

(FORMER) NEW YORK TIMES BUILDING, 41 Park Row (aka 39-43 Park Row and 147-151 Nassau Street), Manhattan. Built 1888-89; George B. Post, architect; enlarged 1903-05, Robert Maynicke, architect.

Landmark Site: Borough of Manhattan Tax Map Block 101, Lot 2.

On December 15, 1998, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the (former) New York Times Building and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses, representing the New York Landmarks Conservancy, the Municipal Art Society, and the Historic Districts Council, spoke in favor of the designation. The hearing was re-opened on February 23, 1999 for additional testimony from the owner, Pace University. Two representatives of Pace spoke, indicating that the university was not opposed to designation and looked forward to working with the Commission staff in regard to future plans for the building. The Commission has also received letters from Dr. Sarah Bradford Landau and Robert A.M. Stern in support of designation. This item had previously been heard for designation as an individual Landmark in 1966 (LP-0550) and in 1980 as part of the proposed Civic Center Historic District (LP-1125).

Summary

This sixteen-story office building, constructed as the home of the *New York Times*, is one of the last survivors of Newspaper Row, the center of newspaper publishing in New York City from the 1830s to the 1920s. Erected in 1888-89 and enlarged in 1903-05, the present building was the paper's second on the site and was so identified with the *Times* that it was described in *King's Handbook of New York* (1892) as "the *Times* expressed in stone." The former *Times* Building is the sole remaining office building in the downtown area by the pioneering skyscraper designer George B. Post. Post, the country's pre-eminent architect-engineer, achieved a major technological feat with this commission which required him to incorporate the floor framing from the *Times*'s five-story 1857 building so newspaper operations could continue on site while the new building was under construction. The Times Building, Post's first in the Richardsonian Romanesque idiom, was considered "a masterpiece of the Romanesque style." Faced with rusticated Indiana limestone blocks above a gray Maine granite base, the facades are articulated in a complex composition featuring a series of impressive arcades that emphasize the verticality of the building and horizontal moldings that call attention to the underlying structure. The carefully-scaled details include compound colonnettes, roll moldings, miniature balustrades, foliate reliefs, gargoyles and a mansard with gabled dormers

In 1904, the *Times*, which had been sold to Adolph Ochs, relocated to Times Square. The former ground-floor offices of the *Times* were converted to retail use, the mansard was taken down, and four new stories were added to the designs of Robert Maynicke. Pace University acquired the building in 1951 for part of its Manhattan campus, converting the offices to classrooms and making changes to the base. With its three highly visible facades on Park Row, Nassau Street, and Spruce Street facing Printing House Square, the former New York Times Building remains a prominent presence in New York's civic center.



DESCRIPTION AND ANALYSIS

Park Row and "Printing House Square"¹

The vicinity of Park Row, Nassau Street, and Printing House Square, roughly from the Brooklyn Bridge to Ann Street, was the center of newspaper publishing in New York City from the 1830s through the 1920s, while Beekman Street became the center of the downtown printing industry. This development began as early as 1830 when several old houses on the northwest corner of Nassau and Ann Streets were replaced by the Franklin Building, a five-story commercial building housing two printing offices and the *New York Mirror* newspaper.² By 1836 Nassau Street was home to fourteen newspapers and "numerous bookstores, stationers, paper-warehouses, printers, [and] bookbinders."³

Park Row, with its advantageous frontage across from City Hall Park, had remained a street of restaurants, hotels, theaters, and churches until the late 1840s. As the entertainment district moved northward, the old buildings were replaced by first-class business buildings.⁴ Initially almost all of the new buildings were leased to dry goods firms, but by the end of the decade the majority had been taken over by newspapers and publishers. This trend was greatly accelerated by the redevelopment of the former Brick Presbyterian Church block on Park Row between Beekman and Spruce Streets with the New York Times Building (1857-58, Thomas R. Jackson) and the Park Building (1857-58, demolished) which housed the *New York World* after 1860. In the 1860s, Park Row became known as "Newspaper Row" and the plaza formed by the intersection of Nassau Street and Park Row and bordered by the Times and Tribune Buildings as "Printing House Square."⁵

The Civil War created a high demand for news which brought unprecedented growth and prosperity to the newspapers and weekly pictorial journals located in the vicinity of Printing House Square. In the post-war years, a number of papers replaced their old quarters with large new office buildings which incorporated elevators and were constructed with fire-resistant (often termed "fireproof") materials. The majority of the new buildings incorporated several rental floors to take advantage of the great demand for office space in the City Hall area. Among the notable examples were the new "fireproof" headquarters for the Herald (1868, Kellum & Son, demolished) at Park Row at Ann Street; the handsome Second Empire style New-Yorker Staats-Zeitung Building (1870-73, Henry

Fernbach, demolished) at the intersection of Centre Street, Tryon Row, and Park Row; the early skyscraper, Tribune Building (1873-75, Richard M. Hunt, demolished) at Park Row and Spruce Street; and Evening Post Building (1874-75, Thomas Stent, demolished) at Broadway and Fulton Streets.

In the 1880s and 1890s, the newspapers continued to erect distinctive and technically innovative buildings in the Park Row area including the New York Times Building (1888-89); the World (Pulitzer) Building (1889-90, George B. Post, demolished), 53-63 Park Row; and the Mail and Express Building (1891-92, Carrère & Hastings, demolished) Broadway and Fulton Street. A shift away from downtown began after the New York Herald moved to Herald Square in 1894 and the New York Times moved to Longacre Square in 1904, though the New York Evening Post constructed a new building (Robert D. Kohn) in 1906-07 at 20 Vesey St. (a designated New York City Landmark), and the majority of newspapers remained downtown through the 1920s.

The New York Times⁶

One of the world's great newspapers, the *New York Times* (originally the *New York Daily Times*) was founded in 1851 by Henry Jarvis Raymond (1820-1869), George Jones (1811-1891), and Edward B. Wesley (1811-1906). Raymond and Jones were newspapermen who met and became friends in the early 1840s while working for Horace Greeley's fledgling *New York Tribune*. Jones subsequently moved to Albany where he became an independent banker, trading in currencies. Wesley, an Albany businessman, speculated in commodities and real estate and also traded in currencies. In 1851 they formed a partnership to establish the *Times*, with Raymond as editor and Jones in charge of the business office; Wesley supplied the bulk of the capital and also was involved in the management of the paper when Jones fell ill during the 1850s. (There were also a number of other small investors, mostly businessmen from the Albany region.)

Disliking the strident partisanship common in the press of the period, Raymond created a paper that emphasized "accurate reporting and moderation of opinion and expression."⁷ This policy brought the *Times* immediate success, which was enhanced by the rapid growth of the city's population. Within a year, circulation had reached more than 24,000, and the size of the paper had doubled. By 1855, the *Times* had more than twice the readership of the

Tribune. As the *Times* prospered, it "won a reputation for the fulness [sic] and variety of its news."⁸ The paper was especially well regarded for its coverage of foreign events and for its policy of printing the full text of important speeches and documents. Republican in political affiliation, it provided excellent coverage of the nascent Secession movement and the Civil War. (Raymond himself reported on the Battle of Bull Run.) During the war, the paper met the increased demand for news by establishing a Sunday edition and by expanding the size of each page from five to six columns, making it the largest daily newspaper in the nation.

When it was established in 1851 the *Times* leased space at 113 Nassau Street, moving after two years to larger quarters in a rented building at Nassau and Beekman Streets. By 1856, the paper had "outgrown its quarters and demanded more room for itself and better facilities for the public."⁹ Wesley, and two investors, Frederick P. James and Henry Keep, took the opportunity to acquire the old Brick Church site when it went up at auction that year. In 1857, Raymond and Jones purchased James' and Keep's two-thirds interest in northern portion of block (Wesley retained ownership of his one-third interest).¹⁰ They subsequently erected a new Times Building on the site. Designed by Thomas R. Jackson, this was one of two mirror-image five-story store and loft buildings united by their arcaded center bays and crowning pediment. (The other building was acquired by Western Union). The *Times*'s printing presses and stereotype equipment occupied the basement of its building. Its publication offices were on the ground floor. The second and third floors were leased to tenants including, at various times, the Surrogates Office, the Patent Office, and George P. Powell & Co.'s American Advertising Agency. The editorial department and reporters occupied the fourth story; the composing room was on the fifth floor.

