go on a European tour. Stuart J. Hecht, "Social and Artistic Integration: The Emergence of Hull-House Theatre" *Theatre Review* XXXIV, 2 (May 1982), 172-182. Another settlement house with a well-known theater program is the Karamu House in Cleveland, Ohio founded in 1915. Two years later the founders of the Playhouse Settlement (as it was known prior to 1941), Rowena and Russell Jelliffe, started to produce plays with interracial casts. In the early 1920s a large number of African-Americans moved into the area from the south and were welcomed at the settlement. A theater adjacent to the settlement was acquired in 1927 and was named Karamu (a Swahili word meaning "a place of joyful meeting"). The settlement has and continues to attract many African-American visual and performing artists including dancers, actors and writers. It is nationally known for its presentation of interracial theatrical productions and is especially known for its presentation of plays about the life and experience of African-Americans. Blood, "The Neighborhood Playhouse 1915-1927: A History and Analysis"; Karamu House website (karamuhouse.org); and *The Encyclopedia of Cleveland History* (Indiana University Press) at ech.cwru.edu/ech/cgi/article.pl?id=KH).

⁹ "The Neighborhood's Year," *New York Times*, October 10, 1915, 100.

¹⁰ Terrain Realty Company was located at 95 Liberty Street in Manhattan at the time the playhouse was built according to the Department of Buildings records. An amendment dated June 8, 1914 to the New Building Application lists George S. Nelson as its president. Little is known about Terrain Realty Company but according to several *New York Times* articles it was represented in many real estate deals by M. Morgenthau Jr. Co. Max Morgenthau, Jr. was "personally interested in the Neighborhood Playhouse of the Henry Street Settlement" according to a letter he wrote on July 17, 1916 to Manhattan Borough President Marcus M. Marks requesting approval of plans filed for the installation of a sprinkler system that the Fire Department had ordered. He and his wife, Rita Wallach Morgenthau, were involved in the Henry Street Settlement. The New Building Application, amendments and this letter are part of the block and lot folder at the New York City Municipal Archives. Rudolph Wallach Company to Terrain Realty Company, deed dated April 15, 1913, recorded April 18, 1915 at liber 223, page 254. New York County, Officer of Register, Liber Deeds and Conveyances.

¹¹ Terrain Realty Company to Alice and Irene Lewisohn, deed dated January 30, 1915, recorded February 20, 1915 at Liber 237, page 294.

¹² Alice and Irene Lewisohn to Henry Street Settlement, deed dated February 11, 1915, recorded February 20, 1915 at Liber 237, page 296. Although the playhouse was deeded to the settlement in 1915, after the Neighborhood Playhouse closed the terms between the parties were that the Lewisohns would be paid \$50,000 for the buildings on Grand and Pitt Streets by the settlement. Harrington, 263.

¹³ First productions in New York included *The Glittering Gate* by Lord Dunsany (1915 season); *A Marriage Proposal* by Anton Tchekov (1915-16 season); *Great Catherine* by George Bernard Shaw (1916-17 season); *The Inca of Perusalem* by George Bernard Shaw (1916-17 season); *The Mob* by John Galsworthy (1920-21 season); *The Harlequinade* by Harley Granville-Barker and Dion Clayton Calthrop (1920-21 season); *The Madras House* by Harley Granville-Barker (1921-22 season); *The Player Queen* by

William Butler Yeats (1923-24 season); and *Exiles* by James Joyce (1924-25 season). *The Neighborhood Playhouse of the Henry Street Settlement, 466 Grand Street, New York* pamphlet of the 12th season (1925-26).

