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United States Department of the Interior
National Park Service

Nat. Register of Historic Places
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Church of Our Lady of Kazan

other names/site number _____

2. Location

address Two Willow Shore Avenue not for publication

city or town Sea Cliff vicinity

state New York code NY county Nassau code 059 zip code 11579

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Ruth A. Peepant DSHPO 8/8/16
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:)

Lee Edson H. Beall 10.4.16
Signature of the Keeper Date of Action

Church of Our Lady of Kazan
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
3	0	buildings
0	0	sites
2	0	structures
0	0	objects
5	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

RELIGION (religious facility)

Current Functions
 (Enter categories from instructions.)

RELIGION (religious facility)

7. Description

Architectural Classification
 (Enter categories from instructions.)

OTHER / Exotic Revival: Russian Orthodox Folk

Materials
 (Enter categories from instructions.)

foundation: Concrete slab
 walls: Wood shingle

 Copper and fiberglass domes, asphalt and
 roof: wood shingles
 Brick chimney, wooden bell tower, bronze
 other: bell, wood window surrounds

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.) (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located in the western half of Long Island in the northwest section of Nassau County, the Village of Sea Cliff is bordered to the north by the City of Glen Cove, to the east and south by the Town of Glen Head, to the south by the Hamlet of Glenwood Landing and to the west by Hempstead Harbor. The Church of Our Lady of Kazan complex, consisting of three buildings, a hand-carved entrance gate and a freestanding bell tower, is located in the southwest section of the Village of Sea Cliff at Two Willow Shore Avenue on the east side of the street facing west and set amidst a largely residential area of single family homes on a quarter-acre lot.¹ All of the structures are of wood frame construction; the church is built in a very unusual and rare style based on wooden folk churches and representative of a sixteenth-century skete (small monastery) in Northern Russia.² Completed in 1942, the Church of Our Lady of Kazan was designed and constructed by church trustee Boris Riaboff, Russian émigré and architect within the New York City based architecture firm, Alfred Easton Poor Architects. The land for the complex was originally part of the adjoining Riaboff estate, which was transferred to the church when the parish was established. Alterations and extensions to the church were designed and/or overseen by Riaboff, including the transformation of the garage to chapel, extension of the nave, entry arch and bell tower. The church substantially retains its architectural integrity.

Narrative Description

Site

The complex consists of three buildings, a hand-carved entrance gate and a freestanding bell tower on a sloped lot. The buildings include a one-story wood frame church (1942), a two-story parish hall (early 20th century), and a two-story rectory (1957). The structures include a one-and-a-half story hand-carved entrance gate (1969) and a freestanding bell tower (1979). The tower, completed after architect Boris Riaboff's death, was the final component of his original plan for the site. The church building is located closest to Willow Shore Avenue; the parish hall is sited to its east near the south edge of the parcel; and the rectory is sited to its north facing south on the north edge of the parcel.

The property features lush landscaping with many shrubs, trees, planted flower beds and terraced stone landscaping. There are two paths to enter the property. One is through the entrance gate; the second entrance is through a small path on the upper slope, laid in Belgian block and transitioning to slate, leading directly to the main entrance from Willow Shore Avenue. The entrance gate is sited near the street on the southwest section of the lot. The church is oriented so that the main entrance faces west onto Willow Shore Avenue and is set back approximately forty feet from the street.

Entrance Gate, ca. 1969

The main entrance to the property is through an intricately hand-carved, wood gable one-and-a-half story front gate with a wood shingle roof and cupola with three-barred cross (designed and constructed by Riaboff) that

¹ Nassau County Records: Section 21, Block L01, Lots 201, 302, 303, Roll Year 2014-2015.

² *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

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mirrors the church's outer narthex. The approach to the gate is laid in Belgian block and transitions to a slate path that leads to two sets of stairs which bridge the slight slope of the landscape from Willow Shore Avenue up to the church. The gable contains hand-carved vergeboards and rafters that are clearly visible under the eaves. A large cross beam intersects the gable towards the top. Decorative braces support a double-sided panel depicting Christ and Theotokos. Decorative brackets below are attached to two sets of columns which support the crossbeam. The two sets of carved columns are attached to carved beams set perpendicular to the gable to provide support on either side. The column carvings represent various aspects of Christianity, such as the lamb, fish and the crucifix. The columns are spaced to form bench seats on both sides of the gable.

Church, 1942, with additions in 1945, 1950, 1969

The church originated as a one-story, front-gabled frame garage that was transferred to the church by Boris Riaboff and moved from the adjoining Riaboff estate to its present location in 1942. The church is four bays by eight bays and is one story in height. The church is clad in dark brown painted wood shingle and has a wood frame roof with a low pitched, front facing gable. It steps down in the rear where additions were added in 1950 and 1969. The roof is clad in asphalt shingle and contains a front facing gable dormer with overhanging eaves, visible rafters and clerestory windows. A wood shingled steeple with a four-sided vent rises out of the dormer and supports a cupola with a wooden three-barred cross. The foundation is cement slab.

The primary west façade features a one-and-a-half story, projecting, front-gable outer narthex centered between the low pitched eaves of the first floor. The outer narthex, built ca. 1945, was the first expansion of the church.³ The narthex is wood frame with an asphalt shingle roof. The top of the narthex contains cross bracing and rafters are clearly visible under the eaves. Two sets of carved columns attached to carved beams set perpendicular to the church support the gable on either side. Similar to the church gate, column carvings represent various aspects of Christianity such as the lamb, fish and the crucifix. The columns are spaced to form bench seats on both sides of the gable. Surmounting the gable are a central, blue-painted copper-clad dome and a three-barred cross that faces Willow Shore Avenue. Wooden vertical boards form a wall at the rear of the narthex which attaches to the church; the front is completely open.

Beneath the narthex is a one-story gable which projects out approximately two feet directly over the church entrance. The main entrance to the church is sited below the smaller gable and is accessed through paired hand-carved, twelve-glazed wooden doors containing, antique marine glass.⁴ Decorative brass hardware is visible above and below the replacement door knobs. These doors are capped by a painted mural in the original gable of the garage. On either side of the paired doors are decorative wrought iron hinges attached to the top and bottom of the stationary walls that flank the entrance. Also prominent on the west elevation is the bell tower, added during the 1945 expansion, which is attached to the roof and is sited just north of the narthex, facing west. The base of the tower is slightly wider than the shaft. Both base and shaft are constructed of brick and surmounted by a wood-frame gable roof with cross-bracing and visible rafters. The roof contains a wooden three-barred cross on its west side as well as a central opening through which the brick shaft emerges with an open gable covering. Diagonal wood braces are attached to the shaft to support the roof. The bronze bell is affixed to a cross beam in the center of the roof in front of the brick shaft and is operated by a rope which can be accessed from the ground level. A devoted parishioner rings the bell by hand to announce the Divine Liturgy and rings it again twelve times during the Creed.⁵

³ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁴ Interview with Vasil Rukavchenko, Church Warden, October 28, 2015.

⁵ Interview with Vasil Rukavchenko, Church Warden, October 28, 2015.

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The north and south elevations of the church are similar. Visible on these elevations are the cement slab foundation and three sets of ten-glazed, hand-carved wood doors with four-glazed, hand-carved windows with wood surrounds on either side of them. All doors have brass hardware and hooks affixed to the church used to hold the doors open. A 1950 addition to enlarge the church eastward involved the relocation of the altar area and the addition of a vestry and a confession room. This addition facilitated the need for an additional external door on the south elevation.⁶ The fourth door contains no glazed panes; instead the panes are replaced by a lighter stained wood that is inset into the carvings in the door. The transition from original church to new addition is marked by a raise in elevation of the door which necessitated the installation of a cement step to enter.

The east (rear) elevation of the building is complex. The last addition to the church in 1969, again enlarging it eastward, is most visible.⁷ The addition is a slightly lower, gable roof with overhanging eaves and exposed rafters. The addition projects outward from the center of the east elevation. It contains a single, central four-glazed bay with wood surround on each of its three sides, similar to the windows on the north and south elevations. The projecting addition is enclosed on either side by fencing which is clad in the same dark wood shingle as the rest of the structure. The fencing hides utilities (air conditioning and heating units installed in the late 1980s) and partially covers the windows added in the 1950 addition.

Interior – Church

The interior of Our Lady of Kazan has a cross-in-square type plan, where a cross is formed within a roughly square footprint based on Byzantine models. The church features an open entrance vestibule, or outer narthex, which leads into the nave of the building, with the apse and altar beyond. The building is divided into three sections in memory of the three sections of the Temple in Jerusalem.⁸ As previously noted, windows in the church are made of antique marine glass. The northeast and southeast corners of the building contain the sacristy, or vestments room, and confessional. The southeast corner has a rear exit door, installed during the 1950 addition.