In 1860 Wesley gave up his interest in the *Times*, selling and transferring his real estate to Jones and Raymond. Raymond died an untimely death at age 49 in 1869. Before his death, Raymond had begun to publish stories about the municipal corruption under Mayor Fernando Wood and "Boss" William Marcy Tweed. After taking control of the paper, Jones continued the exposé which included Thomas Nast's scathing political cartoons. In August 1871, the *Times* managed to secure copies of the New York City Comptroller's books which made abundantly clear "the enormity of the plunder to which the city had been subjected [and resulted in] the utter rout of the conspirators."¹¹

After Raymond's death, Tweed's cronies had tried to gain control of the *Times* by buying his interest in the paper from his widow. Jones and a minority stockholder, Edwin B. Morgan, a businessman from Aurora, New York, quickly acquired the outstanding stock, and in 1872 the *Times* company was reorganized.¹² In 1881, following Morgan's death, his heirs and Jones signed over their interest in the Times Building property to the stock association. (Morgan had purchased the mirror-image building adjacent to the Times Building from Western Union in 1867 and that also became part of the association's holdings).

The early 1880s was a prosperous period for the *Times*, and the paper's owners realized that the growing company needed additional room to expand. Undoubtedly encouraged by the strong market for rental office space in the City Hall area, which was bringing profits of as much as twenty percent per annum to the owners of the recently erected Morse Building (1878-80, Silliman & Farnsworth) at 140 Nassau Street, Temple Court Building (1881-83, Silliman & Farnsworth) at 7 Beekman Street, and Potter Building (1883-86, N.G. Starkweather) at 35-38 Park Row, Jones and the other *Times* owners decided in 1886 to erect a new "fireproof" office building which would be "the largest and handsomest newspaper office in the world."¹³ Because there were few available building sites in the Printing House Square area and the paper already occupied one of the most prominent and desirable sites in Lower Manhattan, the owners decided to erect a taller building at the same location. Jones was concerned that the *Times* would have to cease publication if it moved to temporary quarters because he thought it impractical to move and then return the paper's five heavy presses and stereotyping equipment to the Times Building's basement. Thus the owners sought a solution that would allow them to keep on publishing at the same site while the new addition was being constructed. The commission for this difficult problem fell to George B. Post, America's leading architect-engineer.¹⁴

George B. Post¹⁵

George Browne Post (1837-1913) was born in New York and educated at New York University where he earned a B.S. degree in civil engineering in 1858. After graduation he studied in Richard Morris Hunt's atelier for about two years. In 1860 Post and Charles D. Gambrill formed a partnership and established their offices at 93 Liberty Street. The architects were associated for about six years

although Post was away from the office sporadically during the Civil War, serving as a captain in the New York State National Guard. After the dissolution of the firm, Gambrell worked for six years in collaboration with Henry H. Richardson, and Post practiced alone.

In 1868 Post was called in as a consultant when the original design of the Equitable Life Assurance Building by Gilman & Kendall proved too expensive to build. Post used his training as an engineer to redesign the structure of the building, lightening the loads and increasing the rentable space through the substitution of iron columns and iron beams for load-bearing walls. As Post's work on Equitable building was nearing completion, he received two other major commissions, the Williamsburgh Savings Bank (1870-75) and the Troy Savings Bank and Opera House Building (1871-75), which brought him considerable recognition. Post's early skyscraper, the Western Union Telegraph Building (1872-75, demolished), is generally considered to be the first design to provide an appropriate architectural expression for a tall building and was a prototype for the development of early corporate headquarters. His Renaissance-inspired Long Island Historical Society Building (now the Brooklyn Historical Society), of 1878-79, was the first building in New York to make extensive use of ornamental terra cotta. In the 1880s Post was responsible for such important New York business buildings as the Mills Building (1881-83, demolished), the New York Produce Exchange (1881-85, demolished), the New York Cotton Exchange (1883-85, demolished), the New York Times Building on Park Row (1888-89), and the Pulitzer or World Building (1889-90, demolished). Post also designed the mansion of Cornelius Vanderbilt (1889 and 1895, demolished) at the northwest corner of 57th Street and Fifth Avenue and the Huntington Residence (1890-94, demolished) on the southeast corner of 57th Street and Fifth Avenue, two important commissions from very prominent clients. The largest exhibition hall at the World's Columbian Exposition of 1893 in Chicago was Post's Manufacturers and Liberal Arts Building. In 1897 he won the competition for the City College of New York which occupies an imposing site in Upper Manhattan.¹⁶ His most famous structure is the temple-fronted New York Stock Exchange (1901-04). In 1905, Post's two sons, James Obis and William Stone, became partners in his firm which was renamed George B. Post & Sons. James collaborated with his father on the design of the Wisconsin State Capitol (1906-17). Among the

many honors bestowed on Post during his long and distinguished career were the American Institute of Architects Gold Medal and the French Legion d'Honneur.

The Design of the New York Times Building

In January 1889, the *Real Estate Record & Guide* reported that the soon to be completed Times Building "has achieved a remarkable popular success, being generally esteemed the finest commercial building in New York."¹⁷ Post's design is all the more impressive, given the complexities of the project.¹⁸ In addition to retaining as much of the old building as possible and carrying on construction without unduly interfering with the production of the newspaper, he was also barred from using conventional construction techniques that would interfere with the presses. Instead each old pier was successively encased in a new masonry pier of sufficient dimensions to support "its portion of the load of the new structure," and each pier "was provided with a new and proper foundation."¹⁹ Inverted brick arches were installed between the piers just above the foundations. This work was completed between January and May 1888, when the tenants vacated their offices. At that time, a wooden bridge was constructed around the building and work began to remove the old outer walls and roof and construct the new walls. The load-bearing walls on Park Row and Nassau Street were chiefly masonry reinforced with wrought-iron Phoenix columns which supported iron girders and beams spanned by flat hollow-tile arches. Iron columns and girders were installed in the interior of the building next to the old masonry partition walls which were eventually taken down. As the work progressed, the paper's compositors, editors, and reporters continued to occupy the fourth and fifth floors, sheltered by a temporary wood and tar-paper roof. The exterior of the new building was completed in January 1889, and the interior was ready for tenants by May.

As Landau and Condit have observed, "the proportions of the old Times Building and the technology required to achieve the new, much taller building while retaining parts of the old one influenced the organization of Post's facades."²⁰ The height of the first five stories and the placement of the thick masonry piers on Nassau Street and Park Row were determined by the older structure. On the upper stories, the piers could be diminished in thickness to reflect the lighter loads. In keeping with his earlier commercial work, Post articulated the facades with multi-story arcades and structurally

expressive moldings. Here he departed from his previous commercial work, which had been designed in the Queen Anne or Renaissance styles, and adopted the Richardsonian Romanesque just then coming into fashion in New York for commercial buildings.

Over the years Post had shown a great affinity for Richardson's work in such projects as Chickering Hall (1874-75, demolished), New York Hospital (1875-77, demolished), and in an unexecuted design for a Church and Parish House (c. 1877) which was clearly modeled on Richardson's Trinity Church in Boston (1872-77). Richardson in turn, seems to have been influenced by Post's rhythmic arrangement of window bays at the New York Produce Exchange (1881-84, demolished), a device which reappeared in Richardson's design for the Marshall Field Warehouse in Chicago (1885-87, demolished). The extensive publication of Richardson's work following his death in 1886 seems to have set off a wave of Richardsonian designs throughout the country. New York examples included Robert W. Gibson's United States Trust Company Building (1888-89, demolished) at 45-47 Wall Street, Stephen D. Hatch and Francis Kimball's Corbin Building (1888-89) at Broadway and John Street, and Bradford Gilbert's Tower Building (1888-89, demolished) at 50 Broadway, near Bowling Green.