¹⁴ Linda J. Tomko states that the Neighborhood Playhouse prepared the way for the emergence of modern dance in three specific areas by: being one of the few institutions that provided training in expressive dance; helping to win an audience for serious, expressive dance; and finding suitable content for expressive dance in the customs of the neighborhood immigrant groups and in American civic celebrations. Linda J. Tomko, "The Settlement House and the Playhouse: Cultivating Expressive Dance in Early Twentieth-Century New York City" 5th *Hong Kong International Dance Conference, July 15-18, 1990, Conference Papers, volume II: K-Z* (Hong Kong: The Hong Kong Academy for Performing Arts), 286-87. Alice Lewisohn Crowley thought that her sister Irene's relationship of free movement to music was a pioneer adventure and stated that this dance form was in the making at the time, with Isadora Duncan and later Ruth St. Denis being the only exceptions to ballet at the time. Crowley, 21. Blood in her dissertation also states that the Neighborhood Playhouse played an important role in the transition from the pioneers of modern dance (Isadora Duncan, Ruth St. Denis and Loie Fuller) to the establishment of early modern dance (first generation – Martha Graham, Doris Humphrey, Charles Weidman and Helen Tamires). Blood, 5.

¹⁵ In 1915 New York's Dramatic League became the drama section of the Workmen's Circle Fraternal organization and changed its name to Fraye Yidishe Folksbiene. It started as an amateur group and its first performances were at the playhouse. The Lewisohns were hesitant to let the Folksbiene perform because they thought it was better for the Jewish immigrants to assimilate into American society and learn English. It is now known as Folksbiene (National Yiddish Theatre) and they claim to be the oldest continuously running Yiddish theater company in the world. The National Yiddish Theatre Folksbiene website (folksbiene.org); Stefan Kanfer, *Stardust Lost* (New York: Alfred A. Knopf, 2006), 281-282; Nahma Sandrow, *Vagabond Stars* (New York: Harper & Row, 1977), 254-258; Benardete, "The Neighborhood Playhouse in Grand Street;" and Richard F. Shepard, "The 'People's Stage' Greet Its Eighth Decade" *New York Times*, December 1, 1985, H8.

¹⁶ Lillian Wald was a member of the NAACP when it was founded in 1909. Doris Groshen Daniels, *Always a Sister: The Feminism of Lillian D. Wald* (New York: The Feminist Press, 1989), 50. Irene Lewisohn was elected to the Board of Directors of the NAACP in January 1917. "Work to End Lynching," *New York Times*, January 3, 1917, 5. *Rachel* was performed at the Neighborhood Playhouse on April 26, 1917.

¹⁷ Appendix 1 of Blood's dissertation contains a production history of the Neighborhood Playhouse from 1915 to 1927 that includes guest performers. Productions by outside parties that rented the playhouse were not included in any of the production histories found for these years.

¹⁸ Also at this time the playhouse stopped showing motion pictures because new laws restricted the theater owner from selecting the films shown.

¹⁹ The *Grand Street Follies* continued to be produced uptown by Actors-Managers, a producing organization formed by Helen Arthur and Agnes Morgan after the Neighborhood Playhouse ceased operations.

²⁰ Irene Lewisohn established the Museum of Costume Art in 1937 with Lee Simonson and Aline Bernstein, included in the collections were costumes and wigs from the Neighborhood Playhouse as well as costumes she collected in her travels abroad. The museum merged with the Metropolitan Museum of Art to form The Costume Institute shortly after Irene Lewisohn's death.

²¹ "Aline Bernstein, Designer, Dead," *New York Times*, September 8, 1955, 31. Robert Edmond Jones also designed productions for the Neighborhood Playhouse and was one of the directors of the Provincetown Players. As did Lee Simonson who was associated with the Washington Square Players and a co-founder and director of the Theatre Guild. Bernstein, Jones and Simonson all contributed to the new stagecraft ideas based on simplicity and realism that came out of the Little Theater movement and had very successful and influential careers.

²² Benardete (who worked at the Neighborhood Playhouse) states in her dissertation that artistic differences between the members of the producing group were also part of the reason why they ceased operations; and Blood in her dissertation also suggests that financial and social differences between the Lewisohns and Arthur and Morgan were at the root of many of the artistic differences. At the time of the closing Irene Lewisohn stated the closing was temporary while she and Alice determined what direction it should take, however this did not happen although she did present orchestral dramas at other locations. “Not Permanently Closed,” *New York Times*, June 10, 1927, 21; Crowley, *The Neighborhood Playhouse*.