The church is positioned on an east-west axis with the entrance to the building on the west side. The main entry to the church is under the outer narthex through paired, hand-carved doors. The outer narthex acts as a symbolic buffer between the “world” and “the kingdom of heaven.”⁹ It is described in detail under “Site and Exterior” above.

The main section of the church is the nave, a wide central space, devoid of pews or other furniture. Benches are located on the outer walls of the church, set within diagonal carved columns. The central aisle is defined by a narrow rug which runs the length of the church from the entry to the altar. Interior finishes consist of a wood-beamed ceiling, cypress walls, hand-carved columns, and a recently replaced, pre-stained dark wood floor.¹⁰ The hand-carved wood columns are laid out on an east-west axis and define spaces for celebration of the Liturgy in the center and veneration of the icons on the north and south sides of the building. At the eastern end of the church is a wooden icon stand (analoï) centrally set before the altar. The analoï contains an icon which is changed as needed according to the liturgical cycle of feasts. The altar and apse are sited on a raised dais. In the

⁶ Village of Sea Cliff, New York, Building Permit Number 149, June 16, 1950.

⁷ Village of Sea Cliff, New York, Building Permit Number 1219, March 10, 1969.

⁸ Patheos Library, “Eastern Orthodoxy,” Available at: <<http://www.patheos.com/Library/Eastern-Orthodoxy/Ritual-Worship-Devotion-Symbolism/Sacred-Space>>.

⁹ National and State Register of Historic Places nomination, “Sts. Peter and Paul Orthodox Church Complex, Buffalo, Erie County,” April 2015,(NR) Section 7, Page 3.

¹⁰ Longitudinal Section, “Proposed Chapel on Willow Shore Avenue, Sea Cliff, New York, on estate of Natalie and Boris Riaboff,” March 12, 1942.

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Orthodox tradition, the altar is always positioned at the eastern end of the church, so that the parishioners face the sunrise, symbolically the source of divine light.¹¹ Characteristic of Orthodox churches, the altar is concealed behind an iconostasis. To the north at the foot of the altar is a small section for the choir.

The main focal point of the church, the altar, consists of two parts: the iconostasis and the sanctuary. In Orthodox churches, the iconostasis is a solid screen, typically made of wood and covered in icons. It contains three doors and separates the inner sanctuary and tabernacle from the rest of the church. The iconostasis at Our Lady of Kazan church is hand-carved wood; amateur carvers worked under the expert guidance of Boris Riaboff to make the church finishes.¹² The two outer doors are diagonally slanted toward the paired central doors. Both contain symmetrical carved designs similar to those on the windows and doors. Each is painted with one icon. From the perspective of the nave, the door to the right leads to a small room where the priest prepares the bread and wine at the start of the Divine Liturgy. Vestments are also kept in this room. The door to the left leads to a small room which holds scriptures and is also used for storage. The paired central doors are more intricately carved. A cross is featured at the top of the doors with inset paintings of six icons below. On either side of the central doors are two large columns surmounted by crosses. The icons of the Savior and the Theotokos that are inset below the crosses were originally painted by the artist Vadim Chernoff (1887-1954) and replaced in 1952 with icons painted by renowned iconographer, Pimen Sofronov (circa 1898/1899-1973). Chernoff painted most of the other icons in the church as well.¹³ Beneath the icons are bracketed shelves that hold a single candle. The base of the columns are decoratively engraved. Directly above the altar on the wall is a painting of an icon depicting Christ surrounded by two angels. Projecting above the altar is the Deisis, a hand-painted icon with standing figures painted in 1982 by Cyril (Kirill) Katkov (1905-1995), a skilled iconographer, in his New York City studio.¹⁴ The word "Deisis" translates as "prayer" or "standing in prayer." The Deisis icon consists of three panels that were fitted to the available space on a rear wall, taken down and transported to the studio. After the iconography was completed, the panels were brought to the church, attached to the wall, and the seams and screws were painted over by the iconographer. The result is that the Deisis icon appears absolutely seamless.¹⁵

The paired central doors on the iconostasis contain a curtain behind it, shielding the sanctuary in the apse of the church. Located in the sanctuary is a small altar that houses the tabernacle and the Eucharist. It consists of a preparation and central shrine table with the book of gospel placed upon it. The customary relic of a saint is not embedded within the table. Rather, there is a cloth called the "antimins," which contains a small relic.¹⁶ As per custom in Orthodox churches, the central door, also known as the Royal Door, is only used by ordained clergy. The two outer doors are used by the men of the church who act as attendants assisting with the Divine Liturgy and general maintenance of the sanctuary. Traditionally, the door is left open to give congregants a view of the altar, while at times during the service, the door is closed and the curtain is drawn. The sanctuary is protected by the iconostasis and restricted from public access because it is deemed the most sacred place in the church.¹⁷

Other artwork in the church consists of numerous icons and religious art located throughout the worship space. Two prominent icons were donated to church and require special acknowledgment. A family icon of Our Lady of Kazan was given by Nicholas and Valerie de Kotzebue c.1975. The other donation was also a Kazan icon, a

¹¹ Patheos Library, "Eastern Orthodoxy."

¹² *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

¹³ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

¹⁴ The Reverend Leonid Kishkovsky, e-mail message to author, October 30, 2015.

¹⁵ The Reverend Leonid Kishkovsky, e-mail message to author, October 30, 2015; *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1982.*

¹⁶ The Reverend Leonid Kishkovsky, e-mail message to author, October 30, 2015.

¹⁷ Patheos Library, "Eastern Orthodoxy."

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shrine of the Avinoff family, given by Elizabeth Shoumatoff (1888-1980). A parishioner of Our Lady of Kazan, Elizabeth Shoumatoff was a widely known portraitist from Locust Valley who painted President Franklin D. Roosevelt and the official White House portraits of President Lyndon B. Johnson and Lady Bird Johnson. President Roosevelt died as he was sitting for one of the portraits; the unfinished painting now hangs in his former retreat in Warms Springs, Georgia, known as the Little White House.¹⁸ Two other icons of note located next to the iconostasis are St. Tikhon, Patriarch and Confessor of Moscow to the right, and St. Innocent (Veniaminov), Evangelizer of Alaska and Metropolitan of Moscow to the left. These icons were painted in the mid-1990s by iconographer Ksenia Pokrovsky (1942-2013), recognized as one of the best iconographers of her time in Russia. Pokrovsky emigrated to Boston, where she continued to paint. The icon of St. Tikhon was commissioned by Our Lady of Kazan parishioner Carol Fox, and the icon of St. Innocent was commissioned by Our Lady of Kazan parishioners Diane Nerko and Fred D'Amato. Additionally, an antique Russian Imperial Military banner with the dates "1701-1801-1901" is located at the main entrance of the church. It was donated by Father George Benigsen, who was born in 1915 in the city of Kazan in Russia and died in California in 1993.¹⁹ As previously mentioned, the majority of the other icons in the church were painted by Vadim Chernoff.

The lighting fixtures in the nave consist of two, hand-carved, wood chandeliers that are suspended from the ceiling beneath decorative medallions featuring natural elements. One of the chandeliers is located near the entrance to the church, while the other is hung centrally in the nave. These two fixtures are original to the building in the 1940s and provide most of the light in the space. Accent lighting in the ceiling and throughout the nave is a more recent addition. The chandeliers are circular in shape and resemble a wagon wheel with spokes emanating from a central wooden disc engraved with a cross. Four additional crosses are applied to the bottom of each fixture. Wooden bowls supporting candle-like bulbs provide light from the top of each fixture.

Parish Hall, early 20th century, moved to property ca. 1947

Located to the south of the church at the top of a slope on the property, is the parish hall, a bungalow transferred to the church by Boris Riaboff.²⁰ It was moved to the property from 171 Glen Avenue around 1947.²¹ The Parish Hall is a modest, two-story, early 20th century vernacular bungalow on a poured concrete and cement block foundation. The building is sided with dark wood shingles on the front and rear elevations which complement the coloring and detailing of the church and is capped by a hipped roof clad in asphalt shingles with overhanging eaves. In 1969, the first floor was extended to the west where the ground slopes down to street level. The extended first floor features a low pitched, front-gable roof clad in asphalt roll with overhanging eaves supported by brackets. The base is cement block, as is the foundation on this section. The first floor façade is three bays with a central entry. The entry door is solid wood with decorative elements. It mirrors the doors to the church minus the glazing. The two bays that flank the entry are recessed, single-pane windows set within a wood surround that mirrors the decorative elements on the entry door. Three double-hung bays with wood surrounds are located on the second floor of the front or west elevation. On the south elevation, the expansion contains a side entry door flanked by two single-pane basement windows. The bungalow wood shingles are painted a lighter brown color on this elevation which features two bays, one small, single-pane and one double-hung window with wood surround on the second floor. There is also a single-pane basement window. On the east (rear) elevation, there is an off-center external chimney but no windows. The wood shingles of the north elevation are also painted a lighter brown color. This elevation features four bays. There are two entry doors at the top of two sets of wood stairs. The doors are surmounted by braced, shed-roof

¹⁸ The Reverend Leonid Kishkovsky, , e-mail message to author, February 12, 2016.