Post's choice of light Maine granite for the first two stories of the Times Building and matching Indiana limestone for the upper stories was probably inspired by Richardson's monochromatic late work.²¹ The building also relates to other Richardson buildings, notably the F.L. Ames Wholesale Store (1882-83, demolished) on Bedford Street in Boston and Cincinnati Chamber of Commerce (1885-88, demolished) in its use of rusticated stone, giant arcades, and a dormered mansard roof. Certain characteristic Richardsonian details are also employed, notably "the miniature balustrades in relief that fill the bases of great openings in the third and sixth stories and the decorated roll mouldings at the intrados of their arches."²²

The design is distinctly Post's own in its use of unbroken projected piers which give the building a strong vertical emphasis. The use of superimposed giant arches arranged in a progression of 1-2-3 windows on the Park Row and Nassau Street facades relates directly to his previous work at the Produce Exchange. The distinguished architectural critic, Montgomery Schuyler, described the Times Building's "large 20-foot [basement] arches and the

divided arches above them" as "impressive features" and noted that "their impressiveness is greatly heightened by the character of the detail, which is nowhere exaggerated in the Richardsonian manner, but takes its place properly and is almost everywhere carefully and successfully adjusted to its place in scale as well as treatment."²³ *King's Handbook of New York* (1892) praised the building as "a masterpiece of the Romanesque style"²⁴ and characterized it as:

*Discreet, moderate, bold, vigorous, perfect in every detail of ornamentation, in moldings, in capitals, in gargoyles; so beautiful that it charms the naive and the refined, the ignorant and the most learned in art; the Times Building is the Times expressed in stone.*²⁵

The Times Changes Hands

When Moses King of *King's Handbook* wrote about the Times Building in 1892, the fate of the building and paper were very much in doubt. George Jones, who died in 1891, had thought of the building as his monument and had spent lavishly to create a first-class structure.²⁶ He was also very concerned about the future of the newspaper to which he had devoted so many years and intended that the rental income from the office floors would provide a steady supplement to the paper's income. This income became increasingly important as the *Times* lost readership to the more sensationalistic *World* and *Journal* in the early 1890s. Jones left his stock in the Times Company to his children with the stipulation that the paper should never be sold. His heirs did not want to continue publishing the paper but were reluctant to break a will that contained considerable assets in addition to the newspaper stock. An informal agreement was made with the heirs of Edwin B. Morgan that they would sue the Jones heirs to allow the paper to be sold.²⁷ The Morgan heirs won the suit and the paper was sold to the New York Times Publishing Company, a corporation headed by *Times* editor Charles R. Miller, for \$950,000. The New York Times Association stockholders (the Jones and Morgan heirs) conveyed ownership of the Times Building to a holding company, the Park Company, subject to a lease to the New York Times Publishing Company.²⁸

The new owners of the *Times* took control just on the eve of the financial panic of 1893. The resulting depression severely reduced advertising revenues, especially in area of financial advertising, which had been one of the *Times* mainstays. As the paper cut expenditures for news gathering and staff, its readership declined rapidly. By 1896, circulation had fallen to 9,000 and the paper was losing \$1,000

a day. The company was placed in receivership and recapitalized. A member of the financial-page staff who knew that the *Chattanooga Times* publisher Adolph Ochs was interested in acquiring a newspaper in New York telegraphed Ochs saying that the *Times* could be acquired for "no very large outlay of money."²⁹ Ochs took over as publisher in August 1896 in exchange for \$75,000; his contract stipulated that after three consecutive years of profits he would receive a controlling interest in the company.

Soon after taking control of the *Times*, Ochs added the slogan "All the News that's Fit to Print" to its masthead, signaling his intention to avoid "yellow journalism" and to maintain the *Times's* traditional high standards. By the end of his first year, operating costs had been cut substantially, the paper's typography had been greatly improved, and several new sections had been introduced, including the book review section, a Sunday supplement of half-tone illustrations (forerunner to the present Sunday magazine), and an indexed summary of the news, then called "The News Condensed." In 1898, Ochs decided to reduce the price of the paper from three cents to one cent to compete directly with the *Journal and World*; circulation almost immediately tripled and then continued to grow. In August 1900, Ochs acquired his majority sharehold in the Times Publishing Company. By 1903, the paper was so successful that Ochs decided not to renew the lease on the paper's quarters on Park Row and to erect a new skyscraper uptown on Longacre Square in the heart of a newly emerging office and entertainment district. The Park Company then decided to retain Robert Maynicke (1848-1913) to renovate and enlarge the former Times Building, which was renamed the 41 Park Row Building.

The Addition of 1903-05 and Subsequent History

Maynicke had been one of the chief architects in George B. Post's office from 1872 to 1895 and had supervised the construction of the Times Building as well as the Mills, Equitable, Pulitzer, Union Trust, and Havemeyer Buildings, and the Produce and Cotton Exchanges.³⁰ A graduate of Cooper Union, he had used his training in mechanics and mathematics to become an expert on the structural properties of iron and steel and on the construction of tall buildings. His firm, which became Maynicke & Franke after he formed a partnership with his chief designer Julius Franke (1868-1936) in 1905, was extremely prolific, producing designs for over 100 large commercial buildings in New York. Maynicke achieved a reputation for his additions to large business buildings, which often involved difficult engineering problems. At the 41 Park Row

Building, the problems were especially complex because the girders Post had reused from the 1857 Times Building were incapable of taking the weight of additional stories.

Maynicke filed plans with the Department of Buildings for alterations to 41 Park Row in December 1903.³¹ His designs called for the mansard roof to be removed and for the walls to be taken down to the eleventh story. The twelfth story, which had been a double-height story with a mezzanine, was to be divided into two stories, and three new stories were to be constructed for a total of sixteen stories. The new construction required the installation of new steel girders in the first five floors and the replacement of some relatively weak columns on the twelfth story. An additional elevator was also installed.

Maynicke faced the twelfth, thirteenth, and fourteenth stories with limestone, repeating the double-story arcaded design of the tenth and eleventh stories at the twelfth and thirteenth stories. He treated the trabeated fourteenth story as a transitional story topped by a heavy cornice enriched with ball flower moldings and gargoyles at the corners of the Spruce Street facade. The top two stories were faced with terra cotta and articulated with a giant arcade. Above a heavy foliate cornice, the facade was crowned by a balustraded parapet punctuated by crocketed finials resting on angled projections.

In 1905, Maynicke's plans were amended to install four show windows on the ground floor store occupying the *Times's* old publication offices. In 1915 the foundations were strengthened for the party wall between 41 Park Row and the Potter Building.³² In 1916 several alterations were made on orders from the Bureau of Fire Prevention including the installation of Kalomein-covered frames and wire glass for the windows in the fire stairs and a wood 3,500-gallon water tank on the roof. There were storefront alterations in 1919, 1928, 1938, and 1941 for the various retail stores and restaurants that occupied the ground floor. In 1951 the Park Company sold the building to Pace University which made substantial alterations to the building to the designs of Frederick P. Platt. Architect, Edward J. Hurley made additional changes to the sub-basement, basement, and first story, including changes to the entrances, in 1956-57. In 1962, a cooling tower was installed on the roof for an air-conditioning unit serving the twelfth through fifteenth floors.