²³ Thomas H. Dickinson, “Ten Years of the Neighborhood Playhouse,” *American Review* II, 2 (March-April 1924), 134-141.

²⁴ This section is based on “Death of Leonard Lewisohn,” *New York Times*, March 6, 1902, 9; “Leonard Lewisohn Left \$12,000,000,” *New York Times*, April 3, 1904, 5; “Irene Lewisohn” in Edward T. James, Janet Wilson James and Paul S. Boyer, eds., *Notable American Women: A Biographical Dictionary* (Cambridge, Radcliffe College, 1971), 400-401; and Crowley, *The Neighborhood Playhouse*.

²⁵ Alice made her professional stage debut in *Pippa Passes* at the Majestic Theatre in November 1906 under the stage name Eleanora Leigh but when her identity was discovered she declared that she did it only for educational purposes and was not “stage-struck.” “Miss Alice Lewisohn Is Now An Actress,” *New York Times*, November 14, 1906, 1. Irene studied dance with Genevieve Stebbins, a disciple of Dalsarte. John Martin, *America Dancing: The Background and Personalities of the Modern Dance* (New York: Dodge Publishing Company, 1936; reprint, New York: Dance Horizons, Incorporated, 1968), 162.

²⁶ “400 At Rites Here for Irene Lewisohn,” *New York Times*, April 8, 1944, 13.

²⁷ “Alice Lewisohn A London Bride,” *New York Times*, December 16, 1924, 25; and “Mrs. Alice Crowley, Formed Playhouse,” *New York Times*, January 12, 1972, 46.

²⁸ This section is based on LPC, *Little Theater (now Helen Hayes Theater) Designation Report* (LP-1346) (New York: City of New York, 1987); LPC, *Henry Miller Theater Designation Report* (LP-1357) (New York: City of New York, 1987); and LPC architects files for Henry Creighton Ingalls and Francis Burrall Hoffman, Jr.

²⁹ Four distinct facades surrounding a central court each incorporated elements corresponding to the widely divergent periods and styles of art and architectural artifacts in Deering’s collection.

³⁰ This section is based on information from block and lot folder at the New York City Municipal Archives; Crowley, *The Neighborhood Playhouse*; “Neighborhood Playhouse, Grand Street, New York,” *The Brickbuilder* XXIV, 4 (April 1915), plates 58-60 and page 103; John J. Klaber, “Planning the Moving Picture Theatre,” *The Architectural Record* XXXVIII, 5 (November 1915), 550-554. The deed to the Lewisohns does not contain a purchase price and the NB has an estimated cost of the construction as \$35,000. Benardete states that the total cost of the land and building was \$150,000 (Benardete, 60); however, Blood states that the land cost \$70,000 and the building cost \$65,000 (Blood, 29).

³¹ See “The Little Theatre, 240 West 44th Street, New York City,” *The Brickbuilder* XXI, 4 (April 1912), plate 49.

³² This is a feature that the Lewisohns had seen in European theaters.

³³ An account of a tour of the interior of the building is given in “One Day In Grand St.,” *New York Times*, May 2, 1926, X2.

³⁴ The neighboring building with the drugstore at 464 Pitt Street has been demolished. In the 1960s Pitt Street was widened and the west facade of the playhouse is now a street facade with a small grassy strip surrounded by a metal fence between the building and the sidewalk.

³⁵ Crowley, 35 and 39.

³⁶ Architectural drawings by Prentice & Chan, architects dated April 13, 1972.

³⁷ The playhouse was also referred to as the Henry Street Settlement Playhouse and the Henry Street Playhouse of the Henry Street Settlement.