¹⁹ Ibid.

²⁰ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

²¹ Village of Sea Cliff, New York, Building Permit Number 59, October 30, 1946; Nassau County Records: Section 21, Block L01, Lots 201, 302, 303, (July 2, 1947).

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porticos clad in asphalt shingle. Two double-hung windows with wood surrounds flank the door closest to the west elevation.

On the interior, the Parish Hall is separated into two distinct sections. The first floor is the primary room used for parish functions. It has an open floor plan with a tile floor, wood paneled walls and a dropped ceiling. A built-in wooden storage bench is located along the north wall, terminating at a large closet housing the boiler unit. The hall contains an open kitchen and a restroom located near the entrance. Like many church halls, particularly with full kitchen, the space is used for special church events, such as the annual Christmas Boutique, as well as regular functions. The second floor of the bungalow is the caretaker's residence, which consists of a living room, kitchen, bathroom and two bedrooms. Prior to the construction of the rectory, the caretaker's residence housed the parish priest.

Rectory, 1957

Located to north of the church is the rectory built in 1957 to house the parish priest, his office and family.²² The rectory is a two-story raised ranch with wood shingle and brick veneer cladding and a side gable asphalt shingle roof. It has a below-grade attached garage which like the house, is set on a poured concrete foundation. The rectory generally has replacement windows that consist of a combination of large bay and double-hung windows. The house features a central entry door with shed roof supported by wrought iron columns and railings. The below grade garage contains a single bay garage door and a separate entrance.

Bell Tower, 1979

The freestanding bell tower is located to the north of the church, between it and the rectory. The bell tower consists of four beams of carved wood that intersect at the top with a circular bench that connects the beams at the base. According the Reverend Leonid Kishkovsky, the bell tower was designed by Boris Riaboff and erected after his death by architect, George Netch.²³ Riaboff filed and received a permit to erect the bell tower in 1969; however, the work was never done and the permit was voided. George Netch received a permit in 1979 to erect the bell tower.²⁴

²² Nassau County Records: Section 21, Block L01, Lots 201, 302, 303, (March 28, 1958).

²³ The Reverend Leonid Kishkovsky, e-mail message to author, April 19, 2016.

²⁴ Village of Sea Cliff, New York, Building Permit Number 1219, April 23, 1969 and Village of Sea Cliff, New York, Building Permit Number 1670, June 12, 1979.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ETHNIC HISTORY

ARCHITECTURE

ART

Period of Significance

1942-1979

Significant Dates

1942; 1945; 1948; 1950; 1957; 1969; 1979

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Russian

Architect/Builder

Boris I. Riaboff, Architect and Builder

Vadim Chernoff, Iconographer Artist

Pimen Sofranov, Iconographer; Cyril (Kirill) Katlov, Iconographer; Ksenia Pokrovsky, Iconograper

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Period of Significance (justification)

The period of significance encompasses the construction and opening of the Church in 1942, a second building campaign to extend the Church westward in 1945, the transfer and movement of the Parish Hall to Church property in 1948, a third building campaign to extend the Church eastward in 1950, the construction and blessing of the Rectory in 1957, the fourth building campaign to extend the Church further eastward, enlarge the Parish Hall and construct a carved entrance gate in 1969, and the construction of a bell tower in 1979. This tower, which was completed after Riaboff's death, was designed by the architect and was the final component he planned for the church.

Criteria Considerations (explanation, if necessary)

Both the church and parish hall were moved during the period of significance and redesigned as part of the creation of the church. Our Lady of Kazan Church originated as a garage on the neighboring property of Boris Riaboff. Riaboff moved the garage on to church property and redesigned it in the style of a 16th century skete in 1942. As the church developed and grew, the need for a parish hall was evident. Between 1947 and 1948, Boris Riaboff transferred ownership of a small bungalow to the parish. During this time, the bungalow was moved from Glen Avenue in Sea Cliff to church property and sited to the south of the church. It too was redesigned and reconstructed by Boris Riaboff to serve the needs of the clergy and the congregation.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Church of Our Lady of Kazan complex is significant under Criterion A in the areas of social and ethnic history as it reflects a national trend of post-war Russian immigration followed by the establishment of a cultural and religious community both in the United States and in Sea Cliff. The history of Our Lady of Kazan Church correlates with the second and third phase of Russian immigration to America and in Sea Cliff post World War I and World War II. Although Russian immigrants began coming to Sea Cliff in the 1920s, a significant number was established in the late 1930s followed by another wave of Russian immigrants who came in the 1940s as “Displaced Persons.” These refugees, aided by organizations such as the American-Russian Aid Association, the Tolstoy Foundation, the Church World Service and other organizations, were able to gain access to and settle in the United States. Some of these refugees made their way to the North Shore of Long Island, with many settling in Sea Cliff. The congregation was first established in 1942 by a group of thirty-five Russian families from Sea Cliff and the nearby communities of Glen Cove, Locust Valley, Great Neck and Little Neck.²⁵

From its inception, the church has functioned to assist the community in many different ways. All of the parishioners, including children, came together to help with the construction of the church. Parishioners sewed vestments, acquired church vessels, painted icons and embroidered banners to preserve the customs and rituals of their religion in the new church. The children of the parish were provided with religious instruction and Russian language lessons to preserve their culture. Additionally, the church was very involved in international outreach and became a haven for oppressed Russians throughout the globe who would come to Sea Cliff to practice their religion and traditions free of persecution. Since its founding, the church has become the home of a large Russian Orthodox community and a center for the preservation of traditional, pre-Revolutionary Russian culture, including language and writing, icon painting, burial practices, and architecture.

The church is also significant under Criterion C as a very unusual and rare example of Russian Orthodox Folk architecture based on northern European wooden churches and specifically representative of a sixteenth century skete (small monastery) in Northern Russia.²⁶ The church was designed in 1942 by architect Boris Riaboff, a Russian émigré architect trained in St. Petersburg at the Academy of Engineers and Architects. It is also significant for its iconic artwork. All of the icons are painted in the Byzantine style and much of the artwork was done by masters of the trade such as the artist Vadim Chernoff, and renowned iconographers Pimen Sofronov, Cyril (Kirill) Katkov and Ksenia Pokrovsky.

The complex also contains an early twentieth century bungalow which was converted into a parish hall, a mid-twentieth century rectory, an intricately carved entrance gate constructed in 1969 and a bell tower built in 1979. The period of significance begins with the construction of the earliest structure associated with the church complex, the church built in 1942, and ends with the construction of the bell tower in 1979.

²⁵ “The Russian Connection Exhibit: Sea Cliff’s Link to Russia, 1920-2003,” Sea Cliff Village Museum, Sea Cliff, New York, 2003.

²⁶ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of the Village of Sea Cliff

The Village of Sea Cliff originated as a glacial deposit created thirty thousand years ago by a mountain of ice that formed the sound as well as the harbor. The name of the village is derived from the ragged, wooded cliff that leads down to the harbor.²⁷ The land on which the Village of Sea Cliff now sits was purchased from the Matinecock Indians by Joseph Carpenter in 1668. His title to the land was confirmed by the “Muskeeto Cofe (Cove) Patent” granted by British Governor Andros of New York in 1677. Farms were quickly established and boats were utilized for fishing and travel along the North Shore. During the Revolutionary War, a British encampment was established in Sea Cliff, most likely to protect the harbor from a possible invasion. At that time, the loyalties of the community were sharply divided between the Tories and the Patriots.²⁸

The railroad was extended from Mineola to Glen Head in 1864, and around 1868 it was further extended into Glen Cove. The Sea Cliff railroad station was built sometime after that and, initially, stops were only made there during the spring, summer and early fall.²⁹ In 1871, the Methodist Camp Ground Association purchased two hundred and forty acres of land from the descendants of the Carpenter family. The property ran from the harbor and the Glen Cove City line to present day Main and Glen Avenues. During the nineteenth century, summer camp meetings held by religious organizations such as the Methodist Church, were common throughout the country. The Methodist Camp Ground Association constructed a shore front boardwalk, a steamboat pier, water works, narrow roadways and a large tabernacle for worship. Thousands of men, women and children came during the summer months to attend camp meetings and live in tents laid out on forty by sixty foot parcels. Visitors arrived by train or boat and local businesses in the village started developing to support them. The Village of Sea Cliff was incorporated in 1883. By the 1890s, members began erecting permanent homes and the Camp Ground Association began to sell building lots for houses, hotels and businesses, ushering in Sea Cliff’s summer resort era.³⁰

In the late nineteenth and early twentieth centuries, Sea Cliff was one of the largest summer resort areas on the Atlantic seaboard. Its natural shore line and beaches as well as its proximity to New York City offered excellent opportunities for summer recreation. Visitors arrived by steamboat and train for vacation; various hotels and boarding houses catered to the seasonal industry. One of the largest summer hotels on the east coast was the three hundred room Sea Cliff Hotel. It contained a grand dining room with seating for one thousand as well as bowling alleys, a meeting room and tennis courts. Additionally, summer boarders could also find accommodations by renting a room in a private home.³¹ Beginning in the 1920s, summer residents and others drawn to the beauty of the area began to put down roots here and Sea Cliff evolved from a summer resort area to a more substantial year-round community. Lower Prospect Avenue and Willow Shore Road where the church is located, primarily developed to its present extent by the early 20th century. With the onset of suburban development in the post-World War II era, the Village of Sea Cliff grew to its present population of approximately 5,024.