Description

The former New York Times Building is located on a trapezoidal lot which extends 103 feet along

Park Row, sixty feet along Spruce Street, ninety-six feet along Nassau Street, and is 104 feet wide at its south party wall adjoining the Potter Building. The sixteen-story building has a Romanesque Revival design featuring rusticated stone work, a series of multi-story arcades, and finely carved medieval ornament. The building's two-story base is faced with gray Maine granite, while Indiana limestone is employed for the third through fourteenth stories and terra cotta for the top two stories. Tall arcades, prominent piers, and recessed windows and spandrels give the design a vertical emphasis. The facades are organized into three bays on Spruce Street and four bays on Park Row and Nassau Street. The north front on Spruce Street (Printing House Square) which originally contained the entrance to the *Times* publication offices is treated as the primary facade. The articulation of the Spruce Street facade is extended on to the narrow bays at the north end of the Nassau and Park Row facades. The original stone entrance surrounds on Spruce Street and Park Row were removed and new entrances and first story windows were installed in the 1950s when Pace University acquired the building. The original cast-iron spandrel panels still survive in the window bays but non-historic aluminum windows were installed on all three facades in the 1980s. A number of air conditioners and louvers have been installed in the windows of the Park Row and Nassau Street facades.

Spruce Street facade

Base: The Spruce Street facade is divided into six major story groupings which are defined by string courses that extend over the piers. The two-story base is articulated with rusticated pilasters resting on plain bases. The original stone Romanesque arched entrance porch has been removed from the center bay and the original projecting tripartite bay windows with double-hung sash and transoms, iron spandrel panels and tripartite sash windows have been replaced. Currently the multipane aluminum first-story windows rest on masonry bulkheads which are coated with a stucco facing which has also been applied to the base of the piers. The aluminum windows are lower than the original windows and the spandrel panels are wider (probably to accommodate dropped ceilings). The second story has non-historic windows in place of the original one-over-one wood sash.

Mid-section: Above the base is a three-story section comprised of a giant double-story arcade topped by a single story of coupled round arches. Miniature balustrades extend along the bottom of the large arches which are also enriched with corner colonnettes, foliate capitals, and molded archivolt. Each large arch originally contained three window

bays. The spandrel panels are articulated with prominent string courses below the window sills and above the window lintels. The windows are non-historic. (On the fourth story, four windows replace three). The coupled fifth-story windows are separated by paired colonnettes which have responds on the intermediary piers. The colonnettes and intermediary piers have foliate capitals and the intrados and extrados of the arches are enriched with moldings. The windows are non-historic.

A double string course sets off the lower three-story section from the four-story arcade which extends from the sixth to the ninth story. The decorative treatment employed for the four-story arcade is similar to that of the lower sections, but here the foliate molding employed for the column capitals extends on to the corner piers and the arcade is capped by a molded frieze enriched with crockets and ball flowers. Small columned balustrades identical to those at the third story were employed at the sixth story but have been removed. The iron spandrels between the windows are original; the windows are non-historic. (There were originally three windows per bay instead of the current two).

The tenth and eleventh stories are united by a two-story arcade featuring coupled arches set between heavier piers. In addition to the decorative treatment of the paired columns, piers, and arches, this section is distinguished by its corbel decoration above the arches featuring animal heads, grotesque masks, and foliate motifs. The spandrels are original; the windows are non-historic. (The windows at the eleventh story originally had one-over-one sashes rather than the current single-pane windows and transoms.)

The twelfth and thirteenth stories are also united by a double-story arcade. The articulation of this story is virtually identical with that of the tenth and eleventh stories except for differences in the carved decoration on the corbels. The iron spandrels are original; the windows are non-historic.

The fourteenth story is treated as a transitional story set off by continuous moldings above and below the paired trabeated windows. The molding that caps this story is enriched with ball flowers and cusped motifs. Gargoyles in the form of stylized griffins project from the corners of the facade.

Upper Section: The richly embellished fifteenth and sixteenth stories are faced with terra cotta. The stories are united by paired double-story arches profiled by moldings and giant pilasters decorated with recessed panels and foliated capitals. Angled projections at the top of the piers create a complex roofline which is further enhanced by the foliate cornice and balustraded roof parapet punctuated by

crocketed finials. The spandrel panels decorated with a dentil molding between the fifteenth- and sixteenth-story windows appear to be original. The windows are non-historic.

Park Row Facade

The Park Row facade is articulated into four bays. The northern bay is approximately the same width as the single bays on the Spruce Street front and is articulated in the same manner. The other three bays are little less than twice the width of the north bay and have a slightly different decorative scheme.

Base: The treatment of the two-story base is very similar to that of the Spruce Street facade except that the center pier is widened to frame a central entrance, originally the main entrance to the office tower. The gabled stone surround has been removed. The entrance contains non-historic paired aluminum and glass doors topped by a large fixed multi-light transom. Raised lettering above the entrance reads "PACE UNIVERSITY." It appears that the large clock with Roman numerals and Gothic hands above the entrance is original to the building, but it was removed from its surround and reinstalled at the second story when the entrance was altered in the 1950s. At that time the main building entrance was moved to the southernmost bay which had contained a storefront. The bay currently has a non-historic angled aluminum and glass entrance entry at the first story and a fixed multipane aluminum and glass window at the second story. The other bays have non-historic masonry bulkheads which support non-historic multipane aluminum windows at the first story. As on the Spruce Street facade, the first- and second-story windows are separated by non-historic aluminum spandrel panels, while the second story has non-historic windows which replace original one-over-one windows. (Following the original configuration, there are three windows in the narrower north bay and four windows in each of the center bays; the southern bay originally had five windows.)

Mid-section: In the northern single bay, the third-through-fifth stories are articulated by giant double-story arches topped by coupled single-story arches. The wider bays are treated as a giant triple-story arcade. The piers at the third and fourth story are articulated as giant pilasters with foliated capitals. The arches are enriched with corner colonnettes, intrados and extrados moldings, and carved spandrels decorated with delicate rinceau motifs. Miniature balustrades are employed for both the narrow and wider arches. As in the original design, each of the large arches encompasses four window bays. The cast-iron spandrel panels are original; the windows are non-historic.

Four-story arches extend from the sixth to ninth stories in both the narrow and wider bays. While only one arch is used for the narrow bay, the wider bays contain coupled arches resting on attenuated colonnettes with crocket capitals. The windows currently have non-historic paired one-over-one sash. This configuration differs from the original two-over-two double-hung windows with narrow muntins. The iron spandrel panels are original.

The articulation for the double-story arches extending from the tenth to the eleventh story and from the twelfth to the thirteenth story matches the articulation on the Spruce Street facade except that there are three arches in the wide bays. The iron spandrel panels are original. Non-historic windows are employed on all four stories.

Similarly the articulation of the transitional fourteenth story is identical to that of the Spruce Street facade except that the wide bays are sub-divided into three window bays by small piers faced with paired half-columns.

Top Section: The fifteenth and sixteenth stories have terra-cotta facings and are articulated following the pattern of the Spruce Street facade except that the wide bays are sub-divided into three sections. Historic spandrel panels decorated with a dentiled molding extend between the fifteenth and sixteenth-story windows. The windows are non-historic.

Nassau Street Facade

Above the ground story, the design of the four-bay-wide Nassau Street facade is identical with that of the Park Row facade. There is a bishop's crook wall bracket lamppost (a component of a New York City Landmark designation) attached to the second masonry pier (reading south to north).³³ The cast-iron spandrel panels are original. The window frames above the second story in the south bay were installed in 1916; the other windows are non-historic.

Base: All of the bays contain non-historic infill at the first story. The southernmost bay has a tripartite aluminum and glass surround which contains a central secondary entrance for the building and a freight elevator. Above a non-historic entrance canopy, the bay is faced with metal panels which are pierced by ventilation vents. The other bays have multipane windows and masonry bulkheads. At the second story, the southern bay is divided into five window openings replicating the original design. The windows and metal panels in the openings are non-historic. The other bays have non-historic spandrel panels between the first and second-story windows. The windows are non-historic.

Mid-section: Original iron spandrel panels survive in the window bays. The window frames in the

south bay were installed in 1916. The other windows are non-historic.