³⁸ “Habima Players To Act In Grand Street,” *New York Times*, September 30, 1927, 29; “Habima Players to Begin on Nov. 12,” *New York Times*, October 29, 1927, 14; Alice Lewisohn, “Welcoming The Habima to Grand Street,” *New York Times*, October 30, 1927, X4; and “Habima Players Re-appear,” *New York Times*, November 14, 1927, 21. In these articles the playhouse is still referred to as the Neighborhood Playhouse.

³⁹ “Making Musical Instruments,” *New York Times*, May 19, 1929, X9.

⁴⁰ “Second Hurricane in World Premiere,” *New York Times*, April 22, 1937, 18; and John Rockwell, “Opera” Copland’s Second Hurricane,” *New York Times*, November 15, 1985, C33.

⁴¹ Information about Nikolais based on Claudia Gitelman and Randy Martin, editors, *The Returns of Alwin Nikolais* (Middletown, Conn.: Wesleyan University Press, 2007); and Don McDonagh, *The Rise and Fall of Modern Dance* (New York: A Cappella Books, 1990), 129-137.

⁴² E-mail received from Claire Gomberg, Director of Operations for the Nikolais/Louis Foundation for Dance dated January 11, 2011.

⁴³ The Ohio University archives holds The Alwin Nikolais and Murray Louis Dance Collection. Their website has a chronology of choreographic works by Alwin Nikolais that includes the location of the premiere. The first premiere listed for the Henry Street Playhouse is *Extrados* on May 26, 1949. <https://www.library.ohiou.edu/archives/dance/overview/nikolaischronology.pdf>

⁴⁴ Anna Kisselgoff, “2 Dance Troupes Leaving Henry St,” *New York Times*, July 11, 1970, 13.

⁴⁵ *Don McDonagh’s Complete Guide to Modern Dance* (New York: Popular Library, 1977), 378.

⁴⁶ “Henry St. Theater Is Now the DeJur,” *New York Times*, April 28, 1976, 33.

⁴⁷ Information about the New Federal Theatre is from their website (newfederaltheatre.org); e-mail received from Woodie King, Jr. dated January 3, 2011; and *John Willis’ Theatre World*.

⁴⁸ “Going Out Guide,” *New York Times*, June 1, 1981, C14.

⁴⁹ Letter dated October 22, 2010 from Jack L. Jones to Robert Tierney; architectural drawings by Robert E. Meadows dated May 31, 1990.

⁵⁰ These display boxes do not appear in the photograph in *The Brickbuilder* (1915) but they do appear in the photograph in Cheney’s revised edition of *The Art Theater* (1925). The current display boxes match the existing display boxes by the main entrance doors.

⁵¹ The sign has been removed as of February 14, 2011.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that The Neighborhood Playhouse (later Henry Street Playhouse, now Harry De Jur Playhouse) has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and culture characteristics of New York City.

The Commission further finds that, among its important qualities, the Neighborhood Playhouse was constructed in 1913-15 by sisters Alice and Irene Lewisohn as part of the Henry Street Settlement; that a theatrical group by the same name founded by Lewisohn sisters was located here from 1915 to 1927; that one of the city's early "little theaters," it was an experimental theater that presented innovative drama, song and dance; that the theater presented new works by George Bernard Shaw, James Joyce, Eugene O'Neill and other contemporary playwrights; that the Neighborhood Playhouse, along with the Providence Playhouse and the Washington Square Players, were pioneers in staging experimental and innovative works; that throughout the playhouse's history non-residential organizations have presented a variety of theatrical, musical and dance performances, but the playhouse has also had some long-term associations with well-known performers and producers; that the playhouse was the home of a dance school and company founded by modern dance pioneer Alwin Nikolais from 1948 to 1970; that more recently, the New Federal Theatre, which specializes in presenting plays by minorities and women, has performed here since 1971; that the red-brick neo-Georgian style facade was designed by the architectural firm of Ingalls & Hoffman not long after they designed the similar neo-Georgian style Little Theatre, now the Helen Hayes Theatre, at 240 West 44th Street (1912, a designated New York City Landmark); that when the Little Theatre was constructed its neo-Georgian style was a departure from the more formal Classical Revival or Beaux-Arts style design of Broadway theaters; that the playhouse is remarkably intact and features paneled wood doors with a fanlight and sidelights above the western entrance, and splayed keystone lintels above the center and eastern entrances, multi-pane double-hung sash windows, keystone lintels and shutters at the second story windows, cornice with corbels and rooftop railing above the second story and a set-back third story; and that the playhouse remains to this day one of the leading cultural institutions on the Lower East Side.