²⁷ John T. McQuiston, “If You’re Thinking of Living in Sea Cliff,” *New York Times*, January 1, 1983.

²⁸ “Sea Cliff Diamond Jubilee, 1883-1958,” Village of Sea Cliff, 1958.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

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Russian immigration to Sea Cliff

After the Russian Revolution of 1917, many Russians fled the Bolsheviks and ravages of war, traveling through Constantinople, the former Yugoslavia, Hungary, France, Greece and South America, eventually coming to New York. Russians settled on the upper West Side of Manhattan as well as in other New York neighborhoods in the 1920s. Sea Cliff had been a summer resort destination since the late 1800s and had been actively attracting New York City residents to its shores. Due to the low price of lodging and proximity to New York City, Russian emigres began to rent summer cottages or “Dachas” in Sea Cliff.³² Known as White Russians, they belonged to an elite class that had served under Czarist Russia. In 1932, a gentleman by the name of Malitsky gathered a group of friends to rent the large Fabre residence on Prospect Avenue, overlooking the harbor. The group rented the house during the summer for years and referred to it as “Versailles.” Word began to spread among the emigres about Sea Cliff’s one square mile of beaches, rolling hills and lush trees. The village came to be considered as more than just a summer haven; it gave the uprooted emigres a connection and the undefinable sense of “returning.”³³ Housing costs were affordable and the many of the Russians who summered in the village soon became year round residents.

By the late 1930s, a considerable Russian community had formed in Sea Cliff, primarily made up of these post World War I emigres.³⁴ While many Russians started to live here year round, scores of Russian visitors still came each summer. The lifestyle among the community was very welcoming; doors were always open, food was on the stove, and beds were set up in dormitory style in the attic for seasonal visitors. During the summer months, activities consisted of cards, tennis, swimming and sailing.³⁵ At this time, permanent residents tended to live near each other, close to the harbor on streets off Downing Avenue. These were professional people with positions in fields such as printing, retail, contracting, government, engineering and the arts. Some commuted into Manhattan, while others worked locally.³⁶

Establishment of Our Lady of Kazan Church

Boris Riaboff, along with many in the Sea Cliff Russian community who would form the Church of Our Lady of Kazan, were among the last to fight the Bolsheviks in Crimea and were ultimately forced out of Russia, fleeing through Sevastopol. They were part of a group of 100,000 Russians who were the last to leave Russia along with Baron Wrangel. Baron Wrangel was forced to yield to the Red Army in order to save his remaining troops and evacuate many aristocrats and the remainder of the Czar’s court, including his wife. As a result of the Revolution, members of Russia’s cultural and intellectual elite, including princes, princesses, counts, barons, musicians, dancers, artists and architects, came to settle in Sea Cliff and became members of the church.³⁷

The permanent settlement of the Russian community from New York City to Sea Cliff in the late 1930s and early 1940s signified a loss of hope of returning to Russia. However, the site itself was significant. As previously stated, Sea Cliff imbued a sense of home to these emigres. Rural areas are very important to Russians; travel between the city and country is common in Russian culture. The country and this cultural deep affinity to nature is considered to be a vital part of the Russian soul. Due to their value for Sea Cliff as a rural,

³² “The Russian Connection Exhibit: Sea Cliff’s Link to Russia, 1920-2003,” Sea Cliff Village Museum, Sea Cliff, New York, 2003.

³³ Lois Morton, “A Village Tinged with Old Russia,” *New York Times*, April 10, 1977.

³⁴ “The Russian Connection Exhibit: Sea Cliff’s Link to Russia, 1920-2003,” Sea Cliff Village Museum, Sea Cliff, New York, 2003.

³⁵ Lois Morton, “A Village Tinged with Old Russia,” *New York Times*, April 10, 1977.

³⁶ *1940 United States Federal Census, Sea Cliff, Nassau, New York.*

³⁷ Richard M. Gachot, e-mail message to author, November 1, 2015.

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natural retreat and a new home, the community decided to establish a Russian cultural and community center in the enclave where they had vacationed since the early 1930s.³⁸

Since Sea Cliff did not have a Russian Orthodox Church of its own, the first permanent Russian residents who lived in the area traveled to the nearest Orthodox churches in Whitestone and East Meadow to attend services. However, distance and war-time gasoline rationing made it difficult to attend services so far away. Local Orthodox residents determined it would be beneficial to establish their own parish in Sea Cliff.³⁹ They turned to the Russian Orthodox Greek Catholic Church of North America (Metropolia) for assistance. This church descended from the Russian Orthodox Diocese of North America which had its origins in the Orthodox mission in Alaska founded in 1794. In the 1800s, after the sale of Alaska to the United States, the Russian Orthodox Bishop relocated to San Francisco, and in the early twentieth century, the bishop took up residence in New York. The persecution of the Orthodox Church in Russia by the communist regime caused the Metropolia to declare its independence from the Church in Russia in 1924. Under communist domination, the Russian Orthodox Church could not act freely and was subject to massive violent persecution. The emigres who had fled from Russia and were founding members of the Church of Our Lady of Kazan remained absolutely anti-communist in exile.⁴⁰

After petitioning Metropolitan Theophilus, head of the Russian Orthodox Church in North America, the group held an organizational meeting in Sea Cliff at the home of Ivan L. Pouschine. Under the chairmanship of Father Alexander Tzuglevich, a representative of Metropolitan Theophilus, the meeting took place in January 1942; Orthodox residents from Sea Cliff and neighboring communities such as Glen Cove, Locust Valley, Great Neck and Little Neck attended. Thirty-five families committed to forming a parish and their petition was granted in April. On December 3, 1942, Our Lady of Kazan Church was incorporated and the founders and first trustees of the church were named: Father Basil Moussin-Pushkin as rector and trustees Theodore Lodijensky, George Guilsher, Boris Riaboff, Ivan L. Pouschine, Basil Wadkovsky and Peter Fekula. Father Basil and his wife, Eugenia, (Count and Countess Pushkin) later relocated from the Bronx and resided near the church.⁴¹ Boris Riaboff, Ivan L. Pouschine, Peter Fekula, Basil Wadkovsky, and George Guilsher were all Sea Cliff residents at the time. Theodore Lodijensky was living nearby in Manhasset.⁴²

They quickly began a fundraising campaign and raised five hundred dollars.⁴³ Trustee and architect Boris Riaboff transferred a portion of his estate on Littleworth Lane to house the church and donated a small garage on his property that was moved and converted into a chapel for the congregation. The chapel was to be named in honor of Our Lady of Kazan, who the congregation believed to have saved Russia twice from invasion.⁴⁴ Historically, the Kazan icon is believed to have blessed Russian forces against the invasion of Napoleon's army and is also said to have accompanied the Russian forces to victory in the War of 1812.⁴⁵

³⁸ Richard M. Gachot, e-mail to author, November 1, 2015.

³⁹ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁴⁰ The Reverend Leonid Kishkovsky, e-mail message to author, February 12, 2016.

⁴¹ *1940 United States Federal Census, Sea Cliff, Nassau, New York, and, Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁴² *1940 United States Federal Census, Sea Cliff, Nassau, New York* and the Reverend Leonid Kishkovsky, e-mail message to author, February 12, 2016.

⁴³ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁴⁴ "Russians to Celebrate Easter in Chapel in Long Island Garage," unidentified newspaper in archival collection of Richard Gachot, April 23, 1943.

⁴⁵ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1982.*

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When Boris Riaboff purchased his estate between 1940 and 1942, the grounds contained the two oldest buildings in Sea Cliff, the Old Downing Farm House and barn as well as a small garage.⁴⁶ The Village of Sea Cliff was well-developed at that time. The population was 4,416, just 508 people less than the current population.⁴⁷ Riaboff designed and oversaw the conversion of the garage into a church and converted the barn on his property into a home for his family as well as a gathering place for the congregation.