Top Section: The fifteenth and sixteenth stories have terra-cotta facings and are articulated following the pattern of the Park Row facade. Historic spandrel panels decorated with a dentiled molding extend between the fifteenth and sixteenth-story windows. The windows are non-historic.

South Elevation and Roof

The upper portion of the building's south wall, above the roofline of the Potter Building, is visible from City Hall Park and from the upper floors of the neighboring buildings across Broadway. This windowless wall is faced in red brick and has two projecting brick chimneys, a metal ladder, and a

metal flue-pipe near the Park Row facade and a projecting brick chimney near the Nassau Street facade. There is a large penthouse on the roof near the rear wall for the elevators and stair tower. Mechanical equipment and a wood water tower are set on the roof of the penthouse. A large air-conditioning is located on roof near the Spruce Street facade. The air conditioning equipment is largely screened from view by the roof parapet but is visible from the Surrogate's Court Building on Chambers Street.

Report prepared by
Gale Harris
Research Department

Notes

1. This section on the development of Nassau Street and Park Row as a newspaper and publishing center is based on "View of a Section of Ann and Nassau Streets," *New York Mirror*, Sept 4, 1830, p. 1; "Paternoster Row of New-York," *New York Mirror*, May 14, 1836; E. Porter Belden, *New-York: Past, Present, and Future* (New York: Prall Lewis & Co., 1850), 117; Charles Lockwood, *Manhattan Moves Uptown* (Boston: Houghton Mifflin Co., 1976), 222-223; I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, 6 vols. (New York: Robert H. Dodd, 1918-28); John A. Kouwenhoven, *Columbia Historical Portrait of New York* (Garden City, NY: Doubleday, 1953), 302, 333-334; *King's Handbook of New York City* (Boston: Moses King, 1893), 608-625; Rebecca Read Shanor, "Newspaper Row," Michael Emery, "Newspapers," in *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale Univ. Press, 1995); Federal Writers' Project, *New York City Guide* (New York: Octagon Bks., 1970), reprint of 1939 edition, 99-100; Edwin Friendly, "Newspapers of Park Row," *Broadway, the Grand Canyon of American Business* (New York: Broadway Assn., 1926), 129-134; Record and Guide, *A History of Real Estate, Building & Architecture in New York* (1898; rpt. New York: Arno, 1967), 50-52, 66-67.
2. "View of a Section of Ann and Nassau Streets," *New York Mirror*, Sept 4, 1830, p. 1.
3. Several periodicals of a religious nature, and a number of religious institutions were also located on Nassau Street, including the American Bible Society, American Tract Society, and the American Home Missionary Society. See "Paternoster Row of New-York," *New York Mirror*, May 14, 1836.
4. For example the Park Row Stores built by Thomas & Son for John Jacob Astor in 1850, at 21-29 Park Row, on the former site of the Park Theater. The change from drygoods to newspaper tenants in these buildings is documented by illustrations in Kouwenhoven, *Columbia Historical Portrait of New York* (p. 276) and *King's Handbook* (p. 623).
5. In 1868, Albert DeGroot, a retired steamboat commander, presented a statue of Benjamin Franklin to the City of New York, as a tribute to New York's printers and press. The statue was erected in front of the Times Building in Printing House Square in 1872. At the dedication, Charles Savage, president of the New York Typographical Society, remarked on the appropriateness of erecting the statue "in the center of our trade, in the very midst of our craft-work." See Margot Gayle and Michele Cohen, *The Art Commission and Municipal Art Society Guide to Manhattan's Outdoor Sculpture* (New York: Prentice Hall, 1988), 45.

6. This section on the *New York Times* is based on Harrison Salisbury, "New York Times," *Encyclopedia of New York City*, 846-848; Bernard A. Block, "New York Times Company," *International Directory of Company Histories* (Chicago: St. James Press, 1990), v. 4, 647-649; "George Jones," and "Henry Jarvis Raymond," *Dictionary of American Biography*, ed. Dumas Malone *et al.* (New York: Charles Scribner's Sons, 1964); George [E.] Jones Papers, 1811-1891, New York Public Library, Rare Book and Manuscripts Division; "The New York Times," *Harpers Weekly*, Oct. 27, 1888, 818; "A Great Problem Solved," *New York Times*, Apr. 29, 1889, 9-10.
7. "The New York Times Company," *International Directory of Company Histories*, v. 4, 647.
8. "The New York Times," *Harpers Weekly*, 818.
9. "A Great Problem Solved," 9.
10. New York County, Office of the Register, Liber Deeds and Conveyances, Liber 734, p. 157; Liber 814, p. 514.
11. "The New York Times," *Harpers Weekly*, 818.
12. Liber Deeds and Conveyances, Liber 1019, p. 140. See also "Edwin Barber Morgan," *Dictionary of American Biography*.
13. "A Great Problem Solved," 10.
14. Sarah Bradford Landau and Carl W. Condit, *Rise of the New York Skyscraper, 1864-1913* (New Haven: Yale University Press, 1996), 151.
15. The following biographical information on Post is based on Winston Weisman, "The Commercial Architecture of George B. Post," *Journal of the Society of Architectural Historians*, 31 (Oct. 1972), 176-203; Weisman, "George Browne Post," *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982); Diana Balmori, "George B. Post: The Process of Design and New American Architectural Office (1868-1913)," *JSAH* 46 (Dec. 1987), 342-355; LPC, *Upper East Side Historic District Report*, LP-1051 (New York: City of New York, 1981), vol. 2, 1319-1320; Lisa B. Mausolf, "A Catalog of the Work of George B. Post, Architect" (M.S. Thesis: Preservation, Columbia Univ., 1983); Russell Sturgis, "The Works of George B. Post," in Architectural Record Co., *Great American Architects Series - nos. 1-6* (1895-1899: rpt. New York: Da Capo Press, 1977); Sarah Bradford Landau, *George B. Post, Architect* (New York: Monacelli Press, 1998).
16. Post's Williamsburgh Savings Bank, 175 Broadway; Long Island Historical Society, now Brooklyn Historical Society; New York Stock Exchange Building, and City College Buildings are designated New York City Landmarks.
17. "The 'Times' Building," *Real Estate Record & Guide*, Jan. 12, 1889, 32.
18. This section on the construction of the *Times* Building is based on Landau and Condit, 149-154; "A Great Problem Solved," 10; "The New 'Times' Building," *Building*, 9, no. 14 (Oct. 1888), 110; "The Reconstruction of the 'Times' Building," *Harpers Weekly*, Oct. 27, 1888, 818; "The New 'Times' Building," *Scientific American*, Aug. 25, 1888, 117. New York City, Department of Buildings, Alteration Docket, 102-1888.
19. "A Great Problem Solved," 10.
20. Landau and Condit, 154. For the design of the Times Building see Landau and Condit, 154-55; Landau, *Post*, 67, 71, 74; Sarah B. Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c. 1870-1890," in *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock*, ed. Helen Searing (New York: Architectural History Foundation & MIT Press, 1982), 148-150, 156; Montgomery Schuyler, "The Romanesque Revival in New York," *Architectural Record*, (1891), 31; "The 'Times' Building," *Real Estate Record & Guide*, Jan. 12, 1889, 32.
21. Landau and Condit, 155.