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 a Landmark The Neighborhood Playhouse (later Henry Street Playhouse, now Harry De Jur Playhouse), 466 Grand Street (aka 466-470 Grand Street, 8 Pitt Street), Borough of Manhattan, and designates as its Landmark Site Borough of Manhattan Tax Map Block 336, Lot 28 in part, consisting of the 1915 playhouse building, the two-story portion of the 1975 addition located at the rear of the 1915 playhouse building, and the land underneath the described improvements, bounded by a line beginning at the southwest corner of the 1915 playhouse building; running northerly along the exterior of the western wall of said building and the two-story portion of the 1975 addition located at the

rear of the 1915 playhouse building to the northwest corner of said addition; thence easterly along the northern lot line to the northeast corner of said addition; thence southerly along the exterior of the eastern wall of said addition to the southeast corner of the addition; thence westerly along the exterior of the southern wall of said addition to the eastern wall of the playhouse building; then southerly along the exterior of the eastern wall of said building to the southern lot line; thence westerly along the southern lot line to the place of beginning.

Robert B. Tierney, Chair

Pablo E. Vengoechea, Vice-Chair

Diana Chapin, Michael Devonshire, Michael Goldblum,

Christopher Moore, Roberta Washington, Commissioners



The Neighborhood Playhouse (later Henry Street Playhouse, now Harry De Jur Playhouse)
466 Grand Street (aka 466-470 Grand Street, 8 Pitt Street), Manhattan
Block: 336; Lot: 28 in part
Photograph: Christopher D. Brazee, 2010



The Neighborhood Playhouse
Photograph: Cynthia Danza, 2011



The Neighborhood Playhouse
Photograph: Christopher D. Brazee, 2010



The Little Theatre (now Helen Hayes Theatre)
240 West 44th Street, Manhattan
Source: The Brickbuilder (1912)



The Neighborhood Playhouse
Source: The Brickbuilder (1915)