Boris Riaboff was born in 1892 in Sarapul, part of the Udmurt Republic in Russia. The son of a priest, he trained in St. Petersburg as a military engineer at the Academy of Engineers and Architects before serving as a captain in the Russian Imperial Army during World War I.⁴⁸ When the revolution started in 1917, he was stationed in Siberia and ordered to report to southern Russia. As it was too dangerous to return there through China or Siberia, Riaboff made his way to the United States via Japan. He arrived in San Francisco where the Russian consul advised him to abandon his mission. From San Francisco, Riaboff traveled in 1918 to Mexico, where a former Russian diplomat convinced him to seek engineering work in Cuba. In 1921, after working in Cuba as an engineer, he traveled to New York and then on to Pennsylvania.⁴⁹ Without any knowledge of English, Riaboff visited Dr. Laird, dean of the Fine Arts School at the University of Pennsylvania, and explained his desire to enter the program in order to build a new life in America. He was accepted and went on to earn a Bachelors in Architecture with honors from the University of Pennsylvania in 1924. After graduation, he received the Henry Gilette Woodman traveling scholarship and later, his master's degree. During his travels, Riaboff visited France, Spain and Italy and studied at the American Academy in Rome.⁵⁰

Upon his return to Philadelphia, Riaboff taught night classes at the T-Square club and worked as a professor of design in the University of Pennsylvania's architecture program. During this time, he also worked for Harry Sternfeld and in Paul Cret's office, participating in the Benjamin Franklin (Delaware River) Bridge and Barnes Foundation Museum projects, amid others. He remained at Penn until 1932, when he moved to New York and became a designer in the office of Alfred Easton Poor and taught architecture at New York University until 1942. He left Poor's office in 1944 to work as chief designer at the firm of York and Sawyer before returning as an associate at Alfred Easton Poor in 1950. In 1955, Riaboff became a member of the AIA and ten years later, an emeritus of the organization. Examples of his work during this time include residential designs such as the Troth residence in Germantown, Pike Township, Pennsylvania and commercial projects such as Red Hook Housing and Rome Airport Depot for the New York City Housing Authority.⁵¹

⁴⁶ Boris Riaboff, "Site Plan to Move Garage to Church site," Archival collection of Our Lady of Kazan Church, Sea Cliff, New York.

⁴⁷ State University of New York and the Long Island Regional Planning Board, "Historical Population of Long Island Communities: Decennial Census Data, 1790-1980," Suffolk County Department of General Services, Hauppauge, New York, August 1982, p. 30.

⁴⁸ Father Leonid Kishkovsky, trans., *Biographic Data for Boris I. Riaboff: Archives of the Institute for Civil Engineers* (St. Petersburg: Russia, 1914), p. 25.

⁴⁹ Emily T. Cooperman, "Riaboff, Boris I., Biography from the *American Architects and Buildings* database," 2002, available at: <www.philadelphiabuildings.org>; Richard M. Gachot, *21 Борис Иванович Рябов (1892-1973) Boris Ivanovich Riaboff (2/12/1892- 2/20/1973)*, November 4, 2015.

⁵⁰ J.B. Diven, editor, "Boris Riaboff," *The Pennsylvania Triangle, Architectural Section*, May 1928, p. 19.

⁵¹ Emily T. Cooperman, "Riaboff, Boris I., Biography from the *American Architects and Buildings* database," 2002, available at: <www.philadelphiabuildings.org>; Richard M. Gachot, *21 Борис Иванович Рябов (1892-1973) Boris Ivanovich Riaboff (2/12/1892- 2/20/1973)*, November 4, 2015.

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Riaboff began the design process for the church by drawing architectural plans, inclusive of a site plan, which would outline exactly where the garage was and where it needed to be moved.⁵² His aesthetic intention, when creating his architectural plans, was to strictly uphold the integrity of the design and not accept anything that was contradictory to the style. Under his direction, a foundation was laid and the parishioners worked tirelessly to move the garage from his property to its current location on the adjacent lot. Boris Riaboff's architectural design for the church was informed by the style of a sixteenth century skete (small monastery), in Northern Russia. These historic folk churches were generally small in stature and built of timber construction, preceding the masonry churches that would eventually dominate the European landscape. There are large areas in southern Norway and Northern Russia where this type of architecture still survives. Extant examples are regarded as masterpieces of wooden architecture and regarded as unique architectural reserves. Some wooden churches such as the Urnes Stave Church in Norway and the Church of the Transfiguration in Kizhi are included in the UNESCO list of World Heritage Sites.⁵³ Notable features of the Church of Our Lady of Kazan that place it primarily within this style of architecture include its wood frame construction, small scale, gable roof, onion domes and dark wood shingles. The influence of this type of architecture, particularly the church at Kizhi, is evident in Riaboff's design.

The construction of the church was a parish affair. Fathers, mothers and all children old enough to work assisted in the garage conversion. Women of the community sewed vestments and acquired church vessels. The congregation painted some of the icons, embroidered banners and created the holy plashchanitza. The parishioners were inexperienced in wood carving; nevertheless they worked under the expert tutelage of Boris Riaboff to make the church furnishings. The timing for the dedication of the church on August 8, 1942 was a result of the congregation's request to the Metropolitan for the ordination of Count Basil Moussin-Pushkin. For eighteen months prior, he had been traveling regularly to Sea Cliff from the Bronx to provide the children with religious instruction and Russian language classes. Once his ordination had been approved, the church was dedicated and the first Divine Liturgy was celebrated by Father Basil the next day. The church, however, was incomplete. By the fall of that year, the outer walls were sheathed and insulation and heating were installed. In addition to painting the majority of the icons in the church, the iconographer artist Vadim Chernoff painted the icons of the Savior and Theotokos for the iconostasis. "Iconography is the ritualized depiction of individuals or events of religious importance in such a way that it enhances the worshiper's experience of the traditions of the Orthodox Church. These depictions are proscribed by ritual and custom. Like the call to the monastic life, icon painting is considered a divine calling, not a chosen vocation. Icons are traditionally placed on the iconostasis, the elaborately decorated screen that separates the congregation from the altar in the church, as well as throughout the church. Icons likewise adorn the homes of believers. As objects, historic icons are prized and collected."⁵⁴ The iconographer artist Chernoff was born in Russia in 1888. In addition to iconography, he was a painter, printmaker and muralist. Chernoff was also a member of the National Society of Mural Painters, Salons of America, and worked with the Federal Arts Projects. His work was exhibited at the Brooklyn Museum, Grand Central Art Galleries, and Salons of America. He died in 1954.

By the time the church was incorporated on December 3, 1942, the church was finished and services were regularly held. One of the first undertakings of the church was to send care packages of food and clothing to displaced White Russians located all over the globe. Sea Cliff and the Church of Our Lady of Kazan became

⁵² Boris Riaboff, "Site Plan to Move Garage to Church site," Archival collection of Our Lady of Kazan Church, Sea Cliff, New York.

⁵³ Evgeny Khodakovsky, "Historic Wooden Architecture in Europe and Russia," available at:
<http://issu.com/birkhauser.ch/docs/historic_wooden_architecture>.

⁵⁴ National Register of Historic Places nomination, Holy Trinity Monastery, Jordanville, Herkimer County, NY.

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known throughout Europe as a haven for the oppressed, a rare place in the United States with a Russian community and an Orthodox Church. Individuals receiving the packages would write to the church and request more information. In this way, the popularity of the Russian community and Our Lady of Kazan Church in Sea Cliff grew.⁵⁵

Growth of the Church and Congregation (1945-1967)

After World War II, a new group of Russian refugees fled the Soviet Union and joined the Sea Cliff community. Referred to as “Displaced Persons,” these refugees were aided by organizations such as the American-Russian Aid Association, the Tolstoy Foundation, the Church World Service and other organizations and were able to gain access to and settle in the United States.⁵⁶ During the 1940s and 1950s, Sea Cliff’s Russian community welcomed arrivals from all over the world, including camps for Displaced Persons in Germany, Greece, Yugoslavia, Brazil and Singapore. Additionally, the second generation, children of the Russian emigres already in Sea Cliff, began moving from New York into the village.⁵⁷

Both emigres and New York City transplants were lured by the established Russian community and Our Lady of Kazan Church in Sea Cliff. Some of the emigres had heard of the community through the care packages that were sent out during the war. All were welcomed and also urged by friends and loved ones to relocate there. New families sought out jobs nearby and joined the growing community.⁵⁸ Many were also attracted to Sea Cliff because of the presence of Baroness Wrangel, widow of General Peter Wrangel, who had arrived in Sea Cliff in 1943. As previously stated, General Wrangel was the last commander-in-chief of the White Russian armies who fought against the Bolsheviks in the Russian Revolution. In a 1953 newspaper article, the Baroness is quoted as saying, “the good people are coming here – this is one place the Reds won’t dare come to live.”⁵⁹

As the number of parishioners began to increase, crowding within the building demanded the first expansion of the church toward the street in 1945. A one-and-a-half story, outer narthex surmounted by a copper-clad dome and centered between the low pitched eaves of the front elevation was added, creating a new entry vestibule for the church. A small bell tower was also added on the north side of the front elevation. The addition, designed by Boris Riaboff, was made possible primarily through the donation of \$4,500 by the Rotast family.⁶⁰ Other parishioners also donated funds according to their own means.⁶¹

The parish continued to grow and around 1947 it was evident that a parish house was needed. In addition, better accommodations were necessary for the rector and the need for a facility for a parish school was evident. Between 1947 and 1948, Boris Riaboff transferred a small bungalow to the parish and moved to it to the property on the south side of the lot next to the church. In addition to a foundation, the bungalow required numerous updates, including the installation of heating, electric, and water. Church funds were not available for

⁵⁵ “Long Island Church is Beacon to Exiled Russian,” unidentified newspaper article in archival collection of Richard Gachot, Sea Cliff, New York, January 2, 1953.