22. "The 'Times' Building," *Real Estate Record & Guide*, Jan. 12, 1889, 32
23. Schuyler, 31.
24. *King's Handbook of New York City* (Boston: Moses King, 1892), 574.
25. Ibid.
26. This section on the later history of the *New York Times* is based on "New York Times Company," *International Directory of Company Histories*, 647; Frank Luther, *American Journalism: A History* (New York: Macmillan Co., 1962), 428-29, 549-551; Meyer Berger, *Story of the New York Times, 1851-1951* (New York: Arno Press, 1970), 112-119; Elmer Davis, *History of the New York Times, 1851-1921* (1921: rpt. St. Clair Shores, Michigan: Scholarly Press, 1971), 164-181; F. Fraser Bond, *Mr. Miller of the Times: The Story of an Editor* (New York: Scribner's, 1931), 58-65.
27. See New York State Supreme Court, 1893, Henry A. Morgan, N. Lansing Zabriskie, and Louise M. Zabriskie vs. Gilbert E. Jones, et al. BB, 475.
28. Liber Deeds and Conveyances, sec. 1, Liber 21, pp. 305, 307.
29. Davis, 180.
30. For Maynicke see Landau and Condit, 155; Balmori, 351, 353; Robert Maynicke obituary, *Real Estate Record & Guide*, Oct. 4, 1913, 623-624; Landmarks Preservation Commission, *Ladies Mile Historic District Designation Report* (LP-1609) (New York: City of New York, 1989), 93-97, 198-201, 991-92.
31. Alteration Docket 1890-1903. See also "Old Times Building to be Improved," *Real Estate Record & Guide*, Dec. 12, 1903, 1085; "Replacing Girders in a Lower Story of a High Office Building," *Engineering Record* 50 (Sept. 24, 1904), 375-377.
32. These alterations are documented in the New York City Department of Buildings, Manhattan, Block and Lot folder, Block 101, lot 2 in the Municipal Archives. See Alteration Permit 1518-1915, Alt. 410-1916, Alt 1297-1916, Alt. 2046-1919, Alt. 1112-1928, Building Notice 968-1938, BN956-1941; Alt. 1532-1949; Alt. 986-1951, BN2656-1956, Alt. 134-1957
33. See LPC, *Historic Street Lampposts Designation Report*, prepared by Jeremy Woodoff (LP-1961) (New York: City of New York, 1997), 5, 12, fig. 32.

FINDINGS AND DESIGNATION

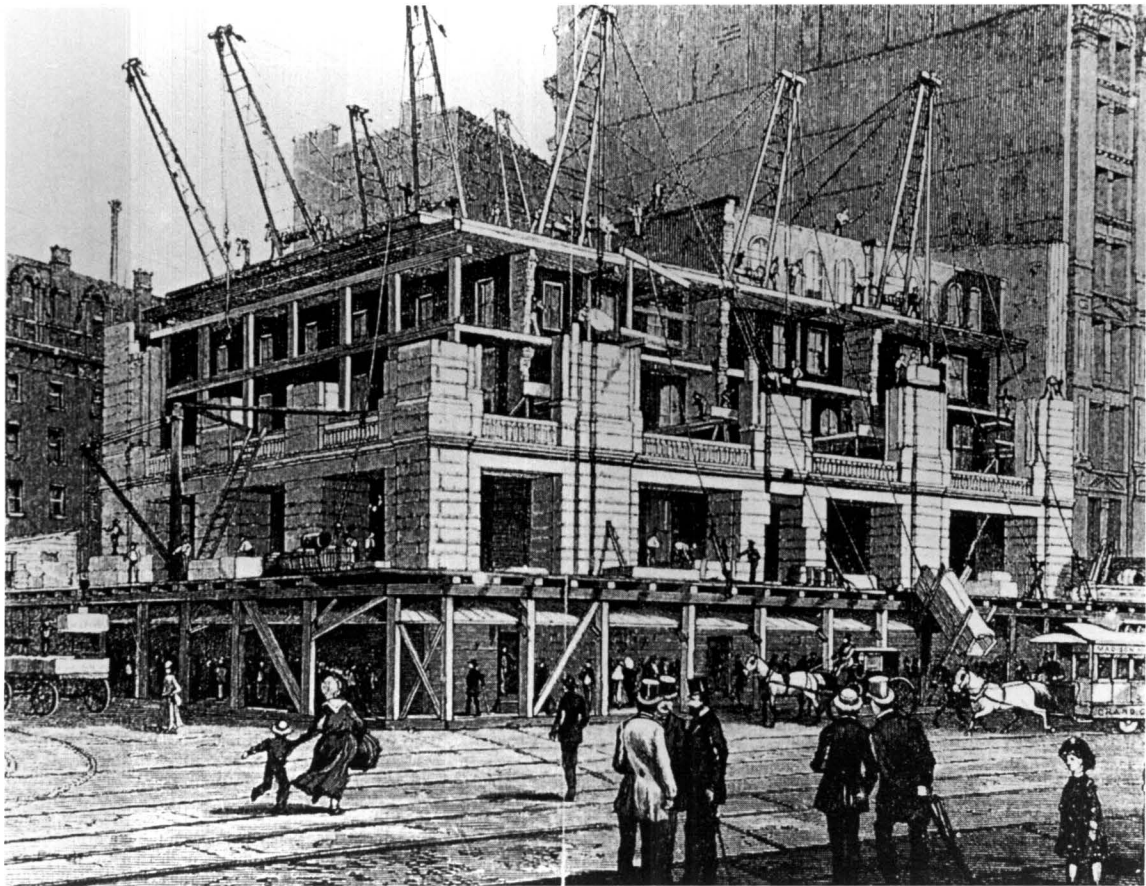
On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the former New York Times Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the (former) New York Times Building, erected in 1888-89 as the home of the *New York Times*, is one of the last remnants of Newspaper Row, the center of newspaper publishing in New York City from the 1830s to the 1920s; that this building, described in *King's Handbook of New York* (1892) as "the *Times* expressed in stone," survives today as a tangible reminder of the early history of one of the world's great newspapers; that the former Times Building was designed by the pioneering skyscraper designer George B. Post and is his sole remaining office building in the downtown area; that Post, the country's pre-eminent architect-engineer, achieved a major technological feat with this commission which required him to incorporate the floor framing from the *Times*'s five-story 1857 building so newspaper operations could continue on site while the new building was under construction; that the Times Building was Post's first in the Richardsonian Romanesque idiom and was considered "a masterpiece of the Romanesque style;" that its rusticated limestone and granite facades are articulated in a complex composition featuring a series of impressive arcades and carefully-scaled details including compound colonnettes, roll moldings, miniature balustrades, foliate reliefs, and gargoyles; that after the *Times* relocated to Times Square in 1904 the building was raised from thirteen to sixteen stories by Robert Maynicke who matched Post's original design in material and articulation; that it continued to function as an office building until 1951, when it was acquired by Pace University for part of its Manhattan campus; that with its three highly visible facades on Park Row, Nassau Street, and Spruce Street facing Printing House Square, the former New York Times Building remains a prominent presence in New York's civic center.

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 (former) New York Times Building, 41 Park Row (aka 39-43 Park Row and 147-151 Nassau Street), Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 101, Lot 2, as its Landmark Site.



(Former) New York Times Building, 41 Park Row
(aka 39-43 Park Row, 147-151 Nassau Street), Manhattan
View from the northeast showing Spruce Street (Printing House Sq.) and Nassau Street facades
Photos: Carl Forster