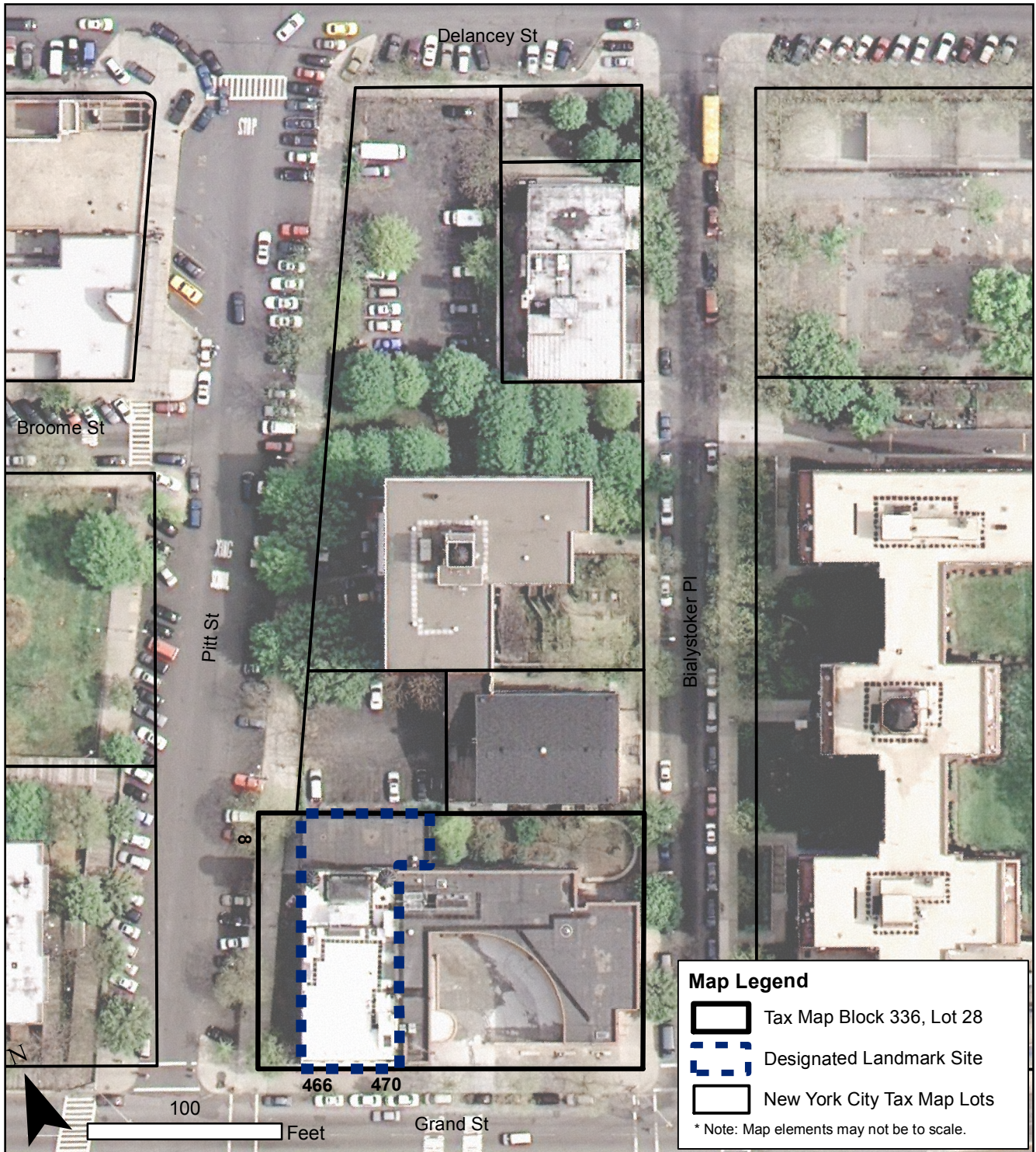
The Neighborhood Playhouse
Drawing by Abraham Phillips
Source: Lillian D. Wald, The House on Henry Street (1915)



The Neighborhood Playhouse
Source: Sheldon Cheney, The Art Theater (1925)



The Neighborhood Playhouse
Photograph: NYC Department of Taxes (c. 1939), Municipal Archives



NEIGHBORHOOD PLAYHOUSE (LP-2433), 466 Grand Street (aka 466-470 Grand Street; 8 Pitt Street)

Landmark Site: Borough of Manhattan, Tax Map Block 336, Lot 28, in part, consisting of the 1915 playhouse building, the two-story portion of the 1975 addition located at the rear of the 1915 playhouse building, and the land underneath the described improvements, bounded by a line beginning at the southwest corner of the 1915 playhouse building; running northerly along the exterior of the western wall of said building and the two-story portion of the 1975 addition located at the rear of the 1915 playhouse building to the northwest corner of said addition; thence easterly along the northern lot line to the northeast corner of said addition; thence southerly along the exterior of the eastern wall of said addition to the southeast corner of the addition; thence westerly along the exterior of the southern wall of said addition to the eastern wall of the playhouse building; then southerly along the exterior of the eastern wall of said building to the southern lot line; thence westerly along the southern lot line to the place of beginning.

Designated: March 22, 2011