⁵⁶ “The Russian Connection Exhibit: Sea Cliff’s Link to Russia, 1920-2003,” Sea Cliff Village Museum, Sea Cliff, New York, 2003.

⁵⁷ Lois Morton, “A Village Tinged with Old Russia,” *New York Times*, April 10, 1977.

⁵⁸ Lois Morton, “A Village Tinged with Old Russia,” *New York Times*, April 10, 1977.

⁵⁹ “Long Island Church is Beacon to Exiled Russian,” unidentified newspaper article in archival collection of Richard Gachot, Sea Cliff, New York, January 2, 1953.

⁶⁰ Boris Riaboff, architect, “Plan to Remodel the Russian Church of Our Lady of Kazan,” June 12, 1945.

⁶¹ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

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this project so Father Basil raised money for the foundation. The efforts of the community included making personal sacrifices to donate funds for the remainder of the work.⁶²

By 1950, Sea Cliff had grown from a population of 4,416 in 1940 to 4,868.⁶³ Land was being developed near the church and there was concern that there would be encroaching construction on the lots surrounding church property. In order to prevent this and preserve the land for the church, Boris Riaboff purchased the available land around the church and in turn transferred the lots to the north back to the parish. At the same time, the church was continuing to grow with incoming Sea Cliff residents and Orthodox families from neighboring communities who were involved in the parish. To accommodate this growth, the church was again expanded fifteen feet to the east to allow for a larger sanctuary. The funds for this expansion were made possible by parishioner George Wiren. Wiren was able to obtain a four thousand dollar donation from the widow of George Sommaripa, a United States Army officer, for the project.⁶⁴

With the parish hall complete and a newly expanded church, Our Lady of Kazan served as both a religious and cultural center in the late 1940s and 1950s. Among the numerous activities and programs held there during this time were: a youth conference; a meeting between Orthodox theologians and members of the Russian intelligentsia; a conference of the Russian Student Christian Movement; and, various lectures given by priests as well as professors. The end of the 1950s saw the construction of a new rectory located to the north of the church and made possible by a very generous donation from Houbigant, a perfume and cosmetics firm. Vladimir Vassilieff, a parishioner and treasurer at Houbigant, obtained the donation for the rectory project from his firm. Donations by parishioners and a bank loan of ten thousand dollars enabled the completion of the construction of the rectory which was blessed in 1957.⁶⁵

In the 1950s and 1960s, two women's groups were organized in the parish; the Ladies Committee and Sisterhood. The former organization served under the successful leadership of the Baroness Olga Wrangel. The mission of the committee was to raise funds for the charitable benefit of the elderly in Europe. The majority of funds were raised through an annual garden party held on the Riaboff estate. The sisterhood was formed to manage duties directly related to the parish.

Later History of Our Lady

In 1967, the church celebrated its twenty-fifth anniversary. At that time, there were 117 families, including a school of approximately thirty students. The students met in the parish hall as well as in the basement of the rectory for classes.⁶⁶ In 1969, the last addition to the church took place, extending it eastward. The parish house was also expanded at this time and a hand-carved gate designed by Boris Riaboff, was constructed at the entrance to the church property.⁶⁷

In 1970, the Russian Orthodox Greek Catholic Church of North America (Metropolia) changed its name to Orthodox Church in America, after its independence was fully recognized by the Russian Orthodox Church.

⁶² Ibid.

⁶³ State University of New York and the Long Island Regional Planning Board, "Historical Population of Long Island Communities: Decennial Census Data, 1790-1980," Suffolk County Department of General Services, Hauppauge, New York, August 1982, p.30.

⁶⁴ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁶⁵ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁶⁶ Ibid.

⁶⁷ Village of Sea Cliff, New York, Building Permit Number 1219, March 10, 1969.

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Locally, members of the Russian American community remained active in civic life. Ivan Pouschine, parishioner and son of a founder of the Church of Our Lady of Kazan, served as mayor of Sea Cliff from 1973 to 1979. George Bevad, a parishioner, also served as a trustee of the Village of Sea Cliff from 1983 to 1986. Nadine and Edward Vorburger actively participated in village committees and endeavors.⁶⁸

In the mid-to-late 1970s, there was much activity at the parish. Greatly needed repairs were completed on the church and its holdings: the rectory was renovated for the incoming priest, Father Leonid Kishkovsky; the church floor, ruined by flooding, was completely replaced and drainage problems addressed; the church roof was replaced; and, the parish hall was renovated. The cost for repairs (approximately \$20,000) was paid by the contributions of the parishioners and the ladies' committee. Lectures continued with guest speakers from nearby St. Vladimir's Seminary, and the tradition of religious and cultural conferences endured at the church.⁶⁹

In keeping with the architect's original intent and design, a bell tower was constructed in 1979 by architect George Netch and sited to the north of the church. The bell tower was made possible by a contribution from John Franzisko in memory of his late wife, Nadezhda (a long-time choir member). Inside the church, the Deisis Icon was painted and installed above the altar by New York City iconographer, Cyril Katkov, in 1982.⁷⁰ Although Katkov's iconography appears online, no biographical information could be found. Two other noted iconographers who painted icons in the later development of the church were Pimen Sofronov and Ksenia Pokrovsky. Pimen Sofronov was born in 1898 in Russia. He taught at the Icon Society in Paris and trained a generation of iconographers, becoming the most influential iconographer of the Russian emigration. During his career, he worked in Estonia, Latvia, Yugoslavia, Czechoslovakia, France, Italy, and the United States. His patrons included the Serbian royal family, the Serbian Orthodox Church, Pope Pius XI, and the Icon Society of Paris. Sofronov died in 1973.⁷¹

Ksenia Pokrovsky was a leader of the clandestine movement that revived icon painting in Russia during the 1970s and 1980s. Her icons can be found in many countries throughout the world, including Russia, the United States, Germany, France, Japan, and Philippines. Pokrovsky icons have been presented as gifts to Patriarch Dimitrius of Constantinople and Roman Catholic Pope John Paul II. She has painted more than 3000 icons (more than 1000 in the USA) commissioned by individual believers, priests and bishops, church parishes (in Russia and abroad), and the Moscow Orthodox Church Patriarchy (as gifts of the Patriarchy to honored guests). Pokrovsky died in 2013.⁷²

Since the 1980s, Our Lady of Kazan has interacted with three near-by Orthodox churches that did not belong to the Orthodox Church in America: St. Seraphim's Church in Sea Cliff; Holy Virgin Protection Church in Glen Cove; and the Holy Resurrection Greek Orthodox Church in Glen Cove. St. Seraphim's Church and Holy Virgin Protection Church belong to the Russian Orthodox Church Outside of Russia; the Holy Resurrection Greek Orthodox Church belongs to the Greek Orthodox Diocese of America. From 1989, the two Russian Orthodox churches worked with Our Lady of Kazan in support of the Russian Gift for Life charity, helping to provide children from Russia with life-saving cardiac surgery. The priests and parish members have attended one

⁶⁸ The Reverend Leonid Kishkovsky, e-mail message to author, February 12, 2016.

⁶⁹ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1977.*

⁷⁰ *Church of Our Lady of Kazan, Sea Cliff, New York: 1942-1982.*

⁷¹ ArtFira, "Pimen Sofronov, 1898-1973," <<http://www.artfira.com/site/en/artist/cef35a93ac3e3d7826ca5074ee991ab6>>.

⁷² Hexameron, "Ksenia Pokrovsky," <<http://www.hexameron.org/#!/ksenia/cdie>>.