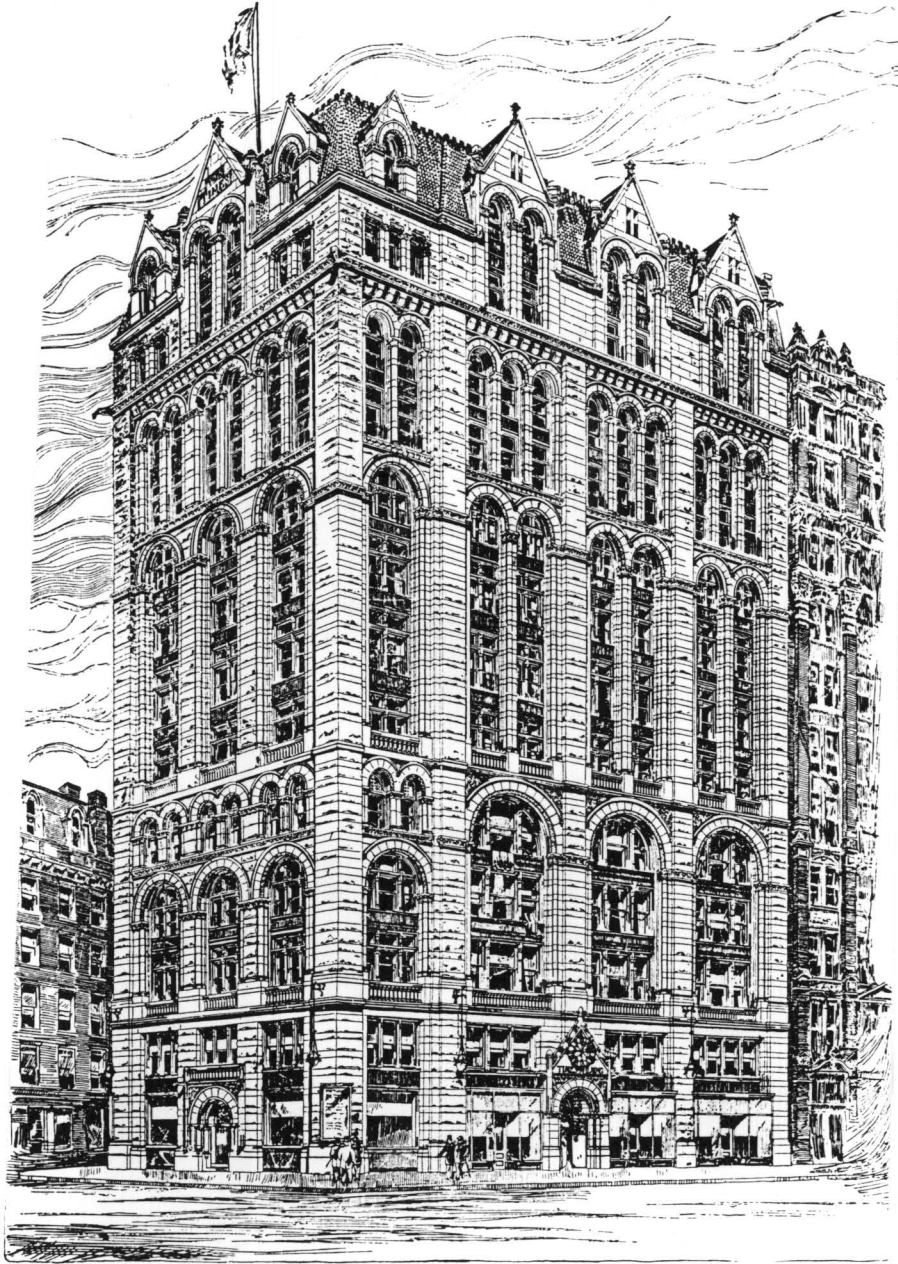


Top: New York Times Building (1857-58, Thomas R. Jackson), c. 1880

Source: Landau & Condit, *Rise of the New York Skyscraper*

Bottom: Construction of the new Times Building incorporating portions of the 1857-58 structure

Source: *Scientific American*, August 1888



Engraving of the New York Times Building, 1889
Source: A History of Real Estate, Building & Architecture in New York City



New York Times Building, c. 1900
Photo Source: Landau & Condit, *Rise of the New York Skyscraper*



Panorama of City Hall Park and Newspaper Row, c. 1910, showing
(left to right) City Hall, the Brooklyn Bridge Terminal, and the World, Sun, Tribune, and (former) New York Times Buildings

Photo Source: Landau & Condit, *Rise of the New York Skyscraper*



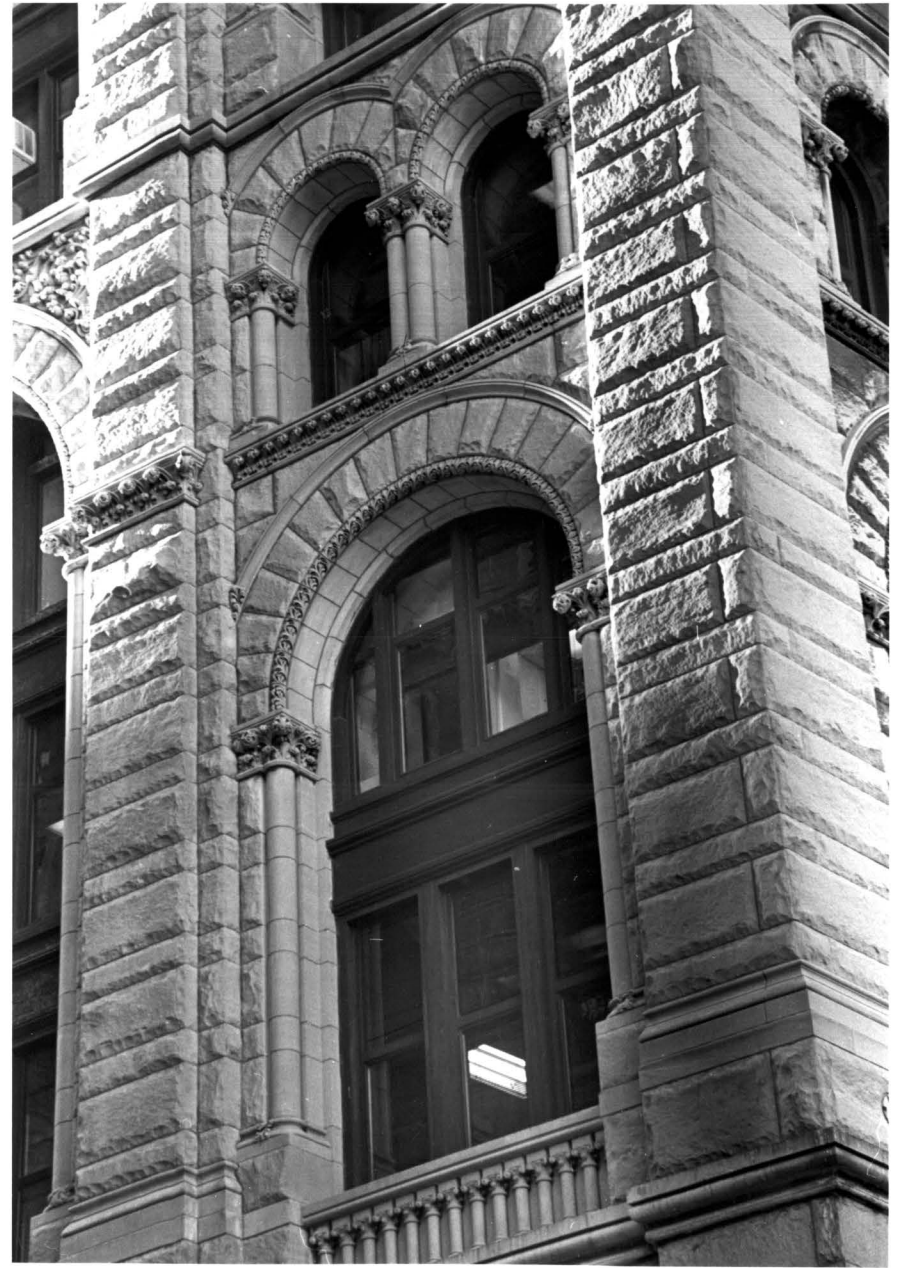
(Former) New York Times Building
View of the Park Row facade
Photo: Carl Forster