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another's feasts and celebrations. In addition to working with Orthodox neighbors, Our Lady of Kazan continued to be involved with the Sea Cliff community, participating in the informal clergy fellowship with local Christian churches and volunteering on local village committees to provide assistance for senior citizens.⁷³

Today, there are approximately 140 parishioners at Our Lady of Kazan Church. The parish has a choir and the religious services include Saturday evening vigils, Sunday morning liturgies, as well as numerous church feasts and observances throughout the year. Additionally, the church continues to hold many cultural activities throughout the year in the parish hall such as the Christmas Boutique, which takes place during the month of December. The boutique features Russian foods and pastries as well as Russian gift items and jewelry.⁷⁴ The church also holds an annual Easter Bazaar at another location in the village. The bazaar features Russian foods, pastries, gift items, jewelry and Russian Easter eggs. In order to ensure the future preservation of the church, the Riaboff-Gachot Fund for the Preservation of the Church of Our Lady of Kazan was recently founded in 2014. The fund, established in memory of Irene T. Gachot, is meant to "help preserve the structural and aesthetic integrity of the Church of Our Lady of Kazan and its grounds in their original, documented form as envisioned and built by her father, architect Boris I. Riaboff." The preservation fund is administered by a committee of five people who will oversee the fund and provide advisement on all preservation-related projects in years to come to the parish council and trustees.⁷⁵

⁷³ The Reverend Leonid Kishkovsky, e-mail message to author, February 12, 2016.

⁷⁴ Our Lady of Kazan Patriarchal Orthodox Church, <<http://www.ourladyofkazanchurch.org>>.

⁷⁵ "The Riaboff-Gachot Fund for the Preservation of the Church of Our Lady of Kazan," Our Church of Our Lady of Kazan, Sea Cliff, New York, May 29, 2014.

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
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Church of Our Lady of Kazan
Name of Property

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County and State

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Church of Our Lady of Kazan
Name of Property

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_____ recorded by Historic American Engineering Record # _____ Name of
_____ recorded by Historic American Landscape Survey # _____ Repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property .99
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1	<u>18</u>	<u>613738</u>	<u>4521822</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries Our Lady of Kazan property are indicated on the attached map with scale.

Boundary Justification (Explain why the boundaries were selected.)

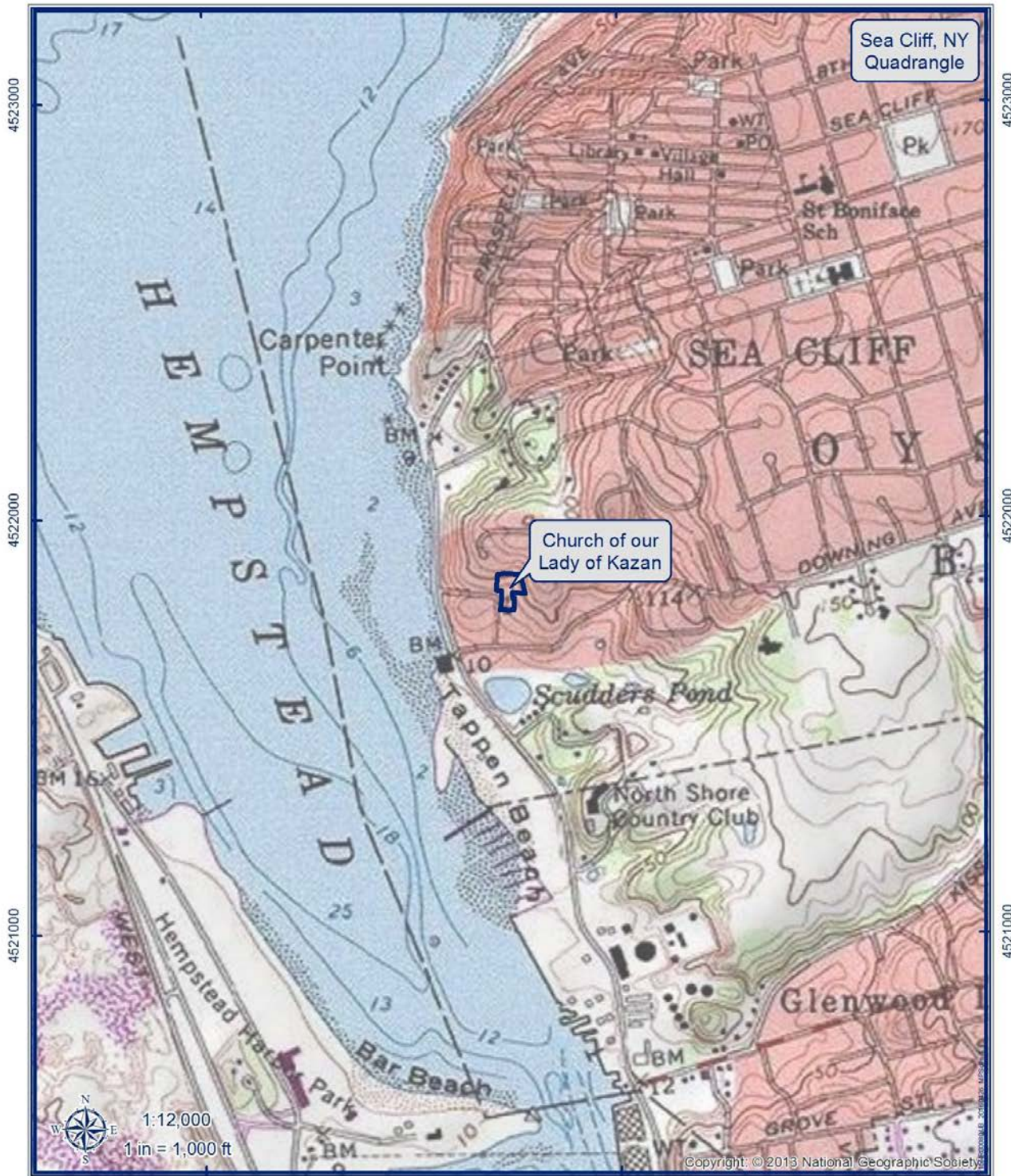
The boundary was drawn to encompass the historic boundary of the property and include all significant resources.

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

Church of our Lady of Kazan
Sea Cliff, Nassau Co., NY

2 Willow Shore Ave.
Sea Cliff, NY 11579



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Church



Parks, Recreation
and Historic Preservation

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

Church of our Lady of Kazan
Sea Cliff, Nassau Co., NY

2 Willow Shore Ave.
Sea Cliff, NY 11579



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Church



Parks, Recreation
and Historic Preservation

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

11. Form Prepared By

name/title Karen A. Kennedy, Architectural Historian

organization TKS Historic Resources, Inc.

date December 2015

street & number 110 Cooper Street, #782

telephone 631-807-3889

city or town Babylon

state NY

zip code 11702

e-mail karen@tkshistoric.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Our Lady of Kazan

City or Vicinity: Sea Cliff

County: Nassau State: NY

Photographer: Karen A. Kennedy

Date Photographed: April 2016

Description of Photograph(s) and number:

NY_Nassau County_Our Lady of Kazan_0001
Gate, front elevation, camera facing northeast

NY_Nassau County_Our Lady of Kazan_0002
Gate, front elevation, camera facing east

NY_Nassau County_Our Lady of Kazan_0003
Church, front elevation, camera facing east

NY_Nassau County_Our Lady of Kazan_0004
Church, façade and north elevation, camera facing southeast

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

NY_Nassau County_Our Lady of Kazan_0005
Church, south elevation, camera facing north

NY_Nassau County_Our Lady of Kazan_0006
Church, rear elevation, camera facing west

NY_Nassau County_Our Lady of Kazan_0007
Church, north elevation, camera facing south

NY_Nassau County_Our Lady of Kazan_0008
Church interior and altar, camera facing east

NY_Nassau County_Our Lady of Kazan_0009
Church interior and entrance, camera facing west

NY_Nassau County_Our Lady of Kazan_0010
Iconostasis, camera facing east

NY_Nassau County_Our Lady of Kazan_0011
Choir loft, camera facing northwest

NY_Nassau County_Our Lady of Kazan_0012
Church interior, camera facing south

NY_Nassau County_Our Lady of Kazan_0013
Church interior, altar and deisis, camera facing southeast

NY_Nassau County_Our Lady of Kazan_0014
Church interior, chandelier detail, camera facing ceiling

NY_Nassau County_Our Lady of Kazan_0015
Bell tower, camera facing east

NY_Nassau County_Our Lady of Kazan_0016
Rectory, front elevation, camera facing north

NY_Nassau County_Our Lady of Kazan_0017
Parish Hall, front elevation, camera facing east

NY_Nassau County_Our Lady of Kazan_0018
Parish Hall interior, camera facing west

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Our Lady of Kazan Church
street & number Two Willow Shore Road telephone 516-671-6616
city or town Sea Cliff state NY