Top: Detail of a tenth-eleventh-story arcade, Park Row facade

Bottom: Detail of a fifth-story arch, Park Row facade

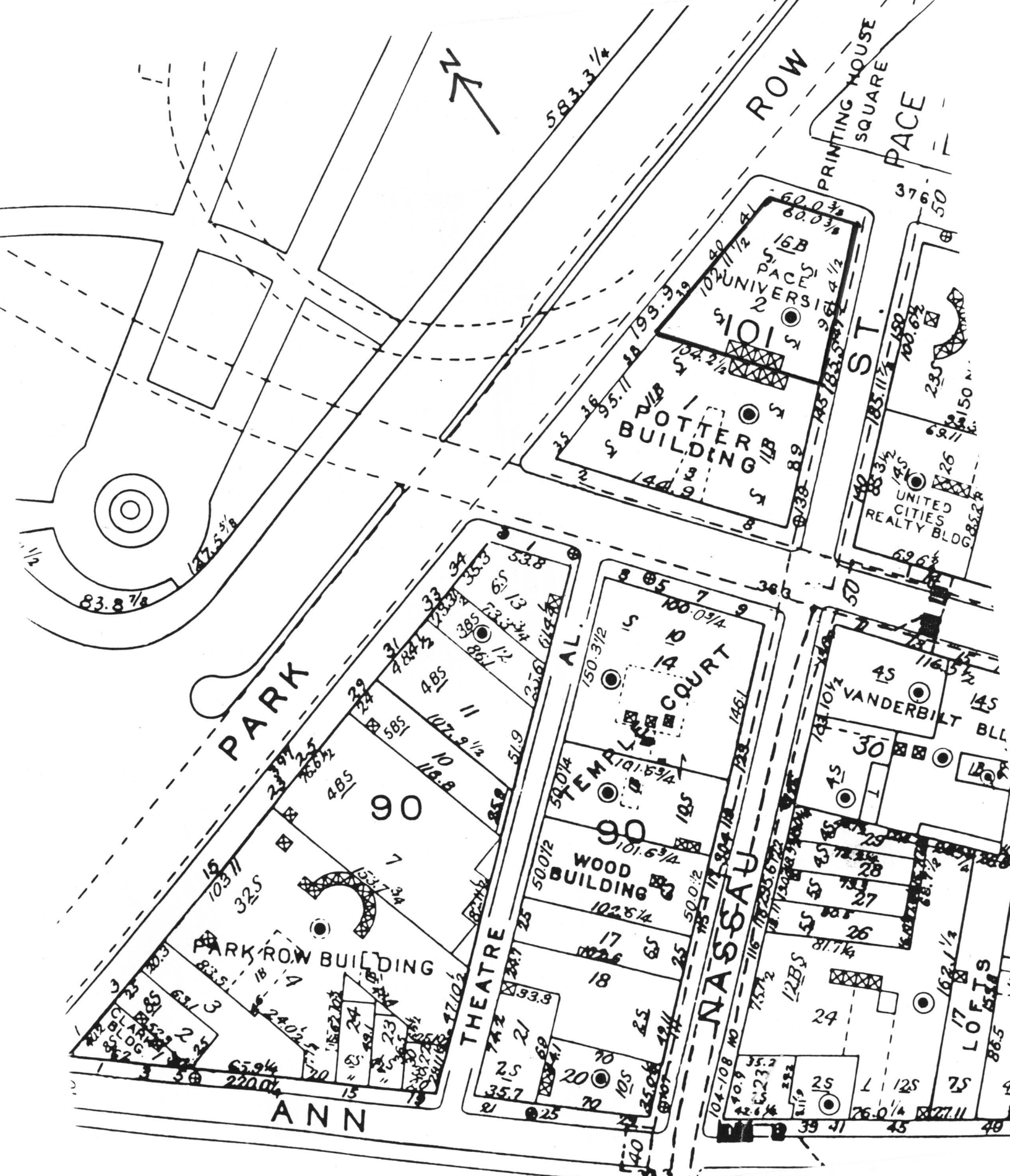
Photos: Carl Forster



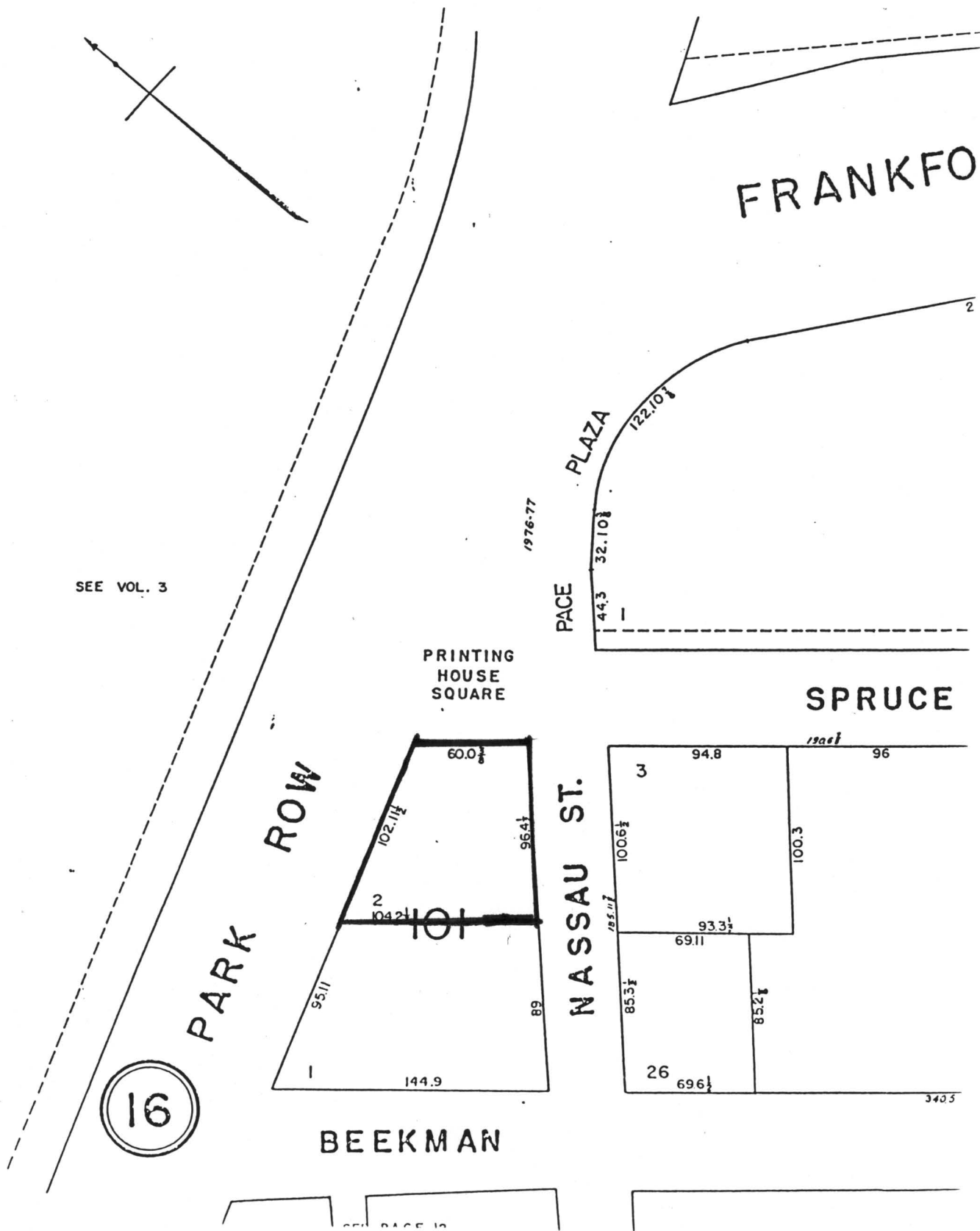
Details of the Nassau Street facade
Photos: Carl Forster



Details of the 1903-05 addition on Spruce Street
Photos: Carl Forster



(Former) New York Times Building, 41 Park Row
 (aka 39-43 Park Row, 147-151 Nassau Street), Manhattan
 Landmark Site: Borough of Manhattan Tax Map Block 101, Lot 2
 Source: Sanborn Manhattan Landbook, 1997-98, pl. 6



(Former) New York Times Building, 41 Park Row
 (aka 39-43 Park Row, 147-151 Nassau Street), Manhattan
 Landmark Site: Borough of Manhattan Tax Map Block 101, Lot 2
 Source: Dept. of Finance, City Surveyor, Tax Map