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State

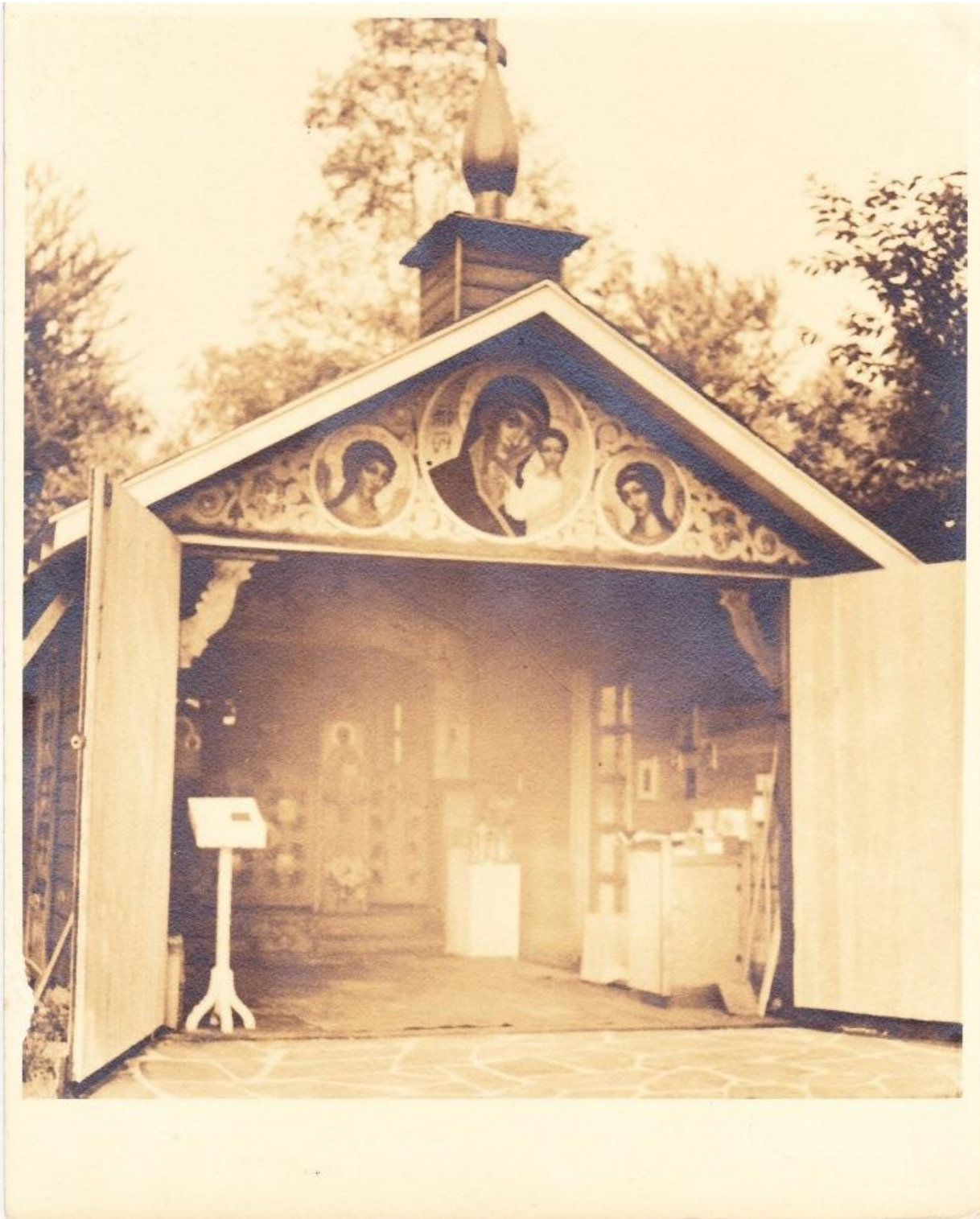
Ivanoff painting of architect, Boris Riaboff, 1928



Early Church, Undated

Church of Our Lady of Kazan
Name of Property

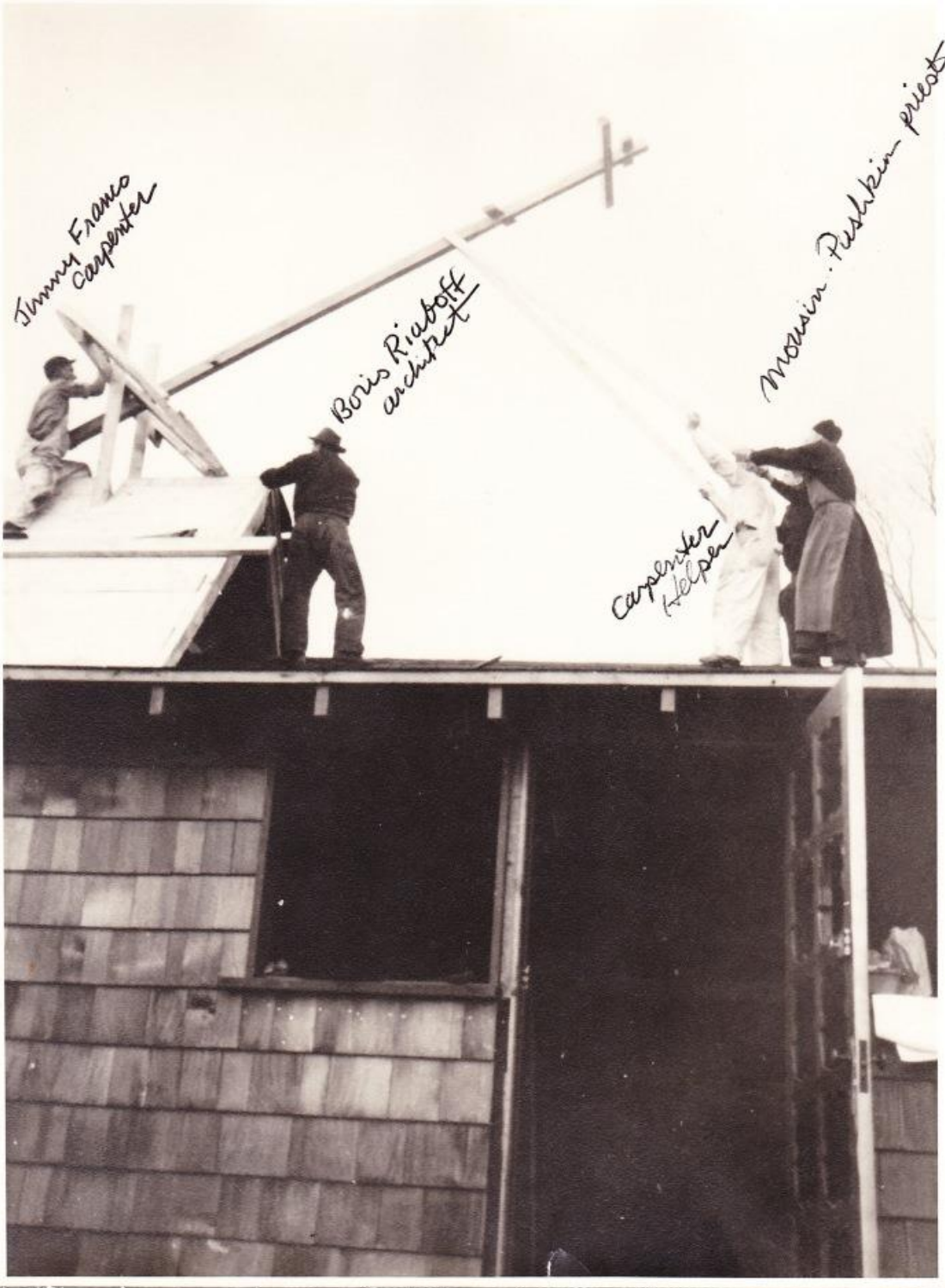
Nassau Co., New York
County and State



Church with original garage doors, 1942

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State



Church construction, undated

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State



Outer Narthex construction, undated

Church of Our Lady of Kazan
Name of Property

Nassau Co., New York
County and State



Boris Riaboff at his drafting table, ca. 1940









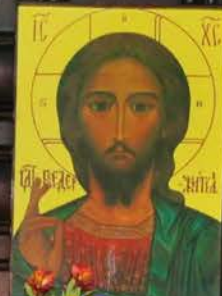












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2



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Church of Our Lady of Kazan
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Nassau

DATE RECEIVED: 8/19/16 DATE OF PENDING LIST: 9/19/16
DATE OF 16TH DAY: 10/04/16 DATE OF 45TH DAY: 10/04/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000695

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10.4.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

AUG 19 2016

Nat. Register of Historic Places
National Park Service

15 August 2016

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Church of Our Lady of Kazan, Nassau County
Prospect Hill Historic District, Erie County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office